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International Dictionary of Films and Filmmakers- 2

DIRECTORS

FOURTH EDITION

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TOM PENDERGAST
SARA PENDERGAST

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International Dictionary of Films and Filmmakers-2

DIRECTORS

International Dictionary of Films and Filmmakers

Volume 1
FILMS

Volume 2
DIRECTORS

Volume 3
ACTORS and ACTRESSES

Volume 4
WRITERS and PRODUCTION ARTISTS

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EDITORS' NOTE

This is a revised edition of the 2nd volume of the *International Dictionary of Films and Filmmakers*, which also includes Volume 1, *Films*, Volume 3, *Actors and Actresses*, and Volume 4, *Writers and Production Artists*. The book comprises more than 483 entries, consisting of a brief biography, a complete filmography, a selected bibliography of works by and about the entrant, and a critical essay written by a specialist in the field. There are 66 entrants new to this edition. Most of the entries from the previous edition have been retained here; all entries have updated filmographies and bibliographies; and many entries have updated critical essays. Since film is primarily a visual medium, the majority of entries are illustrated, either by a portrait or by a representative still from the entrant's body of work.

The selection of entrants is once again based on the recommendations of the advisory board. It was not thought necessary to propose strict criteria for selection: the book is intended to represent the wide range of interests within North American, British, and West European film scholarship and criticism. The eclecticism in both the list of entrants and the critical stances of the different writers emphasizes the multifarious notions of the cinema, and indeed of the various entrants' role within it. On the vexing question of authorship in the cinema, it is to be hoped that this volume is properly seen in the context of a series which also focuses on the contribution to the cinema or actors and actresses (Volume 3), along with screenwriters, cinematographers, editors, animators, composers, and other production artists (Volume 4), as well as the individual films themselves (Volume 1).

Thanks are due to the following: Nicolet V. Elert and Michael J. Tyrkus at St. James Press, for their efforts in preparing this collection for publication; Michael Najjar, for his tireless efforts in researching the entries; our advisers, for their wisdom and broad knowledge of international cinema; and our contributors, for their gracious participation. We have necessarily built upon the work of the editors who have preceded us, and we thank them for the strong foundation they created.

A Note on the Entries

Non-English language film titles are given in the original language or a transliteration of it, unless they are better known internationally by their English title. Alternate release titles in the original language(s) are found within parentheses, followed by release titles in English (American then British if there is a difference) and translations. The date of a film is understood to refer to its year of release unless stated otherwise.

In the list of films in each entry, information within parentheses following each film modifies, if necessary, then adds to the subject's principal function(s). The most common abbreviations used are:

an	animator
assoc	associate
asst	assistant
chor	choreographer
d	director
ed	editor
exec	executive
mus	music
ph	cinematographer or director of photography
pr	producer
prod des	production designer
ro	role
sc	scenarist or scriptwriter

The abbreviation ''co-'' preceding a function indicates collaboration with one or more persons. Other abbreviations that may be used to clarify the nature of an individual film are ''doc''—documentary; ''anim''—animation; and ''ep''—episode. A name in parentheses following a film title is that of the director. A film title in boldface type indicates that complete coverage of that film may be found in the *International Dictionary of Films and Filmmakers*, Volume 1: *Films*.

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A

ADLON, Percy

Nationality: German. **Born:** Munich, 1 June 1935; great-grandson of founder of the famed Hotel Adlon, Berlin. **Education:** Studied art history, literature, and theater, with a degree in acting, in Munich. **Family:** Married Eleonore, a frequent collaborator on his films; son: Felix, film writer-director. **Career:** Created documentaries for Bayerischer Rundfunk (Bavarian Broadcasting), 1970–1984; directed his first feature film, *Céleste*, 1981. **Awards:** Bavarian Film Award (Germany) for Best Director, for *Fünf letzte Tage*, 1983; Berlin Film Critics Ernst Lubitsch Award for Best Comedy, 1987, Bavarian Film Award for Best Screenplay, 1988, and Césars (France) for Best European Film and Best Foreign Film, 1989, all for *Out of Rosenheim*; Bavarian Film Award for Best Director, for *Salmonberries*, 1992; Brussels International Festival of Fantasy Films (Belgium) Silver Raven for *Younger and Younger*, 1994.

Films as Director:

1978 *Der Vormund und sein Dichter* (*The Guardian and the Poet*) (for TV)
1979 *Herr Kischott* (for TV)
1980 *Celeste* (+ sc)
1981 *Fünf letzte Tage* (*Five Last Days*) (+ sc)
1982 *Die Schaukel* (*The Swing*) (+ sc)
1983 *Zuckerbaby* (*Sugarbaby*) (+sc)
1984 *Herschel und die Musik der Sterne* (*Herschel and the Music of the Stars*) (for TV) (+ sc)
1987 *Out of Rosenheim* (*Bagdad Café*) (+ co-sc, pr)
1988 *Rosalie Goes Shopping* (+ sc, pr)
1989 *Salmonberries* (+ sc)
1988 *Younger and Younger* (+ co-sc, co-pr)
1989 *In der glanzvollen Welt des Hotel Adlon* (*The Glamorous World of the Adlon Hotel*; *Hotel Adlon*) (for TV) (+ sc)
1999 *Die Strausskiste* (*Forever Flirt*) (+ sc)

Other Films:

1997 *Eat Your Heart Out* (Felix Adlon) (pr)

Publications

By ADLON: articles—

‘‘Dialogue on Film: Percy Adlon,’’ interview in *American Film* (Los Angeles), May 1988.

Stone, Judy, ‘‘Percy Adlon,’’ interview in *Eye on the World: Conversations with International Filmmakers*, Los Angeles, 1997.

On ADLON: articles—

Walker, B., ‘‘Percy Adlon,’’ in *Film Comment* (New York), July-August 1988.

Boujut, M. ‘‘The Film Career of Percy Adlon,’’ in *Avant-scène du Cinema*, November-December 1988.

On ADLON: films—

Die Schonheit im Normalen finden: Die inneren Bilder des Percy Adlon, Bavarian Television, 1993.

* * *

Roughly a decade older than his more renowned compatriots in the German New Cinema, Percy Adlon began making feature films more than a decade *after* the remarkable early works of Werner Herzog, Wim Wenders, and Rainer Werner Fassbinder. If ultimately he has created a body of work more conventional than those of his younger contemporaries, he has still achieved a handful of works which remain important and distinctive, particularly for their mixture of cool detachment and genuine compassion for lonely eccentrics.

Following a long career in Bavarian television, largely in documentary work, Adlon received immediate international notice with *Céleste*, his first feature. Based upon a memoir by Marcel Proust’s maidservant, the film patiently records the title character’s daily activities, or more frequently her stasis, as she sits waiting for Monsieur to ring for his daily coffee—or for help if seized by an asthma attack. The film is a kind of study in restraint—not only Céleste’s but the filmmaker’s, as he seeks visual and emotional variety within a restricted environment. Most of the drama is set in Proust’s apartment, but there are occasionally montages (handsomely composed shots, empty of people) of elegant apartment facades in Paris, or the writer’s vacation beach in Normandy, or bleak, wintry vistas in Céleste’s native village. Occasionally Céleste (Eva Mattes) addresses the camera directly; at other times her flashback-memories of a livelier, party-going Proust (Jurgen Arndt) weave in and out of the more somber present time of the narrative. Fragmented bursts of Franck’s String Quartet punctuate silences otherwise broken only by a clock ticking or an occasional cough from the master’s cork-lined bedroom; the music unexpectedly becomes live when a string quartet performs (still in fragments of music) privately for Proust and Céleste.

Obsession is a common-enough preoccupation of modernist film, but Adlon often explores *devotion*—not without ironic perspective or quirky humor, but never with the derision of more cynical filmmakers. Céleste, for example, is devoted but not remotely doglike or pathetically spinsterish. She appears to have a satisfactory relationship with her husband, Proust’s manservant; and she is not obsequious, as Adlon establishes in an early flashback when, as a new servant, she

Percy Adlon (left) with Jack Palance.

refuses to use the third person (as in ''Will Monsieur be having his coffee now?''), though she also cannot accept his invitation to call him Marcel. Her visible grief over his death, which concludes the film, raises the question that much of the film has seemed to ask: Is the word ''friendship'' appropriate for this relationship?

Less well known outside Germany but no less accomplished than *Céleste* is *Five Last Days*, which with quiet power presents just what the title alludes to: the five last days in the life of a young freedom fighter, beginning with her arrest for spreading anti-Nazi propaganda and ending with her being taken off to be hanged. The setting, again a restricted one, is Gestapo headquarters in Munich: its front office, interrogation rooms and, especially, Sophie's bedroom in a cavernous basement area. No torture or even especially callous behavior is shown, but the menace of the place is palpable—groaning basement sounds, sinister empty spaces, barking guard dogs. Again Adlon uses a striking variety of shots within confined areas but this is not a dry, academic exercise in camera placement. Rather, the film, like *Céleste*, is centered upon a growing friendship, here between Sophie and her older roommate Else, a long-term prisoner. The nuances of the performances, and once again an austerity in film style matching the emotional restraint of the women, make this film among Adlon's finest achievements. A touching lengthy scene in which the two women and a couple of male inmates are allowed by the guard to have a party in their room with some smuggled treats is superbly executed.

Sugarbaby, which increased Adlon's fame abroad, is filled with the sort of droll eccentricity for which he became known in America, as well as introducing his discovery, Marianne Sagebrecht, in a leading role. This film too is highly stylized, but far from austere, with its extravagant lighting scheme—neon pinks and blues, occasional slashes of gold or ghastly greens—and long takes in which the camera meanders a bit away from the actors, to the left and right in ever-wider drifts without ever quite leaving them. The tale leans toward the fantastic: a depressed, overweight funeral-parlor worker, 38, in an instant falls in love with a handsome young U-Bahn driver, 25, spies on him, seduces him with candy bars while his wife is out of town, and has night after night of fantastic sex with him until the wife beats her up on a disco floor. The film's last shot, with Marianne (as the character is named) on a subway platform proffering a candy bar to an unknown figure, or to no one, is in itself highly stylized, an abstraction of her plight.

A major part of *Sugarbaby*'s success is its ability to present Marianne's dogged pursuit of the subway driver with alternating amused detachment (e.g., their motorcycle ride) and serious compassion (a take of over nine minutes in which Marianne tells her lover about her earlier life of suffering and grief) without ever seeming to condescend. Another part is Sagebrecht's understated performance, memorable even in small details like her first saying ''Zuckerbaby'' to herself in a hushed voice, as if it were a revelation. At only one point does the comedy cross over into John Waters-style campy melodrama (rather than, say, Fassbinderish degradation), when the wife viciously attacks Marianne on the dance floor and leaves her writhing in misery, while no one makes a move to stop the violence. (A couple of Adlon's later films have strikingly Watersesque moments: the loony family acting hyper-normal at the dinner table and around the TV in *Rosalie Goes Shopping*, and the cartoonish lady with whom the older Mr. Younger has noisy sex in *Younger and Younger.*)

Sugarbaby's success led to Adlon's making a film in the United States, premiered in Germany as *Out of Rosenheim* and released in the States, somewhat shortened, the next year as *Bagdad Café.* It is certainly Adlon's only film to be turned into an American TV series, though without his participation. The trajectory of the plot is a bit predictable—two exceedingly dissimilar individuals become both friends and business partners—but films about women's friendships were relatively rare in 1988, and the pair were vividly impersonated by Marianne Sagebrecht, as an ever mildly astonished echt-Bavarian (stranded in the Mohave Desert with little to her name other than a feathered hat and her husband's lederhosen), and CCH Pounder, as a constantly exasperated and short-tempered African American owner of the cafe where Jasmin seeks shelter, then employment. Some of the supporting characters may be a little calculatedly oddball, but Jack Palance's Rudy, a cowboyish ex-Hollywood scenic painter who senses Jasmin's inner beauty and celebrates in oils her outward *zaftigheit*, is a memorable figure; the role revivified the actor's career. Yellow filters give the film a markedly different color scheme than *Sugarbaby*'s, but some camera setups of near-expressionistic stylization recall the previous film. More impressively original are Adlon's camera movements to connect the spookily empty desert spaces with the oddly cozy cafe, as in one lengthy tracking shot with assorted characters drifting on and offscreen across the dusty parking lot, and several shots following the boomerang thrown by a young vagabond, always taking us back to the cafe. The director also makes repeated use of Bob Telson's haunting soundtrack song, ''I'll Be Calling You.''

Adlon's second American film, *Rosalie Goes Shopping*, in which a German immigrant wife (Sagebrecht again) develops petty credit fraud into major capitalist enterprise, has its supporters, but the comic characters are rather one-note (particularly in comparison to the leads in *Bagdad Café*), and the confessional scenes with Rosalie's appalled priest (Judge Rheinhold) are rather too predictable.

Subtler and more lingering in the imagination is *Salmonberries*, the last of Adlon's trilogy of films about German women making a life for themselves in the United States. Friendship is once again the theme, but the couple is even unlikelier, and certainly less comical, than the pair in *Bagdad Café*: an East German woman (Rosel Zech) whose husband was slain as they attempted to cross the border to the West and who is now living an embittered life as an Alaskan librarian; and a half-Inuit orphan (the singer k.d. lang, who also contributes to the soundtrack) searching for the secret of her birth. Again Adlon secures a memorable performance from a non-professional, here lang as the shy but fierce-tempered orphan for whom the librarian is at first only a tool for researching her strange name (Kotzebue) and origin, but later, on a trip to Berlin, the object of a hopeless sexual attraction. Adlon makes excellent use of another extreme environment—the snowy wastes of the Alaskan tundra—and has at least one scene of unforgettable beauty, when we see the librarian's bedroom, a shrine glowingly lit not by stained glass but by row upon row of jars of her berry jam against the windows. Memorable in an altogether different way is the Berlin hotel sequence in which the librarian tries to explain to Kotzebue why she cannot have a love affair with her: we see fragments of a night-to-dawn session, each a separate shot with its own striking camera placement, separated by fades to black.

The cleverly titled *Younger and Younger* returns to the cartoonishness of *Rosalie* in its tale of a philandering storage facility manager who becomes haunted by the ghost of his neglected wife. It does boast an extravagant performance by Donald Sutherland as the elder Younger—and a remarkable makeup job on Lolita Davidovich, who starts out as a middle-aged frump but as a ghost becomes younger and more luscious in every scene. But there is less of a truly distinctive visual scheme than in any of the earlier features, and some of the minor characters are rather palely conceived.

Following the film's commercial failure and the limited distribution of *Salmonberries*, Adlon seems to have retired, except for a short feature that was clearly a personal project, involving as it does his actual family and American movies. Combining documentary footage with staged scenes, *In der glanzvollen Welt des Hotel Adlon* is a biography of his uncle Louis Adlon (played by Percy's son Felix), who grew up in the family hotel but lived in Hollywood in the 1920s, had affairs with stars of the day (e.g., Pola Negri, played by *Céleste*'s Eva Mattes), and returned to Berlin only after World War II, as a Hearst correspondent, to reminisce among the ruins of the hotel. While Adlon may have other projects at hand, the film serves presently as a moving capstone to the career of someone who seems to have found his calling only in middle age and whose work took him to an oddly German-inflected America before leading back home.

—Joseph Milicia

AKERMAN, Chantal

Nationality: Belgian. **Born:** Brussels, June 1950. **Education:** INSAS film school, Brussels, 1967–68; studied at Université Internationale du Théâtre, Paris, 1968–69. **Career:** *Saute ma vie* entered in Oberhausen festival, 1971; lived in New York, 1972; returned to France, 1973.

Films as Director:

1968 *Saute ma vie*
1971 *L'Enfant aimé*
1972 *Hotel Monterey*; *La Chambre*
1973 *Le 15/18* (co-d); *Hanging out Yonkers* (unfinished)
1974 *Je tu il elle*

Chantal Akerman

1975 ***Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles***
1977 *News from Home*
1978 *Les Rendez-vous d’Anna*
1980 *Dis-moi*
1982 *Toute une nuit* (*All Night Long*)
1983 *Les Années 80* (*The Golden Eighties*) (co-sc); *Un Jour pina a demandé*
1984 *L’Homme à la valise*; *J’ai faim, j’ai froid* (episode in *Paris vu par . . . 20 ans après*); *Family Business*; *New York, New York Bis*
1987 *Seven Women, Seven Sins* (co-d)
1988 *Un jour Pina m’a demande*
1989 *Histoires d’Amérique: Food, Family, and Philosophy/American Stories*
1991 *Nuit et jour*
1992 *Contre l’oubli*
1993 *D’est* (+ sc); *Moving In* (*Le Déménagement*)
1994 *Portrait of a Young Girl at the End of the 1960s in Brussels* (+ sc)
1996 *Chantal Akerman by Chantal Akerman*; *Un divan à New York* (*A Couch in New York*) (+ sc)
1999 *Sud* (*South*) (+ sc)
2000 *La Captive* (*The Captive*) (+ sc)

Films as Producer:

1998 *Fifty Fifty* (sup pr, sup dir)

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Interview in *Filmihullu*, no. 4, 1991.
Interview in *EPD Film* (Frankfurt/Main), July 1992.
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Dossier on Akerman, in *Versus* (Nijmegen), no. 1, 1985.
Barrowclough, S., ‘‘Chantal Akerman: Adventures in perception,’’ in *Monthly Film Bulletin* (London), April 1984.
Squire, C., ‘‘Toute une heure,’’ in *Screen* (London), November/December 1984.
Castiel, E., in *24 Images* (Montreal), nos. 34/35, 1987.
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McRobbie, A., ''Passionate Uncertainty,'' in *Sight and Sound* (London), September 1992.
Chang, Chris, ''Ruined,'' in *Film Comment* (New York), November/December 1993.
Boquet, Stéphane, ''Ce qui revient et ce qui arrive,'' in *Cahiers du Cinéma* (Paris), December 1995.
Preziosi, Adelina, and Michele Gottardi, ''Corpi di cinema/Esordienti alla carica/Il silenzio invisible,'' in *Segnocinema* (Vicenza), September-October 1997.

* * *

At the age of fifteen Chantal Akerman saw Godard's *Pierrot le fou* and realized that filmmaking could be experimental and personal. She dropped in and out of film school and has since created short and feature films for viewers who appreciate the opportunity her works provide to think about sounds and images. Her films are often shot in real time, and in space that is part of the characters' identity.

During a self-administered apprenticeship in New York (1972–73) shooting short films on very low budgets, Akerman notes that she learned much from the work of innovators Michael Snow and Stan Brakhage. She was encouraged to explore organic techniques for her personal subject matter. In her deliberately paced films there are long takes, scenes shot with stationary camera, and a play of light in relation to subjects and their space. (In *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*, as Jeanne rides up or down in the elevator, diagonals of light from each floor cut across her face in a regular rhythm.) Her films feature vistas down long corridors, acting with characters' backs to the camera, and scenes concluded with several seconds of darkness. In Akerman films there are hotels and journeys, little conversation. Windows are opened and sounds let in, doors opened and closed; we hear a doorbell, a radio, voices on the telephone answering machine, footsteps, city noises. Each frame is carefully composed, each gesture the precise result of Akerman's directions. A frequent collaborator is her sensitive cameraperson, Babette Mangolte, who has worked with Akerman on such works as *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles, News from Home*, and *Toute une nuit.* Mangolte has also worked with avant guardists Yvonne Rainer, Marcel Hanoun, and Michael Snow.

Plotting is minimal or non-existent in Akerman films. Old welfare clients come and go amid the impressive architecture of a once splendid hotel on New York's Upper West Side in *Hotel Monterey.* New York City plays its busy, noisy self for the camera as Akerman's voice on the sound track reads concerned letters from her mother in Belgium in *News from Home.* A young filmmaker travels to Germany to appear at a screening of her latest film, meets people who distress her, and her mother who delights her, and returns home in *Les Rendez-vous d'Anna.* Jeanne Dielman, super-efficient housewife, earns money as a prostitute to support herself and her son. Her routine breaks down by chance, and she murders one of her customers.

The films (some of which are semi-autobiographical) are not dramatic in the conventional sense, nor are they glamorized or eroticized; the excitement is inside the characters. In a film which Akerman has called a love letter to her mother, Jeanne Dielman is seen facing the steady camera as members of a cooking class might see her, and she prepares a meatloaf—in real time. Later she gives herself a thorough scrubbing in the bathtub; only her head and the motion of her arms are visible. Her straightening and arranging and smoothing are seen as a child would see and remember them.

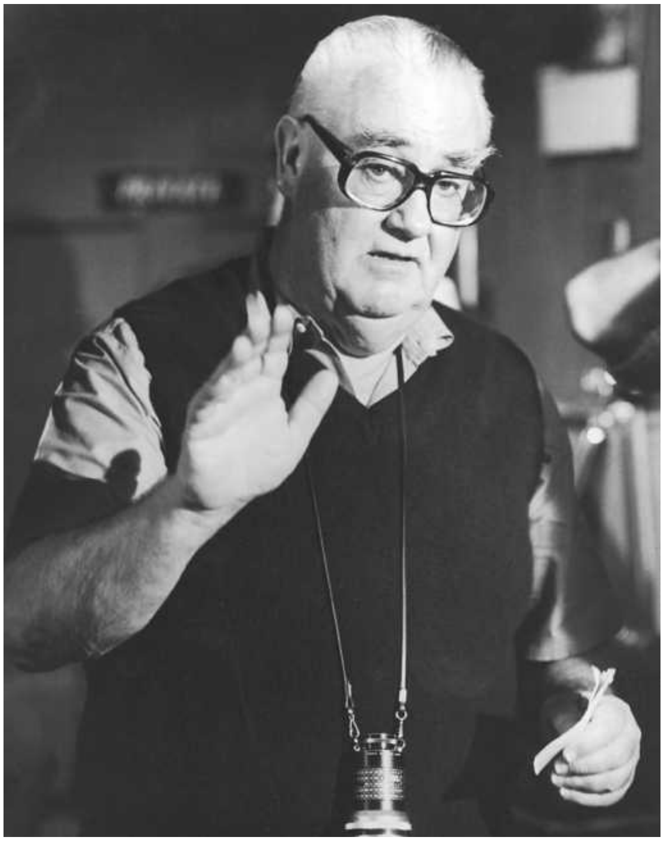
In *Toute une nuit* Akerman displays her precision and control as she stages the separate, audience-involving adventures of a huge cast of all ages that wanders out into Brussels byways on a hot, stormy night. In this film, reminiscent of Wim Wenders and his wanderers and Marguerite Duras's inventive sound tracks, choreography, and sense of place, Akerman continues to explore her medium using no conventional plot, few spoken words, many sounds, people who leave the frame to a lingering camera, and appealing images. A little girl asks a man to dance with her, and he does. The filmmaker's feeling for the child and the child's independence can't be mistaken.

Akerman's *Moving In*, meanwhile, centers on a monologue delivered by a man who has just moved into a modern apartment. A film of ''memory and loss,'' according to *Film Comment*, he has left behind ''a melancholy space of relations, relations dominated by his former neighbors, a trio of female 'social science students.'''

—Lillian Schiff

ALDRICH, Robert

Nationality: American. **Born:** Cranston, Rhode Island, 9 August 1918. **Education:** Moses Brown School, Providence, and University of Virginia, graduated (law and economics) 1941. **Family:** Married Harriet Foster, 1941 (divorced 1965); children: Adell, William, Alida, and Kelly; married fashion model Sibylle Siegfried, 1966.



Robert Aldrich

Career: Worked for RKO studios, 1941–1944; under contract to Enterprise studios, 1945–1948; TV director, from 1952; founded ''Associates and Aldrich Company,'' 1955; signed contract for Columbia Pictures, then fired after refusing to ''soften'' script of *The Garment Jungle*; after five–year period working abroad, returned to Hollywood, 1962; after *The Dirty Dozen*, established Aldrich Studios, 1967, but forced to sell, 1973; elected president of the Directors Guild, 1975; ''Aldrich Company'' reorganised, 1976. **Awards:** Silver Prize, Venice Festival, for *The Big Knife*, 1955; Silver Bear Award for Best Direction, Berlin Festival, for *Autumn Leaves*, 1956; Italian Critics Award, Venice Festival, for *Attack!*, 1956. **Died:** In Los Angeles, of kidney failure, 5 December 1983.

Films as Director:

1953 *The Big Leaguer*
1954 *World for Ransom* (+ co-pr); *Apache*; *Vera Cruz*
1955 ***Kiss Me Deadly*** (+ pr); *The Big Knife* (+ pr)
1956 *Autumn Leaves*; *Attack!* (+ pr)
1957 *The Garment Jungle* (un-credited)
1959 *The Angry Hills*; *Ten Seconds to Hell* (+ co-sc)
1961 *The Last Sunset*
1962 *Sodoma e Gomorra* (*Sodom and Gomorrah*); *Whatever Happened to Baby Jane?* (+ pr)
1963 *Four for Texas* (+ co-pr, co-sc)
1964 *Hush . . . Hush, Sweet Charlotte* (+ pr)
1966 *Flight of the Phoenix* (+ pr)
1967 *The Dirty Dozen*
1968 *The Legend of Lylah Clare* (+ pr); *The Killing of Sister George* (+ pr)
1969 *Too Late the Hero* (+ pr, co-sc)
1971 *The Grissom Gang* (+ pr)
1972 *Ulzana's Raid*
1973 *Emperor of the North* (*The Emperor of the North Pole*)
1974 *The Longest Yard* (*The Mean Machine*)
1975 *Hustle* (+ co-pr)
1977 *Twilight's Last Gleaming*; *The Choirboys*
1979 *The Frisco Kid*
1981 *All the Marbles* (*California Dolls*)

Other Films:

1945 ***The Southerner*** (Renoir) (1st asst-d)
1946 *The Story of G.I. Joe* (Wellman) (1st asst-d); *Pardon My Past* (Fenton) (1st asst-d); *The Strange Love of Martha Ivers* (Milestone) (1st asst-d)
1947 *The Private Affairs of Bel Ami* (Lewin) (1st asst-d); *Body and Soul* (Rossen) (1st asst-d)
1948 *Arch of Triumph* (Milestone) (1st asst-d); *So This Is New York* (Fleischer) (1st asst-d); *No Minor Vices* (Milestone) (1st asst-d)
1949 *Force of Evil* (Polonsky) (1st asst-d); *The Red Pony* (Milestone) (1st asst-d); *A Kiss for Corliss* (Wallace) (1st asst-d)
1950 *The White Tower* (Tetzlaff) (1st asst-d); *Teresa* (Zinnemann) (pre-production work)
1951 *The Prowler* (Losey) (1st asst-d); *M* (Losey) (1st asst-d); *Of Men and Music* (Reis) (1st asst-d); *New Mexico* (Reis) (1st asst-d)
1952 *Abbott and Costello Meet Captain Kidd* (Lamont) (1st asst-d); *Limelight* (Chaplin) (1st asst-d); *The Trio: Rubinstein, Heifetz and Piatigorsky* (*Million Dollar Trio*) (Dassin) (1st asst-d); *The Steel Trap* (Stone) (pr supervision)
1957 *The Ride Back* (pr)
1969 *Whatever Happened to Aunt Alice?* (pr)

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''Learning from My Mistakes,'' in *Films and Filming* (London), June 1960.
''Hollywood . . . Still an Empty Tomb,'' in *Cinema* (Beverly Hills), May/June 1963.
''What Ever Happened to American Movies?,'' in *Sight and Sound* (London), Winter 1963/64.
Interview with Joel Greenburg, in *Sight and Sound* (London), Winter 1968/69.
''Why I Bought My Own Studio,'' in *Action* (Los Angeles), January/February 1969.
''Impressions of Russia,'' in *Action* (Los Angeles), July/August 1971.
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''Dialogue on Film: Robert Aldrich,'' in *American Film* (Washington, D.C.), November 1978.

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Arnold, Edwin T., and Eugene L. Miller, *The Films and Career of Robert Aldrich*, Knoxville, Tennessee, 1986.
Maheo, Michel, *Robert Aldrich*, Paris, 1987.
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Combs, Richard, ''Worlds Apart: Aldrich since *The Dirty Dozen*,'' in *Sight and Sound* (London), Spring 1976.

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Legrand, Gerard, ''Robert Aldrich et l'incompletude du nihilism,'' in *Positif* (Paris), June 1976.

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Jopkiewicz, T., ''Malownicz Apokalipsa,'' *Iluzjon*, July-December 1991.

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Danel, Isabelle, ''Le sale gosse d'Hollywood,'' in *Télérama* (Paris), November 9, 1994.

Grant, J., ''Bob le copieux,'' in *Cinémathèque* (Paris), Autumn 1994.

Ranger, J.-F., ''La dernière lueur d'Aldrich,'' in *Cahiers du Cinéma* (Paris), January 1995.

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* * *

Despite a commercially respectable career both within the studio system and as an independent producer-director, Robert Aldrich remains an ill-appreciated, if not entirely bothersome presence for most American critics. Andrew Sarris did praise Aldrich in 1968 as ''one of the most strikingly personal directors of the past two decades''; yet, for the most part, it has remained to the French and the English to attempt to unravel the defiant quirkiness of Aldrich's career. Only the otherworldly *Kiss Me Deadly*, which Paul Schrader unequivocably dubbed ''the masterpiece of film noir,'' has received anything like the attention it deserves on this side of the Atlantic; yet the film is quite indicative of the bitter ironies, bizarre stylistics, and scathing nihilism characteristic of most of Aldrich's work.

In bringing Mickey Spillane's neo-fascist hero Mike Hammer to the screen, *Kiss Me Deadly* plays havoc with the conventions of the hardboiled detective, turning the existential avenger into a narcissistic materialist who exploits those around him for the benefit of his plush lifestyle. In an outrageous alteration of the novel's plot, Hammer becomes a modern neanderthal whose individualism is revealed as insanity when it causes him to botch a case involving a box of pure nuclear energy and thus the fate of the world. The result is a final shot of a mushroom cloud rising from a California beachhouse, consuming both Hammer and the bad guys. Only at this extreme and this distance in time has Aldrich's acute sense of irony impressed itself upon a liberal critical establishment whose repugnance to the surfaces of his films has usually served as an excuse for ignoring their savage, multi-layered critiques of Hollywood genres and American ideology.

The extremity of Aldrich's reinterpretations of the Western in *Ulzana's Raid*, of the war movie in *Attack!*, of the cop film in *The Choirboys*, and of the women's melodrama in *Autumn Leaves* betrays a cynicism so bitter that it could only arise from a liberal sensibility utterly disillusioned by an age in which morality has become a cruel joke. In fact, the shattering of illusions is central to Aldrich's work, and it is a powerfully self-destructive process, given the sweetness of the illusions and the anger of his iconoclasm. In *Whatever Happened to Baby Jane?*, a gothic horror film whose terms are explicitly the hideous realities hidden beneath the sugar-coating of the entertainment industry, Aldrich virtually defines the genre of camp, offering derisive laughter as the only alternative to an unbearably absurd cosmos. This sense of black comedy (which Aldrich shares with, and developed at the same time as, Hollywood contemporary Stanley Kubrick) has frequently been responsible for the volatile relationship his films have had with popular audiences. Given the context of a life-and-death prison football game in *The Longest Yard*, Aldrich was able to enlist the audience in the hero's bitter laughter in the face of a triumphant totalitarian authority. But when he adopted the same black humor toward the scandalous chicanery of the marginally psychotic cops in *The Choirboys*, he angered almost everybody, not the least of whom was the novel's author, Joseph Wambaugh.

Turned in an introspective direction, Aldrich's acid sensibility resulted in an intensely discomforting, stylistically alienated version of Clifford Odets's Hollywood-hating *The Big Knife* and the madly ambitious *The Legend of Lylah Clare*, an *8–1/2* cum *Vertigo* far too complex by any Hollywood standard. When turned outward toward the world at large, that same sensibility was responsible for a down-beat, disheartening masterpiece like the much-maligned *Hustle*, a film that succeeds better than almost any other in summing up the moral displacement and emotional anguish of the whole decade of the 1970s.

At his most skillful, Aldrich could juggle ideologically volatile issues so well that his most popular film, *The Dirty Dozen*, made during the politically turbulent period of the Vietnam War, played equally well to hawks and doves. Its story of death row prisoners exploited by the military bureaucracy into participation in a suicide raid, where they are to attack a chateau, slaughtering both German officers and civilians, seemed explicitly antiwar in its equation of heroism and criminality and its critique of the body-count mentality of a morally corrupt system. Yet, *The Dirty Dozen* still managed to emerge as a gung-ho war movie in the best Hollywood tradition. The multiple contradictions of the film's stance are nowhere clearer than in its climactic scene, where Aldrich has black athlete Jim Brown re-create one of his famous touchdown runs in order to set off an underground holocaust explicitly parallelled to Auschwitz.

In a far less popular film, the revisionist western *Ulzana's Raid*, Aldrich does confront the horrors of Vietnam with a nearly intolerable accuracy via the properly bloody metaphor of a cavalry company using West Point tactics to fight a band of Apache guerilla warriors. The film relentlessly refuses to diminish the brutality of the red man; even as it demonstrates the poverty of the white man's Christian idealism. The result is perhaps the first western ever to cast America's doctrine of Manifest Destiny in explicitly colonial terms.

More than any other mainstream director, Aldrich insisted on presenting the radical contradictions of American ideology. If we adopt a stance not nearly as cynical as his own in most of his films, we might observe that his capacity to do so has frequently resulted in sizable profits. Yet it is also important to remember that, while Stanley Kubrick (whose 1950s films bear striking stylistic and thematic similarities to those of Aldrich) found it necessary to retreat to England, reducing his output to two or three films a decade, Aldrich chose to fight it out in Hollywood, where his capacity for money-making allowed him the space to vent his own personal anger at the compromises we all must make.

—Ed Lowry

ALLEN, Woody

Nationality: American. **Born:** Allen Stewart Konigsberg in Brooklyn, New York, 1 December 1935. **Education:** Attended Midwood High School, Brooklyn; New York University, 1953; City College (now City College of the City University of New York), 1953. **Family:** Married 1) Harlene Rosen, 1954 (divorced); 2) Louise Lasser, 1966 (divorced); 3) Soon-Yi Previn, 1997; one daughter, Bechet Dumaine; also maintained a thirteen-year relationship with actress Mia Farrow, 1979–92; one son, Satchel, and two adopted children, one son, Moses, and one daughter, Dylan). **Career:** Began writing jokes for columnists and television celebrities while still in high school; joined staff of National Broadcasting Company, 1952, writing for such television comedy stars as Sid Caesar, Herb Shriner, Buddy Hackett, Art Carney, Carol Channing, and Jack Paar; also wrote for *The Tonight Show* and *The Garry Moore Show;* began performing as stand-up comedian on television and in nightclubs, 1961; hired by producer Charles Feldman to write *What's New, Pussycat?*, 1964; production of his play *Don't Drink the Water* opened on Broadway, 1966; wrote and starred in Broadway run of *Play It Again, Sam*, 1969–70 (filmed 1972); began collaboration with writer Marshall Brickman, 1976; wrote play *The Floating Light Bulb*, produced at Lincoln Center, New York, 1981. **Awards:** Sylvania Award, 1957, for script of *The Sid Caesar Show*; Academy Awards (Oscars) from the Academy of Motion Picture Arts and Sciences for Best Director and Best Original Screenplay (co-recipient), New York Film Critics Circle Award, and National Society of Film Critics Award, all 1977, all for *Annie Hall*; Britis Academy Award and New York Film Critics Award, 1979, for *Manhattan*; Academy Award for Best Original Screenplay, New York Film Critics Award, and Los Angeles Film Critics Award, all 1986, all for *Hannah and Her Sisters.* **Agent**: Rollins and Joffe, 130 W. 57th Street, New York, NY 10009, U.S.A. **Address:** 930 Fifth Avenue, New York, NY 10021, U.S.A.

Films as Director, Scriptwriter, and Actor:

1969 *Take the Money and Run*
1971 *Bananas* (co-sc)
1972 *Everything You Always Wanted to Know about Sex but Were Afraid to Ask*
1973 *Sleeper*
1975 *Love and Death*
1977 ***Annie Hall*** (co-sc)
1978 *Interiors* (d, sc only)
1979 ***Manhattan*** (co-sc)
1980 *Stardust Memories*
1982 *A Midsummer Night's Sex Comedy*
1983 *Zelig*
1984 *Broadway Danny Rose*
1985 *The Purple Rose of Cairo* (d, sc only)
1986 *Hannah and Her Sisters*
1987 *Radio Days* (role as narrator)
1988 *September* (d, sc only); *Another Woman* (d, sc only)
1989 *Crimes and Misdemeanors*; ''Oedipus Wrecks'' episode in *New York Stories*
1990 *Alice* (d, sc only)
1992 *Shadows and Fog*; *Husbands and Wives*
1993 *Manhattan Murder Mystery*
1994 *Bullets over Broadway* (d, co-sc only); *Don't Drink the Water* (for TV)
1995 *Mighty Aphrodite*
1996 *Everyone Says I Love You*
1997 *Deconstructing Harry*
1998 *Celebrity*
1999 *Sweet and Lowdown*
2000 *Small Time Crooks*

Other Films:

1965 *What's New, Pussycat?* (sc, role)
1966 *What's up, Tiger Lily?* (co-sc, assoc pr, role as host/narrator); *Don't Drink the Water* (play basis)
1967 ***Casino Royale*** (Huston and others) (role)
1972 *Play It Again, Sam* (Ross) (sc, role)
1976 *The Front* (Ritt) (role)
1987 *King Lear* (Godard) (role)
1991 *Scenes from a Mall* (Mazursky) (role)
1997 *Liv Ullmann scener fra et liv* (Hambro) (narrator); *Cannesyles 400 coups* (Nadeau—for TV) (as himself); *Just Shoot Me* (for TV) (role)

Woody Allen on the set of *Radio Days*

1998 *Waiting for Woody* (as himself); *The Imposters* (role); *Antz* (Darnell, Guterman) (role); *Wild Man Blues* (Kopple) (as himself)

2000 *Picking up the Pieces* (Arau) (role); *Company Man* (Askin, McGrath) (role); *Ljuset håller mig sällskap* (*Light Keeps Me Company*) (Nykvist) (role)

Publications

By ALLEN: books—

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Play It Again, Sam (play), 1969.

Getting Even, New York, 1971.

Death: A Comedy in One Act and *God: A Comedy in One Act* (plays), 1975.

Without Feathers, New York, 1975.

Side Effects, New York, 1980.

The Floating Lightbulb (play), New York, 1982.

Four Films of Woody Allen (*Annie Hall*, *Interiors*, *Manhattan*, *Stardust Memories*), New York, 1982.

Hannah and Her Sisters, New York, 1987.

Three Films of Woody Allen (*Zelig*, *Broadway Danny Rose*, *The Purple Rose of Cairo*), New York, 1987.

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''A Conversation with the Real Woody Allen (or Someone Just like Him),'' with K. Kelley, in *Rolling Stone* (New York), 1 July 1976.

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Interview with Silvio Bizio, in *Empire* (London), August 1990.

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Interview with A. DeCurtis, in *Rolling Stone*, 16 September 1993.

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On ALLEN: film—

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* * *

Woody Allen's roots in American popular culture are broad, laced with a variety of European literary and cinematic influences, some of them (Ingmar Bergman and Dostoevsky, for example) paid explicit homage within his films, others more subtly woven into the fabric of his work from a wide range of earlier comic traditions. Allen's genuinely original voice in the cinema recalls writer-directors like Buster Keaton, Charlie Chaplin, and Preston Sturges, who dissect their portions of the American landscape primarily through comedy. In his creative virtuosity Allen also resembles Orson Welles, whose visual and verbal wit, though contained in seemingly non-comic genres, in fact exposes the American character to satirical scrutiny. Allen's landscape, though, is particular, being that of Manhattan, its generally middle-class inhabitants and their culture and neuroses, of which he is the cinema's great chronicler, much as Martin Scorsese is that of New York City's underbelly.

More often than not, Allen has appeared in his own films, resembling the great silent-screen clowns who created, then developed, an ongoing screen presence. However, Allen's film persona depends upon *heard* dialogue and especially thrives as an updated, urbanely hip, explicitly Jewish amalgam of personality traits and delivery methods associated with comic artists who reached their pinnacle in radio and film in the 1930s and 1940s. The key figures Allen plays in his own films puncture the dangerous absurdities of their universe and guard themselves against them by maintaining a cynical, even misogynistic, verbal offense in the manner of Groucho Marx and W. C. Fields, alternated with incessant displays of self-deprecation akin to the cowardly, unhandsome persona established by Bob Hope in, for example, his *Road* series.

Allen's early films emerge logically from the sharp, pointedly exaggerated jokes and sketches he first wrote for others, then later delivered himself as a stand-up comic in clubs and on television. As with the early films of Buster Keaton, most of Allen's early works depend on explicit parody of recognizable genres. Even the films of his pre-*Annie Hall* period, which do not formally rely upon a particular genre, incorporate references to various films and directors as commentary on the specific targets of social, political, or literary satire: political turbulence of the 1960s via television news coverage in *Bananas*; the pursuit by intellectuals of large religious and philosophical questions via the methods of Tolstoy and Dostoevsky in *Love and Death*; American sexual repression via the self-discovery guarantees offered by sex manuals in *Everything You Always Wanted to Know about Sex.* All these issues reappear in Allen's later, increasingly mature work, repeatedly revealing the anomaly of comedy that is cerebral in nature, dependent even in its occasional sophomoric moments upon an educated audience that responds to his brand of self-reflexive, literary, political, and sexual humor. But Allen distrusts and satirizes formal education and institutionalized discourse which, in his films, lead repeatedly to humorless intellectual preening. ''Those who can't do, teach, and those who can't teach, teach gym,'' declares Alvy Singer in *Annie Hall.* No character in that film is treated with greater disdain than the Columbia professor who smugly pontificates on Fellini while standing in line waiting to see *The Sorrow and the Pity*. Allen inflicts swift, cinematically appropriate justice. In *Manhattan*, Yale, a university professor of English, bears the brunt of Allen's moral condemnation as a self-rationalizing cheat who is far ''too easy'' on himself.

In *Annie Hall*, his Oscar-winning breakthrough film, Allen the writer (with Marshall Brickman) recapitulates and expands on his emerging topics but removes them from the highly exaggerated apparatus of his earlier parodies. Alvy Singer (Allen) and Annie Hall (Diane Keaton in her most important of several roles for Allen) enact an urban-neurotic variation on the mismatched lovers of screwball comedy, set against a realistic New York City *mise-en-scène* but slanted away from farce and toward character analysis.

Annie Hall makes indelible the Woody Allen onscreen persona—a figure somehow involved in show business or the arts and obsessive about women, his parents, his childhood, his values, his terror of illness and death; perpetually and hilariously taking the mental temperature of himself and everyone around him. Part whiner, part *nebbish*, part hypochondriac, this figure is also brilliantly astute and consciously funny, miraculously irresistible to women—for a while—particularly (as in *Annie Hall* and *Manhattan*) when he can serve as their teacher. This developing figure in Allen's work is both comic victim and witty victimizer, a moral voice in an amoral age who repeatedly discovers that the only true gods in a godless universe are cultural and artistic—movies, music, art, architecture—a perception pleasurably reinforced visually and aurally throughout his best films. With rare exceptions—*Hannah* is a notable one—this figure at the film's fadeout appears destined to remain alone, enabling him, by implication, to continue functioning as a sardonically detached observer of human imperfection, including his own. In *Annie Hall*, this characterization, despite its suffusion in *angst*, remains purely comic but Allen becomes progressively darker—and harder on himself—as variants of this figure emerge in the later films.

Comedy, even comedy that aims for the laughter of recognition based on credibility of character and situation, rests heavily on exaggeration. In *Zelig*, the tallest of Woody Allen's cinematic tall tales, the central figure is a human chameleon who satisfies his overwhelming desire for conformity by physically transforming himself into the people he meets. Zelig's bizarre behavior is made visually believable by stunning shots that appear to place the character of Leonard Zelig (Allen) alongside famous historical figures within actual newsreel footage of the 1920s and 1930s.

Shot in Panavision and velvety black-and-white, and featuring a Gershwin score dominated by ''Rhapsody in Blue,'' *Manhattan* reiterates key concerns of *Annie Hall* but enlarges the circle of participants in a sexual *la ronde* that increases Allen's ambivalence toward the moral terrain occupied by his characters—especially by Ike Davis (Allen), a forty-two-year-old man justifying a relationship with a seventeen-year-old girl (Mariel Hemingway). By film's end she has become an eighteen-year-old woman who has outgrown him, just as Annie Hall outgrew Alvy Singer. The film (like *Hannah and Her Sisters* later) is, above all, a celebration of New York City, which Ike, like Allen, ''idolize[s] all out of proportion.''

In the Pirandellian *The Purple Rose of Cairo*, the fourth Allen film to star Mia Farrow, a character in a black-and-white film-within-the-film leaps literally out of the frame into the heroine's local movie theatre. Here film itself—in this case the movies of the 1930s—both distorts reality by setting dangerously high expectations, and makes it more bearable by permitting Cecilia, Allen's heroine, to escape from her dismal Depression existence. Like *Manhattan* before it, and *Hannah and Her Sisters* and *Radio Days* after it,*The Purple Rose of Cairo* examines the healing power of popular art.

Arguably Allen's finest film to date, *Hannah and Her Sisters* shifts his own figure further away from the center of the story than he had ever been before, treating himself as one of nine prominent characters in the action. Allen's screenplay weaves an ingenious tapestry around three sisters, their parents, assorted mates, lovers, and friends (including Allen as Hannah's ex-husband Mickey Sachs). A Chekhovian exploration of the upper-middle-class world of a group of New Yorkers a decade after *Annie Hall*, *Hannah* is deliberately episodic in structure, its sequences separated by Brechtian title cards that suggest the thematic elements of each succeeding segment. Yet it is an extraordinarily seamless film, unified by the family at its center; three Thanksgiving dinner scenes at key intervals; an exquisite color celebration of an idyllic New York City; and music by Cole Porter, Rodgers and Hart, and Puccini (among others) that italicizes the genuinely romantic nature of the film's tone. The most optimistic of Allen's major films, *Hannah* restores its inhabitants to a world of pure comedy, their futures epitomized by the fate of Mickey Sachs. For once, the Allen figure is a man who will live happily ever after, a man formerly sterile, now apparently fertile, as is comedy's magical way.

Arguably his most morally provocative and ambiguous film, *Crimes and Misdemeanors* further marginalizes—and significantly darkens—the figure Woody Allen invites audiences to confuse with his offscreen self. The self-reflexive plight of filmmaker Cliff Stern (Allen) alternates with the central dilemma confronted by ophthalmologist Judah Rosenthal (Martin Landau), a medical pillar of society who bears primary, if indirect, responsibility for the murder of his mistress (Anjelica Huston). Religious and philosophical issues present in Allen's films since *Love and Death* achieve a new and serious resonance, particularly through the additional presence of a faith-retaining rabbi gradually (in one of numerous Oedipal references in Allen's work) losing his sight, and a Holocaust survivor-philosopher who preaches the gospel of endurance—then commits suicide by (as his note prosaically puts it) ''going out the window.'' In its pessimism, diametrically opposed to the joyous *Hannah and Her Sisters, Crimes and Misdemeanors* posits a universe utterly and disturbingly devoid of poetic justice or moral certainty. The picture's genuinely comic sequences, usually involving Cliff and Alan Alda as his fatuous producer brother-in-law (''Comedy is tragedy plus time!'') do not contradict the fact that it is Allen's most somber major film, a comedy-melodrama that in its final sequence crosses the brink to the level of domestic tragedy. Here, the Allen figure is not only alone, as he has been in the past, but alone and *in despair.* In entirely contrasting visual ways, *Alice* and *Shadows and Fog* exhibit immediately recognizable Allen concerns in highly original fashion. A glossy, airy, gently satiric modern fairy tale, *Alice* implicitly functions as Allen's most open love letter to Mia Farrow. Her idealized title character searches for meaning in a yuppified New York City.

Eventually, she finds it by leaving her husband, meeting Mother Theresa, and, especially, by discovering that her two children offer her the only genuine vehicle for romance in this romantic comedy *manqué*. The film's final shot displays a glowing Alice joyfully pushing them on playground swings as two former women friends, in voice-over dialogue, bemoan her self-selected maidless and nannyless condition, one which the film clearly intends us to embrace.

In *Shadows and Fog*, Allen employs a specific cinematic genre more directly than at any time since the 1970s. His homage to German Expressionism, *Shadows and Fog* is shot in black and white in a manner deliberately reminiscent of the films of Pabst, Lang, and Murnau. That visual style and the placement at the film's center of a distinctly Kafkaesque hero (played by Allen) combine to make *Shadows and Fog* Allen's most overtly ''European'' and wryly metaphysical film since *Interiors* fourteen years earlier. Not surprisingly, *Shadows and Fog* was greeted by critics much more favorably in Europe than in the United States, but left audiences on both continents less than satisfied.

As Chekhov's forgiving spirit energizes the comic tone of *Hannah and Her Sisters*, so the playwright August Strindberg's hostility controls the dark marital terrain of *Husbands and Wives.* Strindbergian gender battles frequently appear in earlier Allen films, but they are more typically rescued back from the precipice by comedy. Allen's partial attempt to attribute comic closure to *Husbands and Wives* pleases but inadequately convinces. While the film (which might have been more accurately titled *Husbands, Wives, and Lovers*) is often extremely funny, its portrait of two deteriorating marriages is as corrosive as anything in the Allen canon. *Husbands and Wives* contains other elements long present in Allen's films: multiple storylines, a deliberately episodic structure covering a period of about a year, and the involvement of a central character, Gabe Roth (played by Allen), with a woman (Juliette Lewis) young enough to be his daughter. Unlike Ike Davis's relationship with Tracy in *Manhattan*, however, this one is consummated—and concluded—with only a kiss.

Despite the presence of familiar material, *Husbands and Wives* shows Allen continuing to break new ground, particularly in the film's technical virtuosity. The frequent use of a hand-held camera reinforces the neurotic, darting, unpredictable behavior of key characters. Moving beyond his use of title cards to provide Brechtian distancing in *Hannah and Her Sisters*, Allen here employs a documentary technique to punctuate the main action of the film. The central characters and a minor one (the ex-husband of Judy Roth, the woman played by Mia Farrow) are individually interviewed by an off-screen male voice, which appears to function simultaneously as documentary recorder of their woeful tales *and* as therapist to their psyches. These sequences are inserted periodically throughout the film, as the interviewees speak directly to the camera—and therefore to *us*, thus forcing the audience to participate in the filmmaker-interviewer's role as therapist.

Husbands and Wives deserves a place alongside *Hannah and Her Sisters* and *Crimes and Misdemeanors* as representing Allen's most textured and mature work to date. But the film's visual and thematic pleasures have been obscured by audience desire to see in *Husbands and Wives* the spectacle of art imitating life with a vengeance; and, in fact, *Husbands and Wives* does contain uncanny links to the Allen-Farrow breakup even though the film was completed before their relationship came to a dramatic and controversial end, attended by a blaze of publicity that further alienated those audiences not addicted to Allen and narrowed his already selective audience base in the United States.

The type of ethical dilemma which occupies such a central place in the Allen canon (and which usually finds its most articulate definition in the mouths of characters played by Allen himself) appeared to have tumbled out of an Allen movie and onto worldwide front pages. (''Life doesn't imitate art; it imitates bad television,'' says Allen's Gabe Roth in *Husbands and Wives.*) In 1992, shortly before the release of *Husbands and Wives*, Allen's romantic relationship with Soon-Yi Previn, Mia Farrow's twenty-one-year-old adopted daughter, was discovered by her mother, who made the fact public. Furious and ugly charges and countercharges ensued, resulting in Allen's loss of custody of his three children a year later, while the legal wrangling continued unabated for some considerable time. It is not too fanciful to suggest that Allen's personal crisis accounted for what, on the one hand, has appeared to be a search for new directions—imaginative, even experimental—and on the other hand, a loss of focus and a diminished coherency of goal and vision.

Nonetheless, in the eight-year period following the release of *Husbands and Wives*, Allen, undaunted by personal tragedy and adverse publicity, continued to work steadily, but the collected films of this period are less easy to pigeon-hole or analyze and have mostly been something of a disappointment to fans and a puzzlement to several critics. He reverted firmly to his distinctive comic universe with *Don't Drink the Water*, adapted from his early Broadway play and first shown in America on network television; *Manhattan Murder Mystery*, a comedy-mystery in the manner of *The Thin Man* films and the *Mr. and Mrs. North* radio and television series, with Diane Keaton (replacing Mia Farrow, who was originally scheduled to play Allen's wife) and Alan Alda; the breathtakingly cruel and brilliantly funny *Bullets over Broadway,* set in the 1920s/1930s and satirizing the marriage of theater and the underworld that was a staple of so many late 1920s and early 1930s films. At the center is a playwright (John Cusack) grappling with his first Broadway production and becoming involved with a flamboyantly fey actress (Dianne Wiest). The character could be considered as an emblem for a younger Allen, but the film as a whole is richly comical and sad in its behind-the-scenes portrait of Broadway life and work, as well as awesome in its sense of period and its gentle parody of theatrical and underworld stereotypes. *Mighty Aphrodite* again tempts audiences to see elements of Allen's life reflected in the central plot issue of child adoption, but, with its parodies of Greek tragedy and its broadly satiric array of characters, the film rarely strays from its identification as genuine Allen *comedy.* These 1990s films reveal yet again why so many actors want to work with Allen: Dianne Wiest won her second supporting actress Oscar for her role in an Allen film for *Bullets over Broadway* (her first was for *Hannah*); and Mira Sorvino won the same award for *Mighty Aphrodite* the following year.

But, while Allen's primary response to the tarnish on his personal reputation has been to keep making films, it might be suggested that he now needs to pause for thought and regain some perspective as to the motive force behind them. The four since *Mighty Aphrodite* have evidenced the lack of sure-footedness referred to above. His evident desire to spot and utilize talented actors, known and unknown, coincides with a rash of screenplays so heavily peopled as to blur the central characters, leaving audiences with far less to engage with than hitherto. The least successful, and perhaps most seriously troubled internally, of the last four of the 1990s is *Deconstructing Harry*, relentlessly and unattractively self-referential, and looking for its humor in fantasy and fantastical situations which have a certain farcical crudity in contrast to Allen's usually penetrating verbal wit. *Celebrity*, miscasting Kenneth Branagh in the central role that Allen would once have played, is not without its pleasures, but fails to cohere; *Sweet and Lowdown*, visiting the territory of Allen's other great love—jazz—is ambitious, entertaining, and boasts a wonderful performance from Sean Penn. If it is neither quite interesting nor quite funny enough, it is nonetheless endlessly inventive, and as good a jazz film as any in evoking the ethos of its subject. Arguably the clearest success of the four, its virtues criminally misunderstood by all but the *cognoscenti*, is *Everyone Says I Love You*, in which a now wispily aging Woody co-stars himself with the ravishing Julia Roberts, pushing the boundaries of his earlier collected *oeuvre* that invited us to accept his seemingly unlikely appeal for women, and almost self-parodying the *nebbish* aspects of his screen persona. The film, unusually, broadens Allen's physical landscape, setting the core of the Allen-Roberts romance in Venice (a city that features significantly in Barbara Kopple's documentary following Woody and his band—and his wife Soon-Yi—on a European tour) and climaxing in Paris. Too long, structurally undisciplined, and a bit of a rag-bag it may be, but *Everyone Says I Love You* is a blissful homage to the Hollywood musical, knowing and affectionate.

Allen has always denied that his film persona is related to his own, although it is often justifiably difficult for us to believe that. ''Is it over? Can I go now?'' asks Gabe Roth of the off-screen interviewer in the final shot of *Husbands and Wives.* Divorced from his wife, Gabe is now alone, but he *chooses* to be. Gabe may not be happy—rarely is any character played by Woody Allen ever actually *happy*—but, unlike Clifford Stern at the end of *Crimes and Misdemeanors*, Gabe is decidedly *not* in despair. Neither, hopefully, is Woody Allen. It is clear that the fertile imagination, while perhaps floundering to find a new form, is intact, and the comic spirit still present. To the question ''Whither now?'' must come the answer ''Who knows?'' But whatever path he treads in the future, Woody Allen has proved one of the few *auteurs* of the American cinema worthy of the over-used term, and it may well be that his great masterwork is yet to spring from the autumn of his years.

—Mark W. Estrin, updated by Robyn Karney

ALMODÓVAR, Pedro

Nationality: Spanish. **Born:** Calzada de Clatrava, La Mancha, Spain, 1951 (some sources say 1947). **Career:** Moved to Madrid and worked for National Telephone Company, 1967; wrote comic strips and articles for underground magazines; joined independent theatre group *Los Goliardos* and started making Super-8 films with them, 1974; first feature, *Pepi*, released 1980; also a rock musician, has written music for his own films. **Awards:** Glauber Rocha Award for Best Director, Rio Film Festival, and Los Angeles Film Critics Association ''New Generation'' Award, 1987, for *Law of Desire;* National Society of Film Critics Award, special citation for originality, 1988; Venice International Film Festival best screenplay award, National Board of Review of Motion Pictures best foreign film, New York Film Critics Circle best foreign film, and Felix Award for best young film, all 1988, and Academy Award nomination for best foreign film, Orson Welles Award for best foreign-language film, both 1989, all for *Women on the Verge of a Nervous Breakdown.* **Agent:** El Deseo SA, 117 Velázquez, Madrid, Spain.

Pedro Almodóvar

Films as Director:

1974 *Dos putas, o, Historia de amor que termina en boda* (*Two Whores, or, A Love Story that Ends in Marriage*) (Super-8); *La caida de Sodoma* (*The Fall of Sodom*) (Super-8)
1975 *Homenaje* (*Homage*) (Super-8)
1976 *La estrella* (*The Stars*) (Super-8)
1977 *Sexo va: Sexo vienne* (*Sex Comes and Goes*) (Super-8); *Complementos* (shorts)
1978 *Folle, folle, folleme, Tim* (*Fuck Me, Fuck Me, Fuck Me, Tim*) (Super-8, full-length); *Salome* (16mm)
1980 *Pepi, Luci, Bom y otras chicas de montón* (*Pepi, Luci, Bom and Lots of Other Girls*) (+ sc)
1982 *Laberinto de pasiones* (*Labyrinth of Passions*) (+ sc, + pr, role)
1983 *Entre tinieblas* (*Into the Dark*; *The Sisters of Darkness*) (+ sc, song)
1984 *Qué me hecho yo para merecer esto?* (*What Have I Done to Deserve This?*) (+ sc)
1986 *Matador* (+ sc); *La ley del deseo* (*Law of Desire*) (+ sc, score, song)
1988 ***Mujeres al borde de un ataque de nervios*** (*Women on the Verge of a Nervous Breakdown*) (+ sc, + pr)
1990 *Atame!* (*Tie Me up, Tie Me Down!*) (+ sc)
1991 *Tacomes lejanos* (*High Heels*) (+ sc, song)
1993 *Kika* (+ sc)
1995 *Le flor de mi secreto* (*The Flower of My Secret*) (+ sc)
1997 *Carne trémula* (*Live Flesh*) (+ sc, role as himself)
1999 ***Todo sobre mi madre*** (*All about My Mother*) (+ sc)

Films as Producer:

1993 *Acción mutante* (*Mutant Action*)
1996 *Mi nombre es sombra* (assoc pr)

Publications

By ALMODÓVAR: books—

El sueno de la razon (short stories), Madrid, 1980.
Fuego en las entranas (*Fire Deep Inside*) (novel), Madrid, 1982.
Patty Diphusa y otros textos (*Patty Diphusa and Other Writings*), Barcelona, 1991.
Almodóvar on Almodóvar, London, 1995.
The Flower of My Secret, London, 1997.

By ALMODÓVAR: articles—

Interview in *Contracampo* (Madrid), September 1981.
Interview with J. C. Rentero, in *Casablanca* (Madrid), May 1984.
''Pleasure and the New Spanish Mentality,'' an interview with Marsha Kinder, in *Film Quarterly* (Berkeley), Fall 1987.
Interview in *Time Out* (London), 2 November 1988.
Interview in *Film Comment* (New York), November/December 1988.
Interview in *Films and Filming* (London), June 1989.
Interview in *Inter/View* (New York), January 1990.
Interview in *City Limits* (London), 5 July 1990.
Interview with J. Schnabel, in *Interview* (New York), January 1992.
''Perche il melodrama,'' an interview with E. Imparato, in *Cineforum* (Bergamo, Italy), April 1992.
Interview with F. Strauss, in *Cahiers du Cinéma* (Paris), May 1992.
Regular column (as ''Patty Diphusa'') in *La Luna* (Madrid).
Interview in *Cahiers du Cinéma* (Paris), November 1997.
''The Pain in Spain,'' in *Time Out* (London), 10 May 1995.
Interview with Peter Paphides, in *Time Out* (London), 28 June 1995.

On ALMODÓVAR: books—

Bouza Vidal, Nuria, *El cine de Pedro Almodóvar* (*The Films of Pedro Almodóvar*), Madrid, 1988.
Boquerini, *Pedro Almodóvar*, Madrid, 1989.
Smith, Paul Julian, *Desire Unlimited: The Cinema of Pedro Almodóvar*, London, 1994.
Vernon, Kathleen M., and Barbara Morris, *Post-Franco, Postmodern: The Films of Pedro Almodóvar*, Westport, Connecticut, 1995.

On ALMODÓVAR: articles—

Sanchez Valdès, J., ''Pedro Almodóvar: *Laberinto de pasiones*,'' in *Casablanca* (Madrid), April 1982.
Paranagua, P. A., ''Pedro Almodóvar. En deuxième vitesse,'' in *Positif* (Paris), June 1986.
Fernandez, Enrique, ''The Lawyer of Desire,'' in *Village Voice* (New York), 7 April 1987.
Film Quarterly (Los Angeles), Fall 1987.
Kael, Pauline, ''Red on Red,'' in *New Yorker*, 16 May 1988.
''Spain's Pedro Almodóvar on the Verge of Global Fame,'' in *Variety* (New York), 24 August 1988.
Kael, Pauline, ''Unreal,'' in *New Yorker*, 14 November 1988.
Filmbiography, in *Monthly Film Bulletin* (London), January 1989.
Films in Review (New York), January 1989.
Corliss, Richard, ''Almodóvar à la Mode,'' in *Time* (New York), 30 January 1989.
Arroyo, J., ''Pedro Almodóvar: Law and Desire,'' in *Descant*, vol. 20, no. 1–2, 1989.
Cadalso, I., ''Pedro Almodóvar: A Spanish Perspective,'' in *Cineaste*, vol. 18, no. 1, 1990.
O'Toole, L., ''Almodóvar in Bondage,'' in *Sight and Sound* (London), vol. 59, no. 4, 1990.
Bennett, Annie, ''Tour de Farce,'' in *20/20* (London), January 1990.
''Pedro Almodóvar,'' in *National Film Theatre Booklet* (London), July 1990.
Kinder, M., ''*High Heels*,'' in *Film Quarterly*, vol. 45, no. 3, 1992.
Levy, S., ''King of Spain,'' in *American Film*, January/February 1992.
Moore, L., ''New Role for Almodóvar,'' in *Variety* (New York), 28 September 1992.
Strauss, F., ''The Almodóvar Picture Show,'' in *Cahiers du Cinéma* (Paris), September 1993.
Williams, Bruce, ''Slippery When Wet: En-sexualized Transgression in the Films of Pedro Almodóvar,'' in *Post Script* (Commerce), Summer 1995.
Smith, P.J., ''Almodóvar and the Tin Can,'' in *Sight and Sound* (London), February 1996.
Toubiana, S., ''Masculin, feminin,'' in *Cahiers du Cinéma* (Paris), November 1997.

* * *

Pedro Almodóvar is more than the most successful Spanish film export since Carlos Saura. At home, the production of Almodóvar's films, their premiers, and the works themselves are surrounded by scandal, and the Spanish popular press examines what the director eats, the qualities he looks for in a lover, and his weight fluctuations in a fashion normally reserved for movie stars and European royalty. Abroad, the films have surprised those with set notions of what Spanish camera is or should be; Almodóvar's uncompromising incorporation of elements specific to a gay culture into mainstream forms with wide crossover appeal has been held up as a model for other gay directors to emulate. The films and Almodóvar's creation of a carefully cultivated persona in the press have meshed into ''Almodóvar,'' a singular trademark. ''Almodóvar'' makes the man and the movies interchangeable even as it overshadows both. The term now embodies, and waves the flag for, the ''New Spain'' as it would like to see itself: democratic, permissive, prosperous, international, irreverent, and totally different from what it was in the Franco years.

Almodóvar's career can be usefully divided into three stages: a marginal underground period in the 1970s, during which he personally funded and controlled every aspect of the shoestring-budgeted, generally short films, and which culminated in *Pepi, Luci, Bom y otras chicas de montón*, his feature film debut; the early to mid-1980s, during which he was still writing and directing his increasingly costly though still low-budget films, but for other producers and with varying degrees of state subsidization; and, from *The Law of Desire* in 1986, a period in which he reverted to producing his own films, which now benefitted from substantial budgets (by Spanish standards), top technicians, and maximum state subsidies. Though critical reaction to his work has varied, each of his films has enjoyed increasing financial success until *Women on the Verge of a Nervous Breakdown*, which became 1989's highest-grossing foreign film in North America and the most successful Spanish film ever in Spain.

Almodóvar's oeuvre makes a good argument for the auteur theory. One can trace to his first films themes and strategies that he would explore in different forms, with varying degrees of success but with increasing technical expertise, throughout the rest of his career. Almodóvar's films posit the absolute autonomy of the individual. From *Pepi* to *Tie Me up! Tie Me Down!* the central characters in his films (mostly women) either act as if there are no social restrictions, or are conscious of the price of transgression but willing to pay it if such actions lead to, or contain, pleasure.

In Almodóvar's films, the various paths to pleasure lead to a destination and fulfillment (*Matador*), a dead end and disappointment (*Dark Hideout, Women on the Verge*), or an endlessly winding path and continuous displacement (*The Law of Desire*), but never resignation. To explore these varied roads Almodóvar has over the years accumulated a rep company of actors (including Antonio Banderas, who graduated to Hollywoood stardom). When in an Almodóvar film, no matter how absurd the situation their characters might find themselves in, all the actors are directed to a style that relies on understatement and has often been called ''naturalist'' or ''realist.'' For example, when in *The Law of Desire* Tina tells her brother that ''she'' had previously been a ''he'' and had run off to Morocco to have a love affair with their father, Carmen Maura acts it in a style considerably subtler than that used by, for example, June Allyson to tell us she really shouldn't have broken that date with Peter Lawford. This style of acting is partly what enables Almodóvar's often outrageous characters to be so emotionally compelling.

Almodóvar borrows indiscriminately from film history. A case in point is *What Have I Done to Deserve This?* which contains direct reference to, or echoes of, neo-realism, the caper film, *Carrie*, Buñuel, Wilder, Warhol, and Waters. Moreover, by his second period, beginning with *Dark Hideout*, it became clear that Almodóvar's preferred mode of cinema was the melodramatic. It is a mode that cuts across genre, equally capable of conveying the tragic and the comic, eminently emotional, adept at arousing intense audience identification, and capable of communicating complex psychological processes no matter what the character's gender or sexual orientation.

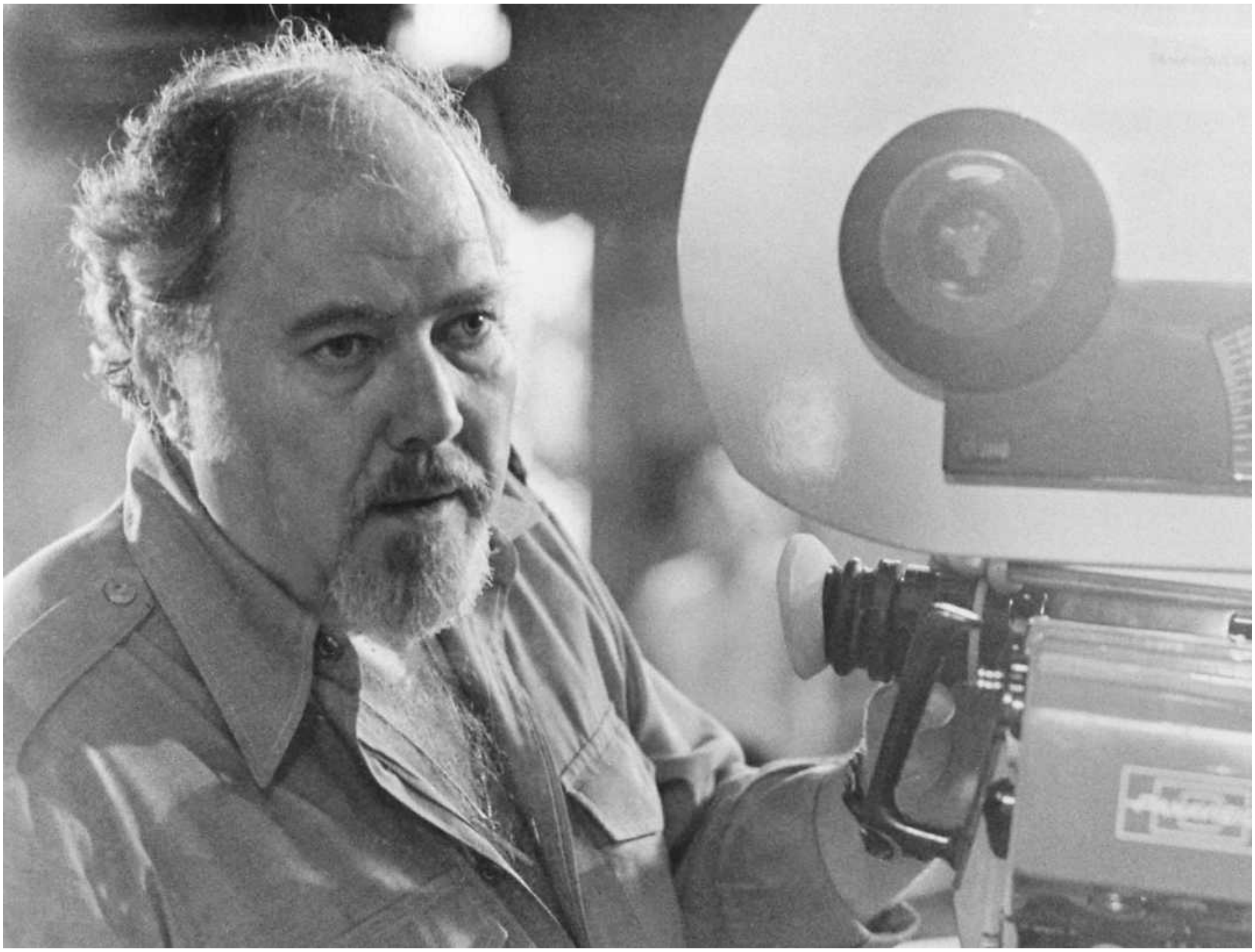
Almodóvar's signature, and a unique contribution to the movies, is the synthesis of the melodramatic mode with a clash of quotations. This combination allows Almodóvar both a quasi-classical Hollywood narrative structure (which facilitates audience identification) and a very self-conscious narration (which normally produces an alienation effect). This results in dialectical moments in which the absurd can be imbued with emotional resonance (the mother selling her son to the dentist in *What Have I Done*); the emotional can be checked with cheek without disrupting identification (superimposing a character's crying eyes with the wheels of a car in *The Law*); and camp can be imbued with depth without losing its wit (the transference of emotions that occurs when we see Pepa dubbing Joan Crawford's dialogue from *Johnny Guitar* in *Women on the Verge*). At his best (*What Have I Done to Deserve This?*, *The Law of Desire, Women on the Verge of a Nervous Breakdown*), Almodóvar drills a heart into the postmodern and fills it with an operatic range of feeling.

Although Almodóvar's movies have garnered increasingly heady praise in the 1990s, one senses the critical establishment is consciously trying to legitimize him in their eyes. Why is it that when a comedy expert grows more ''serious,'' he is, perforce, taken more seriously? Fortunately, Almodóvar's mature works remain vibrant, unpretentious melodramas (unlike Woody Allen, whose art films seem like Xerox copies of the masters he slavishly imitates). Although Almodóvar has been chastised for trying to have his soap opera and send it up, too, he accomplished just that impossibility with earlier works like *Law of Desire.* As arrestingly sentimental as *All about My Mother* is, and as disturbingly mournful as *Live Flesh* is, they lack the kick of less-acclaimed works like *High Heels,* an unabashed glimpse into the soul of Lana Turner. Whereas Almodóvar once passionately embraced the Hollywoodness of Douglas Sirk's women pictures, his most recent movies merely buss those stylized conventions on the cheek. Why is there such a frenzy to commend the new-improved maverick, simply because he now uses humor only as a diversionary tactic, instead of an integral part of his canon? Despite reservations about the shift in his approach, one admires Almodóvar's unabated insight into role-playing, his debunking of machismo, his celebration of tackiness, and his unsurpassed skill with actresses. If something joyful seems missing from latter-day Almodóvar, something has also been gained in his collaboration with actress Marisa Paredes, a gravely beautiful dynamo, whom the director uses to suggest the melancholy behind emotional extravagance. If films like *The Flower of My Secret* are high-wire acts between pathos and humor, then Paredes helps him keep his balance. Even if one reminisces about Almodóvar's teamwork with efervescent comediennes like Carmen Maura and Victoria Abril, one is relieved that he hasn't become the Spanish John Waters, a filmmaker whose rebelliousness now seems quaint. Exploring his gay sensibility, Almodóvar appeals to straight audiences, who share his appetite for the resurrection and re-invigoration of old movie cliches. In overlooked works like *Kika*, characters literally die for love, and this slick director understands that classic escapism has undying appeal for a reason. The genius of Almodóvar lies in succumbing to the absurdity of Hollywood romanticism, while recognizing it as an impossible ideal. After enduring bloodless Oscar-winners and critically correct masterpieces, the audience rushes to Almodóvar's movies because they act like a tonic.

—José Arroyo, updated by Robert J. Pardi

ALTMAN, Robert

Nationality: American. **Born:** Kansas City, Missouri, 20 February 1925. **Education:** Attended University of Missouri, Columbia (three years). **Military Service:** Bomber pilot, U.S. Air Force, 1943–47. **Family:** Married La Vonne Elmer, 1946, one daughter; married Lotus Corelli, 1954, divorced 1957, two sons; married Kathryn Reed, two sons. **Career:** Directed industrial films for Calvin Company, Kansas City, 1947; wrote, produced, and directed first feature, *The Delinquents*, 1955; TV director, 1957–63; co-founder of TV production company, 1963; founder, Lion's Gate production company (named after his own 8-track sound system), 1970, Westwood Editorial Services, 1974, and Sandcastle 5 Productions; made *Tanner '88* for TV during American presidential campaign, 1988; directed *McTeague* for Chicago Lyric Opera. **Awards:** Palme d'Or, Cannes Festival, and Academy Award nominations for Best Film and Best Director for *M*A*S*H*, 1970; New York Film Critics' Circle Award, D.W. Griffith Award (National Board of Review), and National Society of Film Critics Award, all for Best Director, for *Nashville*, 1975; Golden



Robert Altman

Bear, Berlin Festival, for *Buffalo Bill and the Indians*, 1976; Academy Award nomination for Best Director, New York Film Critics Circle Award for Best Film and Best Director, for *The Player*, 1992; Academy Award nomination for Best Director, for *Short Cuts.* **Agent:** Johnny Planco, William Morris Agency, 1325 Avenue of the Americas, New York, NY 10019. **Address:** Sandcastle 5 Productions, 502 Park Avenue, Suite 15G, New York, NY 10022–1108.

Films as Director:

1954 *The Builders* (medium length publicity film)
1955 *The Delinquents* (+ pr, sc)
1957 *The James Dean Story* (co-d, + co-pr, co-ed)
1964 *The Party* (short); *Nightmare in Chicago* (*Once upon a Savage Night*) (for TV)
1965 *Pot au Feu* (short); *The Katherine Reed Story* (short)
1967 *Countdown* (moon-landing sequence uncred by William Conrad)
1969 *That Cold Day in the Park*
1970 ***M*A*S*H***; *Brewster McCloud* (+ pr)
1971 *McCabe and Mrs. Miller* (+ co-sc)
1972 *Images* (+ pr, sc)
1973 *The Long Goodbye*
1974 *Thieves like Us* (+ co-sc); *California Split* (+ co-pr)
1975 ***Nashville*** (+ co-pr, co-songwriter: ''The Day I Looked Jesus in the Eye'')
1976 *Buffalo Bill and the Indians, or Sitting Bull's History Lesson* (+ pr, co-sc)
1977 *Three Women* (+pr, sc)
1978 *A Wedding* (+ pr, co-sc)
1979 *Quintet* (+ pr, co-sc); *A Perfect Couple* (+ pr, co-sc)
1979 *Health* (+ pr, sc)
1980 *Popeye*
1981 *The Easter Egg Hunt*
1982 *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean*; *Two by South* (''Rattlesnake in a Cooler'' and ''Precious Blood'') (for TV) (+pr)
1983 *Streamers* (+ pr); *O.C. and Stiggs* (+ pr) (released 1987)
1984 *Secret Honor* (*Secret Honor: The Political Testament of Richard M. Nixon*; *Secret Honor: A Political Myth*) (+ pr)
1985 *The Laundromat* (for TV)

1986 *Fool for Love*
1987 ''Les Boreades'' in *Aria*; *Beyond Therapy* (+ co-sc); *The Room* (for TV); *The Dumb Waiter* (for TV)
1988 *Tanner '88*; *The Caine Mutiny Court-Martial* (+ pr)
1990 *Vincent and Theo*
1992 ***The Player***
1993 *Short Cuts* (+ sc)
1994 *The Real McTeague* (for TV, opera)
1995 *Ready to Wear* (*Pret a Porter*) (+ sc)
1996 *Jazz—34* (+ pr); *Kansas City* (+ sc, pr)
1997 *Gun* (series for TV) (+ pr)
1998 *The Gingerbread Man* (+ sc, ro as Al Hayes)
1999 *Cookie's Fortune* (+ pr); *Another City, Not My Own*
2000 *Dr. T and the Women* (+ pr)

Other Films:

1948 *Bodyguard* (co-story)
1951 *Corn's-a-Poppin'* (co-sc)
1976 *Welcome to L.A.* (Rudolph) (pr)
1977 *The Late Show* (Benton) (pr)
1978 *Remember My Name* (Rudolph) (pr)
1979 *Rich Kids* (Young) (pr)
1993 *Luck, Trust & Ketchup: Robert Altman in Carver County* (Dorr, Kaplan) (doc)
1997 *Afterglow* (Rudolph) (pr); *Frank Capra's American Dream* (Bowser—for TV) (as himself)
1998 *Liv*
1999 *Trixie*; *Hitchcock: Shadow of a Genius* (Haimes—for TV) (as himself)

Publications

By ALTMAN: book—

Buffalo Bill and the Indians, or Sitting Bull's History Lesson, with Alan Rudolph, New York, 1976.
Short Cuts: The Screenplay, Santa Barbara, CA, 1993.
Robert Altman's Pret a Porter, New York, 1994.
Robert Altman, Interviews: Interviews (Conversations with Filmmakers), with David Sterritt, University Press of Mississippi, 2000.

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The American 1970s may have been dominated by a ''New Wave'' of younger, auteurist-inspired filmmakers including George Lucas, Peter Bogdanovich, Steven Spielberg, Martin Scorsese, and Francis Ford Coppola, all contemporaries as well as sometime colleagues. It is, however, an outsider to this group, the older Robert Altman—perhaps that decade's most consistent chronicler of human behavior—who could be characterized as the artistic rebel most committed to an unswerving personal vision. If the generation of whiz kids tends to admire the American cinema as well as its structures of production, Altman tends to regard the American cinema critically and to view the production establishment more as an adversary to be cunningly exploited on the way to an almost European ambiguity.

Although Altman has worked consistently within American genres, his work can instructively be seen as anti-genre: *McCabe and Mrs. Miller* is a kind of anti-western, exposing the myth of the heroic westerner (as described by Robert Warshow and executed by John Wayne and John Ford) and replacing it with an almost Marxist view of the Westerner as financier, spreading capitalism and corruption with opportunism and good cheer. *The Long Goodbye* sets itself in opposition to certain aspects of the hard-boiled detective genre, as Elliott Gould's Philip Marlowe reflects a moral stance decidedly more ambiguous than that of Raymond Chandler's conventional lonely moralist. Similarly, *Countdown* can be seen in relationship to the science-fiction film; *Thieves like Us* (based on *They Live by Night*) in relationship to the bandit-gangster film; *That Cold Day in the Park* in relationship to the psychological horror film inaugurated by Alfred Hitchcock's *Psycho*; and *California Split* in relationship to that generic phenomenon so common to the 1970s, the ''buddy film.'' Even *Nashville*, Altman's complex bicentennial musical released in 1975, can be seen in relationship to a generic tradition with roots in *Grand Hotel* and branches in *Earthquake*, for it is a kind of disaster film about the American dream.

Aside from his generic preoccupations, Altman seems especially interested in people. His films characteristically contain perceptive observations, telling exchanges, and moments of crystal clear revelation of human folly. Altman's comments are made most persuasively in relationship to a grand social organization: that of the upper classes and *nouveaux riches* in *A Wedding*; health faddists and, metaphorically, the American political process, in *Health*; and so forth. Certainly, Altman's films offer a continuous critique of American society: people are constantly using and exploiting others, though often with the tacit permission of those being exploited. One thinks of the country-western singers' exploitation by the politician's P.R. man in *Nashville*, for instance, or the spinster in *That Cold Day in the Park.* Violence is often the climax of an Altman film—almost as if the tensions among the characters must ultimately explode. Notable examples include the fiery deaths and subsequent ''surprise ending'' in *A Wedding*, or the climactic assassination in *Nashville.* Another recurring interest for Altman in his preoccupation with the psychopathology of women: one thinks of the subtly encroaching madness of Sandy Dennis's sexually repressed spinster in *That Cold Day in the Park*, an underrated, early Altman film; the disturbing instability of Ronee Blakley in *Nashville*; the relationships among the unbalanced subjects of *Three Women*, based on one of Altman's own dreams; and the real/surreal visions of Susannah York in the virtual horror film, *Images.* Because almost all of Altman's characters tend to be hypocritical, psychotic, weak, or morally flawed in some way, with very few coming to a happy end, Altman has often been attacked for a kind of trendy cynicism. The director's cynicism, however, seems a result of his genuine attempt to avoid the conventional myth-making of the American cinema. Altman imbues as many of his characters as possible with that sloppy imperfection associated with human beings as they are, with life as it is lived.

Performers enjoy working with Altman in part because he provides them with the freedom to develop their characters and often alter the script through improvisation and collaboration. Like Bergman, Altman has worked often with a stock company of performers who appear in one role after another, among them Elliott Gould, Sally Kellerman, Rene Auberjonois, Keith Carradine, Shelley Duvall, Michael Murphy, Bert Remsen, and Henry Gibson.

Altman's distinctive style transforms whatever subject he approaches. He often takes advantage of widescreen compositions in which the frame is filled with a number of subjects and details that compete for the spectator's attention. Working with cinematographer Vilmos Zsigmond, he has achieved films that are visually distinguished and tend toward the atmospheric. Especially notable are the use of the zoom lens in the smoky cinematography of *McCabe and Mrs. Miller*; the reds, whites, and blues of *Nashville*; the constantly mobile camera, specially mounted, of *The Long Goodbye*, which so effortlessly reflects the hazy moral center of the world the film presents; and the pastel prettiness of *A Wedding*, particularly the first appearance of that icon of the American cinema, Lillian Gish, whose subsequent filmic death propels the narrative.

Altman's use of multi-track sound is also incredibly complex: sounds are layered upon one another, often emanating from different speakers in such a way that the audience member must also decide what to listen for. Indeed, watching and listening to an Altman film inevitably requires an active participant: events unroll with a Bazinian ambiguity. Altman's Korean War comedy *M*A*S*H* was the director's first public success with this kind of soundtrack. One of his more extreme uses of this technique can be found in *McCabe and Mrs. Miller*, generally thought to be among the director's finest achievements.

Nashville, Altman's most universally acclaimed work, provides a panoramic view of the American experience and society as it follows the interrelated experiences of twenty-four characters in the country-western music capital. In its almost three-hour length, *Nashville* accumulates a power of the whole even greater than the vivid individual parts which themselves resonate in the memory: the incredibly controlled debut performance of Lily Tomlin and the sensitive performances of at least a dozen others; the lesson on sexual politics Altman delivers when he photographs several women listening to a song by Keith Carradine; the vulnerability of Ronee Blakley, who suffers a painful breakdown in front of her surprisingly fickle fans; the expressions on the faces of the men who watch Gwen Welles's painfully humiliating striptease; and the final cathartic song of Barbara Harris, as Altman suddenly reveals the conventional ''Star is Born'' myth in his apparent anti-musical, like a magician stunning us with an unexpected trick.

Overall, Altman's career itself has been rather weird. His output since *M*A*S*H* has been prodigious indeed, especially in light of the fact that a great number of his films have been financial and/or critical failures. In fact, several of his films, among them *A Perfect Couple* and *Quintet* (with Paul Newman) barely got a national release; and *Health* (which starred Glenda Jackson, Carol Burnett, James Garner, and Lauren Bacall) languished on the shelf for years before achieving even a limited release in New York City. The most amazing thing about Altman's *Popeye*, which was relatively successful with critics and the public (though not the blockbuster that Hollywood had counted on), was that Altman managed to secure the assignment at all. The film that emerged was one of the most cynical and ultimately disturbing of children's films, in line with Altman's consistent vision of human beings and social organization.

Altman's career in the 1980s veered sharply away from mainstream film, dominated instead by a number of film adaptations of theatre pieces, including *Come Back to the Five & Dime, Jimmy Dean, Jimmy Dean*; *Streamers*; *The Laundromat*; *Secret Honor*; *Beyond Therapy*; and *Fool for Love.* Although many of these works are fascinating and contain incredibly modulated performances and surprisingly evocative cinematography (particularly *Jimmy Dean*), these films have not been particularly influential or financially successful. But they allowed Altman to continue to make notable films in a Spielberg-dominated era that was otherwise largely hostile to his provocative filmmaking.

Vincent and Theo, one of the few Altman films in this period that did not start out as a play, received much positive notice. Altman's decision to preface his film with documentary footage of a present-day auction in which millions of dollars are offered for a single Van Gogh painting was particularly stunning in a Brechtian way. He then begins his narrative story of Van Gogh's lifetime financial failure, trying to remain true to his painter's vision. Certainly, it is the parallels between Van Gogh and Altman which incite the director's interest. *Tanner '88*, a mock documentary about the 1988 American presidential campaign which many critics consider among Altman's master works, was even more amazing. It was a cult hit which marked Altman's return to the kind of satire with which he had already excelled. Unfortunately, its distribution on cable TV prevented this work from reaching a wide audience.

The most stunning development in Altman's career is the total critical and financial comeback he made with 1992's *The Player*, a film that appeared long after most Hollywood executives had written him off. The most insightful and scathing satire about Hollywood and filmmaking today, *The Player* hilariously skewered one target after another (the pitch, the Hollywood restaurant, the Hollywood party, the dispensable writer), in the process winning the New York Film Critics Circle awards for Best Film and Best Director. Contributing to the film's popular success were the dozens of stars who took cameos as themselves in order to support Altman, whom they have always admired.

The success of *The Player* allowed Robert Altman to go forward with his most ambitious project since *Nashville.* Another panoramic narrative featuring dozens of characters, a rich soundtrack, striking cinematography, and sensitive performances, this film is set in contemporary Los Angeles and based on short stories by Raymond Carver. The result, *Short Cuts*, is one of those rare contemporary American films which truly examines American values (or what passes for them) and dissects life as it is being lived today. The film is memorable from its opening images of helicopters sweeping over Los Angeles to spray for the Medfly infestation to its closing images of urban violence and earthquake; from its depiction of Angelenos struggling to connect with each other through phone sex and illicit liaisons to its presentation of bitterness, silence, and missed rapprochement as the standard American condition. Central to *Short Cuts* is the ubiquitousness of violence in American life, particularly against women, and the thesis that men's passive insensitivity often masks a profound hatred of women and a propensity for aggression. No act of violence in *Short Cuts* results in punishment, just in more apathy. A trader in ironies and social criticism, Altman emphasizes all the ways we deceive each other; and hardly any of the relationships presented—between parents and children, between husbands and wives—are marked by open, honest, useful exchanges; indeed, the jazz theme ''I Don't Know You,'' which is sung by one character as her daughter is about to commit suicide, works as the film's most prescient theme. Notable, too, is how another character describes her own paintings as being ''about seeing, and the responsibility that comes with that.'' From that message, Altman cuts to a group of men who've found the body of a raped woman, but choose to ignore it, lest it interrupt their fishing weekend. As a reaction against an eighties culture that championed special effects and mindless entertainment (*Star Wars*, *Indiana Jones*, *Conan*, etc.), Altman's admonition to see the world and take responsibility emerges as the courageous stand of a visionary artist still viable and surprising. Like *Nashville*, *Short Cuts* is a key Altman film which will undoubtedly come to be regarded as a masterpiece of the American cinema. In fact, both films can be seen as providing the inspirational blueprint for many other filmmakers—particularly Paul Thomas Anderson (whose controversial 1999 *Magnolia* uses several cast members borrowed from the Altman films) and Todd Solondz (whose disturbing 1998 *Happiness* uses a similar interlocking narrative within a mode of ironic social criticism).

In 1994 Altman took on the fashion industry in *Ready to Wear (Prêt-à-Porter).* Critics and the public were less kind in their regard for this panoramic satire, but the film was nevertheless witty and controlled, more subtle and light-hearted than had been anticipated. The film's finale—whereby a group of models parade nude—marked the witty and appropriate conclusion of Altman's satire on the political/ideological implications of fashion and its capacity to demean our values. Unfortunately, three recent Altman films seems less impressive, if focused on the indigenous local color of their respective regional portraits. *Kansas City*, in 1996, presents a murky canvas of gangsterism, ''dope'' addiction, and black jazz in the early thirties Kansas City. *The Gingerbread Man*, in 1998, reportedly written by Altman pseudonymously, is a thriller about a lawyer involved with a troubled young woman. In contrast to the sharp visual and aural clarity of Hitchcock's thrillers, *The Gingerbread Man* is suffused with such stunningly atmospheric cinematography and overlapping sound (indeed, it virtually never stops raining in the film), that we feel like we are eavesdropping on real people, rather than watching a narrative work its way to a fairly predictable (if effective) conclusion. And finally, the 1999 *Cookie's Fortune,* set in Holly Springs, Mississippi, is a rather charming evocation of the genuine quirkiness of small-town life, using some of the typical Altman structures from *Nashville*, but within a much smaller framework.

As a postscript on Altman, one should add that he, more than any other director, should never be counted out as an important force in American film culture. If Altman's work is sometimes uneven, the fact that he continues to work on projects which are political, ideological, and personal—refusing to compromise his own artistic vision—is a sign that he remains, even in his late seventies, the United States' single most ambitious *auteur*. His future agenda is ambitious, including a film of *Another City, Not My Own*, the strange Dominick Dunne novel based on Dunne's experiences as a journalist covering the sensational murder trial in Los Angeles of O. J. Simpson. Although Altman might seem to be the perfect director, in a culminating masterpiece, to deal with the human circus of venality and opportunism which was the Simpson trial, Altman's peripatetic popularity with Hollywood backers suggests that this project is by no means a sure thing, no matter how eagerly anticipated the results.

—Charles Derry

ALVAREZ, Santiago

Nationality: Cuban. **Born:** Havana, 1919. **Education:** University of Havana; Columbia University, New York. **Career:** After revolution, served as vice president of newly formed Instituto Cubano del Arte e Industria Cinematograficas (ICAIC), 1959; director of the Latin American ICAIC newsreel, from 1960. **Died:** 20 May, 1998, in Havana, Cuba, of parkinson's disease.

Films as Director:

1960 *Un año de libertad* (co-d)
1961 *Escambray*; *Muerte al invasor* (co-d)
1962 *Forjadores de la paz*; *Cumplimos*; *Crisis en el Caribe*
1963 *Ciclon*; *El Barbaro del Ritmo*; *Fidel en la URSS*
1964 *Via libre a la zafra del '64*; *Primeros Juegos Deportivos Militares*
1965 *Solidaridad Cuba y Vietnam*; *Cuba dos de enero*; *Pedales sobra Cuba*; *Now*; *Segunda Declaracion de la Habana*; *La escalada del chantaje*
1966 *Abril de Giron*; *Cerro Pelado*; *Año Siete*; *Ocho años de Revolucion*
1967 *La guerra olvidados* (*Laos, the Forgotten War*); *Hasta la victoria siempre* (*Till Victory Always*); *Golpeando en la selva*; *Hanoi, martes 13*
1968 *Amarrando el Cordon*; *L.B.J.*
1969 *Despegue a la 18.00*; *79 Primaveras* (*79 Springtimes of Ho Chi Minh*)
1970 *Once por cero*; *Piedra sobre piedra*; *El sueño del Pongo*; *Yanapanacuna*
1971 *Quemando tradiciones*; *Como, por qué y para qué asesina a un general?*; *La estampida*; *El pájaro del faro*
1972 *De America soy hijo . . . y a ella me debo*
1973 *Y el cielo fue tomado por asalto*; *El tigre salto y mato . . . pero morira . . . morira* (*The Tiger Leaped and Killed, But He Will Die, He Will Die*)
1974 *60 Minutos con el primer mundial de boxeo amateur*; *Rescate*; *Los cuatro puentes*
1975 *Abril de Vietnam en el año del gato*; *El primer delegado*
1976 *El Tiempo es el viento*; *El sol no se puede tapar con un dedo*; *Luanda ya no es de San Pablo*; *Morir por la patria es vivir*; *Maputo*; *Meridiano Novo*; *Los Dragones de Ha-Long*
1977 *Mi Hermano Fidel*; *El Octubre de todos*
1978 *Sobre el problema fronterizo entre Kampuchea y Vietnam*; *. . . y la noche se hizo arcoiris*
1979 *El Gran salto al vacio*; *Tengo fe en ti*; *La cumbre que nos une*; *El desafio*
1980 *Celia, imagen del pueblo*; *Marcha del pueblo combatiente*; *El mayo de las tres banderas*; *Un Amazonus de pueblo embravecido*; *Lo que el viento se llevó*; *La guerra necessaria*
1981 *La importancia universal del hueco*; *Tiempo libre a la roca*; *Comenzo a retumbar el Momtombo*; *26 es también 19*; *Mazazo macizo*; *Contrapunto*
1982 *Nova sinfonia*; *A galope sobre la historia*; *Operación abril del Caribe*
1983 *Los refugiados de la Cueva del Muertro* (+ sc); *Biografía de un carnaval*; *Las campanas tambien pueden doblar mañana*
1984 *Gracias Santiago*; *Dos rostros y una sola imagen*; *El soñador del Kremlin*; *Por primera vez elecciones libres*
1985 *Taller de la vida*; *La soledad de los dioses*; *Reencuentro*
1986 *Las antípodas de la victoria*; *Aires de renovación en el meridiano 37*; *Memorias de un reencuentro*
1987 *Brascuba*
1997 *Concierto por la vida*; *Concierto mayor*

Publications

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* * *

Predominantly associated with the educational or the exotic in the United States, the documentary film occupies a very different place in the cinema of revolutionary Cuba. Between 90 and 95 percent of the films produced under the revolution have been documentaries, and the man most responsible for the international stature of Cuban documentary cinema is Santiago Alvarez.

As the director of the weekly ''Latin American Newsreel'' produced by the Cuban Film Institute (ICAIC), Alvarez directed an enormous number of newsreels as well as many other short and feature-length documentaries. Never having formally studied cinema, he became a filmmaker by ''handling millions of feet of film.'' Alvarez felt himself to be a journalist, but believed that cinematic journalism should have a permanence beyond simple reportage. To achieve such transcendency, Alvarez's newsreels are typically monothematic and integrated, with the result that they appear more like individual documentary films than the sort of generalized news reporting normally associated with newsreels.

The dominant characteristic of Alvarez's style is the extraordinarily rhythmic blend of visual and audio forms. Alvarez utilized everything at hand to convey his message: live and historical documentary footage, still photos, bits from TV programs and fiction films, animation, and an incredible range of audio accompaniment. Believing that ''50 percent of the value of a film is in the soundtrack,'' Alvarez mixed rock, classical, and tropical music, sound effects, participant narration—even silence—into the furious pace of his visual images. For Alvarez, cinema had its own language, different from that of television or of radio, and the essence of this language is montage.

Alvarez's documentaries focus on both national and international themes. For example, *Ciclon* is an early newsreel on the effects of hurricane Flora in Cuba. Although it lacks the elaborate visual montage for which Alvarez later became famous, the film shows great skill in the use of sound. There is no verbal narration, and the track is limited to the source sound of trucks and helicopters, and the organ music which eerily punctuates the scenes of caring for the wounded and burying the dead.

Now, a short dealing with racism in the United States and edited to the rhythm of Lena Horne's song, shows the master at his best in working with still photographs. Particularly effective is a sequence in which Alvarez cuts between the chained hands of arrested blacks and the linked hands of protestors to suggest a dynamic of collective struggle in which people are seen not only as products of their circumstances, but as historical actors capable of changing their circumstances. Here, Alvarez fuses ideology and art by making graphic the third of Marx's ''Theses on Feuerbach.'' Alvarez's tribute to Che Guevara, *Hasta la victoria siempre*, deals with much the same concept. He begins with a series of beautifully shot stills of poverty in the Altiplano. Then, following footage of Che speaking in the Sierra Maestra of Cuba, he dissolves a still of Che into a still of a Gulf Oil Company camp in Bolivia. Through this technique he links the earlier struggle in Cuba with the later guerrilla war in the Andes.

One of the finest examples of Alvarez's work is *79 Springtimes*, a beautifully controlled montage on Ho Chi Minh's life and death. He opens the short by ironically mixing elapsed-time photography of flowers opening with slow-motion footage of bombs falling from United States planes. He goes on to cut between scenes of United States atrocities in Vietnam and protest marches in the U.S., visually depicting the position that the real enemy is not the people of the U.S., but the ruling class and its mercenaries. In the final sequence, Alvarez uses what seems to be every available visual effect—torn and burned strips of film, film frames, bits of paper—to create an incredible animated montage. The soundtrack underscores the visual dynamic with music and poems by Ho Chi Minh and Jose Martí.

Even since his death in 1998, Alvarez continues to be thought of as one of the foremost documentary filmmakers in Latin America, although some consider his earlier short films to be superior to the later and longer works. This may result from the fact that in the earlier films the line between heroes (Che, Ho Chi Minh) and villains (U.S. imperialism and racism) was more clearly drawn, while his later works reflected the international compromises with the Soviet Union and reformist Latin American governments that have been required of the Cuban revolution. Nonetheless, Alvarez persisted in his indefatigable quest for an ''audacious and constantly renewed optic.''

—John Mraz

ANDERSON, Lindsay

Nationality: British. **Born:** Lindsay Gordon Anderson in Bangalore, South India, 17 April 1923. **Education:** Attended Cheltenham College and Wadham College, Oxford. **Military Service:** Member of Army Intelligence Corps during World War II. **Career:** Editor, *Sequence* magazine, 1947–52; helped organize first Free Cinema program, National Film Theatre, 1956; directed first feature, *This Sporting Life*, 1963; associate artistic director, Royal Court Theatre, 1971–75; also directed TV plays and commercials. **Awards:** Oscar for Best Short Subject, for *Thursday's Children*, 1955; Palme d'Or, Cannes Festival, for *If. . .* , 1969. **Died:** 30 August 1994, of a heart attack while vacationing in the Dordogne region of France.

Films as Director:

1948 *Meet the Pioneers* (+ sc, co-ed, narration)
1949 *Idlers That Work* (+ sc, narration)
1952 *Three Installations* (+ sc, narration); *Trunk Conveyor* (+ sc, narration); *Wakefield Express* (+ sc)
1953 *Thursday's Children* (co-d, + co-sc); *O Dreamland* (+ sc)
1955 *Green and Pleasant Land* (+ sc); *Henry* (+ sc, role); *The Children Upstairs* (+ sc); *A Hundred Thousand Children* (+ sc); *£20 a Ton* (+ sc); *Energy First* (+ sc); *Foot and Mouth* (+ sc, narration)
1957 *Every Day except Christmas* (+ sc)
1963 *This Sporting Life*
1967 *The White Bus*; *Raz, dwa, trzy* (*The Singing Lesson*) (+ sc)
1969 ***If. . .*** (+ pr)
1972 *O Lucky Man!* (+ co-pr)
1974 *In Celebration*
1982 *Britannia Hospital*
1985 *Wish You Were There* (*Foreign Skies*)
1986 *The Whales of August*
1988 *Glory! Glory!*
1993 *Is That All There Is?* (+ sc, role)

Other Films:

1949 *Out of Season* (Brendon) (narrator)
1952 *The Pleasure Garden* (Broughton) (pr, role)
1956 *Together* (Mazzetti) (supervising ed)
1958 *March to Aldermaston* (supervising ed)
1960 *Let My People Go* (Krish) (sponsor)
1962 *The Story of Private Pooley* (Alsen) (English-language version of *Der Schwur des Soldaten Pooley*) (narrator)
1965 *The Threatening Sky* (Ivens) (English-language version of *Le Ciel, la terre*) (narrator)
1966 *Mucednici Iásky* (*Martyrs of Love*) (Nemec) (role)
1967 *About ''The White Bus''* (Fletcher) (role as himself)
1968 *Abel Gance—The Charm of Dynamite* (Brownlow) (for TV) (narrator); *Inadmissable Evidence* (Page) (role)
1969 *The Parachute* (Page) (for TV) (role)
1970 *Hetty King—Performer* (Robinson) (narrator)
1971 *A Mirror from India* (Sarabhai) (narrator)
1981 *Chariots of Fire* (Hudson) (role as schoolmaster)
1991 *Prisoner of Honor* (for TV) (role as war minister)
1992 *Blame It on the Bellboy* (role as Mr. Marshall)
1994 *Lucky Man* (role as himself)

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''The Need for Competence,'' in *Sequence* (London), Spring 1948.
''What Goes On,'' in *Sequence* (London), Summer 1948.
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''British Cinema: The Descending Spiral,'' in *Sequence* (London), Spring 1949.
''The Film Front,'' in *Sequence* (London), Summer 1949.
''Films of Alfred Hitchcock,'' in *Sequence* (London), Autumn 1949.
''Notes at Cannes,'' in *Sequence* (London), New Year issue 1950.
''The Director's Cinema?,'' in *Sequence* (London), Autumn 1950.
''Retrospective Review: *Wagonmaster* and *Two Flags West*,'' in *Sight and Sound* (London), December 1950.
''Goldwyn at Claridges,'' in *Sequence* (London), New Year issue 1951.
''John Ford,'' in *Films in Review* (New York), February 1951.
''Minnelli, Kelly and *An American in Paris*,'' in *Sequence* (London), New Year issue 1952.

Lindsay Anderson

''As the Critics Like It: Some Personal Choices,'' in *Sight and Sound* (London), October/December 1952.

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''Two Inches off the Ground,'' in *Sight and Sound* (London), Winter 1957.

''Get out and Push!,'' in *Declaration*, edited by Tom Maschler, London, 1958.

''Sport, Life, and Art,'' in *Films and Filming* (London), February 1963.

''An Interview with Lindsay Anderson,'' with Peter Cowie, in *Film Quarterly* (Berkeley), Summer 1964.

''The Film Maker and the Audience,'' in *Film Makers on Film Making*, edited by Harry Geduld, Bloomington, Indiana, 1967.

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''Stripping the Veils Away,'' an interview with David Robinson, in the *Times* (London), 21 April 1973.

''From Theater to Film . . . Lindsay Anderson,'' an interview with M. Carducci, in *Millimeter* (New York), January 1975.

''Revolution Is the Opium of the Intellectuals,'' an interview with E. Rampell, in *Cineaste* (New York), vol. 12, no. 4, 1983.

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Robinson, David, ''Anderson Shooting *If. . .* ,'' in *Sight and Sound* (London), Summer 1968.

Gladwell, David, ''Editing Anderson's *If. . .* ,'' in *Screen* (London), January/February 1969.

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Durgnat, Raymond, ''Britannia Waives the Rules,'' in *Film Comment* (New York), July/August 1976.

Lefèvre, Raymond, ''Lindsay Anderson, ou la fidelité au Free Cinema,'' in *Image et Son* (Paris), October 1982.

Schickel, Richard, ''Ford Galaxy,'' in *Film Comment* (New York), March-April 1984.

Houston, Penelope, ''Parker, Attenborough, Anderson,'' in *Sight and Sound* (London), Summer 1986.

McCarthy, Todd, ''Lindsay Anderson,'' in *Variety*, 5 September 1994.

Kenny, Glenn, ''The Magnificient Anderson,'' in *Entertainment Weekly*, 16 September 1994.

Cox, Jay, ''Lindsay Anderson, 1923–1994: In Celebration,'' in *Film Comment*, November/December 1994.

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In a 1958 essay titled ''Get out and Push,'' Lindsay Anderson expressed his approach to working in the cinema. The way Anderson, the individual, approached working in the cinema paralleled the world view he put forth in feature films: the individual must examine the basis of the system within which he finds himself, ''the motives that sustain it and the interests that it serves.'' It is the responsibility of the individual to actively seek a new self-definition beyond the confines of the established system; the individual cannot look for change to come from or through any outside authority—political, social, or spiritual. This theme is consistently present in Anderson's feature films.

In *This Sporting Life*, Anderson approaches the repression of a traditionally structured society through the personal, subjective story of Frank Machin and Margaret Hammond. The setting of *This Sporting Life*, an industrial northern city, is an environment divided into economic classes, a division which serves to emphasize the central problem of the film—the division within Frank Machin. Machin finds himself limited to the realm of the physical, and constantly attempts to connect with others on an emotional level. Despite his attempts, he is only seen in terms of his physical qualities; he is valued only when he is participating in the physical act of playing rugby.

Frank Machin is aware of his limitations but does not know how to change; he lacks direction. He tries to make others responsible for his happiness: Margaret Hammond, the rugby team, and even the elites of society who populate the world of Mr. and Mrs. Weaver, owners of the rugby team. Machin constantly attempts to break into the established system, seemingly unaware that it is this same system which controls and restrains him.

Mick Travis, the protagonist of Anderson's second feature film, *If. . .* , struggles instead to break out of the established system. Mick takes on the responsibility of action, and although his revolution is not complete, he does not remain trapped like Frank. The environment in *If. . .* , the English public school system, is a metaphor for the ''separation of intellect from imagination,'' according to Elizabeth Sussex. The environment of College House does not allow for the creative development of the individual. It encourages separation and fragmentation of the self.

Film technique in *If. . .* also serves to reveal the narrative theme of the division of the self. The chapter headings physically divide the film into rigidly ordered sections, reflecting the separation of intellect and imagination encouraged by the nature of the tradition of College House. These chapter headings, along with the alternation between black and white and color film, function as distancing devices, making the viewer more aware of the medium.

A narrative technique Anderson used to illustrate the process that leads to Mick's eventual break from the system is the establishment of verbal language as an essential part of the structure of College House. When Mick expresses his disdain for College House through words, they are simply absorbed by the system. There is no change in Mick's situation until he initiates action by bayoneting the college chaplain. After this point, Mick no longer recites revolutionary rhetoric; in fact, he rarely speaks. He is no longer existing within the structure of College House. Totally free of the system, Mick launches into the destruction of the established order. Mick is no longer acted upon but is the creator of action; in this respect, he triumphs where Frank Machin fails.

In *O Lucky Man!*, the thematic sequel to *If. . .* , the medium of film itself becomes one of the narrative themes, and self-reflexive film techniques serve to reveal not only the narrative theme of self-definition, but also the process of filmmaking. The titles used in *O Lucky Man!* announce the different sections of the film but do not impose order; on the contrary, their abrupt appearance and brevity tend to interrupt the order of the narrative. It is as if the medium of film itself breaks through to remind the viewer of its existence. Indeed the medium, specifically the energy the medium generates, is one of the themes of *O Lucky Man!* The process of creation in the medium far exceeds anything Mick accomplishes in the narrative until the two meet in the final sequence.

Mick Travis, the character, confronts Lindsay Anderson, the director, at an audition for the film *O Lucky Man!* Mick obediently projects the different emotions Anderson demands of him until he is asked to smile. It is at this point that Mick finally takes action and rejects a direct order: ''What is there to smile about?'' he asks. Mick is looking outside himself for motivation, as he has done throughout the film, before he will take action. Anderson, exasperated, strikes Mick with a script. After receiving the blow, Mick is able to smile. He soon finds that he is one of the actors in the film; he too is capable of creating action.

Britannia Hospital, the final work in the series begun by *If. . .* , presents a much darker vision than Anderson's previous films. As in *If. . .* , the physical environment of the film—the hospital—is a metaphor for a static, repressive system. Unlike *If. . .* , this film contains little hope for change or progress, not for the individual and certainly not within the system itself. Mick Travis appears in this film as an investigative reporter who has achieved success by selling ''something the people want,'' a reference to his former position in *O Lucky Man!* and a description of his motives as a news reporter. He is attempting to expose the questionable experiments of Britannia Hospital staff member Dr. Millar, the same unethical researcher from *O Lucky Man!* Although Mick puts up a fight, the system finally overwhelms him in this film.

Glory! Glory!, a Home Box Office production, is somewhat of a synthesis of Anderson's previous work in both theme and technique. The institution that stands as metaphor in this case is one peculiar to the United States, a television evangelism empire—The Church of the Companions of Christ. Like the school in *If. . .* , this institution has a verbal language essential to its structure, the use of which sanctions just about any action. Throughout the film people have ''revelations'' or ''visions'' in which God makes key decisions for them, removing all personal responsibility. Any action is justifiable—deception, fraud, blackmail—as long as it is done in ''a holy cause'' or ''for the church.''

The film techniques Anderson uses in *Glory! Glory!* are related to his earlier works. The medium is present throughout the narrative in the form of chapter headings and blackouts between chapters. Music is important to the narrative, as it is in *O Lucky Man!*, but in the later film it is integrated into the narrative structure rather than used as a distancing device.

The theme of personal responsibility for self-definition is clearly seen in the character of Ruth. She struggles throughout the film with the idea of who she wants to be and with the identities others want to impose on her. She reaches a key point in her personal progression when she admits that she has always needed some kind of crutch—sex, drugs, God. Not long after realizing that she has been looking outside herself for an identity, Ruth reveals that she finally understands God. In essence, she has created her own god, her own mythology. Ruth remains within the system, but for the first time actually believes in what she is ''selling'' because she has defined for herself the ''authority'' and the basis for the system.

Anderson's other features, *In Celebration* and *The Whales of August*, contain more subjective narratives but still explore the theme of the individual's responsibility for self-definition. In his last film, *Is That All There Is?*, an autobiographical documentary made for the BBC, Anderson presents himself as such an individual: an independent artist who actively sought a self-definition beyond the confines of the established system.

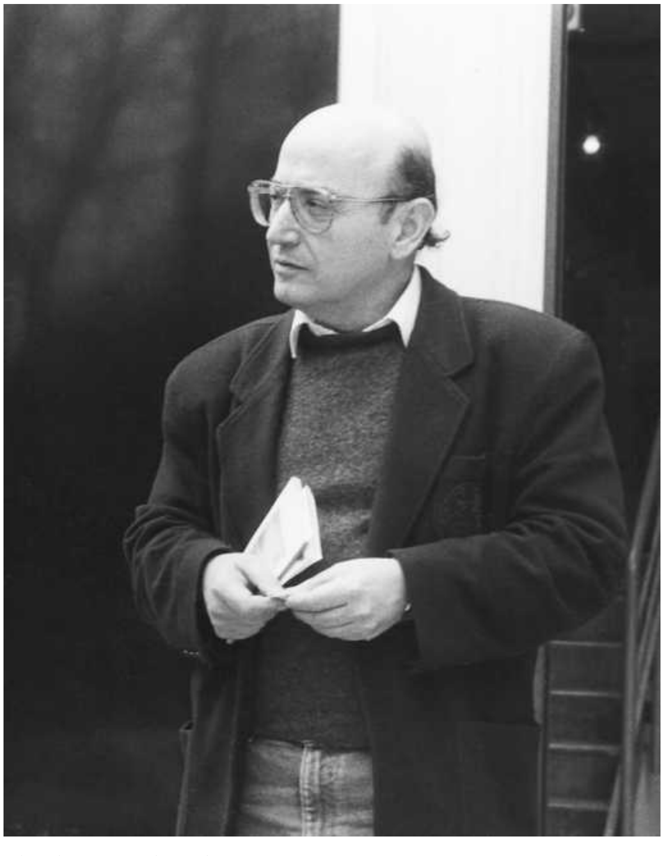
—Marie Saeli

ANGELOPOULOS, Theodoros

Nationality: Greek. **Born:** Athens, 27 April 1935; surname also spelled Anghelopoulos. **Education:** Studied in Athens, 1953–59, Sorbonne, Paris, 1961–64, and at IDHEC, Paris, 1962–63. **Military Service:** 1959–60. **Career:** Film critic for left-wing journal *Dimoktatiki Allaghi* until its suppression in 1967 coup; worked as lawyer until 1969; began association with cinematographer Giorgios Arvanitis on *Reconstruction*, 1970; taught at Stavrakou Film School in 1970s. **Awards:** Georges Sadoul Award, 1971; FIPRESCI Award, 1973, for *Days of '36*; FIPRESCI Grand Prix, Golden Age Award, B.F.I. Best Film, Interfilm Award, for *The Travelling Players*; Golden Hugo Award, for *The Hunters*; Golden Lion Award, Venice, 1980; Cannes Film Festival Palme d'Or, for *Eternity and a Day,* 1998; Chevalier des Arts et des Lettres.

Films as Director and Scriptwriter:

1968 *Ekpombi* (*The Broadcast*; *L'Emission*)
1970 *Anaparastassi* (*Reconstruction*; *Reconstitution*) (+ ro)
1972 *Mères tou 36* (*Days of '36*; *Jours de 36*)
1975 ***O Thiasos*** (*The Travelling Players*; *Le Voyage des comédiens*)
1977 *I Kynighi* (*The Hunters*) (+ co-pr)
1980 *O Megalexandros* (*Alexander the Great*) (+ pr)
1982 *Athens* (doc)
1984 *Taxidi sta Kithira* (*Voyage to Cythera*)
1986 *O Melissokomos* (*The Beekeeper*)



Theodoros Angelopoulos

1988 *Topio stia Omichli* (*Landscape in the Mist*)
1991 *The Suspended Step of the Stork* (+pr)
1995 *Ulysses' Gaze* (+pr); episode in *Lumière et Compagnie* (*Lumière and Company*)
1998 *Mia Aiwniothta kai Mia Mera* (*Eternity and a Day*) (+pr, +sc)

Other Films:

1968 *Kieron* (role)

Publications

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Interviews with Michel Ciment, in *Positif* (Paris), February 1985, May 1987, and May 1991.
Interview with G. Merat, in *Revue du Cinéma* (Paris), November 1988.
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O'Grady, Gerald, editor, *Theo Angelopoulos* (MOMA Exhibition Catalogue), New York, 1990.
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Horton, Andrew, editor, *The Last Modernist: The Films of Theo Angelopoulos.* Westport, Connecticut, 1997.

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''Der Fundamentalismus kennt nur Grenzen,'' in *Filmbulletin*, vol. 33, no. 5/6, 1991.
Bolzoni, F., ''Contro l'effimero,'' in *Rivista del Cinematografo*, March 1993.
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Theodoros Angelopoulos's considerable achievements in cinema during the 1970s and 1980s have made him not only the most important Greek filmmaker to date, but one of the truly creative and original artists of his time. In 1970 he convinced producer George Papalios to finance his first film, *Anaparastassi.* The story follows the pattern of a crime tale à la James Cain. A Greek peasant is killed by his wife and her lover on his return from Germany, where he had gone to find work. A judge tries to reconstruct the circumstances of the murder, but finds himself unable to communicate with the accused, who belong to a totally different culture. To shoot this Pirandellian story of misunderstanding, Angelopoulos adopted an austere style featuring long camera movements that show a bleak and desolate Greek landscape far removed from the tourist leaflets. Reminiscent of Visconti's *Ossessione*, this is a film noir that opens the way to more daring aesthetic ventures.

Angelopoulos's trilogy of *Days of 36, The Travelling Players*, and *The Hunters* can be seen as an exploration of contemporary Greek history. If his style shows some influences—particularly Jancsó's one reel-one take methodology and Antonioni's slow, meditative mood—Angelopoulos has nevertheless created an authentic epic cinema akin to Brecht's theatre in which aesthetic emotion is counterbalanced by a reflexive approach that questions the surfaces of reality. The audience is not allowed to identify with a central character, nor to follow a dramatic development, nor given a reassuring morality. The director boldly goes from the present to the past within the same shot, and in *The Hunters* broadens his investigation by including the fantasies of his characters. The sweep of a movie like *Travelling Players*, which includes songs and dances, is breathtaking. Its tale of an actors group circulating through Greece from 1939 to 1952 performing a pastoral play is transformed into a four-hour earth odyssey.

Angelopoulos's masterpiece was preceded by the haunting *Days of '36.* This political thriller about a murder in a prison proved a prelude to events of national importance. It is the director's most radical use of off-screen space and off-screen sound, of the dialectic between the seen and the unseen. With its closed doors, whispering voices in corridors, and silhouettes running to and fro, it evokes the mystery that surrounds the exercise of power.

Angelopoulos's fifth film, *Alexander the Great*, breaks new ground: it deals with myth and develops the exploration of the popular unconscious already present in *Travelling Players* and *The Hunters.* At the turn of the twentieth century, a bandit is seen as the reincarnation of the Macedonian king. He kidnaps some English residents in Greece and leads them to the mountains. The kidnapper tries to blackmail the British government but ends up killing his hostages. Angelopoulos opposes several groups: the foreigners, the outlaws, some Italian anarchists who have taken refuge in Greece, and village people who try to establish a utopian community. The director's indictment of hero-worship and his portrayal of diverse forms of political failure reveal a growing pessimism in his works. But his style is as masterful as ever, reaching a kind of austere grandeur reminiscent of Byzantine mosaics. Few have blended political investigation with a search for new forms of expression with such satisfying results.

Ulysses' Gaze is exclusively preoccupied with the problems of historical reconstruction and personal remembrance. The film, co-scripted by the legendary European screenwriter Tonino Guerra, carries out a nostalgic reconstruction of peaceful and colorful ethnic cohabitation at the Balkan crossroads between Orient and Occident. The narrative of the film breaks away from the linear not only timewise, but also spatially, providing an ultimately subjective account of a personal experience of history and regionality.

In *Ulysses' Gaze*, Angelopoulus created the prefect cinematic language that allowed him to talk of an individual experience of history as superseding time and space. The remarkable use of elaborately manipulated long shots enables the narrative to include complex and magnificent subtleties. The mostly hand-held camera of cameraman Yorgos Arvanitis moves very slowly and is often positioned in such a way that it reveals actions taking place in different semantic layers of the screen space. The events lose their objectivity and are constructed through the gaze of the onlooking protagonist. Older historical interpretations intersect with the perceived significance of newer ones.

In 1995, Angelopoulos was one of forty international directors asked to participate in *Lumière and Company,* a celebration of one hundred years of filmmaking with the camera invented by the Lumière brothers. For this novelty film, each director was asked to create a film in three takes, a maximum of fifty two seconds in length. Though the film was largely forgettable, the inclusion of Angelopoulos among the forty representative filmmakers clearly shows his status in international film.

His 1998 film, *Eternity and a Day*, marked a departure in tone from much of his earlier work. Less harsh and more accessible than his earlier films, *Eternity and a Day* is the story of an old and ill Greek writer who finds meaning in the last days of his life by helping a homeless Albanian child. A poetic film with dense and haunting imagery, it juxtaposes youth and age, national identity and language, patriotism and ethnic hatred to create an intensely human look at the meaning of life and its unlikely sources.

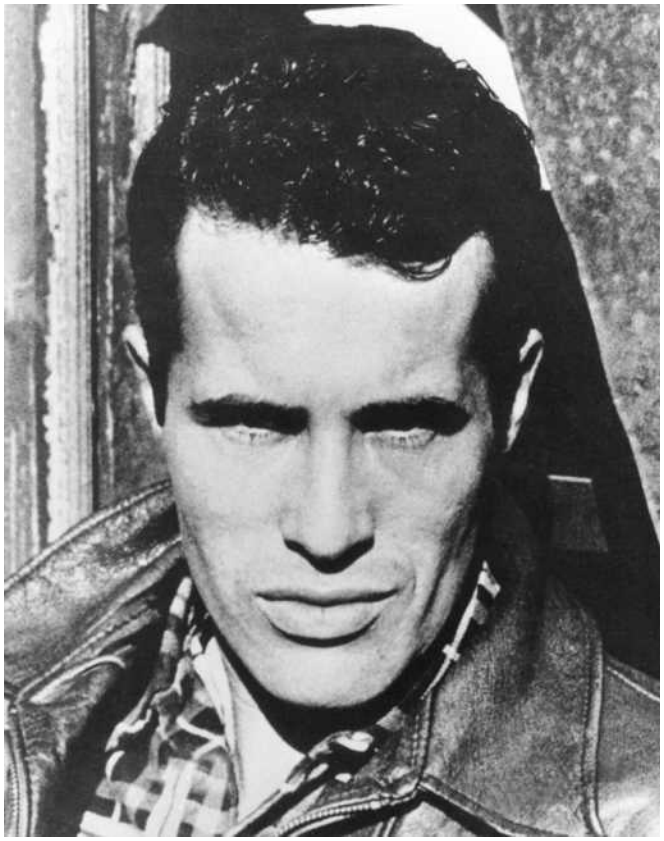
—Michel Ciment, updated by Tina Gianoulis

ANGER, Kenneth

Nationality: American. **Born:** Santa Monica, California, 1930. **Career:** Played changeling in Max Reinhardt's film *A Midsummer Night's Dream*, 1934; studied tap-dancing in class including Shirley Temple, 1935; completed first film, 1941; after moving to Europe, first edition of *Hollywood Babylon* published in France, 1959; returned to U.S., 1962; following destruction of his film *Lucifer Rising*, placed an ad in *Variety* ''In Memoriam Kenneth Anger 1947–1967,'' and returned to Europe, 1967; completed second version of *Lucifer Rising*, 1974 (released 1980). **Address:** c/o American Federation of Arts Film Program, 41 E. 65th St., New York, NY 10021, U.S.A.

Films (Conception, Direction, Photography, and Editing):

1941 *Who Has Been Rocking My Dream Boat*
1941/42 *Tinsel Tree*
1942 *Prisoner of Mars*
1943 *The Nest*
1944 *Escape Episode*



Kenneth Anger

1945 *Drastic Demise*
1946 *Escape Episode* (sound version)
1947 *Fireworks** (+ role as The Dreamer)
1948 *Puce Women* (unfinished)
1949 *Puce Moment**; *The Love That Whirls* (unfinished)
1950 *La Lune des Lapins** (*Rabbit's Moon*) (conception, d, and ed only, + prod. design)
1951/52 *Maldoror* (unfinished)
1953 *Eaux d'artifice** (+ costume design); *Le Jeune Homme et la mort*
1954 *Inauguration of the Pleasure Dome** (+ role as Hecate)
1955 *Thelema Abbey* (conception, d, and ed only)
1962/63 ***Scorpio Rising****
1965 *Kustom Kar Kommandos**
1969 *Invocation of My Demon Brother**
1971 *Rabbit's Moon*
1974 *Lucifer Rising**
1980 *Lucifer Rising** (second version) (+ role as Magus)
1989 *Mouse Heaven*

Note: * indicates films contained and distributed in Anger's definitive portfolio ''The Magick Lantern Cycle.''

Other Films:

1985 *He Stands in a Desert Counting the Seconds of His Life* (role as himself)
1992 *Hollywood Babylon* (for TV) (advisor)
1993 *Jonas in the Desert* (role as himself)
1998 *Busby Berkeley: Going through the Roof* (for TV) (role as himself); *Donald Cammell: The Ultimate Performance* (role as himself)

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Hollywood Babylon II, New York, 1984.

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Interview with Lenny Lipton, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), November 1967.
Correspondence between Kenneth Anger and Paul Johnston, in *Film Culture* (New York), nos. 70–71, 1983.
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Interview with Alkarim Jivani, in *Time Out* (London), 27 February 1991.
Interview with Kate Haug, in *Wide Angle* (Baltimore), October 1996.

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Magny, Joel, ''Collectif jeune cinéma: 3e nuit blanche,'' in *Cinéma* (Paris), April 1972.
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Hardy, Robin, ''Kenneth Anger: Master in Hell,'' and Michael Wade, ''Kenneth Anger: Personal Traditions and Satanic Pride,'' in *Body Politic*, April 1982.
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Stevenson, Jack, ''De laatste der onafhankelijken,'' in *Skrien* (Amsterdam), December-January 1998–1999.

* * *

One of the key figures of the postwar American avant-garde, Kenneth Anger represents a fiercely original talent, relatively free of the independent circles and movements which his own work managed to anticipate in almost every case. Creator of an *oeuvre* and a persona defined by their dialectical relationship to dominant representational, ideological, industrial, sexual, and aesthetic practices, Anger embodies the ''radical otherness'' of the avant-garde filmmaker, casting himself not only outside the mainstream, but as its negative image. While other experimentalists were exploring ''ways of seeing'' through cinematic abstraction, Anger remained committed to a search for meanings, even as his films pursued a variety of aesthetic paths. Anger's meanings emerge from his subversive reworkings of sources already charged with significance: the iconography of American popular culture (movie stars, comic strips, car clubs); the conventional rhetoric of narrative forms (from the *commedia dell'arte* to the lyrics of rock songs); the imagery of classic cinema (Cocteau, Eisenstein, DeMille); and the symbolism of various mythologies (Egyptian, Greek, astrological, alchemical), centered by the cosmology of master ''magickian'' Aleister Crowley.

Anger gained international prominence and notoriety at the age of seventeen with his film *Fireworks*, in which he appeared as the protagonist of a homoerotic fantasy in the oneiric tradition of Cocteau and Maya Deren, shot through with the romantic sadism of the American film noir. Three years later, he made *Rabbit's Moon*, a delicately humorous, Méliès-like fantasy involving a Pierrot character and a magic lantern, shot in Cocteau's own studio in Paris. Another three years found Anger in Italy, where he choreographed an elaborately baroque game of hide-and-seek through Tivoli's water gardens in *Eaux d'artifice.* Focusing at intervals on the visual patterns of water flowing from the fountains, this film experiments with the textures of an abstract filmic image a full two years before Brakhage's *Wonder Ring.* Yet, characteristically, the multiple superimpositions of Anger's colorful mass/masquerade *Inauguration of the Pleasure Dome* have less to do with abstraction than with an effort to achieve a magical condensation of mythological imagery. *Scorpio Rising*, however, remains Anger's most influential and original work. A tour-de-force collage of pop imagery, it is a paean to the American motorcyclist, a revelation of the violent, homoerotic undercurrent of American culture, and a celebration of the forces of chaos in the universe.

Anger spent most of the mid- to late-1960s on two abortive projects. His *Kustom Kar Kommandos* was cut short by the death of the young man playing its protagonist, although one sensual sequence, involving the dusting of a custom hot rod with a powder puff, has survived. Far more ambitious, however, was a master opus titled *Lucifer Rising*, a project cut tragically short when, at a 1967 San Francisco screening of the work-in-progress, the single print of the film was stolen by one of the film's actors, Manson cultist Bobby Beausoleil, and was supposedly buried somewhere in Death Valley, never to be recovered. This event was followed by Anger's self-imposed retirement, interrupted in 1969 by the appearance of an eleven-minute structural black mass constructed largely of *Lucifer's* outtakes, backed by a maddeningly monotonous soundtrack by Mick Jagger, and titled *Invocation of My Demon Brother.* By 1974, however, Anger had completed another version of *Lucifer Rising*, a dense meditative work shot mostly in Egypt, imbued with Crowleian mysticism and most memorable for the thoroughly uncanny image of a pinkish flying saucer hovering above the pyramids. The far more complete version finally released by Anger in 1980 marks a quantum leap in terms of *Lucifer Rising's* complexity, and remains the *chef-d'oeuvre* of Anger's career.

—Ed Lowry

ANTONIONI, Michelangelo

Nationality: Italian. **Born:** Ferrara, Italy, 29 September 1912. **Family:** Married 1) Letizia Balboni, 1942; 2) Enrica Antonioni, 1986. **Education:** Studied at University of Bologna, 1931–35, and at Centro Sperimentale di Cinematografica, Rome, 1940–41. **Career:** Journalist and bank teller, 1935–39; moved to Rome, 1939; film critic for *Cinema* (Rome) and others, 1940–49; assistant director on *I due Foscari* (Fulchignoni), 1942; wrote screenplays for Rossellini, Fellini, and others, 1942–52; directed first film, *Gente del Po*, 1943 (released 1947). **Awards:** Special Jury Prize, Cannes Festival, for *L'avventura*, 1960, and *L'eclisse*, 1962; FIPRESCI Award from Venice Festival, for *Il deserto Rosso*, 1964; Best Director Award, National Society of Film Critics, for *Blow-Up*, 1966; Palme d'Or, Cannes Festival, for *Blow-Up*, 1967; Academy Award for Lifetime Achievement in Film, 1995. **Address:** Via Vicenzo Tiberio 18, Rome, Italy.

Films as Director:

1950 *Cronaca di un amore* (*Story of a Love Affair*) (+ co-sc)
1952 *I Vinti* (*I nostri figli*; *The Vanquished*) (+ co-sc)
1953 *La signora senza camelie* (*Camille without Camelias*) (+ co-sc); ''Tentato suicidio'' episode of *L'Amore in città* (+ sc)
1955 *Le amiche* (*The Girlfriends*) (+ co-sc)
1957 *Il grido* (*The Outcry*) (+ co-sc)
1959 ***L'avventura*** (+ co-sc)
1960 ***La notte*** (*The Night*) (+ co-sc)
1962 ***L'eclisse*** (*The Eclipse*) (+ co-sc)
1964 *Deserto rosso* (*Red Desert*) (+ co-sc)
1965 ''Prefizione'' episode of *Tre Volti* (+ sc)
1966 ***Blow-Up*** (+ co-sc)
1970 *Zabriskie Point* (+ co-sc)
1972 *Chung Kuo* (*La cina*) (+ sc)
1975 ***Professione: Reporter*** (*The Passenger*) (+ co-sc)
1979 *Il mistero di Oberwald* (*The Oberwald Mystery*) (+ sc)
1982 *Identificazione di una donna* (+ sc)
1989 *Kumbha Mela*; *Roma '90*
1992 *Noto—Mandorli—Vulcano—Stromboli—Carnevale*
1995 *Beyond the Clouds* (+ sc, ed)
2000 *Destinazione Verna* (+ co-sc, pr)

Short Films as Director and Scriptwriter:

1947 *Gente del Po*
1948 *N.U.* (Nettezza urbana); *Roma—Montevideo*; *Oltre l'oblio*
1949 *L'amorosa menzogna*; *Bomarzo*; *Superstizione*; *Ragazze in bianco*
1950 *Sette canne e un vestito*; *La villa dei mostri*; *La funivia del Faloria*; *Uomini in piú*

Other Films:

1984 *Chambre 666* (role as himself)
1995 *Making a Film for Me Is Living* (role as himself)
1998 *Liv* (pr)

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''The Event and the Image,'' in *Sight and Sound* (London), Winter 1963/64.
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''Quel big-bang con cui esplose lo spazio,'' in *Cinema Nuovo* (Bari), January/February 1987.
''Entretien avec Michelangelo Antonioni,'' in *Camera/Stylo* (Paris), December 1989.

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Carpi, Fabio, *Michelangelo Antonioni*, Parma, 1958.
Cowie, Peter, *Antonioni, Bergman, Resnais*, New York, 1963.
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Strick, Philip, *Antonioni*, London, 1965.
Sarris, Andrew, *Interviews with Film Directors*, New York, 1967.
Cameron, Ian, and Robin Wood, *Antonioni*, New York, 1969.
Huss, Roy, editor, *Focus on ''Blow-Up,''* Englewood Cliffs, New Jersey, 1971.
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Ranieri, Nicola, *Amor vacui: il cinema di Michelangelo Antonioni*, Chieti, 1990.
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Cavallaro, Giambattista, ''Michelangelo Antonioni, simbolo di una generazione,'' in *Bianco e Nero* (Rome), September 1957.
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Michelangelo Antonioni's cinema is one of non-identification and displacement. In almost all of his films shots can be found whose striking emphasis on visual structure works in opposition to the spectator's desire to identify, as in classical Hollywood cinema, with either a protagonist's existential situation or with anything like a seamless narrative continuity—the ''impression of reality'' so often evoked in conjunction with the effect of fiction films on the spectator.

Since his first feature, *Cronaca di un amore*, Antonioni's introduction of utterly autonomous, graphically stunning shots into the film's narrative flow has gradually expanded to the point where, in *Professione: Reporter*, but even more emphatically in *Il mistero di Oberwald* and *Identificazione di una donna*, the unsettling effect of these discrete moments in the narrative continuity of the earlier work has taken over entirely. If these graphically autonomous shots of Antonioni's films of the fifties and sixties functioned as striking ''figures'' which unsettled the ''ground'' of narrative continuity, his latest films undo altogether this opposition between form and content, technique and substance, in order to spread the strangeness of the previously isolated figure across the entirety of the film which will thus emphatically establish itself as a ''text.''

That which might at first seem to mark a simple inversion of this opposition—where narrative substance would take a back seat to formal technique—instead works to question, in a broad manner, the ways in which films establish themselves as fictions. Antonioni's cinema strains the traditional conventions defining fiction films to the breaking point where, beginning at least as early as *Professione: Reporter*, those aspects always presumed to define what is ''given'' or ''specific'' or ''proper'' to film (which are commonly grouped together under the general heading of ''technique'') find themselves explicitly incorporated into the overall fabric of the film's narration; technique finds itself drawn into that which it supposedly presents neutrally, namely, the film's fictional universe. One might name this strategy the fictionalization of technique.

Such a strategy, however, is anything but self-reflexive, nor does it bear upon the thematics of Antonioni's films. In even those films where the protagonist has something to do with producing images, narratives, or other works of art (the filmmaker of *La signora senza camelie*, the architect of *L'avventura*, the novelist of *La notte*, the photographer of *Blow-Up*, the television reporter of *Professione: Reporter*, the poet of *Il mistero di Oberwald*, and the film director of *Identificazione di una donna*), their professions remain important only on the level of the film's drama, never in terms of its technique. It is as though the image of the artist were trapped in a world where self-reflection is impossible. Indeed, one common strand linking the thematics of all of Antonioni's films—the impossibility for men to communicate with women—might be seen to illustrate, on the level of drama, the kind of communicational impasse to be found on the level of ''technique'' in his cinema. Though his films are far from ''experimental'' in the sense of the work of Hollis Frampton, Michael Snow, or Andy Warhol, Antonioni's fictional narratives always feel flattened or, to borrow a term from Roland Barthes, they seem curiously *mat*, as if the spectator's ability to gain immediate access to the fiction were being impeded by something.

Antonioni's films, then, are not simply ''about'' the cinema, but rather, in attempting to make films which always side-step the commonplace or the conventional (modes responsible for spectatorial identification and the ''impression of reality''), they call into question what is taken to be a ''language'' of cinema by constructing a kind of textual idiolect which defies comparison with any other film, even Antonioni's other films. This may at least in part account for the formidable strangeness and difficulty of Antonioni's work, not just for general audiences but for mainstream critics as well. One constantly has the impression that the complexity of his films requires years in the cellar of critical speculation before it is ready to be understood; a film that is initially described as sour and flat ends up ten years later, as in the case of *L'avventura*, being proclaimed one of the ten best films of all time (''International Critics Poll,'' *Sight and Sound*). To judge from the reception in the United States of his most recent work, it appears that we are still at least ten years behind Antonioni.

As Antonioni has himself stressed repeatedly, the dramatic or the narrative aspect of his films—telling a story in the manner of literary narrative—comes to be of less and less importance; frequently, this is manifested by an absurd and complete absence of dramatic plausibility (*Zabriskie Point, Professione: Reporter, Il mistero di Oberwald*). The nonverbal logic of what remain narrative films depends, Antonioni says, upon neither a conceptual nor emotional organization: ''Some people believe I make films with my head; a few others think they come from the heart; for my part, I feel as though I make them with my stomach.''

—Kimball Lockhart

APTED, Michael

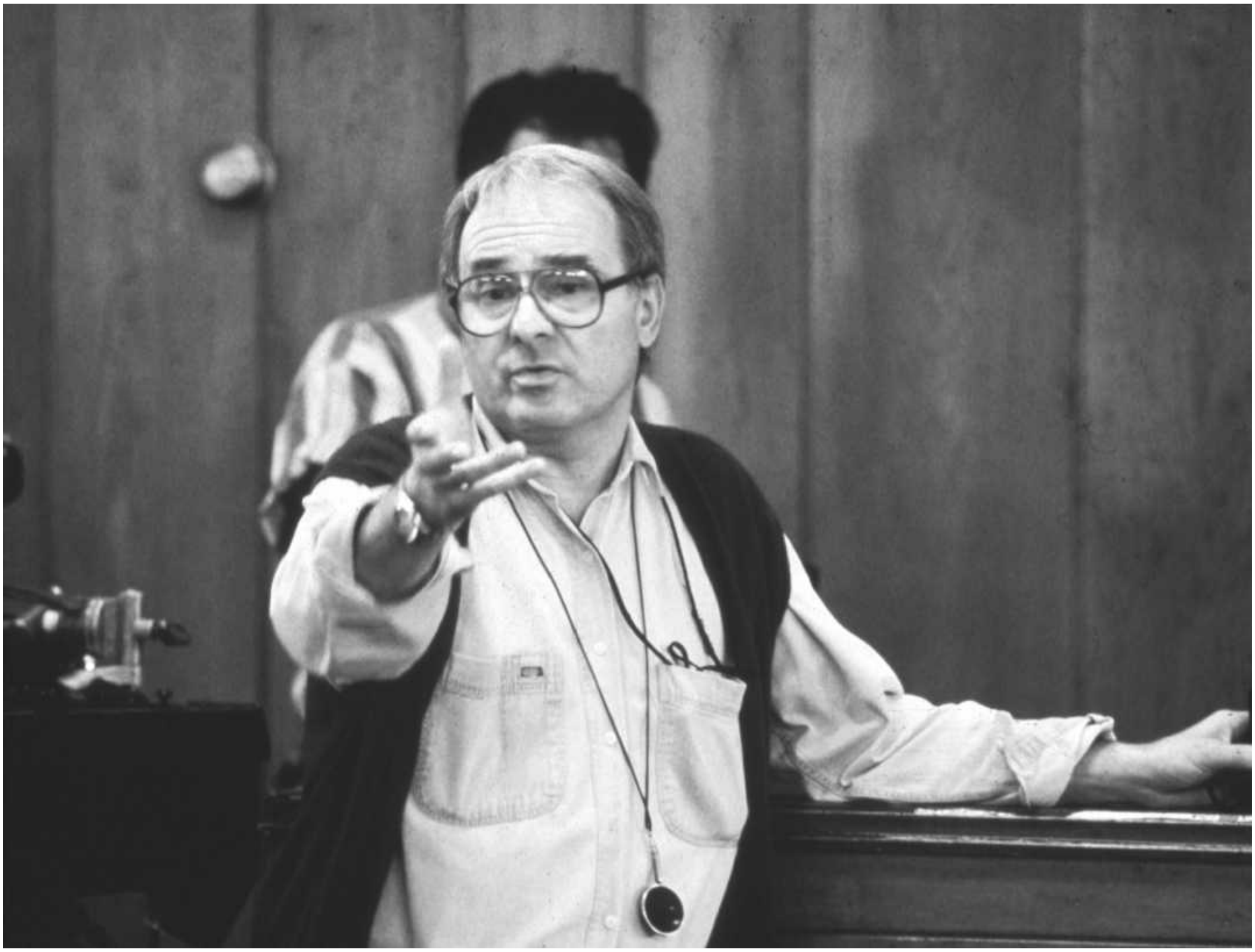
Nationality: British. **Born:** Aylesbury, England, 10 February 1941; son of Ronald William and Frances Amelia (Thomas) Apted. **Education:** Downing College, Cambridge University, B.A., 1961. **Family:** Married Joan, 9 July 1966; children: Paul, James. **Career:** Researcher, director, and producer for Granada television, London, 1960s; director, *Strawberry Fields*, National Theatre, London, 1978; executive producer, Crossroads (*C. C. Riders*) TV series, ABC, 1992. **Awards:** TV Critics Award, for best play, for *Another Sunday and Sweet F.A.*, 1972; TV Critics Award, for best play, SFTA award for best director, both for *Kisses at Fifty*, 1974; International Emmy, for *The Collection*, 1976; British Academy Award, for *28 Up*, 1984. **Address:** Osiris Films, 300 South Lorimar, Building 137, Burbank, CA 91505, U.S.A. **Agent:** Mike Marcus, Creative Artists Agency, 9830 Wilshire Boulevard, Beverly Hills, CA 90212, U.S.A.

Films as Director:

1968 *Number 10* (for TV); *Your Name's Not God, It's Edgar* (for TV); *Big Breadwinner Hog* (for TV)
1969 *In a Cottage Hospital* (for TV)
1970 *Don't Touch Him, He Might Resent It* (for TV); *Slattery's Mounted Foot* (for TV); *The Day They Buried Cleaver* (for TV)
1971 *Big Soft Nellie* (for TV); *The Mosedale Horseshoe* (for TV); *One Thousand Pounds for Rosebud* (for TV)
1972 *Another Sunday and Sweet F.A.* (for TV); *Joy* (for TV); *Said the Preacher* (for TV); *The Style of the Countess* (for TV); *The Reporters* (for TV); *Buggins' Ermine* (for TV)
1973 *Triple Echo* (*Soldier in Skirts*); *High Kampf* (for TV); *Jack Point* (for TV)
1974 *Stardust*; *Kisses at Fifty* (for TV); *Poor Girl* (for TV); *A Great Day for Bonzo* (*Childhood*) (for TV)
1975 *Wednesday Love* (for TV)
1976 *The Squeeze*; *21* (for TV); *The Collection* (for TV)
1977 *Stronger than the Sun* (for TV)
1978 *Agatha*
1980 *Coal Miner's Daughter*
1981 *Continental Divide*
1983 *Kipperbang* (*P'Tang Yang, Kipperbang*); *Gorky Park*
1984 *28 Up* (for TV) (+ pr); *First Run Features*; *First Born*; *The River Rat* (+ exec pr)
1985 *Bring on the Night*
1986 *Critical Condition*
1988 *Gorillas in the Mist*
1989 *The Long Way Home* (for TV)
1991 *Class Action*; *35 Up* (for TV) (+ pr, sc)
1992 *Thunderheart*; *Incident at Oglala*
1994 *Blink*; *Nell*; *Moving the Mountain*
1996 *Extreme Measures*
1997 *Inspirations* (+ pr)
1998 *Always Outnumbered* (for TV); *42: Forty Two Up* (+ pr)
1999 *Me & Isaac Newton*; *The World Is Not Enough*; *Nathan Dixon* (for TV)
2000 *Enigma*

Other Films:

1985 *Spies like Us* (role as Ace Tomato agent)
1990 *Criminal Justice* (co-exec pr) (for TV)
1992 *Bram Stoker's Dracula* (co-exec pr); *Intruders: They Are among Us* (mini, for TV) (exec pr); *Murder without Motive: The Edmund Perry Story* (*Best Intentions: The Education and Killing of Edmund Perry*) (co-exec pr) (mini, for TV); *Age 7 in America* (*7 up in America*) (for TV) (pr)



Michael Apted

1993 *Strapped* (for TV) (exec pr)
1994 *A Personal History if British Cinema by Stephen Frears* (for TV) (role as himself)
1998 *14 Up in America* (for TV) (exec pr)
1999 *The James Bond Story* (role as himself)

Publications

By APTED: articles—

With Alan Parker, ''One on One. Michael Apted and Alan Parker,'' in *American Film* (Marion, Ohio), vol. 15, no. 12, September 1990.
Interview with F. Arnold, in *EPD Film* (Frankfurt), vol. 9, no. 9, September 1992.
''Michael Apted and the Documentary Heartbeat,'' interview with Vincent DeVeau, in *DGA* (Los Angeles), vol. 19, no. 6, December-January 1994–1995.
Chaudhuri, Anita, ''Mother Nurture,'' in *Time Out* (London), no. 1280, 1 March 1995.

On APTED: articles—

Roddick, N., ''Michael Apted: Van dondon naar Hollywood, van televisie naar bioscoop,'' in *Skoop*, vol. 22, no. 1, February 1986.
Maude, C., ''True to Life,'' in *Time Out* (London), no. 1088, 26 June 1991.
Pede, R., ''*Gorillas in the Mist*, Apted uit di mouw,'' in *Film and Televisie* (Brussels), no. 389, October 1989.
Interview, September, 1991.

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Classic Hollywood, with its contract personnel and assembly-line approach to film production, no doubt encouraged directors to be craftsmen rather than artists. Certainly, studio workers with no pretensions to what would later be called auteurship could be counted on to do a competent, occasionally inspired job with scripts and performers of many different types. This cadre of professionals on which all five majors depended regularly turned out films that would make back their negative costs and perhaps turn a small profit at the box office. Since American film production became largely independent with the demise of the studio system in the 1960s, not many directors have been satisfied with this traditional hack role, despite the benefits it could bring. For flexibility and steady diligence are qualities that are useful in sustaining a career in an era of more limited feature production.

Michael Apted is an instructive case in point of how well such a strategy can work. Apted came to Hollywood in 1979 after a prolific, mildly celebrated stint as a director of features and documentaries for British Granada Television. Like some actors eager for steady employment (Michael Caine and Gene Hackman come to mind), Apted, since leaving Britain, has signed on to a variety of projects in order to practice his craft regularly. In part, his career is defined by his generally satisfactory, occasionally excellent handling of mainstream fiction film projects. Apted, however, is not just a very competent hack. He has remained faithful to an artistic vision as well, which was nurtured by his television work. In fact, his ordinary commercial projects have made it possible for him to continue working as a documentarist.

Apted's debut effort for Hollywood was an unusual project, *Agatha*, a mystery about that most enigmatic of mystery writers, Agatha Christie. Saddled with a full-of-holes plot by writers Kathleen Tynan and Arthur Hopcraft, Apted proved unable to make much sense of this women's picture story (the famed novelist disappears, only to experience an exciting, brief fling with an American newspaperman). However, he did a commendable job with coaching layered performances from the two leads, the unexpected combination of Dustin Hoffman and Vanessa Redgrave. Predictably, Apted was at his most competent with the detailed recreation of 1920s Britain, especially the lush interiors of luxury hotels.

Interestingly, several other of Apted's Hollywood films are studies in enigmatic, powerful women. *Gorillas in the Mist* traces the conversion of biologist Dian Fossey into an African conservationist who goes back to nature to study the primates with whom she becomes obsessed. Once again, Apted does a fine job merging Hollywood fakery (i.e., men in gorilla suits, studio sets) with the real thing (much of the film was made, in grueling fashion, on scene in Rwanda). Apted is sensitive to the twists and turns of this ultimately tragic story, including Fossey's suicidal opposition to the natives in general and poachers in particular, who are trying to kill ''her'' gorillas. Like these two others films, *Coal Miner's Daughter* is part woman's picture, part biographical picture, for the main character is here again a ''real'' person, country singer Loretta Lynn.

More than is the case in either *Agatha* or *Gorillas*, however, Loretta Lynn's story is melodramatized in the customary TV docudrama style. Her rise to stardom is fueled by the assistance of a mentor, the unselfish singer Patsy Cline, and the relentless, self-serving promotion of a no-good husband, appropriately named Doolittle. Yet Lynn's success, adroitly evoked by Sissy Spacek's endearing performance and excellent singing, goes beyond the power of others to instruct and direct. Even Doolittle's alcoholism and her own depression cannot derail her career, though the film seems cautionary in its depiction of the problems success creates for her personal and family life. *Nell* likewise focuses on an unusual woman, a girl who has grown up in savage isolation in the woodland home where her mother's death has stranded her. Discovered by a physician and a psychologist, Nell is first a ''case,'' only later to be seen by the scientifically oriented professionals as a human being with her own needs and rights, including the opportunity to keep herself distant from civilization. This Rousseauean point is made with perhaps more sophistication in Truffaut's quite similar *The Wild Child*, but Apted's treatment is, if predictably heartwarming, effective nonetheless. Much the same could be said about *Firstborn*, which probes the effects on her children of a recently divorced woman's rebound relationship with a charming sociopath. Both these films, in the manner of docudrama, are short on coherent plot, even as they focus on suitably affecting moments of emotional crisis.

Given the enduring popularity of the form in the 1980s and 1990s, it is hardly surprising that Apted has tried his hand at thrillers as well as the contemporary woman's picture. *Gorky Park*, *Extreme Measures*, and *Blink* collectively demonstrate that he has little talent in either managing a narrative of generically predictable twists and turns or sustaining suspense and interest from beginning to end. In all three of these films, Apted seems uncertain whether to treat the story seriously (which would have been a smart choice with the intricate web of intrigue Martin Cruz Smith weaves in the novel version of *Gorky Park*) or, in the Hitchcockian manner, use it as a disposable McGuffin and concentrate on the sophisticated management of spectator emotions.

In contrast, Apted's several treatments of male and female manners, slick updatings of the classic screwball comedy, have been more generally successful. *Continental Divide* features a hard-bitten journalist who is both ''greened'' and charmed by his encounter with a reclusive ornithologist high in the Rockies. As his pride is humbled, her prejudice gives way to admiration and affection. Married at the end, they decide, however, to live apart and pursue their separate careers. Here Apted makes the most of Lawrence Kasdan's somewhat prosaic and unimaginative script. *Class Action*, with its courtroom opposition of old left-wing father and modern corporate daughter, recalls several Spencer Tracy-Katharine Hepburn pairings of the 1940s and offers an entertaining dramatization of contemporary mores. *Critical Condition* is a Richard Pryor vehicle that, despite some interesting comment on the dubious distinction between sane and crazy behavior, proves generally unfunny.

More interesting from the point of view of cinema history perhaps is Apted's continuing work as a documentarist. In 1963, he was part of a huge sociological project undertaken by Granada Television, the interviewing of a cross-section of British seven-year olds with a view toward demonstrating the effects of social class on the directions their lives would assume. Updatings were undertaken by Granada at the fourteen and twenty-one year point, while Apted has assumed direction of the commercially released segments done at ages twenty-eight and thirty-five for the group. In those two films, *28 Up* and *35 Up*, Apted acts as the interviewer, showing no little talent for asking the questions that, with wit and perspicacity, often go directly to the heart of the matter.

The traditional left-wing politics of the project (which was conceived to demonstrate that in the middle of the ''swinging London'' era that class still mattered in the ''new'' Britain) are very much Apted's own, as his two other principal documentary films show. Conceived and financed by Robert Redford, *Incident at Oglala* examines the controversial case of Leonard Peltier, a Sioux activist convicted of murdering two FBI agents at the Oglala Reservation. The film is a tendentious, quite convincing marshaling of evidence that Peltier was framed for the crime by the FBI and thus improperly imprisoned. *Thunderheart*, a fiction film project conceived and produced by Robert De Niro, yet another marquee supporter of the movement for Native American justice, was likewise directed by Apted, with special permission from the tribe, on the same reservation. The plot is thin, a predictable thriller with a man of divided loyalty (an FBI agent of Indian blood) at its center; here the main interest lies in Apted's expert evocation of a way of life fallen on disastrously hard times. Much the same praise may be accorded Apted's second most impressive documentarian project *Moving the Mountain*, a meticulously detailed account of the student democracy movement in China that culminated in the Tian An Men square massacre in 1989. *Bring on the Night* shows that Apted can deal effectively with lighter material as well, in this case rock star Sting's attempt to create a band with jazz musicians after the demise of The Police.

—R. Barton Palmer

ARAKI, Gregg

Nationality: American. **Education:** Attended college in Santa Barbara, California. **Career:** Made first feature film, *Three Bewildered People in the Night*, for $5,000 in 1987. **Address:** Lives in Los Angeles.

Films as Director:

1987 *Three Bewildered People in the Night*
1989 *Long Weekend (o' Despair)*
1992 *The Living End* (+ ed, sc, cine)
1993 *Totally F***ed Up* (+ ed, sc, pr, cine)
1995 *The Doom Generation* (+ed, sc, pr)
1997 *Nowhere* (+ed, sc, pr)
1999 *Splendor* (+ed, sc, pr)

Gregg Araki

Publications

By ARAKI: articles—

''Absorbing Alternative,'' an interview with Chris Chang, in *Film Comment* (New York), September/October 1994.
''The (Not So) Totally F***ked up Gregg Araki,'' in *Suspect Culture* (Toronto), Fall 1994.
''Young, Beautiful, and F***ed,'' an interview with Matthew L. Severson, in *Bright Lights* (Cincinnati), vol. 15, 1995.
Interview with Bérénice Reynaud, in *Cahiers du Cinéma* (Paris), November 1995.

On ARAKI: articles—

Ansen, David, ''*The Living End*,'' in *Newsweek*, 31 August 1992.
Ehrenstein, David, ''Gay Film's Bad Boy,'' in *Advocate*, 8 September 1992.
Minkowitz, Donna, ''A Milieu of Misogyny,'' in *Advocate*, 3 November 1992.
Maslin, Janet, ''*Totally F***ed Up*,'' in *New York Times*, 14 October 1993.
Yutani, Kimberly, ''Gregg Araki and the Queer New Wave,'' in *Amerasia Journal*, Winter 1994.
Corliss, Richard, ''*The Doom Generation*,'' in *Time*, 6 November 1995.
Moran, James M., ''Gregg Araki: Guerrilla Film-maker for a Queer Generation,'' in *Film Quarterly* (Berkeley), Fall 1996.
Kuznecov, S., ''Tri cveta pokolenija sudnogo djja,'' in *Iskusstvo Kino* (Moscow), January 1997.

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Of the heterogeneous group of young gay filmmakers currently lumped together under the term ''New Queer Cinema,'' Gregg Araki is arguably the most challenging and audacious. The very titles of the three films that have received a limited theatrical release and secured him a reputation (*The Living End, Totally F***ed Up, The Doom Generation*) suggest the impulses that drive his work: anger, desperation, a sense of imminent apocalypse, a passionate and reckless romanticism. A possible motto for his work might be the famous line ''Freedom's just another word for nothing left to lose.'' The films have been labeled ''nihilistic.'' To anyone truly alive to the realities of contemporary life (not only *gay* life), they might equally be found inspirational. Nihilism means a belief in nothing; it should never be confused with pessimism. Araki's passionate commitment to his characters (''totally f***ed up'' as their lives may be) is anything but nihilistic.

Araki's aesthetic allegiances are clear already in *The Living End:* its subtitle, ''An Irresponsible Movie,'' refers (if somewhat esoterically) to Hawks's *Bringing up Baby*, but the most obvious influence is Godard—the early, anarchic Godard of *Breathless*, who also lost no opportunity (as both critic and filmmaker) to express his commitment to the more subversive of the Hollywood genres. The film also introduces the themes (''radical'' in every sense of the word) that propel Araki's work: gay life in the age of AIDS, human life at the end of western civilization. The question, What can one still find to live for in a world in which there really is ''nothing left to lose''?, generates the extraordinary fury, intensity, and desperate humor of this film and its successors.

Just as *The Living End* can be seen as a loose remake of (or gay variant on) *Breathless*, so *Totally F***ed Up* (the asterisks are Araki's, not imposed by censorship) relates structurally to *Masculin, Féminin.* But Araki's characters are no longer ''the children of Marx and Coca-Cola'': they inhabit the desolate landscape of America in the 1990s, where Marx is not available, consumerism has overwhelmed the culture, concepts no longer apply, and the only fragile hope lies in the precarious and elusive possibility of an ever-more-vulnerable human contact.

The Doom Generation (subtitled ''A Heterosexual Movie,'' it could only have been made by a gay director) is Araki's most fully achieved statement to date. Because he does not make overt *political* statements, one should not assume that his films have no political meaning. Apocalypse is expressed in *The Doom Generation* not only in the running gag of every storekeeper charging $6.66, or in the ''Welcome to Hell'' of the opening. It is there in the fleeting landscapes through which the characters pass: the clouds of smoke, the graveyard of wrecked cars—the destructiveness and detritus of Capitalism. Araki himself has drawn a comparison (favorable, and quite rightly) between his film and *Kids.* Larry Clark's kids are mainly treated as passive objects for his gaze, the gaze expressing simultaneous desire and repugnance. Araki identifies with *his* kids up to the hilt, without ever glamorizing or idealizing them. He knows and they know that they are living near the endpoint of the decline of western civilization, that they have no viable future and nowhere to go (his next film is titled *Nowhere*), but he loves them, believes in their impulses, and allows them authentically to find each other, while Clark's kids just meanly manipulate.

Araki himself has insisted that the film is not nihilistic. Nihilism is what Capitalism has brought us to, and a stand against it is becoming increasingly problematic, but Araki (the true rebel, unlike, say, Lynch and Tarantino, whose alleged ''audacities'' merely reinforce contemporary alienation) is exempt from it. *The Doom Generation* actually achieves, immediately before the climactic bloodbath, the realization of a utopian sexuality: the three characters, having progressively cast off all the bourgeois constraints and inhibitions (including, importantly, squeamishness about bodily functions), have by the end of the film not only all fallen in love with each other but are able to accept the fact, without jealousy or possessiveness. The essentially obsolete patriarchal notion that fidelity can or should be judged in terms of sex finally disintegrates.

The culminating bloodbath (the most terrifying I have ever seen, perhaps deriving from, but outdoing, the murder at the end of *Looking for Mr. Goodbar*), whatever the narrative motivation, seems precipitated by the image of the three having sex together, two males, one female, each loving the other two: the image of the not-to-be-tolerated. The bloodbath itself juxtaposes two images of ''America.'' As a prelude to the castration and murder of Jordan/James Duval (one of the sweetest and most touching characters in modern cinema), the gang of healthy all-American boys displays the American flag and plays ''Stars and Stripes Forever'' on a ghetto-blaster; these are presented as mere empty signifiers, long ago drained of all substance, relics of an always dubious patriotism that has lost whatever meaning it once had, reduced to a pretext for malicious violence, the mindless crushing out of any sign of new life, of the possible future toward which the film has moved. Against this is set Araki's America, exemplified in the essential purity of his three transgressive characters: Xavier Red, Jordan White, Amy Blue—a possible future the past is committed to stamping out, an America that might have been.

The Doom Generation was clearly a hard act to follow, its ending marking a terrible finality. Araki's work since has been, so far, perhaps inevitably, disappointing. *Nowhere* is precisely where his next film takes us: extremely complicated beside the pared-down directness of the previous films, relentlessly inventive in its multi-character plot and its elaborate set design and color-schemes, the impression it leaves is of emptiness, as if all the passion and rage of the early films had been spent, leaving only a kind of decorative doodling. *The Doom Generation* created its own world, but that world existed in relation to the actualities of contemporary so-called civilization; the world of *Nowhere* is determinedly hermetic, all outside reality excluded. *Splendor* marks a return to the three-character film, but, despite its amiable actors and its efforts to be disarming, it is ultimately even more discouraging. Explicitly based on classic screwball comedy (remaking *Design for Living* but drawing more widely on screwball conventions, such as the heroine rescued at the altar from the ''wrong'' marriage), its relation to its sources is essentially parasitic. Where *The Living End* and *The Doom Generation* used *Bringing up Baby* creatively, as a source of inspiration, *Splendor* merely reuses conventions that have lost their force. But most artists go through relatively arid stretches; the early works have lost none of their resonance with time, and their achievement gives one faith in Araki's capacity for renewal.

—Robin Wood

ARCAND, Denys

Nationality: Canadian. **Born:** Deschambault, Quebec, 25 June 1941. **Education:** University of Montreal, M.A., 1963. **Career:** National Film Board of Canada, St. Laurent, Quebec, documentary filmmaker, beginning 1963; director of television miniseries Empire, Inc., 1982; creator of television commercials. **Awards:** FIPRESCI (International Federation of Cinematographic Press) Prize from Cannes International Film Festival, 1986, for *Le Declin de l'empire americain*; special jury prize from Cannes International Film Festival, and Ecumenical Prize from the World Council on Churches, both 1989, for *Jesus de Montreal.*

Films as Director:

1962 *Seul ou avec d'autres*
1964 *Champlain* (+ sc); *Samuel de Champlain: Québec 1603* (+ sc)
1965 *La Route de l'Ouest* (+ sc)
1966 *Volleyball* (+ ed)
1972 *Québec: Duplessis et après. . .* (*Québec: Duplessis and After. . .*) (+ ed, ph); *La Maudite galette* (*Dirty Money*) (ro as Detective)
1973 *Réjeanne Padovani* (+ sc, ed)
1974 *Gina* (+ ed)

1976 *On est au coton* (*Cotton Mill, Treadmill*)
1982 *Le Confort et l'indifférence* (*Comfort and Indifference*, *Québec et aprés*)
1984 *Le Crime d'Ovide Plouffe* (*The Crime of Ovide Plouffe*, *Murder in the Family*) (+ sc)
1985 *Murder in the Family* (mini—for TV)
1986 *Le Déclin de l'empire américain* (*The Decline of the American Empire*) (+ sc)
1989 *Jésus de Montréal* (*Jesus of Montreal*) (+ sc)
1991 *Montréal vu par. . .* (*Montreal Sextet*) (+ ro)
1993 *Love & Human Remains* (*Amour et restes humains*)
1996 *Joyeux Calvaire* (*Poverty and Other Delights*)
2000 *Stardom* (*15 Moments*) (+sc)

Other Films:

1967 *Entre la mer et l'eau douce*
1987 *Un zoo la nuit* (*Night Zoo*) (ro as Man at peep-show)
1992 *La Vie fantôme* (*Phantom Life*) (dialogue advisor); *Léolo* (ro as Director)
1993 *Les Amoureuses* (scenographical advisor)
1999 *Dogma* (special thanks)

Publications

By ARCAND: articles—

''Two Canadian Directors,'' interview with E. Kissin, in *Films in Review* (New York), vol. 37, no. 12, December 1986.
Interview with A. Masson and M. Ciment, in *Positif* (Paris), no. 312, February 1987.
''Le déclin de l'empire américaine. Entretien avec Denys Arcand,'' interview with F. Chevassu and Y. Alion, in *Revue du Cinéma* (Paris), no. 4242, February 1987.
''Conversation autour d'un plaisir solitaire,'' interview with P. Jutras, in *Copie Zéro* (Montréal), no. 34–35, December-March, 1987–88.
''Entretien: Points de vue et filmographie,'' in *Copie Zéro* (Montréal), no. 34–35, December-March, 1987–88.
''*Jésus de Montréal.* Actors, Magicians and the Little Apocalypse,'' interview with A. Barker, in *Monthly Film Bulletin* (London), vol. 57, no. 672, January 1990.
''Friheten att vaga,'' interview with M. Berthelius, in *Chaplin* (Stockholm), vol. 31, no. 4, 1989.
Interview with L. Bonneville, in *Séquences* (Montréal), no. 140, June 1989.
''Denys Arcand: prophète en son pays,'' interview with S. Garel, in *Cinéma* (Paris), no. 465, March 1990.
''Le point de vu des cinéastes, Denys Arcand,'' in *24 Images* (Montréal), no. 47, January-February 1990.
''Of Warm and Sunny Tragedies,'' interview with Robert Sklar, in *Cineaste* (New York), vol. 18, no. 1, 1990.

On ARCAND: books—

Hofsess, John, *Inner Views: Ten Canadian Filmmakers*, New York, 1975.

On ARCAND: articles—

Sklar, Robert, ''Decline of the American Empire,'' in *Cineaste* (New York), vol. 15, no. 2, 1986.
DeGryse, M. ''Arcand on la vie d'artiste,'' in *Copie Zéro* (Montréal), no. 34–35, December-March 1987–88.
Pâquet, A., ''Du comportement du cinéaste,'' in *Copie Zéro* (Montréal), no. 34–35, December-March 1987–88.
Harkness, John, ''The Improbable Rise of Denys Arcand,'' in *Sight and Sound* (London), Autumn 1989.
24 Images (Montréal), special section, no. 44–45, Fall 1989.
Clarke, Jeremy, ''Spiritual Solution,'' in *What's on in London*, 17 January 1990.
Harkness, John, ''Sex and Sensibility: The Films of Denys Arcand,'' in *National Film Theatre programme*, March 1994.
Castiel, É. ''Denys Arcand: le comfort sans indifférence,'' in *Séquences* (London), no. 171, April 1994.
McSorley, T., ''Between Desire and Design,'' in *Take One* (Toronto), no. 4, Winter 1994.
Johnston, Trevor, ''Love and Death,'' in *Time Out* (London), 20 July 1994.
Alioff, Maurie, in *Take One* (Toronto), vol. 5, no. 12, Summer 1996.
Seguin, Denis,''Executive Suite: Denys Arcand,'' in *Screen International*, 11 April 1997.

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The career of the Québécois filmmaker Denys Arcand presents a bewildering roller-coaster in which periods of national and even world-wide acclaim have given way to stretches of near-total obscurity. Hailed in the early 1990s as ''Godfather of the New Canadian Cinema'' and fêted at Cannes as one of the leading contemporary filmmakers, since 1993 Arcand has been able to complete only two films, one of them a small-scale project for TV. This fallow period echoes another around 1980 when, despite having made a string of hard-hitting documentaries and three exceptional feature films, he was considered washed up and found himself reduced to directing episodes of mini-series for CBC television.

Arcand would be the first to admit that these setbacks stem, to a large degree, from his own reluctance to compromise. Provocative and politically aware, he sees film as a means of challenging society and its comfortable assumptions, and can rarely bring himself to follow box-office fashion. ''You have to believe in the material,'' he told an interviewer in 1997. ''You wouldn't believe how many scripts with Martians are floating around out there. I could never look at *Star Wars*; I'm sure it's well made, but I could never relate to the material.'' And even when he finds material he can relate to, Arcand is inclined to go his own way without regard to the consequences. A documentary he made for the National Film Board of Canada in 1970 so outraged the NFB that they suppressed it, only giving it a grudging release six years later.

Documentary took up the first decade of Arcand's directing career. Having graduated (with a degree in history), he joined the National Film Board to make a series of shorts on Canadian culture and history. ''They were small films,'' he deprecatingly remarked, ''and no one wanted to make them.'' Arcand used these half-dozen shorts to hone his technique and develop his ideas. At the same time he contrived to slip elements of his pessimistic humour and scepticism even into such anodyne subjects as *Volleyball* and *Parcs* *atlantiques* (*Atlantic Parks*)—often making tellingly subversive points through astute use of editing.

Open confrontation erupted over Arcand's first feature-length film, *On est au coton* (*We're Fed Up*), an exposé of the wretched working conditions in Quebec's textile industry. It succeeded in antagonising both the extreme left (who thought the propaganda should have been more outspoken) and the employers. The NFB accused Arcand of lacking objectivity and the film, which became a cause celebre, was suppressed until 1976. ''The Film Board,'' observed Arcand, ''makes thousands of films to say that all goes well in Canada. . . . So I think it is just normal that there should now and then be a film which says that everything is rotten and that we live in a country that is corrupt from top to bottom.'' He made two more full-length documentaries for the NFB, both dealing with Québécois politics. ''Arcand's great theme is betrayal,'' commented John Harkness, ''and his documentaries deal with that theme most explicitly.''

Meanwhile Arcand had turned to feature films to pursue his disenchanted vision of Quebec society—and, by implication, of Western society in general. *La maudite galette* (*The Damned Dough*) was rather too obviously indebted to Godard, but with its two successors Arcand hit his stride. *Réjeanne Padovani* and *Gina* both make shrewd use of a thriller framework to explore political themes, and *Gina* adds in an element of sexual politics that anticipates his later work—as does its often teasing tone. Though consistently operating from a left-wing standpoint, Arcand mistrusts any form of dogmatism and enjoys upsetting audience expectations. ''A good film is always pulling the rug out from under people's beliefs and prejudices,'' he once remarked.

The films attracted international notice—the French critic Jean Rochereau compared Arcand to Juvenal and Voltaire—but were too unsettling to gain popular success. For several years Arcand found his career hampered by official suspicion and changes in the system of Canadian government funding. He bounced back, quite unexpectedly, with his first international hit, *Le déclin de l'empire américain* (*The Decline of the American Empire*), a sardonic comedy about sex. Not a sex comedy; the eroticism is all in the talk. While preparing a lakeside dinner, four male academics discuss sex; at the gym their female counterparts do likewise. Finally they all meet for dinner where the conversation, and the revelations, continue. With nods towards Rohmer and late Buñuel, the overall effect is at once funny and bleak: a witty, perceptive study of an alienated society in terminal decline. The film won the Critics' Prize at Cannes, and was nominated for an Oscar.

Arcand gained his second Oscar nomination for *Jésus de Montréal*, a fable of passionate irony about an actor cast as Christ in the city's annual Passion Play who finds the role is taking over his life. Envisaging the film as ''not a very commercial proposition'' and likely to offend the religious as well as the secular establishment, Arcand was amazed when it became his greatest box-office hit, gaining an award from the World Council of Churches. ''Woe unto you when all men praise you,'' he mused wryly.

Now rated ''one of the most important of contemporary directors,'' Arcand went on to make his first English-language film. *Love and Human Remains*, a comedy about sexuality and murder, was adapted from a play by Canadian playwright Brad Fraser. Intended as the director's mainstream breakthrough, it flopped disastrously. Since then he has completed two films. *Joyeux calvaire* (*Poverty and Other Delights*), made for TV, is an amiable, undemanding chronicle of homeless people in downtown Montréal. *Stardom*, a pseudo-documentary on the rise and fall of a young supermodel, returns to Arcand's earlier satricial mode, but despite some shrewd jabs at the media it lacks real punch or personal insight. More ambitious projects, such as a long-cherished film about euthanasia, have so far failed to find backing. But given Arcand's resilience and remarkable come-back record, it would be unwise to write him off just yet.

—Philip Kemp

ARMSTRONG, Gillian

Nationality: Australian. **Born:** Melbourne, 18 December 1950. **Education:** Swinburne College, studied filmmaking at Melbourne and Australian Film and Television School, Sydney. **Family:** Married, one daughter. **Career:** Worked as production assistant, editor, art director, and assistant designer, and directed several short films, 1970s; directed her first feature, *My Brilliant Career*, 1979; directed her first American film, *Mrs. Soffel*, 1984; returned to Australia to direct *High Tide*, 1987; has since made films both in Australia and the United States; also director of documentaries and commercials. **Awards:** Best Short Fiction Film Sydney International Film Festival,

Gillian Armstrong

for *The Singer and the Dancer*, 1976; British Critics' Award and Best Film and Best Director, Australian Film Institute Awards, for *My Brilliant Career*, 1979; Women in Film Award, 1995. **Agent:** Judy Scott-Fox, William Morris Agency, 151 El Camino Drive, Beverly Hills, CA 90212.

Films as Director:

1970 *Old Man and Dog* (short)
1971 *Roof Needs Mowing* (short)
1973 *Gretel*; *Satdee Night*; *One Hundred a Day* (shorts)
1975 *Smokes and Lollies* (doc)
1976 *The Singer and the Dancer* (+ pr, sc)
1979 ***My Brilliant Career***
1980 *Fourteen's Good, Eighteen's Better* (doc) (+ pr); *Touch Wood* (doc)
1982 *Starstruck*
1983 *Having a Go* (doc)
1984 *Mrs. Soffel*
1986 *Hard to Handle: Bob Dylan with Tom Petty and the Heartbreakers*
1987 *High Tide*
1988 *Bingo, Bridesmaids, and Braces* (+ pr)
1991 *Fires Within*
1992 *The Last Days of Chez Nous*
1994 *Little Women*
1996 *Not Fourteen Again* (+ sc)
1997 *Oscar and Lucinda*

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''Little Women,'' an interview with Margaret Smith and Emma Coller, in *Cinema Papers* (Fitzroy), March 1994.
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Haskell, Molly, ''Wildflowers,'' in *Film Comment* (New York), March/April 1993.
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Swebster, Andy, ''Filmography: Gillian Armstrong,'' in *Premiere* (New York), November 1997.
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While women directors in film industries around the world are still seen as anomalous (if mainstream) or marginalized as avant garde, the Antipodes have been home to an impressive cadre of female filmmakers who negotiate and transcend such notions. Before the promising debuts of Ann Turner (*Celia*) and Jane Campion (*Sweetie*), Gillian Armstrong blazed a trail with *My Brilliant Career*, launching a brilliant career of her own as an international director. Like Turner and Campion, Armstrong makes films that resist easy categorization as either ''women's films'' or Australian ones. Her films mix and intermingle genres in ways that undermine and illuminate afresh, if not openly subvert, filmic conventions—as much as the films of her male compatriots, like Peter Weir, Bruce Beresford, or Paul Cox. Formally, however, the pleasures of her films are traditional ones, such as sensitive and delicate cinematography, fluid editing, an evocative feel for setting and costume, and most importantly, a commitment to solid character development and acting. All in all, her work reminds one of the best of classical Hollywood cinema, and the question of whether her aim is parody or homage is often left pleasingly ambiguous.

Although Armstrong has often spoken in interviews about her discomfort at being confined to the category of woman filmmaker of women's films, and has articulated her desire to reach an audience of both genders and all nationalities, her work continually addresses sexual politics and family tensions. Escape from and struggle with traditional sex roles and the pitfalls and triumphs therein are themes frequently addressed in her films—from *One Hundred a Day*, her final-year project at the Australian Film and Television School, through *My Brilliant Career*, her first feature, to *High Tide* and *Oscar and Lucinda.* Even one of her earliest films at Swinburne College, the short *Roof Needs Mowing*, obliquely tackled this theme, using a typical student filmmaker's pastiche of advertising and surrealism. Like most maturing filmmakers with an eye on wider distribution, Armstrong dropped the ''sur'' from surrealism in her later work, so that by *One Hundred a Day*—an adaptation of an Alan Marshall story about a shoe-factory employee getting a back-street abortion in the 1930s—she developed a more naturalistic handling of material, while her use of soundtrack and fast editing remained highly stylized and effective.

Made on a tiny budget and heavily subsidized by the Australian Film Commission, the award-winning *The Singer and the Dancer* was a precocious study of the toll men take on women's lives that marked the onset of Armstrong's mature style. On the strength of this and *One Hundred a Day*, producer Margaret Fink offered Armstrong the direction of *My Brilliant Career.* Daunted at first by the scale of the project and a lack of confidence in her own abilities, she accepted because she ''thought it could be bungled by a lot of men.''

While *The Singer and the Dancer* had been chastised by feminist critics for its downbeat ending, in which the heroine returns to her philandering lover after a half-hearted escape attempt, *My Brilliant Career* was widely celebrated for its feminist fairy-tale story as well as its employment of women crew members. Adapted from Miles Franklin's semi-autobiographical novel, *My Brilliant Career*, with its turn-of-the-20th-century setting in the Australian outback, works like *Jane Eyre* in reverse (she does not marry him), while retaining the romantic allure of such a story and all the glossy production values of a period setting that Australian cinema had been known for up until then. Distinguished by an astonishing central performance by the then-unknown Judy Davis (fresh from playing Juliet to Mel Gibson's Romeo on the drama-school stage), the film managed to present a positive model of feminine independence without belying the time in which it was set. Like Armstrong's later *Mrs. Soffel*, *My Brilliant Career* potently evokes smothered sensuality and conveys sexual tension by small, telling details, as in the boating scene.

Sadly, few of Armstrong's later films have been awarded commensurate critical praise or been as widely successful, possibly because of her refusal to conform to expectations and churn out more upbeat costume dramas. Her next feature, *Starstruck*, although it too features a spunky, ambitious heroine, was a rock musical set in the present and displaying a veritable rattle bag of influences—including Judy Garland-Mickey Rooney ''lets-put-on-a-show'' films, Richard Lester editing techniques, new wave pop videos, and even Sternberg's *Blond Venus*, when the heroine sheds her kangaroo suit to sing her ''torch song'' à la Marlene Dietrich. Despite a witty script and fine bit characters, the music is somewhat monotonous, and the film was only mildly successful.

Armstrong's first film to be financed and filmed in America was *Mrs. Soffel.* Based on a true story and set at the turn of the century, it delineated the tragic story of the eponymous warden's wife who falls in love with a convict, helps him escape, and finally runs off with him. The bleak, monochrome cinematography is powerfully atmospheric but was not to all reviewers' tastes, especially in America. For Armstrong, the restricted palette was quite deliberate, so that the penultimate images of blood on snow would be all the more striking and effective. A sadly underrated film, it features some unexpectedly fine performances from Diane Keaton in the title role, Mel Gibson as her paramour (a fair impersonation of young Henry Fonda), and the young Matthew Modine as his kid brother. At its best, it recalls, if not *McCabe and Mrs. Miller*, then at least *Bonnie and Clyde. High Tide* returns to Australia for its setting in a coastal caravan park, and comes up trumps as an unabashedly sentimental weepie, and none the worse for it. It features three generations of women: Lilli (Judy Davis again), backup singer to an Elvis impersonator and drifter; Ally (Claudia Karvan), the pubescent daughter she left behind; and mother-in-law Bet (Jan Adele), who vies with Lilli for Ally's affections. In terms of camera work, it is one of Armstrong's most restless films, utilizing nervous zip pans, fast tracking, and boomshots, and then resting for quiet, intense close-ups on surfboards, legs being shaved, and shower nozzles, all highly motivated by the characters' perspectives. Like *Mrs. Soffel*, *High Tide* uses colors symbolically to contrast the gentle tones of the seaside's natural landscape with the garish buildings of the town called Eden.

Armstrong wears her feminist credentials lightly, never on her sleeve. Nevertheless, her early fiction films can be seen as charting over the years the trajectory of the women's movement: *My Brilliant Career* celebrated women's independence, as Sybylla rejects the roles of wife and mother; *Mrs. Soffel* reopens negotiations with men (with tragic results); and, finally, *High Tide* returns to the rejected motherhood role, with all its attendant joys and anxieties.

Fires Within, Armstrong's first 1990s release, is a well-meaning but insipid tale of a Cuban political prisoner and his encounter with his family in Miami. A fiasco, Armstrong lost control of the project during post-production. The filmmaker bounced back strongly, however, with two impressive films centering on the relationships between female siblings. *The Last Days of Chez Nous*, which Armstrong directed back in Australia, is a thoughtful, well-acted drama focusing on the emotional plight of a pair of sisters. One (Lisa Harrow) is a bossy, fortysomething writer, and the other (Kerry Fox) has just emerged from an unhappy love affair. The scenario centers on events that take place after the latter becomes romantically involved with the former's husband (Bruno Ganz). The film's major strength is the depth and richness of its female characters. Its theme, consistent with Armstrong's best previous work, is the utter necessity of women's self-sufficiency.

Little Women, based on Louisa May Alcott's venerable 1868 novel of four devoted sisters coming of age in Concord, Massachusetts, during the Civil War, was Armstrong's first successful American-made film. It may be linked to *My Brilliant Career* as a story of feminine independence set in a previous era. Alcott's book had been filmed a number of times before: a silent version, made in 1918; most enjoyably by George Cukor, with Katharine Hepburn, in 1933; far less successfully, with a young Elizabeth Taylor (among others), in 1949; and in a made-for-TV movie in 1978. Armstrong's version is every bit as fine as the Cukor-Hepburn classic. Her cast is just about perfect, with Wynona Ryder deservedly earning an Academy Award nomination as the headstrong Jo March. Ryder is ably supported by Trini Alvarado, Claire Danes, Samantha Mathis, and Kirsten Dunst, and Susan Sarandon offers her usual solid performance as Marmee, the March girls' mother. If the film has one fault, it is the contemporary-sounding feminist rhetoric that Marmee spouts: the dialogue is completely out of sync with the spirit and reality of the times. But this is just a quibble. This new *Little Women* is a fine film, at once literate and extremely enjoyable.

In her next film, *Oscar and Lucinda*, Armstrong contrasts a strong feminist heroine and a hero who is ''sensitive'' to the point of being effeminate. The film is a Victorian-era romantic adventure, and the title characters are shy, guilt-ridden Oscar Hopkins (Ralph Fiennes) and intensely strong-willed Lucinda Leplastrier (Cate Blanchett). The two are soul mates who share an obsession with gambling, and their natures do not allow them to assume the accepted, traditional male and female societal roles.

The first section of the film charts the parallel stories of Oscar and Lucinda, and how they evolve as individuals. Lucinda is oblivious to what others think of her as she expresses herself—and she even boldly dresses in pants. Oscar, meanwhile, suffers a traumatic childhood and remains estranged from his father. Approximately 40 minutes into the story the characters meet, and quickly discover that they are kindred spirits. Lucinda's sense of independence does impact positively on Oscar, but not enough to allow him to free himself from his mental shackles. A childhood shock has made Oscar fearful of water, and his religious upbringing forces him to equate pleasure with sin. So it is not without irony that he is fated to drown while trapped inside a church that has been made of glass; the structure is set on a raft that had been floating down a river.

Armstrong fills *Oscar and Lucinda* with a strong sense of the opposing forces that prevent the characters from adding to the foundation of their relationship. Guilt, fear, and the constraints of religion are what imprison Oscar; they are contrasted to the spirit, individuality, and freedom that personify Lucinda. By depicting Oscar as incorrigibly ineffectual, Armstrong's purpose is neither to lampoon masculinity nor to cram the film with one-dimensional feminist ire. Instead, she lucidly points out how a male-female relationship is hollow (if not altogether doomed) if both participants fail to connect on equal terms. The twist of the story is that, here, the male is submissive while the female is aggressive.

—Leslie Felperin, updated by Rob Edelman

ARZNER, Dorothy

Nationality: American. **Born:** San Francisco, 3 January 1900. **Education:** Studied medicine at University of Southern California. **Military Service:** Ambulance driver in World War I, 1917–18. **Career:** Typist for William C. De Mille, at Famous Players-Lasky (Paramount), 1919; editor for ''Realart,'' a subsidiary of Paramount, 1922; wrote and edited *Old Ironsides* (Cruze), 1925; directed Paramount's first sound film, *Wild Party*, 1929; retired from directing, 1943. **Awards:** Honored at First International Festival of Women's Films, New York, 1972, and by Director's Guild of America, 1975. **Died:** 1 October 1979.

Dorothy Arzner

Films as Director:

1927 *Fashions for Women*; *Get Your Man*; *10 Modern Commandments*
1928 *Manhattan Cocktail*
1929 *The Wild Party*
1930 *Sarah and Son*; ''The Gallows Song—Nichavo'' sequence in *Paramount on Parade*; *Anybody's Woman*; *Behind the Makeup* (co-d); *Charming Sinners* (co-d, uncredited)
1931 *Honor among Lovers*; *Working Girls*
1932 *Merrily We Go to Hell*
1933 *Christopher Strong*
1934 *Nana* (*Lady of the Boulevard*)
1936 *Craig's Wife*
1937 *The Bride Wore Red*; *The Last of Mrs. Cheyney* (co-d, uncredited)
1940 ***Dance, Girl, Dance***
1943 *First Comes Courage*

Other Films:

1922 *Blood and Sand* (ed)
1923 *The Covered Wagon* (ed)

1924 *Inez from Hollywood* (ed, sc); *The Bread of the Border* (sc); *The No-Gun Man* (sc)
1925 *Red Kimono* (sc); *When Husbands Flirt* (sc)
1926 *Old Ironsides* (ed, sc)

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Slide, Anthony, ''Forgotten Early Women Directors,'' in *Films in Review*, March 1974.
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Kaplan, E. Ann, ''Aspects of British Feminist Film Theory,'' in *Jump Cut* (Berkeley), no. 12–13, 1976.
Johnston, Claire, in *Jump Cut* (Berkeley), 30 December 1976.
Bergstrom, J., ''Rereading the Work of Claire Johnston,'' in *Camera Obscura* (Berkeley), Summer 1979.
Obituary, in *New York Times*, 12 October 1979.
Houston, Beverle, ''Missing in Action: Notes on Dorothy Arzner,'' in *Wide Angle* (Athens, Georgia), vol. 6, no. 3, 1984.
Forster, A., ''*Dance, Girl, Dance*,'' in *Skrien* (Amsterdam), September-October 1984.
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Dorothy Arzner's career as a commercial Hollywood director covered little more than a decade, but she had prepared for it by extensive editing and script writing work. Ill health forced her to abandon a career that might eventually have led to the recognition she deserved from her contemporaries. One of only a handful of women operating within the structure of Hollywood's post-silent boom, Arzner has been the subject of feminist critical attention, with film retrospectives of her work both in the United States and United Kingdom in the 1970s, when her work was ''rediscovered.''

Most feminists would recognize that the mere re-insertion of women into a dominant version of film history is a dubious activity, even while asserting that women's contributions to cinema have been excluded from most historical accounts. Recognition of the work of a ''popular'' director like Arzner and an evaluation of her contribution to Hollywood cinema must be set against an awareness of her place in the dominant patriarchal ideology of classic Hollywood cinema. Arzner's work is particularly interesting in that it was produced *within* the Hollywood system with all its inherent constraints (time, budget, traditional content requirements of particular genres, etc.).

While Arzner directed ''women's pictures''—classic Hollywood fare—she differed from other directors of the genre in that, in place of a narrative seen simply from a female point of view, she actually succeeded in challenging the orthodoxy of Hollywood from within, offering perspectives that questioned the dominant order.

The films often depict women seeking independence through career—a burlesque queen and an aspiring ballerina (*Dance, Girl, Dance*), a world champion aviatrix (*Christopher Strong*). Alternatively, the escape route can be through exit from accepted female positions in the hierarchy—a rich daughter ''escaping'' into marriage with a poverty-stricken drunk (*Merrily We Go to Hell*). Even excess can be a way of asserting independence, as with the obsessive housekeeper rejecting family relationships in favor of a passion for domesticity and the home (*Craig's Wife*).

The films frequently play with notions of female stereotyping (most notably in *Dance, Girl, Dance*, with its two central female types of Nice Girl and Vamp). Arzner's ''nice girls'' are likely to have desires which conflict with male desires, while narrative requirements will demand that they still please the male. While these tensions are not always resolved, Arzner's strategies in underlining these opposing desires are almost gleeful at times.

In addition, Arzner's films offer contradictions which disturb the spectator's accepted relationship with what is on screen—most notably in *Dance, Girl, Dance*, when dancer Judy O'Brien turns on her Burlesque (male) audience and berates them for their voyeurism. This scene has been the focus for much debate about the role of the spectator in relation to the woman as spectacle (notably in the work of Laura Mulvey).

Although the conventions of plot and development are present in Arzner's films, Claire Johnston sees these elements as subverted by a ''women's discourse'': the films may offer us the kinds of narrative closure we expect from the classic Hollywood text—the ''happy'' or the ''tragic'' ending—but Arzner's insistence on this female discourse gives the films an exciting and unsettling quality. In Arzner's work, she argues, it is the male universe which invites scrutiny and which is ''rendered strange.''

Dorothy Arzner's position inside the studio system has made her a unique subject for debate. As the women's movement set about reassessing the role of women in history, so feminist film theorists began not only to re-examine the role of women as a creative force in cinema, but also to consider the implications behind the notion of women as spectacle. The work of Dorothy Arzner has proved a rich area for investigation into both these questions.

—Lilie Ferrari

ASCH, Timothy

Nationality: American. **Born:** Southampton, New York, 16 July 1932. **Education:** Attended California School of Fine Arts; apprenticed with still photographers Minor White, Edward Weston, and Ansel Adams, 1950–51; Columbia University, B.S. in Anthropology and Film, 1959; attended Boston University; Harvard, M.A. in Anthropology, 1964. **Military Service:** U.S. Army; traveling reporter in Japan, 1953–54. **Family:** Married Patsy Asch; four children. **Career:** Freelance photojournalist, 1954–59; film editor and cinematographer, Film Study Center, Harvard University, 1959–62; director of ethnographic studies, Educational Services, Inc. 1965–66; co-founder, Documentary Educational Resources, 1967; film expeditions in collaboration with anthropologist Napoleon Chagnon to document the Yanomamo Indians of the Venezuelan rainforest, 1969–76; research associate in human genetics, University of Michigan, 1968–70; lecturer in visual and environmental studies, Harvard University, 1970–71; film editor, *American Anthropologist*, 1970–76; adjunct professor of film, Brandeis University, 1973–74; research fellow in ethnographic film, Harvard University, 1973–79; research cinematographer, National Anthropological Film Center, Smithsonian Institution, 1975; lecturer, University Film Center, Hampshire College, 1975; film expeditions to document spiritual and ritual life in Indonesia, 1978–1992. **Awards:** Blue Ribbon (First Prize), American Film Festival (New York), CINE Golden Eagle, Grand Prize of Golden Bucranium (Padua, Italy), First Prize, Flaherty Award, First Prize, Festival Dei Popoli (Florence, Italy), Exceptional Merit Award, International Festival of Short Films (Philadelphia), and Grand Prize, International Folklore Festival, all for *The Feast*, 1969; CINE Golden Eagle, Red Ribbon (Second Prize) American Film Festival, Diploma of Merit, International Scientific Film Festival (Rio de Janeiro), all for *Yanomamo: A Multidisciplinary Study*, 1971; Red Ribbon (Second Prize), American Film Festival, Diploma of Honor International Scientific Film Association (Philadelphia), Special Merit Award, Athens International Film Festival, all for *The Ax Fight*, 1975; Red Ribbon (Second Prize), American Film Festival, CINE Golden Eagle, Bronze Medal, Film Council of Columbus; all for *A Man Called ''Bee,''* 1975; Grand Prix Bilan du Film Ethnographique (Paris), for *A Celebration of Origins*, 1993. **Agent:** Documentary Educational Resources, 101 Morse Street, Watertown, Massachusetts 02472, USA. **Died:** In California after a long battle with cancer, 3 October 1994.

Films as Director and Cinematographer:

1963 *Dodoth Morning*
1969 *The Feast*
1971 *Yanomamo: A Multidisciplinary Study*
1974 *Ocamo Is My Town*; *Arrow Game*; *Weeding the Garden*; *A Father Washes His Children*; *Firewood*; *A Man and His Wife Make a Hammock*; *Children's Magical Death*; *Magical Death*; *Climbing the Peach Palm*; *New Tribes Mission*; *Yanomamo* (for Japanese TV)
1975 *The Ax Fight*; *A Man Called ''Bee''*; *Moonblood*; *Tapir Distribution*; *Tug of War*; *Bride Service*; *The Yanomamo Myth of Naro as Told by Kaobawa*; *The Yanomamo Myth of Naro as Told by Dedeheiwa*
1976 *Jaguar: A Yanomamo Twin-Cycle Myth*
1978 *The Sons of Haji Omar*
1979 *A Balinese Trance Seance*
1980 *Jero on Jero: A Balinese Trance Seance Observed*
1983 *Jero Tapakan: Stories from the Life of a Balinese Healer*; *The Medium Is the Masseuse: A Balinese Massage*; *The Water of Words*
1988 *Spear and Sword*
1990 *Releasing the Spirits*
1992 *A Celebration of Origins*

Publications

By ASCH: book—

With Linda Connor and Patsy Asch, *Jero Tapakan, Balinese Healer: An Ethnographic Film Monograph*, Cambridge and New York, 1985.

By ASCH: articles—

''Ethnographic Filming and the Yanomamo Indians,'' in *Sight Lines*, 1972.
With John Marshall, ''Ethnographic Film: Structure and Function,'' in *Annual Review of Anthropology*, 1973.
''Using Film in Teaching Anthropology: One Pedagogical Approach,'' in *Visual Anthropology*, 1975.
''Making a Film Record of the Yanomamo Indians of Southern Venezuela,'' in *Perspectives on Film*, 1979 .
''Collaboration in Ethnographic Filming,'' in *Canberra Anthropologist*, 1982.
''Images That Represent Ideas: Use of Films on the !Kung to Teach Anthropology,'' in *The Past and The Future of !Kung Ethnography: Critical Reflections and Symbolic Perspectives*, Hamburg, 1987.

‘‘Collaboration in Ethnographic Filmmaking: A Personal View,’’ in *Anthropological Filmmaking*, edited by Jack Rollwagen, New York, 1988.

With Patsy Asch, ‘‘Film in Anthropological Research,’’ in *Cinematographic Theory and New Dimensions In Ethnographic Film*, Osaka, Japan, 1988.

On ASCH: book—

Harper, Douglas, *Cape Breton 1952: The Photographic Vision of Timothy Asch*, California, 1994.

On ASCH: articles—

‘‘Ethnography and Ethnographic Film: From Flaherty to Asch and After,’’ in *American Anthropologist*, 1995.

* * *

Still photography was Timothy Asch’s first love. He began photographing with David Sapir when he was a teenager at the Putney School, in Vermont, between 1947 and 1951. He went on to study photography at the California School of Fine Arts, where he apprenticed with Ansel Adams, Minor White, and Edward Weston. In 1952 he did seven months of photographic field work on Cape Breton Island, Canada. These powerful black and white photographs remained unpublished until after his death. He continued his career as a photographer for *Stars and Stripes* while in the U.S. Army stationed in Japan.

In 1959 he completed undergraduate studies in anthropology while working as an assistant to Margaret Mead. It was this connection to Mead that influenced Asch to take up film in the service of anthropology. His career took a turn in this direction, in spite of the fact that he continued to exhibit his still photographs from the 1950s to the 1980s. From 1959 to 1962 he utilized his talents as a film editor and worked at the Peabody Museum at Harvard University, where he met John Marshall and Robert Gardner. In 1961 he worked for the author Elizabeth Marshall Thomas in Karamoja, Uganda, among the Dodoth. His photographs from that time were published in *Warrior Herdsman* (1965) and he completed his first film from this material, *Dodoth Morning* (1963).

Asch saw film as a powerful tool to educate; he was one of the earliest proponents of educational reform and encouraged the use of film in the classroom. From 1966–68 he worked with Jonathan Kozol to develop a media-based curriculum for the public school system in Massachusetts. Throughout the 1960s and 1970s he was in demand by many universities, including Harvard, Brandeis and New York University, as a lecturer on filmmaking and anthropology.

From 1968 to 1975 Asch traveled deep into the rainforest of South America with anthropologist Napoleon Chagnon to live with, work with, and film the Yanomamo Indians. Shooting 16mm film in the jungles of Venezuela with native peoples who had a taste for intertribal warfare was not an easy task. From this experience Asch directed and produced his first important film, *The Feast.* Another film from this series, *The Ax Fight*, stands as a crucial work in the genre. In its understanding of the power of the vignette in film and in its concern for the truth and the accuracy of its representation of a society, it echoes the concerns and methods of Robert Flaherty in *Nanook of the North. The Ax Fight*, while simultaneously embodying the legacy of Flaherty, also prefigures the more self-conscious and experimental modes of ethnographic filmmaking to come. Asch’s collaboration with Chagnon resulted in thirty-nine films on the Yanomamo which were distributed worldwide through television and international film festivals, and received numerous awards.

Timothy Asch did his finest work as a collaborator. After producing the Yanomamo series he worked from 1979 to 1994 with Patsy Asch, Linda Connor, James Fox, and Douglas Lewis on a group of eight films about the people and culture of Indonesia. His intense engagement with the spirit medium and healer Jero Tapakan resulted in a fascinating experiment in cross-cultural filmmaking. His last film, *A Celebration of Origins*, was perhaps his most complex and difficult work. It received greater recognition internationally than in the United States.

During the 1980s Asch was a pivotal figure on the international ethnographic filmmaking scene, building the foundation for the establishment of visual anthropology and ethnographic film programs in China, Europe, and Africa. In 1991 he was the keynote speaker at the International Visual Anthropology and Sociology Conference, *Eyes Across the Water*, held at the University of Amsterdam. In 1982 he became the director of the Center for Visual Anthropology at the University of Southern California, a post he held until his untimely death in 1994.

—Cynthia Close

ASHBY, Hal

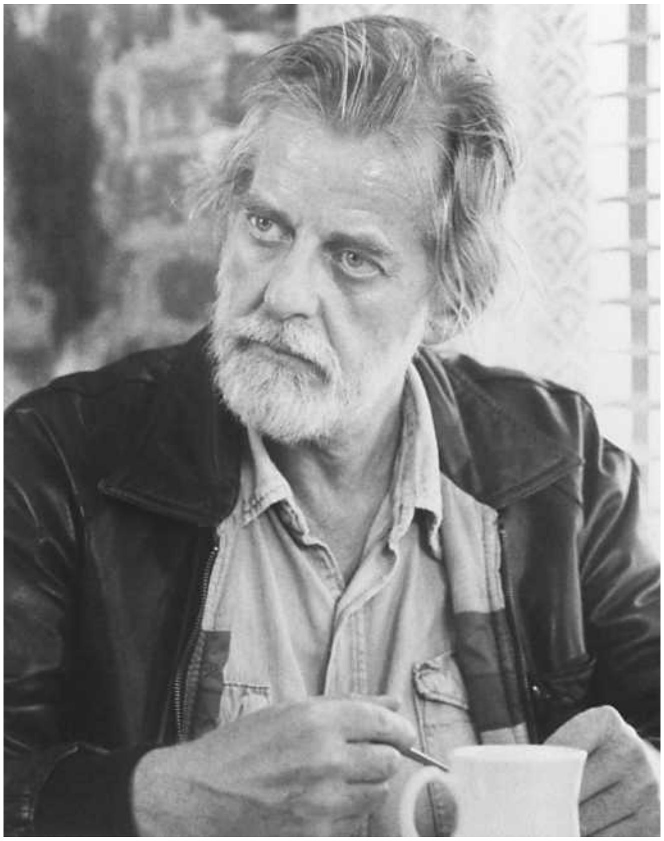
Nationality: American. **Born:** Ogden, Utah, 1932. **Education:** Attended Utah State University. **Career:** Mimeographer in Universal script department, Los Angeles, 1950–51; worked at Republic studios, becoming assistant editor, 1950s; became full editor, 1963; directed first feature, *The Landlord*, 1970. **Awards:** Oscar for Best Editing, for *In the Heat of the Night*, 1967. **Died:** In Los Angeles, 27 December 1988.

Films as Director:

1970 *The Landlord*
1971 *Harold and Maude*
1973 *The Last Detail*
1975 *Shampoo*
1976 *Bound for Glory*
1978 *Coming Home*
1979 *Being There* (+ ed)
1981 *Second Hand Hearts* (+ ed)
1982 *Lookin’ to Get Out* (+ co-ed); *Let’s Spend the Night Together*
1983 *Time Is on Our Side* (+ ed)
1984 *The Slugger’s Wife*
1985 *Eight Million Ways to Die*

Other Films:

1958 *The Big Country* (Wyler) (asst ed); *The Diary of Anne Frank* (Stevens) (asst ed)
1961 *The Young Doctors* (Karlson) (asst ed)
1962 *The Children’s Hour* (*The Loudest Whisper*) (Wyler) (asst ed)



Hal Ashby

1964 *The Best Man* (Schaffner) (asst ed)
1965 *The Greatest Story Ever Told* (Stevens) (asst ed); *The Loved One* (co-ed); *The Cincinnati Kid* (Jewison) (ed); *The Russians Are Coming, the Russians Are Coming* (Jewison) (ed)
1967 *In the Heat of the Night* (Jewison) (ed)
1968 *The Thomas Crown Affair* (Jewison) (assoc pr, supervising ed)
1969 *Gaily, Gaily* (Jewison) (assoc pr)

Publications

By ASHBY: articles—

''Breaking out of the Cutting Room,'' in *Action* (Los Angeles), September/October 1970.
Interview with L. Salvato and D. Schaefer, in *Millimeter* (New York), October 1976.
''David Carradine and Hal Ashby on *Bound for Glory*,'' interview with C. Amata, in *Focus on Film* (London), no. 27, 1977.
''Positive Thinking: Hal Ashby,'' interview with R. Appelbaum, in *Films and Filming* (London), July 1978.
''Dialogue on Film: Hal Ashby,'' in *American Film* (Washington, D.C.), May 1980.

On ASHBY: book—

Tuska, Jon, editor, *Close-Up: The Contemporary Director*, Metuchen, New Jersey, 1981.

On ASHBY: articles—

Jöergensen, U., ''Hal Ashby—en auteur?'' in *Kosmorama* (Copenhagen), September 1974.
Harmetz, A., ''Gambling on a Film about the Great Depression,'' in *New York Times*, 5 December 1976.
Jacobs, Diane, ''Hal Ashby,'' in *Hollywood Renaissance* (New York), 1977.
Pollock, Dale, ''Whatever Happened to Hal Ashby?'' in *Los Angeles Times*, 17 October 1982.
''Hal Ashby,'' in *Film Dope* (London), March 1988.
Obituary in *Ciné Revue* (Paris), 5 January 1989.
Obituary in *Screen International* (London), 7 January 1989.
Pflaum, H. G., Obituary, in *EPD Film* (Frankfurt/Main), vol. 6, February 1989.
Smoodin, E. ''Art/work: Capitalism and Creativity in the Hollywood Musical,'' in *New Orleans Review*, vol. 16, no. 1, 1989.
Salvagnini, Rudy, ''Hal Ashby'' (special issue), *Castoro Cinema* (Firenze), no. 154, July-August 1991.

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Hal Ashby had a reputation for showing a light touch as a director; he stated that he preferred to let the actors develop their characters. During the filming of *Coming Home*, for example, he threw out a script when actor Jon Voight envisioned one of the major characters differently than the screenwriter. The people in his films generally face choices in situations that reflect major social concerns. In *The Landlord* characters have to make decisions involving the issue of race; in *Shampoo* they must decide which side they are on in a complex political and sexual skirmish set in the turbulent summer of 1968; and in *Coming Home*, the effects of the Vietnam War force characters involved directly with the war as well as those at home to deal with unexpected changes in their lives. The solutions to decisions faced by Ashby's characters are never facile. In *Harold and Maude*, Harold gains some degree of maturity but loses the love of his life, Maude; the military police of *The Last Detail* give a prisoner a way to face life, but also deliver him to prison; while George in *Shampoo* realizes how empty his life is and appears to want to change it, but at the same time he has lost what chances he had for happiness.

Ashby's experience as an editor is evident; he employed a wide variety of editing effects in his films. His use of both dissolves and rapid cutting to show the passage of time in *The Last Detail* serves as an example of his background. His predilection for varying editing techniques could explain in part an aspect of his filmmaking that Ashby himself admitted: he did not rely on a distinctive style, but rather attempted to adapt his style to the type and subject of each film.

Though he has been called a ''maverick director,'' Ashby's career garnered him a good deal of respect from the critics, and his films did well at the box office. *Shampoo, Coming Home*, and *Being There* represent his major financial successes, while the reputation of *Harold and Maude* was made in a slightly different manner. After an initial panning and a short general release, the film caught on in the Midwest, running in several theaters for over a year. The film has since become a cult favorite and has received positive critical response.

—Ray Narducy

ASTRUC, Alexandre

Nationality: French. **Born:** Paris, 13 July 1923. **Education:** Saint-Germain-en-Laye, and at Polytechnique. **Family:** Married Elyette Helies, 1983. **Career:** Literary and film critic, since 1945; published novel *Les Vacances*, 1945; assistant to Marcel Achard and Marc Allegret, 1946–47; made two short films, 1948–49; began series of six feature-length films with *Mauvaises rencontres*, 1955; TV reporter for Radio Luxembourg, 1969–72. **Awards:** Chevalier de la Légion d'honneur; Officier de l'Ordre du Mérite; Officier des Arts et des Lettres. **Address:** 168 rue de Grenelle, 75007 Paris, France.

Films as Director:

1948 *Aller et retour* (*Aller-retour*) (+ sc)
1949 *Ulysse ou Les Mauvaises rencontres* (+ sc)
1953 *Le Rideau cramoisi* (*The Crimson Curtain*) (+ sc)
1955 *Les Mauvaises rencontres* (+ co-sc)
1958 *Une Vie* (*End of Desire*) (+ co-sc)
1960 *La Proie pour l'ombre* (+ co-sc)
1962 *L'Education sentimentale* (+ sc)
1963 *Le Puits et le pendule* (*The Pit and the Pendulum*) (for TV) (+ sc)
1965 *Evariste Galois* (+ sc)
1966 *La Longue Marche* (+ co-sc)
1968 *Flammes sur l'Adriatique* (+ co-sc)
1976 *Sartre par lui-même* (co-d)
1980 *Arsène Lupin joue et perd* (mini for TV)
1981 *La Chute de la maison Usher* (mini for TV)

Other Films:

1948 *Jean de la Lune* (Achard) (co-sc)
1949 *La P . . . respecteuse* (Pagliero) (co-sc); *La Valse de Paris* (Achard) (role)
1950 *L'Affaire Manet* (Aurel) (commentary)
1954 *Le Vicomte de Bragelonne* (Cerchio) (co-sc)
1964 *Bassae* (Pollet) (sc)
1974 *La Jeune Fille assassinee* (role as Publisher)
1993 *Francois Truffaut: Stolen Portraits* (role as himself)

Publications

By ASTRUC: books—

Les Vacances, 1945.
La Tête la première, Ciel de Cendres, 1975.
Le Serpent Jaune, 1976.
Sartre, Paris, 1977.
Quand la chouette s'envole, 1978.
Le Permissionnaire, 1982.
Le Roman de Descartes, 1989.
De la caméra au stylo, 1992.
L'autre versant de la colline, Paris, 1993.

By ASTRUC: articles—

''Le Feu et la glace,'' in *Cahiers du Cinéma* (Paris), December 1952; as ''Fire and Ice,'' in *Cahiers du Cinéma in English* (New York), January 1966.
Interview in *Film Français* (Paris), 6 March 1987.
'''L'aurore' sur un drap,'' in *Cahiers du Cinéma* (Paris), May 1991.
''Une vie, du film au roman: 'Ma' lecture. Entretien avec Alexandre Astruc,'' in *CinémAction TV* (Courbevoie), April 1993.

On ASTRUC: articles—

Eisner, Lotte, ''Venice Film Festival,'' in *Film Culture* (New York), vol. 2, no. 1, 1956.
Weber, Eugene, ''An Escapist Realism,'' in *Film Quarterly* (Berkeley), Winter 1959.
''Sur une émission de télévision,'' in *Cahiers du Cinéma* (Paris), February/March 1974.
Beylie, Claude, ''Quatre de la forfanterie,'' in *Ecran* (Paris), October 1975.
''Alexandre Astruc,'' in *Film Dope* (London), March 1988.
Moullet, L., ''Splendeurs et vanites du lyrisme,'' in *Cahiers du Cinéma* (Paris), October 1992.

* * *

Alexandre Astruc was the embodiment of the revolutionary hopes of a renewed cinema after the war. True, Clément, Bresson, and Melville were already making films in a new way, but making them in the age-old industry. Astruc represented a new, arrogant sensibility. He had grown up on the ideas of Sartre and was one of the youthful literati surrounding the philosopher in the St. Germain-des-Prés cafes. There he talked of a new French culture being born, one that demanded new representations in fiction and film.

His personal aspirations were great and grew even greater when his novel *Les Vacances* was published by the prestigious N.R.F., almost winning an important prize. While writing essays on art and culture for *Combat* and *L'Ecran français* he became convinced that the cinema must replace the novel.

But first the cinema must become more like the novel. In his crucial essay ''Le Caméra stylo,'' written the same year as Sartre's ''Situation of the Writer in 1948,'' he called for an end to institutional cinema and for a new style that would be both personal and malleable. He wanted cinema to be able to treat diverse ideas and a range of expressions. He, like Sartre, wanted to become ethical.

This was the first loud clarion cry of the New Wave and it provoked attention in its own day. Astruc found himself linked with Bazin, Cocteau, Marker, and Tacchella against the Stalinists at *L'Ecran français*, led by Louis Daquin. Banding together to form ''Objectif 48,'' these men created a new atmosphere for cinema, attracting the young Truffaut and Godard to their screenings.

Everyone looked to Astruc to begin turning out short films, but his 16mm efforts ran aground. Soon he began writing scripts for acceptable standard directors like Marc Allégret. Finally in 1952 he was able to make *Le Rideau cramoisi* in his own way. It was a remarkable way: this nineteenth-century mystery tale was reduced to a set of unforgettable images and a soundtrack that contained no dialogue whatsoever. Pushing the voice-over discoveries of Bresson and Melville to the limit, Astruc's narrational device places the film somewhere between dream and memory. This coincides perfectly with the haunting night photography and Anouk Aimée's inscrutably romantic performance.

There followed more adaptations, not because Astruc had joined the industry's penchant for such quality material, but because he always believed in the overriding import of style, seeing plots as pretexts only. The color photography in *Une Vie*, for example, explores the painterly concerns of the impressionists. But since the plot comes from a Maupassant tale written in the same era, the result is unpretentious.

In his older age Astruc has renounced this obsession with style. The themes that possess him now, crises in marriage and love, can actually be seen in all his earlier work as well. Now he can explore these issues in television, the medium that seems perfectly suited to his early ideas. Only now his ideas have changed and so has his following. Alexandre Astruc must always be mentioned in any chronicle of modern French cinema, but his career can only be thought of as disappointing.

—Dudley Andrew

ATTENBOROUGH, Richard

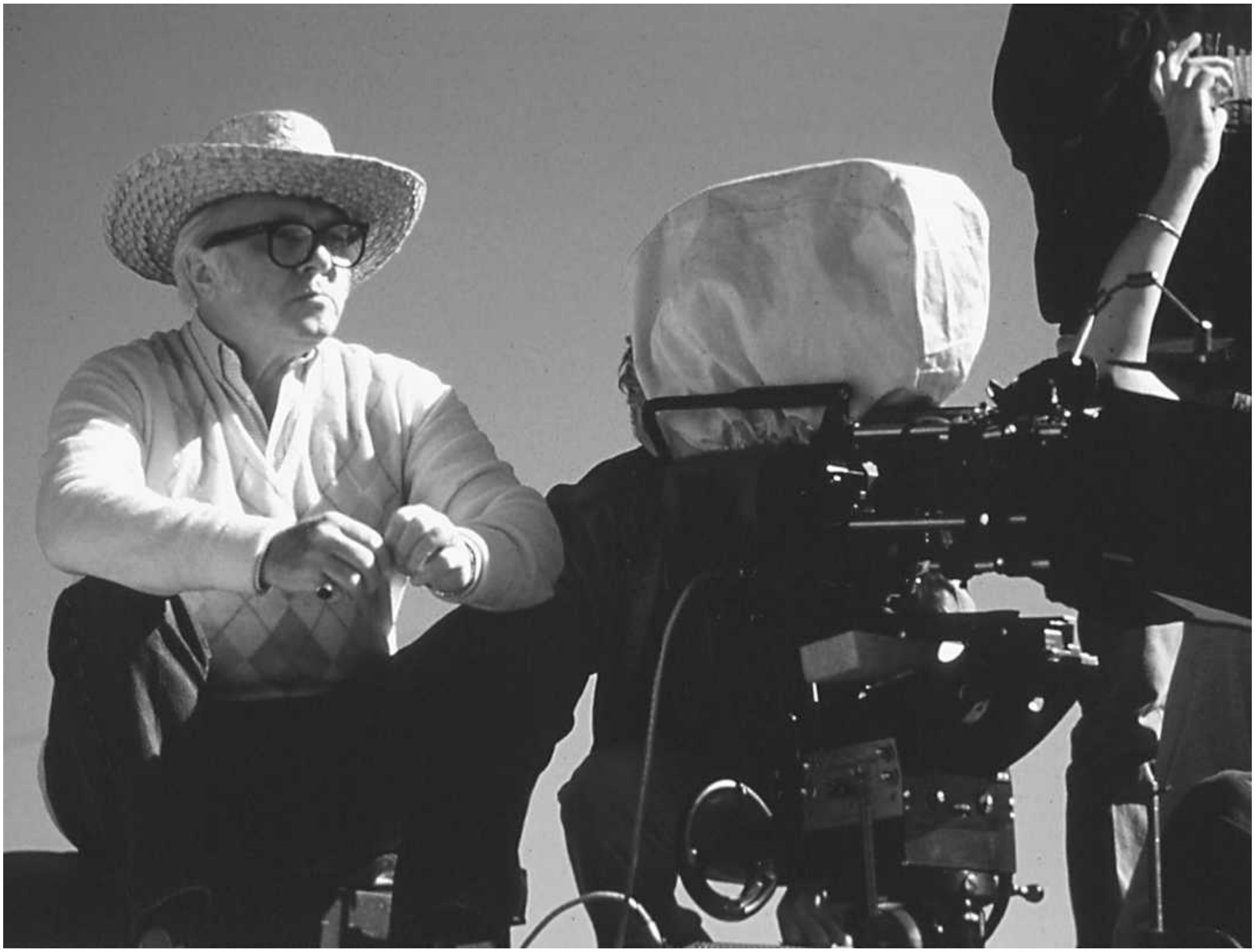
Nationality: British. **Born:** Richard Samuel Attenborough, Cambridge, England, 29 August 1923; full title, Lord Attenborough, Baron of Richmond upon Thames (from 1993). **Education:** Wyggeston Grammar School for Boys, Leicester, England; Royal Academy of Dramatic Arts (RADA) on Leverhulme Scholarship, until 1941. **Military Service:** Royal Airforce; served in RAF Film Unit, 1944–46. **Family:** Married Sheila Sim (actress), 1945, son: Michael, daughters: Jane and Charlotte; younger brother is David Attenborough, British TV executive and naturalist. **Career:** Film acting debut in *In Which We Serve*, 1942; co-starred with wife Sheila Sim in original stage production of *The Mousetrap*, 1952; chairman, 1956–88, and president, from 1988, Actor's Charitable Trust; debut as film producer, 1961; chairman of Combined Theatrical Charities Appeals Council, 1964–88; member of Cinematograph Films Council (UK), 1967–73; directorial film debut, *Oh! What a Lovely War*, 1969; director of Chelsea Football Club (London), 1969–82; chairman of RADA from 1971; chairman of Capital Radio (UK), 1972–92; chairman of Duke of York's Theatre (London, UK), 1979–92; chairman of Goldcrest Films and Television Ltd., 1982–87; president of The Gandhi Foundation, from 1983; member of Committee of Inquiry into the Arts and Disabled People (UK government post), 1983–85; fellow, from 1983, and vice president, 1971–94, BAFTA; president of Brighton Festival (UK), from 1984; president of British Film Year, 1984–86; member of British Screen Advisory Council, from 1987; Goodwill Ambassador for UNICEF from 1987; member of European Script Fund, from 1988; head of Channel Four Television (UK), 1987–92; fellow of BFI, from 1992; fellow of FKC, from 1993. **Awards:** Zulueta Prize for Best Actor, San Sebastián International Film Festival (Spain), for *The League of Gentlemen* (shared with Jack Hawkins, Bryan Forbes, Roger Livesey, Nigel Patrick), 1960; British Academy of Film and Television Arts (BAFTA) Award for Best British Actor, for *Guns at Batasi*, 1965; San Sebastián International Film Festival Prize for Best Actor, for *Séance on a Wet Afternoon*, 1964; Golden Globe for Best Supporting Actor, for *The Sand Pebbles*, 1967; received CBE, 1967; Golden Globe for Best Supporting Actor, for *Doctor Dolittle*, 1968; knighted, 1976; Oscars for Best Director and Best Picture, BAFTA Film Awards for Best Direction and Best Film, and Directors' Guild of America Award for Outstanding Directorial Achievement in Motion Pictures (with David Tomblin, assistant director), all for *Gandhi*, 1983; *Evening Standard* Film Award for 40 Years' Service to British Cinema, 1983; Berlin International Film Festival Peace Film Award Honourable Mention, for *Cry Freedom*, 1988; BAFTA Alexander Korda Award for Best British Film, for *Shadowlands*, 1994. **Address:** Old Friars, Richmond Green, Surrey, TW9 1NQ, UK.

Films as Director:

1969 *Oh! What a Lovely War* (+ co-pr)
1972 *Young Winston*
1977 *A Bridge Too Far* (with Sidney Hayers)
1978 *Magic*
1982 *Gandhi* (+ pr)
1985 *A Chorus Line*
1987 *Cry Freedom* (+ pr)
1992 *Chaplin* (+ co-pr)
1993 *Shadowlands* (+ pr)
1997 *In Love and War* (+ pr)
1999 *Grey Owl* (+ pr)

Films as Actor:

1942 *In Which We Serve* (Coward) (as Young Sailor who leaves post)
1943 *Schweik's New Adventures* (Lamac) (as Railway worker)
1944 *The Hundred Pound Window* (Hurst) (as Tommy Draper)
1946 *School for Secrets* (*Secret Flight*) (Ustinov) (as Jack Arnold); *Journey Together* (Boulting) (as David Wilton); *A Matter of Life and Death* (*Stairway to Heaven*) (Powell and Pressburger) (as Young Dead Flyer)
1947 *Dancing with Crime* (Carstairs) (as Ted Peters); *Brighton Rock* (*Young Scarface*) (Boulting) (as Pinkie Brown); *The Man Within* (*Smugglers*) (Knowles) (as Francis Andrews)
1948 *London Belongs to Me* (*Dulcimer Street*) (Gilliat) (as Percy Boon); *The Guinea Pig* (*The Outsider*) (Boulting) (as Jack Read)
1949 *Boys in Brown* (Tully) (as Jackie Knowles); *The Lost People* (Knowles) (as Jan)
1950 *Morning Departure* (*Operation Disaster*) (Baker) (as Stoker Snipe)
1951 *The Magic Box* (Boulting) (as Jack Carter); *Hell Is Sold Out* (Anderson) (as Pierre Bonnet); *Eight O'Clock Walk* (Comfort) (as Tom Manning)



Richard Attenborough

1952 *The Gift Horse* (*Glory at Sea*) (Bennett) (as Dripper Daniels); *Father's Doing Fine* (Cass) (as Dougall)

1955 *The Ship That Died of Shame* (Dearden) (as George Hoskins)

1956 *The Baby and the Battleship* (Lewis) (as Knocker White); *Private's Progress* (Boulting) (as Pvt. Percival Henry Cox)

1957 *The Scamp* (*Strange Affection*) (Rilla) (as Stephen Leigh); *Brothers in Law* (Boulting) (as Henry Marshall)

1958 *Sea of Sand* (*Desert Patrol*) (Green) (as Brody); *The Man Upstairs* (Chaffey) (as Peter Watson, the Man); *Dunkirk* (Norman) (as John Holden)

1959 *League of Gentlemen* (Dearden) (as Edward Lexy); *Jet Storm* (*Killing Urge*) (Endfield) (as Ernest Tilley); *I'm All Right Jack* (Boulting) (as Sidney de Vere Cox); *Danger Within* (*Breakout*) (Chaffey) (as Captain Bunter Phillips); *SOS Pacific* (Green) (as Whitey)

1960 *The Angry Silence* (Green) (as Tom Curtis) (+ pr)

1961 *All Night Long* (Dearden) (as Rod Hamilton)

1962 *Dock Brief* (*Trial and Error*) (Hill) (as Foreman of the Jury/Fowle/Judge/Member of the Public); *Only Two Can Play* (Gilliat) (as Probert)

1963 *The Great Escape* (Sturges) (as Bartlett)

1964 *The Third Secret* (Crichton) (as Alfred Price-Gorham); *Séance on a Wet Afternoon* (Forbes) (as Bill Savage) (+ pr); *Guns at Batasi* (Guillermin) (as Sergeant Major Lauderdale)

1965 *The Flight of the Phoenix* (Aldrich) (as Lew Moran)

1966 *The Sand Pebbles* (Wise) (as Frenchy Burgoyne)

1967 *Doctor Dolittle* (Fleischer) (as Albert Blossom)

1968 *The Bliss of Mrs. Blossom* (McGrath) (as Robert Blossom); *Only When I Larf* (Dearden) (as Silas); *The Magic Christian* (McGrath) (as Oxford Coach)

1969 *The Last Grenade* (Flemyng) (as General Charles Whiteley)

1970 *David Copperfield* (Mann—for TV) (as Mr. Tungay); *A Severed Head* (Clement) (as Palmer Anderson)

1971 *Loot* (Narrizano) (as Truscott); *Ten Rillington Place* (Fleischer) (as John Reginald Christie)

1972 *Conduct Unbecoming* (Anderson) (as Lionel Roach)

1974 *And Then There Were None* (Clair) (as Arthur Cannon)

1975 *Brannigan* (Hickox) (as Commander Swann); *Rosebud* (Preminger) (as Edward Sloat)

1977 *Shatranj Ke Khiladi* (*The Chess Players*) (Ray) (as General Outram)

1979 *The Human Factor* (Preminger) (as Colonel John Daintry)

1993 *Jurassic Park* (Spielberg) (as John Hammond)
1994 *Miracle on 34th Street* (Mayfield) (as Kriss Kringle)
1996 *E=mc2* (*Wavelength*) (Fry) (as The Visitor); *Hamlet* (*William Shakespeare's Hamlet*) (Branagh) (as English Ambassador)
1997 *The Lost World: Jurassic Park* (Spielberg) (as John Hammond)
1998 *Elizabeth* (*Elizabeth: The Virgin Queen*) (Kapur) (as Sir William Cecil, Lord Burghley)
2000 *Joseph and the Amazing Technicolor Dreamcoat* (2000) (as Jacob)

Publications

By ATTENBOROUGH: books—

In Search of Gandhi, London, 1982.
Richard Attenborough's Chorus Line, London, 1986.
Cry Freedom: A Pictorial Record, London, 1987.

On ATTENBOROUGH: books—

Castell, David, *Richard Attenborough: A Pictorial Film Biography*, New York, 1984.
Woods, Donald, *Filming with Attenborough*, New York, 1987.
Robinson, David, *Richard Attenborough*, London, 1992.
Dougan, Andy, *The Actors' Director: Richard Attenborough behind the Camera*, with an introduction by Steven Spielberg, Edinburgh, 1994.

On ATTENBOROUGH: articles—

Robinson, Stephen, ''The Liberal Friendship That Wasn't,'' in *Spectator* (London), 19 September 1987.
Sampson Anthony, ''Attenborough's Biko: The Political Implications of *Cry Freedom*,'' in *Sight and Sound* (London), Winter 1987–1988.
Dyer, Richard, ''Feeling English,'' in *Sight and Sound* (London), March 1994.
Sharma, Shaija, ''Citizens of Empire: Revisionist History and the Social Imaginary in *Gandhi*,'' in *Velvet Light Trap* (Austin, Texas), Spring 1995.
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Richard Attenborough's successful film career as an actor had been established for twenty-seven years when he directed his first feature. *Oh! What a Lovely War* was an adaptation of Joan Littlewood's London stage show about the First World War and the waste of life caused by incompetent and careless strategists. With a script by spy thriller writer Len Deighton, the film shows hints of Attenborough's future strengths as a director. In particular, the closing shot, in which the camera tracks backwards over a war cemetery, anticipates similar large-scale landscapes and crowd scenes in films such as *Gandhi* and *Cry Freedom.* Even the more intimate, and rather disappointing, *Shadowlands* contains some hallmark Attenborough footage as a small car winds its way through the English countryside.

After completing his training at the Royal Academy of Dramatic Arts in London, Attenborough began his film career in 1942, playing the role of a frightened young sailor in Noel Coward's acclaimed war film, *In Which We Serve.* It was a part he would reprise in many British war films during the 1940s and 1950s: as a young actor during World War II, Attenborough made a name for himself representing the ordinary serviceman, struggling to do his duty in the face of overwhelming world events. It was only by taking on character roles such as Pinkie Brown in the 1947 adaptation of Graham Greene's novel, *Brighton Rock*, that Attenborough managed to avoid becoming type-cast. Yet the impact of those early roles in war films was to be felt in his work as a director: the underlying theme of his best-known film, *Gandhi*, is of an ordinary man caught up in major historical events yet rising to the challenge with honour, dignity, and self-sacrifice.

Attenborough has claimed that it was always his ambition to make a film of the life of Mahatma Gandhi, and in 1982 *Gandhi* became his most successful effort as director to date. The film, which won a total of eight Oscars, runs to over three hours and gives a linear biographical account of the founder of modern India. The pace tends to be rather slow, but the Oscar-winning performance of Ben Kingsley in the title role is fascinating to watch, and the film successfully captures a sense both of the vastness of India and the difficulty of the struggle. The overall strength of the film as an uplifting story of courage and sacrifice makes it possible to overlook its simplistic historical vision.

Chaplin was an attempt to repeat the epic life of a little man, but proved similarly questionable as an accurate biopic, and lacks emotional depth. Later films, such as *Shadowlands*, *In Love and War*, and *Grey Owl* are not of the same order as *Gandhi*, which managed to be both epic and touching.

Attenborough has gained a reputation as a director of long films with epic themes, and his style tends to be technically, rather than emotionally, impressive. His third film as director, the war action film *A Bridge Too Far*, is a case in point: its all-star cast and ambitious scale tend to detract from the human tragedy of its subject matter, the allied defeat at Arnhem in 1944. A later film, *Cry Freedom*, has similar limitations. The story of journalist Donald Woods and his investigation of the death of Steve Biko in police custody in South Africa is a gripping thriller, but the film has been criticized for romanticizing the relationship between Woods and Biko. In the end its political impact is reduced by a rather detached mood, and moralizing tone.

When Attenborough has attempted smaller-scale dramas, as in *Shadowlands*, the effect of such detachment is an awkwardness that goes beyond the psychological difficulties of the main characters. Telling the story of the love affair between writer and Oxford Don C.S. Lewis and the American poet Joy Davidson, who later turns out to be terminally ill, the film was named to *Time* magazine's top ten list in 1993. But the success of *Shadowlands* perhaps reflects the strength of the performances of Anthony Hopkins and Debra Winger in an otherwise sentimental film.

Distinguished actors and young stars alike continue to be attracted to Attenborough's film projects, and he continues to appear in films as diverse as Steven Spielberg's *Jurassic Park* series and Kenneth Branagh's *Hamlet.* Although he has become better known as a director since the 1970s, it was his success as a character actor and as an important British star in the 1950s and 1960s that enabled him to co-produce and direct his first feature. Having come late to directing, Richard Attenborough, who received a life peerage and was made Lord Attenborough in 1993, has become one of the most important influences in British cinema. The fact that he has continued successfully to direct, produce and act in films since the late 1960s marks him out as a true all-rounder.

—Chris Routledge

AUGUST, Bille

Nationality: Danish. **Born:** Copenhagen, 9 November 1948. **Education:** Studied advertising photography; earned diploma as a director of photography from Danish Film School, 1971. **Family:** Married Pernilla Ostergren, star of *Den Goda Viljan*, 1991. **Career:** Selected by filmmaker Jorn Donner as cinematographer on *Homeward in the Night*, 1976; directed his first feature, *Honningmane*, 1978; also directed dramas for Danish television, as well as episode of *The Young Indiana Jones Chronicles* for American television. **Awards:** Outstanding Film of the Year, London Festival, for *Zappa*, 1983; Special Jury Prize, Young Peoples' Cinema Festival at Lyon, and Best Danish Film Award, for *Tro, hab og kaerlighed*, 1984; Culture Award, Danish Trades Union Congress, 1984; Oscar, Best Foreign Film, and Palme d'or, Cannes Festival, for *Pelle erobreren*, 1987; Palme d'or, Cannes Festival, for *Den goda viljan*, 1992. **Agent:** Tom Chasin, The Chasin-Becsey Agency, 190 N. Canon Drive., Suite 201, Beverly Hills, CA 90210–5319, U.S.A.

Films as Director:

1978 *Honningmane* (*Honeymoon in My Life*) (+ sc); *Kim G.*
1983 *Zappa* (+ co-sc)
1984 *Tro, hab og kaerlighed* (*Twist and Shout*) (+ co-sc); *Busters verden* (*The World of Buster*) (for television)
1987 *Pelle erobreren* (*Pelle the Conqueror*) (+ co-sc)
1992 *Den goda viljan* (*The Best Intentions*)
1994 *House of the Spirits* (+ sc)
1996 *Jerusalem* (+ sc)
1997 *Smilla's Sense of Snow*
1998 *Les Misérables*

Films as Cinematographer:

1977 *Hemåt i Natten* (*Homeward in the Night*) (Lindstrom); *Miesta ei voi raiskata* (*Men Can't Be Raped*) (Donner)
1980 *Karleken* (*Love*) (Kallifatides)
1982 *The Grass Is Singing* (Raeburn)

Publications

By AUGUST: articles—

Interview in *Cinema* (Paris), April/May 1986.
Interview with Y. Alion, in *La Revue du Cinema* (Paris), November 1988.
Interview in *Positif* (Paris), November 1988.
''Film: Bille's Feast,'' an interview with J. Jensen, in *Village Voice* (New York), 7 June 1988.
''Cold Comfort,'' an interview with Colette Maude, in *Time Out* (London), 1 July 1992.
''August Harvest,'' an interview with R. Neff, in *Film Journal*, March 1997.

On AUGUST: articles—

Brovik, I., article in *Chaplin* (Stockholm), vol. 30, 1988.
Flamm, Matthew, article in *New York Post*, 30 December 1988.
Lohr, Steve, ''For Bergman, a New Twist on an Old Love,'' in *New York Times*, 6 September 1989.
''Bille August to Helm Script by Bergman,'' in *Variety* (New York), 13 September 1989.
Bjorkman, Stig, article in *Chaplin* (Stockholm), vol. 33, 1991/1992.
Maslin, Janet, ''Swedish Film Takes Top Honor at Cannes,'' in *New York Times*, 19 May 1992.
Alderman, Bruce, ''Intentions Bests Cannes Field,'' in *Variety* (New York), 25 May 1992.
Gritten, David, article in *Los Angeles Times*, 12 July 1992.
Jones, Andy, article in *Newsday* (Melville, New York), 16 July 1992.
Camhi, Leslie, ''He Said, She Said,'' in *Village Voice* (New York), 28 July 1992.
Moerk, Christian, ''Reluctant August Shuns Hollywood,'' in *Variety* (New York), 3 August 1992.
Cowie, Peter, ''Directors of the Year,'' *International Film Guide* (London, Hollywood), 1994.
Landrot, Marine, ''Une jeunesse d'enfer,'' in *Télérama* (Paris), 2 August 1995.

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Since the retirement of Ingmar Bergman from film directing in the mid-1980s, Bille August has become Scandinavia's premiere international filmmaker.

August's debut feature, *In My Life*, the story of a seemingly bright and optimistic middle-class Copenhagen couple and how their hopes steadily disintegrate, heralded the appearance of an important young talent. His follow-up features, *Zappa* and *Twist and Shout*, are keenly observed tales of teen angst in the 1960s. For international audiences, they served as reminders that adolescent dilemmas and concerns cut across cultures and language barriers. August's next project was *The World of Buster*, an amusing made-for-TV kiddie film which ultimately is a minor credit on his filmography.

In *Zappa* and *Twist and Shout*, August examines the distinction between characters from separate social classes. This also is the case in the feature he made after *The World of Buster*. This work, the career-defining *Pelle the Conqueror*, is a wonderful, universal film about desire and disappointment, dignity and dreams. Along with Gabriel Axel's *Babette's Feast*, it was the first Scandinavian film since the heyday of Bergman to earn a high international profile.

Set at the turn of the twentieth century, it is the story of Lasse (Max von Sydow), a humble old widower who has emigrated with his son Pelle from poverty-stricken Sweden to the relative prosperity of Denmark. Lasse and Pelle are in search of a better life. Instead, they find themselves practically indentured servants on the aptly named Stone Farm, a harsh and dreary estate owned by a penny-pinching philanderer and his frustrated, faded beauty of a wife.

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Billie August

Pelle the Conqueror is a subtle film, the kind in which the characters' quick glances reveal volumes about what they are thinking and feeling but never, ever could articulate. Its multi-faceted narrative presents a landscape of villains and victims, a world in which any hint of true love is stifled, and an environment in which the well-heeled but repressed upper classes use and abuse their power by brutalizing the lower classes.

As the seasons turn and the plot unfolds, Pelle begins to transcend the mysteries and fears of childhood. It becomes clear to the boy that if he is ever to get beyond the stifling existence of Stone Farm, he will have to part with his loving, well-meaning, but weak father and set forth into the world. Indeed, the force that holds the film together is the relationship between Pelle and Lasse. There is a poignant, life-sustaining bond between the boy, whose experiences here clearly will shape the course of his future, and his father.

August never overplays the story's melodramatics. His direction is sure-handed as he weaves the tale, allowing the viewer to come to know Lasse, Pelle, and the other characters. As much as anything else, *Pelle the Conqueror* is a film about physical presences, such as the great ship that brings Lasse and Pelle to their new land, the rural landscape of Stone Farm, and the everyday details of farm labor. The images, stunningly captured by cinematographer Jorgen Persson, are as beautiful as they are loaded with drama and emotion.

Unlike dozens of filmmakers from across the world who have impressed with films not nearly as striking as *Pelle the Conqueror*, August has refused to go Hollywood. Instead, he has staunchly criticized films whose prime aesthetic motivations are car crashes and special effects, and has chosen to remain in his homeland and direct films which are motivated more by character and plot development.

Upon the success of *Pelle the Conqueror*, August was the logical choice to be selected by Bergman to direct the latter's autobiographical script, *The Best Intentions*, a follow-up to *Fanny and Alexander. The Best Intentions* is the story of the courtship and marriage of Bergman's parents; the end result is a film of which the master could be proud. The third film in the trilogy, *Sunday's Children*, was directed by Bergman's son, Daniel.

After *Pelle the Conqueror*, August had attempted to film *The House of the Spirits*, based on Isabel Allende's best-selling novel, but could not obtain adequate funding. He eventually got the film made on an estimated $27-million budget. The film was his first major foray into international filmmaking, but it also proved to be his first major failure. The *House of the Spirits* charts forty-five momentous years in the lives of the South American Trueba family. August directed a notable cast that included Meryl Streep, Jeremy Irons, Glenn Close, Winona Ryder, Vanessa Redgrave, Armin Mueller-Stahl, and Antonio Banderas. Unfortunately, the result was wholly unsuccessful, with many of the actors miscast and seeming out of place in the setting.

—Rob Edelman

AUTANT-LARA, Claude

Nationality: French. **Born:** Luzarches (Seine-et-Oize), 5 August 1903. **Education:** Lycée Janson-de-Sailly, Paris, at Ecole nationale supérieure des arts décoratifs, at Ecole des Beaux Arts, and at Mill Hill School, London. **Family:** Married Ghislain Auboin (deceased). **Career:** Art director on L'Herbier's *Le Carnaval des vérités*, 1925; made several avant-garde films, and worked as assistant to René Clair, 1923–25; made French versions of American films in Hollywood, 1930–32; returned to France and directed first feature, 1933; president of Syndicat des techniciens du cinéma, 1948–55; president of Fédération nationale du spectacle, 1957–63. **Awards:** Grand prix du Cinema français, 1954; Prix Europa, Rome, 1974; Chevalier de la Légion d'honneur; Commandeur des Arts et des Lettres. **Address:** 66 rue Lepic, 75018 Paris, France.

Films as Director:

1923 *Faits divers*
1926 *Construire un feu*; *Vittel*
1930 *Buster se marie* (d of French version of American film *Parlor, Bedroom, and Bath* [Sedgwick])
1931 *Le Plumbier amoureux* (d of French version of American film *The Passionate Plumber* [Sedgwick]); *Le Fils du Rajah* (d of French version of American film *Son of India* [Feyder]); *La Pente* (d of French version of American film); *Pur Sang* (d of French version of American film)
1932 *L'Athlète incomplet* (d of French version of American film); *Le Gendarme est sans pitié*; *Un Client sérieux*; *Monsieur le Duc*; *La Peur des coups*; *Invite Monsieur à dîner*
1933 *Ciboulette* (+ co-sc, co-costume des)
1936 *My Partner Mr. Davis* (*The Mysterious Mr. Davis*) (+ co-sc, pr)
1937 *L'Affaire du courrier de Lyon* (*The Courier of Lyon*) (co-d)
1938 *Le Ruisseau* (co-d)
1939 *Fric-Frac* (co-d)
1942 *Le Mariage de Chiffon*; *Lettres d'amour*
1943 *Douce* (*Love Story*)
1944 *Sylvie et le fantôme* (*Sylvie and the Phantom*)
1947 ***Le Diable au corps*** (*Devil in the Flesh*)
1949 *Occupe-toi d'Amélie* (*Oh Amelia!*)
1951 *L'Auberge rouge* (*The Red Inn*) (+ co-sc)
1952 ''L'Orgueil'' (''Pride'') episode of *Les 7 Péchés capitaux* (*The Seven Deadly Sins*) (+ co-sc)
1953 *Le Bon Dieu sans confession* (+ co-sc); *Le Blé en herbe* (*The Game of Love*) (+ co-sc)
1954 *Le Rouge et le noir*
1956 *Marguerite de la nuit*; *La Traversée de Paris* (*Four Bags Full*)
1958 *En Cas de malheur* (*Love Is My Profession*); *Le Joueur*
1959 *La Jument verte* (*The Green Mare*) (+ pr)
1960 *Les Régates de San Francisco*; *Le Bois des amants*
1961 *Tu ne tueras point* (*Non uccidere*; *Thou Shalt Not Kill*) (+ co-pr); *Le Comte de Monte Cristo* (*The Story of the Count of Monte Cristo*)
1962 *Vive Henri IV . . . Vive l'amour*!
1963 *Le Meurtrier* (*Enough Rope*)
1964 *Le Magot de Joséfa* (+ co-sc); ''La Fourmi'' episode of *Humour noir*
1965 *Le Journal d'une femme en blanc* (*A Woman in White*)
1966 *Le Nouveau Journal d'une femme en blanc* (*Une Femme en blanc se révolte*)
1967 ''Aujourd'hui'' (''Paris Today'') episode of *Le Plus Vieux Métier du monde* (*The Oldest Profession*); *Le Franciscain de Bourges*
1969 *Les Patates* (+ co-sc)
1971 *Le Rouge et le blanc*
1973 *Lucien Leuwen* (for TV)
1977 *Gloria* (+ co-sc)

Other Films:

1919 *Le Carnaval des vérités* (L'Herbier) (art d, costume des); *L'Ex-voto* (L'Herbier) (art d, costume des)
1920 *L'Homme du large* (L'Herbier) (art d, costume des)
1921 *Villa Destin* (L'Herbier) (art d, costume des); *Eldorado* (L'Herbier) (co-art d, costume des)
1922 *Don Juan et Faust* (L'Herbier) (art d, costume des)
1923 *L'Inhumaine* (L'Herbier) (co-art d, costume des); *Le Marchand de plaisir* (Catelain) (co-art d, costume des)
1926 *Nana* (Renoir) (co-art d, co-costume des, ro as Fauchery)
1946 *Le Diable au coeur* (L'Herbier) (art d, costume des)
1968 *Flash 29* (ro as himself)
1987 *Buster Keaton: A Hard Act to Follow* (for TV) (ro as himself)

Publications

By AUTANT-LARA: books—

La Rage dans le couer: Chronique cinématographique du 20ème siècle, Paris, 1984.
Hollywood Cake-walk (1930–1932): Chronique cinématographique du 20ème siècle, Paris, 1985.

By AUTANT-LARA: articles—

''Styles du cinéma français,'' in *La Livre d'or du Cinéma Français 1947–48*, edited by René Jeanne and Charles Ford, Paris, 1948.
Numerous polemical articles on the state of French cinema and studios, and attacking government policies, in *La Technicien du Film* (Paris), *Les Lettres Françaises* (Paris), and other French periodicals, early to mid-1950s.
''*La Traversée de Paris* est un film insolité,'' interview with Martine Monod, in *Les Lettres Françaises* (Paris), 4 October 1956.
''Les Etrennes du cinéma françaises,'' in *Les Lettres Françaises* (Paris), 3 January 1957.
''Attention, notre métier n'est pas un métier d'hurluberlus,'' in *La Technicien du Film* (Paris), May 1958.

Claude Autant-Lara (left) on the set of *En Cas de malheur*

''La Parole est à Claude Autant-Lara,'' interview with Marcel Oms, in *Cahiers de la Cinématheque* (Paris), Summer 1973.
Interview with J. C. Bonnet and others, in *Cinématographe* (Paris), April 1978.
''Lausanne (Autant-Lara),'' in *Positif* (Paris), December 1981.
Interview in *Cahiers du Cinéma* (Paris), Summer 1983.
Interview in *Film Français* (Paris), 6 March 1987.

On AUTANT-LARA: books—

Buache, Freddy, *Claude Autant-Lara*, Lausanne, 1982.
L'Institut Lumière présente Claude Autant-Lara en 33 films, Lyons, 1983.

On AUTANT-LARA: articles—

de la Roche, Catherine, ''The Fighter,'' in *Films and Filming* (London), January 1955.
Durgnat, Raymond, ''The Rebel with Kid Gloves,'' in *Films and Filming* (London), October and November 1960.
Biofilmography in *Film Dope* (London), no. 2, 1973.
Special issue of *Cahiers de la Cinématheque* (Paris), Spring 1973.
''*L'Auberge rouge* Dossier,'' in *Cinéma* (Paris), July-August 1982.
Carbonnier, A., and Joel Magny, in *Cinéma* (Paris), September 1982.
''Claude Autant-Lara,'' in *Film Dope* (London), March 1988.
Joffre, Laurent, ''La tache brune: De l'affaire du Carmel aux propos d'Autant-Lara,'' in *Nouvel Observateur* (Paris), 14 September 1989.
Bergan, Ronald, ''Out of Sight, out of Mind,'' in *Guardian* (London), 28 September 1989.
Chardère, Bernard, ''Autant-Lara le premier,'' in *Jeune Cinèma* (Paris), January-February 1997.

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Claude Autant-Lara is best known for his post-World War II films in the French ''tradition of quality.'' His earliest work in the industry was more closely related to the avant-garde movements of the 1920s than to the mainstream commercial cinema with which he was later identified. He began as a set designer in the 1920s, serving as art director for several of Marcel L'Herbier's films, including *L'Inhumaine*, and for Jean Renoir's *Nana*; he also assisted René Clair on a number of his early shorts. After directing several films, he worked on an early wide-screen experiment, *Construire un feu*, using the Hypergonar system designed by Henri Chretien. On the basis of his work in this format, he was brought to Hollywood and ended up directing French-language versions of American films for several years. He returned to France and directed his first feature of note, *Ciboulette*, in 1933.

During the war Autant-Lara exercised greater control in his choice of projects and started working with scenarists Jean Aurenche and Pierre Bost, who would continue to be among his most consistent collaborators. He also started assembling a basic crew that worked with him through the 1960s: composer René Cloerec, designer Max Douy, editor Madeleine Gug, and cameraman Jacques Natteau. Autant-Lara rapidly established his reputation as a studio director in the tradition of quality. For many, the names Aurenche, Bost, and Autant-Lara are synonymous with this movement. Their films are characterized by an emphasis on scripting and dialogue, a high proportion of literary adaptations, a solemn ''academic'' visual style, and general theatricality (due largely to the emphasis on dialogue and its careful delivery to create a cinematic world determined by psychological realism). They frequently attack or ridicule social groups and institutions.

Autant-Lara's first major postwar film, *Le Diable au corps*, was adapted from a novel by Raymond Radiguet. Set during World War I, it tells the story of an adolescent's affair with a young married woman whose husband is away at war. While the film was considered scandalous by many for its valorization of adultery and tacit condemnation of war, it was also seen to express the cynical mood of postwar youth. Autant-Lara's films seem to revel in irreverent depictions of established authority and institutions. *L'Auberge rouge* is a black comedy involving murderous innkeepers, a group of insipid travellers (representing a cross-section of classes), and a monk trapped by the vows of confession.

Throughout the 1950s Autant-Lara was extremely active. His successes of the period include *Le Rouge et le noir*, adapted from Stendhal; *La Traversée de Paris*, a comedy about black-market trading in occupied France; and *En cas de malheur*, a melodrama involving a middle-aged lawyer, his young client, and her student lover. At the same time Autant-Lara was an active spokesman for the French film industry. As head of several film trade unions and other groups promoting French film, he criticized (often harshly) the Centre National du cinéma française (CNC) for its inadequate support of the industry; the American film industry for its stultifying presence in the French market; and government censorship policies for limiting freedom of expression.

Autant-Lara's prominence was effectively eclipsed with the emergence of the French New Wave, although he continued directing films. In the 1950s he, along with Aurenche and Bost, had been subject to frequent critical attacks, most notably by François Truffaut. In the wake of the success of the new generation of directors, Autant-Lara's work is often seen as no more than the ''stale'' French cinema of the 1950s which was successfully displaced by the more vital films of the New Wave. Yet in spite of, indeed owing to, their ''armchair'' criticism of authority, bleak representation of human nature, and slow-paced academic style, they possess a peculiarly appealing, insolent sensibility.

—M. B. White

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BACON, Lloyd

Nationality: American. **Born:** San Jose, California, 16 January 1890. **Education:** Attended California public schools and Santa Clara College. **Military service:** Served in photo department, U.S. Navy, 1917. **Family:** Married Margaret Balach. **Career:** Member of David Belasco's Los Angeles stock company, 1911; stage actor in Lloyd Hamilton comedies, 1913; worked in Chaplin comedies, 1916; actor at Mutual, 1918, and at Triangle, 1919; director for Mack Sennett and Lloyd Hamilton, 1921; moved to Warner Bros. and directed first feature, *Broken Hearts of Hollywood*, 1926; moved to 20th Century-Fox, 1944; finished career with two films at Universal and two at RKO, 1953–54. **Died:** In Burbank, California, 15 November 1955.

Films as Director:

1926 *Broken Hearts of Hollywood*; *Private Izzy Murphy*
1927 *Finger Prints*; *White Flannels*; *The Heart of Maryland*; *A Sailor's Sweetheart*; *Brass Knuckles*
1928 *Pay as You Enter*; *The Lion and the Mouse*; *Women They Talk About*; *The Singing Fool*
1929 *Stark Mad*; *No Defense*; *Honky Tonk*; *Say It with Songs*; *So Long Letty*
1930 *The Other Tomorrow*; *She Couldn't Say No*; *A Notorious Affair*; *Moby Dick*; *The Office Wife*
1931 *Sit Tight*; *Kept Husbands*; *Fifty Million Frenchmen*; *Gold Dust Gertie*; *Honor of the Family*
1932 *Manhattan Parade*; *Fireman Save My Child*; *Alias the Doctor*; *The Famous Ferguson Case*; *Miss Pinkerton*; *Crooner*; *You Said a Mouthful*
1933 ***42nd Street***; *Picture Snatcher*; *Mary Stevens M.D.*; *Footlight Parade*; *Son of a Sailor*
1934 *Wonder Bar*; *A Very Honorable Guy*; *He Was Her Man*; *Here Comes the Navy*; *Six-Day Bike Rider*
1935 *Devil Dogs of the Air*; *In Caliente*; *Broadway Gondolier*; *The Irish in Us*; *Frisco Kid*
1936 *Sons o' Guns*; *Cain and Mabel*; *Gold Diggers of 1937*
1937 *Marked Woman*; *Ever since Eve*; *San Quentin*; *Submarine D-1*
1938 *A Slight Case of Murder*; *Cowboy from Brooklyn*; *Rocket Busters*; *Boy Meets Girl*
1939 *Wings of the Navy*; *The Oklahoma Kid*; *Indianapolis Speedway*; *Espionage Agent*
1940 *A Child Is Born*; *Invisible Stripes*; *Three Cheers for the Irish*; *Brother Orchid*; *Knute Rockne—All American*
1941 *Honeymoon for Three*; *Footsteps in the Dark*; *Affectionately Yours*; *Navy Blues*
1942 *Larceny, Inc.*; *Wings for the Eagle*; *Silver Queen*
1943 *Action in the North Atlantic*
1944 *Sunday Dinner for a Soldier*
1945 *Captain Eddie*
1946 *Home Sweet Homicide*; *Wake Up and Dream*
1947 *I Wonder Who's Kissing Her Now*
1948 *You Were Meant for Me*; *Give My Regards to Broadway*; *Don't Trust Your Husband* (*An Innocent Affair*)
1949 *Mother Is a Freshman*; *It Happens Every Spring*; *Miss Grant Takes Richmond*
1950 *Kill the Umpire*; *The Good Humor Man*; *The Fuller Brush Girl*
1951 *Call Me Mister*; *The Frogmen*; *Golden Girl*
1953 *The I Don't Care Girl*; *The Great Sioux Uprising*; *Walking My Baby Back Home*
1954 *The French Line*; *She Couldn't Say No*

Other Films:

1915 *The Champion* (Chaplin) (role); *In the Park* (Chaplin) (role); *The Jitney Elopement* (Chaplin) (role); *The Bank* (Chaplin) (role); *The Tramp* (Chaplin) (role)
1916 *The Floorwalker* (Chaplin) (role); *The Vagabond* (Chaplin) (role); *Behind the Screen* (Chaplin) (role); *The Rink* (Chaplin) (role); *The Fireman* (Chaplin) (role)
1919/20 Roles for Mutual and Triangle studios

Publications

On BACON: books—

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Fuments, Rocco, editor, *42nd Street*, Madison, Wisconsin, 1980.
Feuer, Jane, *The Hollywood Musical*, London, 1982.
Roddick, Nick, *A New Deal in Entertainment: Warner Brothers in the 1930s*, London, 1983.
Altman, Rick, *The American Film Musical*, Bloomington, Indiana, and London, 1989.

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''Lloyd Bacon . . . Warner Brothers' Ace,'' in *Cue* (New York), 6 April 1935.
Parsons, Louella, ''Cosmopolitan's Citation for the Best Direction of the Month,'' in *Cosmopolitan* (New York), May 1949.
Calanquin, L. V., ''Best of the B's: Sons of Guns,'' in *Classic Images* (Muscatine), no. 136, October 1986.
Haralovich, M. B., ''The Proletarian Woman's Film of the 1930s: Contending with Censorship and Entertainment,'' in *Screen* (Oxford), vol 31, no. 2, 1990.

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Lloyd Bacon (left) with Jane Russell.

Lloyd Bacon is probably best known for his director's credit on such classic Warner Bros. films as *42nd Street, Footlight Parade, Knute Rockne—All American*, and *Action in the North Atlantic*. Still, other film personalities are better remembered for these films: choreographer Busby Berkeley for the musicals, and actors Pat O'Brien, Ronald Reagan, and Humphrey Bogart for the 1940s films. Today Bacon is lost in the literature about Warner Bros.

In his day, however, Lloyd Bacon was recognized as a consummate Hollywood professional. One cannot help standing in some awe of Bacon's directorial output in the era from the coming of sound to the Second World War. During those fourteen years he directed an average of five films per annum for Warner Bros. (seven were released in 1932 alone.) Bacon's *42nd Street* and *Wonder Bar* were among the industry's top-grossing films of the decade. For a time Bacon was considered to be the top musicals specialist at Warner Bros. The corporation paid him accordingly, some $200,000 per year, making him one of its highest paid contract directors of the 1930s.

Bacon's status declined during the 1940s. His craftsmanship remained solid, for he knew the classical Hollywood system of production as well as anyone on the Warner lot. But Bacon never seemed to find his special niche. Instead, he skipped from one genre to another. He seemed to evolve into the Warner Bros. handyman director. His greatest success during this period came with war films. For example, *Wings of the Navy* had a million dollar budget and helped kick off the studio's string of successful World War II films. Bacon's best-remembered film of the 1940s is probably *Action in the North Atlantic*, a tribute to the U.S. Merchant Marine. This movie was Bacon's last film at Warner Bros.

In 1944 Bacon moved to Twentieth Century-Fox to work for his former boss, Darryl F. Zanuck. There he re-established himself in musicals as well as films of comedy and family romance, but still seemed unable to locate a long-term specialty. He finished at Fox with an early 1950s series of Lucille Ball comedies, and ended his directorial career in somewhat ignominious fashion, helping Howard Hughes create a 3-D Jane Russell spectacle, *The French Line*.

Bacon's most significant contribution to film history probably came during his early days at Warner Bros. as that studio pioneered new sound technology in the late 1920s. Bacon presided over several significant transitional films, none more important than *The Singing Fool.* Although *The Jazz Singer* usually gets credit as the first (and most important) transitional talkie, *The Singing Fool* should receive far more credit because for more than a decade, this film stood as the highest grossing feature in Hollywood annals. As its director, Bacon was honored by the trade publication *Film Daily* as one of the top ten directors of the 1928–29 season. As a consequence of his involvement on this and other films, Bacon established his reputation as a director who helped thrust Hollywood into an era of movies with sound.

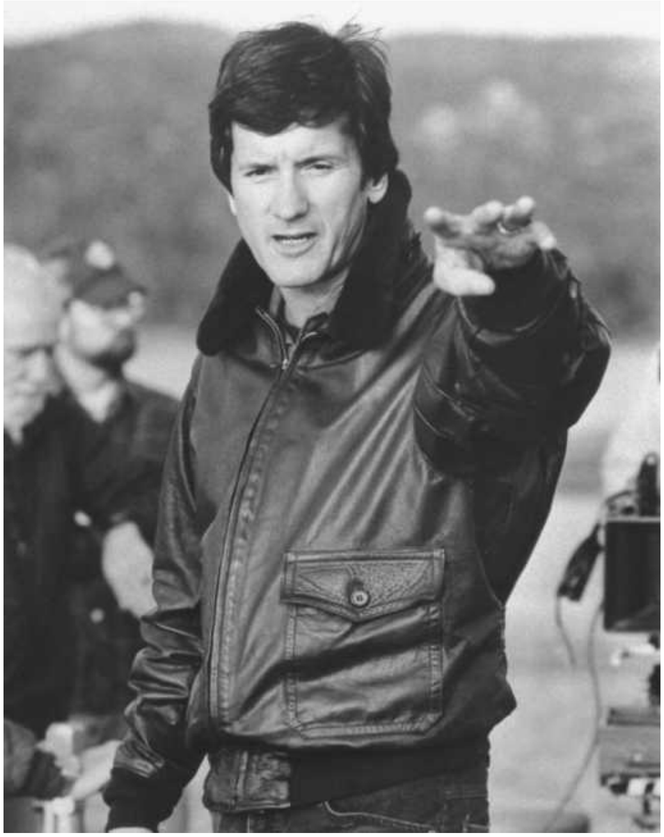
—Douglas Gomery

BADHAM, John

Nationality: American. **Born:** Luton, Bedfordshire, England, 25 August, 1939; son of English actress Mary Hewitt; moved to U.S., 1945; grew up in Alabama, stepson of U.S. Army colonel. **Education:** Attended Indian Springs School, Alabama; B.A. in philosophy, Yale University, 1961; M.A., Yale School of Drama, 1963. **Military Service:** U.S. Army, 1963–64. **Family:** Married Bonnie Sue Hughes, 28 December 1967 (divorced 1979), daughter: Kelly MacDonald; married Jan Speck, 1983 (divorced 1990); married Olivia Laughlin, 1992. **Career:** Worked in various jobs for Hollywood studios, including mailroom assistant at Universal; assistant director to Steven Spielberg on *Night Gallery* (TV series), 1969; associate producer at Universal Studios, 1969–70; solo film directing debut, 1971; worked exclusively in TV as director until 1976; most successful period was as maker of action films and thrillers in the 1980s; guest lecturer at Yale University, UCLA, University of Southern California, Amherst College; Chairman of Yale Drama Alumni Fund. **Awards:** Southern California Motion Picture Council Award for *The Gun*, 1974; Grand Prize, Ninth International Science Fiction Festival of Paris, Best Horror Film Award, and George Pal Memorial Award, Academy of Science Fiction, Fantasy and Horror Films, all for *Dracula*, 1979. **Agent:** Adams, Ray & Rosenberg, 9200 Sunset Boulevard, Los Angeles 90069, USA.

Films as Director:

1971 *The Impatient Heart* (for TV)
1974 *Isn't It Shocking?* (for TV); *The Law* (for TV); *The Gun* (for TV); *Reflections of Murder* (for TV); *The Godchild* (for TV)
1976 *The Bingo Long Travelling All-Stars and Motor Kings*; *The Keegans* (for TV)
1977 *Saturday Night Fever*
1979 *Dracula*
1981 *Whose Life Is It Anyway?*
1983 *Blue Thunder*; *War Games*
1985 *American Flyers*
1986 *Short Circuit*
1987 *Stakeout* (+ pr)
1990 *Bird on a Wire*
1991 *The Hard Way*
1993 *Point of No Return* (*The Assassin*); *Another Stakeout* (*The Lookout*, *Stakeout 2*) (+ pr)
1994 *Drop Zone* (+ pr)
1995 *Nick of Time* (+ pr)
1997 *Incognito*



John Badham

1998 *Floating Away*
1999 *The Jack Bull* (for TV)

Films as Producer:

1989 *Disorganised Crime*
1992 *From Time to Time* (*Timekeeper*, *Le Visionarium*)
1993 *Dragon: The Bruce Lee Story*
1994 *Relentless: Mind of a Killer* (for TV)
1996 *Rebound: The Legend of Earl 'The Goat' Manigault* (*Rebound*) (for TV)

Publications

On BADHAM: articles—

Brown, Jeffrey A. ''Gender and the Action Heroine: Hardbodies and the *Point of No Return*,'' in *Cinema Journal* (Austin, Texas), Spring 1996.
Quinlan, David, ''John Badham,'' in *Quinlan's Film Directors*, London, 1999.
Vincendeau, Ginette, ''Highjacked,'' in *Sight and Sound* (London), July 1993.
Wood, Robin, ''Burying the Undead: The Use and Obsolescence of Count Dracula,'' in *Mosaic: A Journal for the Interdisciplinary Study of Literature* (Winnipeg, Manitoba), Winter-Spring, 1983.

On BADHAM: films—

John Badham: The Director's Director, 1982.

* * *

Best known as the director of *Saturday Night Fever*, and a raft of flawed but popular thrillers, English-born director John Badham began his career working in television on series such as *Night Gallery* (1969), *Nichols* (1971) and *Police Story* (1973). He also made several TV movies of variable quality in the early 1970s before going on to establish the characteristic glossy style of his 1980s film output. Badham is notable for the number of different types of films he has made, from dance drama in *Saturday Night Fever* through romantic horror in *Dracula*, techno-paranoia in *War Games*, and sub-Hitchcockian thrillers such as *Bird on a Wire.* Badham is a workmanlike director, skilled in the mechanics of movie making and with a reputation for making reliable, if sometimes predictable, entertainment.

The disco dance movie *Saturday Night Fever* accelerated the career of actor John Travolta, and also marked the beginning of Badham's own most successful spell as a director. The dramatic pace of the film, helped along by some sharp editing and Travolta's presence, have made *Saturday Night Fever* a cult movie: Travolta's dance scene in Quentin Tarantino's celebrated *Pulp Fiction* (1994) pays homage to the earlier film. Yet despite its cult status *Saturday Night Fever* is at times a rather sluggish film, rescued only by Travolta's performance and some extraordinary dance sequences. It has been released in several versions over the years, some of which are quite heavily censored.

After the success of *Saturday Night Fever*, *Dracula* became Badham's stylish contribution to the vampire film canon. An expensive production, heavy with visual effects and flamboyant theatricality, *Dracula* gives an indication of Badham's status in Hollywood at the end of the 1970s, and is one of his most watchable films. His period of greatest success, however, came during the 1980s, when films like *Blue Thunder* and *War Games* appealed to Cold War worries about placing too much faith in technology. *Blue Thunder* is a lavish action movie featuring a plot about the commissioning of a high-tech police helicopter.

More interesting is *War Games*, which was Oscar nominated for screenplay and cinematography. An early treatment of the dangerous possibilities for online terrorism, *War Games* tells the story of a teenage hacker who manages to connect his home computer into the Pentagon's system, pretending to be the Soviet military about to embark on nuclear war. At a time of great tension between the West and the Soviet Union, the film was a reminder that deadly conflicts often begin with a misunderstanding. Playing on the mystique and suspicion that still surrounded computers at the time, *War Games* is overburdened by the need to make the machines look as complicated and sinister as possible. It could be argued that the elements of adventure and suspense in the film contradict the message that hacking poses a serious threat. Nevertheless, both *Blue Thunder* and *War Games* were immensely successful at the box office.

Short Circuit again demonstrated Badham's ability to switch between genres, this time with the enjoyable comic story of a malfunctioning robot on the loose. It was quickly followed by the lighthearted but over-long police thriller, *Stakeout.* After these successes, Badham's career took a downturn in the late 1980s from which it has never really recovered. *Bird on a Wire* is an amusing but ultimately unbelievable star vehicle for Mel Gibson and Goldie Hawn, while another comedy thriller, *The Hard Way*, tells the story of an actor who teams up with a real-life New York cop in order to research a film role.

Badham's later films can mostly be described as journeyman work, epitomized by *Point of No Return* (*The Assassin*), a remake of Luc Besson's *La Femme Nikita.* Besson's film is a gritty, violent movie about a convicted killer given the chance to avoid the death penalty if she agrees to work as an assassin for the state. While the Badham film sticks fairly closely to the plot of the original, it takes a sanitized, altogether softer approach. There seems little reason for *Point of No Return* ever to have been made, other than the American audience's dislike of subtitling and Hollywood's worries about the extreme levels of violence in the French original.

Having begun his career in television, Badham has returned at the end of the 1990s to making TV movies. While in filmmaking terms many of his films are uneven and unsatisfactory, in the 1980s he made some of the most popular movies of the decade. He has also been involved in the development of computer generated special effects. Ironically, having established a reputation as a director of predictable star vehicles, he will probably be best remembered as the director of *Saturday Night Fever*, a film which helped make a star of John Travolta.

—Chris Routledge

BAILLIE, Bruce

Nationality: American. **Born:** Aberdeen, South Dakota, 24 September 1931. **Education:** University of Minnesota, B.A., 1955; attended University of California at Berkeley, 1956–58; attended London School of Film Technique, 1959. **Military Service:** Served in the U.S. Navy during Korean War, 1951–53. **Career:** Worked under Will Hindle for ''PM West,'' CBS, and for Marvin Becker Films, San Francisco, and began first film, *On Sundays*, 1960; founded Canyon Cinema Film Cooperative, San Francisco, 1960; taught film at Rice University, Houston, 1969–70, Bard College, New York, 1974–77, and Evergreen State College, Olympia, Washington, 1981–82; founder, with Bonnie Jones, Olympia Zen-Kai, 1982; touring lecturer, 1963—. **Awards:** Rockefeller Foundation fellowship, 1966; Creative Arts Award for Filmmaking, Brandeis University, 1971; honorary M.F.A., San Francisco Art Institute, 1971; National Endowment for the Arts fellowship, 1971, 1981; CAPS, NY, 1981; Maya Deren Award, Vermont Institute, 1981, American Film Institute, 1991; San Francisco International Film Festival Golden Gate Award; Ann Arbor Grand Prize; Moholy Nagy Award; Guggenheim fellowship; American Film Institute fellowship. **Address:** 669 W. Kodiak Ave., Camano Island, WA 98292, U.S.A.

Films as Director:

1960/61 *On Sundays*
1961 *David Lynn's Sculpture* (unfinished); *Mr Hayashi*; *The Gymnasts*
1962 *Friend Fleeing* (unfinished); *Everyman*; *News No. 3*; *Have You Thought of Talking to the Director?*; *Here I Am*
1962/63 *A Hurrah for Soldiers*
1963 *To Parsifal*
1964 *Mass for the Dakota Sioux*; *The Brookfield Recreation Center*

1964/65 *Quixote* (revised 1967)
1965 *Yellow Horse*
1966 *Tung*; *Castro Street*; *All My Life*; *Still Life*; *Termination*; *Port Chicago Vigil*; *Show Leader*
1967 *Valentin de las Sierras*
1970 *Quick Billy*
1971-present *Roslyn Romance* (multi-part film)
1978 *Roslyn Romance (Is It Really True?): Intro. I and II*
1981-present *The Cardinal's Visit* (final section of *Roslyn Romance*)
1987-present *Dr. Bish Remedies II*
1990 *The P-38 Pilot*; *The Bus Driver's Tale*; *Dr. Bish Remedies I*
1995 *Commute*; *Kindergarten*

Publications

By BAILLIE: articles—

Frequent poems and letters, in *Canyon Cinema News* (San Francisco)
''Letters: San Francisco Film Scene,'' in *Film Culture* (New York), Summer 1963.
Interview with Richard Whitehall, in *Film Culture* (New York), Summer 1969.
Interview in *Film Culture* (New York), Spring 1971.
''Bruce Baillie,'' in *Film Comment* (New York), Spring 1971.
''Dr. Bish,'' in *Downtown Review*, Fall/Winter 1979/80, Spring 1980, Fall 1980.
Interview with Scott MacDonald, in *Wide Angle* (Baltimore), July-October 1992.

On BAILLIE: books—

Hanhardt, John, and others, *A History of the American Avant-Garde Cinema*, New York, 1976.
Callenbach, Ernest, *Bruce Baillie*, St. Paul, Minnesota, 1979.
MacDonald, Scott, *A Critical Cinema*, Vol. 2, Berkeley, California, 1992.

On BAILLIE: articles—

Callenbach, Ernest, ''Bruce Baillie,'' in *Film Quarterly* (Berkeley), Fall 1964.
Polt, Harriet, ''The Films of Bruce Baillie,'' in *Film Comment* (New York), Fall 1964.
Kent, Thomas, ''San Francisco's Hipster Cinema,'' in *Film Culture* (New York), Spring 1967.
''Baillie Issue'' of *Harbinger* (Houston), July 1967.
''Baillie Section'' of *Film Culture* (New York), no. 67–69, 1979.
Nygren, Scott, ''*Quick Billy*'' (Ph.D. thesis) (Buffalo, New York), 1982.
Connor, Kathleen, ''Brigid Rose and Dr. Bish: A Celtic Journey'' (M.F.A. thesis) (British Columbia), 1988.
Cinematograph (San Francisco), vol. 5, 1993.
Connor, Kathleen, ''*Quick Billy* and W.B. Yeats' *The Wanderings of Oisin*'' (Ph.D. thesis) (Athens, Ohio), 1994.

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The career of Bruce Baillie has two central aspects, which are also features of the whole American avant-garde film movement. First, his films are generally intensely poetic, lyrical evocations of persons and places in which the subject matter is transformed by the subjective methods used to photograph it. Second, many of his films display a strong social awareness, describing attitudes critical towards, and alienated from, mainstream American society. In many cases, Baillie fuses these concerns within single films.

Stylistically, Baillie's films are characterized by images of haunting, evanescent beauty. An object will appear with spectacular clarity, only to dissolve away an instant later. Light itself often becomes a subject, shining across the frame or reflected from objects, suggesting a level of poetry in the subject matter that lies beyond easy interpretation. Baillie combines images with other images, and images with sound, in dense, collage-like structures. Thus, many of his films cut frequently between scenes, or superimpose objects on each other. One is constantly aware of a restlessness, an instability, which seems to result from his images' appearance and flow. It is significant, too, that many of Baillie's films contain, or are structured as, journeys.

The effect of Baillie's films is to make the viewer feel that any moment of the viewing, any single image he is looking at is a mere illusion that will soon vanish. The sensuousness of the light and colors only heighten one's awareness of their unreality. It is as if there is a void, a nothingness, that lies behind all things. It is not irrelevant in this regard that Baillie has evidenced strong interest, over the years, in Eastern religious thought.

Some degree of social comment is present in most of Baillie's films, but in widely varying degrees. *Mr. Hayashi* places the poetic and the social in a very precise balance. The imagery consists of evocative, sun-drenched images forming a short, haiku-like portrait of a man. On the soundtrack, we hear the man speak of his life, and his difficulty in finding work. *Mass* and *Quixote* indict American society as overly aggressive, toward its citizens, toward Native Americans, and toward nature; as impersonal and dehumanizing; as lacking physical or moral roots. For *Quixote*, Baillie uses an extremely dense, collage-like form, in which images and fragments of images are intercut with and superimposed on others, with a similarly complex soundtrack. At times, the film's multiple themes seem to blur into each other, as if the filmmaker is acknowledging that he is as ''lost'' as the society he is depicting.

Castro Street, Tung, and *Valentin de las Sierras* are, by contrast, apparently simpler portraits of people and places. By keeping his camera very close to things, Baillie renders their details ever more stunning, while his collage editing and soundtrack again create an instability leading to ''nothingness.'' *Castro Street*, which depicts an industrialized area, is extraordinary for its combination of diverse photographic representations—black and white, color, positive and negative—in editing and superimposition. *Quick Billy* contains thematic and stylistic elements of most of Baillie's previous films; its motifs include autobiography, ''portrait''-like representation of people and events, and an underlying theme, made explicit in the film's final section, of Western man's aggressiveness toward his surroundings.

—Fred Camper

BARDEM, Juan Antonio

Nationality: Spanish. **Born:** Juan Antonio Bardem-Munoz in Madrid, 2 July 1922. **Education:** Instituto de Investigaciones Cinematograficas, 1947–48. **Career:** Worked for Spanish Ministry of Agriculture, assigned to Cinema section, 1946; wrote for film periodicals, and on scripts with Luis Berlanga, from 1947; began film magazine *Objectivo*, 1953 (banned by government, 1955); arrested for political reasons, 1956 and later; produced through Uninci company, 1958–61; head of Spanish directors' guild, 1970's; directed Bulgarian/USSR/East German production of *The Warning*, 1981.

Films as Director:

1949 *Paseo sobre una guerra antigua* (co-d, co-sc) (silent short incorporated by Luis Escobar into feature *La honradez de la cerradura)*
1950 *Barajas, aeropuerto internacional* (short) (+ sc)
1951 *Esa pareja feliz* (*That Happy Pair*) (co-d, co-sc)
1954 *Cómicos* (*Comedians*) (+ sc); *Felices Pascuas* (+ co-sc)
1955 ***Muerte de un ciclista*** (*Death of a Cyclist*; *Age of Infidelity*) (+ sc)
1956 *Calle Mayor* (*Grand Rue*; *The Lovemaker*) (+ sc)
1957 *La muerte de Pio Baroja* (unreleased) (+ sc); *La venganza* (*The Vengeance*) (+ sc)
1959 *Sonatas* (+ pr, sc)
1960 *A las cinco de la tarde* (+ pr, co-sc)
1962 *Los inocentes* (+ co-sc)
1963 *Nunca pasa nada* (+ co-sc)
1965 *Los pianos mécanicos* (*Les Pianos méchaniques*; *The Uninhibited*) (+ sc)
1969 *El ultimo dia de la guerra* (*The Last Day of the War*) (+ co-sc)
1971 *Varietes* (+ sc)
1973 Four versions of *The Mysterious Island*: 1. *La isla misteriosa* (for Spanish and Latin American distribution), 2. *L'isola misteriosa e il Capitano Nemo* (for Italian distribution, incorporates material directed by Henri Colpi), 3. *L'ile mystérieuse* and *The Mysterious Island* (French, English and international version, co-d with Colpi), 4. six-hour TV version for international distribution; *La corrupción de Chris Miller* (*The Corruption of Chris Miller*) (+ role); *Behind the Shutters*
1976 *El podor del deseo*; *Foul Play*
1977 *The Dog*; *El puente*
1979 *7 Dias de enero* (*Seven Days in January*) (+ sc)
1982 *The Warning*
1987 *Lorca, la Muerte de un Poeta* (+ sc)
1993 *El Joven Picasso* (*Young Picasso: 1881–1906*) (TV)
1998 *Resultado final* (+sc)

Other Films:

1952 *Bienvenido, Mr. Marshall!* (*Welcome, Mr. Marshall!*) (Berlanga) (co-sc)
1953 *Novio a la vista* (Berlanga) (co-sc)
1954 *El torero* (Wheeler) (Spanish version of *Châteaux en Espagne*) (co-dialogue)
1955 *Playa prohibida* (*El esconocido*) (Soler) (sc)
1956 *El amór de Don Juan* (*Don Juan*) (Berry) (co-sc); *Carte a Sara* (Manzanos and Bercovici) (sc)
1958 *L'uomo dai calzoni corti* (*Tal vez mañana*) (Pellegrini) (pr)
1961 ***Viridiana*** (Buñuel) (pr)
1978 *El Diputado* (Eloy de la Iglesia) (role)
1986 *Adiós pequeña* (Uribe) (role)
1995 *Noctámbulos* (Campón) (ro as Old Bum)

Publications

By BARDEM: articles—

''Spanish Highway,'' in *Films and Filming* (London), June 1957.
Film Makers on Filmmaking, edited by Harry Geduld, Bloomington, Indiana, 1967.
''Cara a cara . . . Bardem-Berlanga,'' in *Cinema 2002* (Madrid), July/August 1980.
Interview with P. Farinas, in *Cine Cubano* (Havana), no. 103, 1983.
''Puedo considerarme propiamente un realista,'' in *Cine Cubano* (Havana), 1988.
Interview with Wolfgang Martin Hamdorf, in *Film und Fernsehen* (Berlin), 1994.

On BARDEM: books—

Oms, Marcel, *J.A. Bardem*, Lyons (Premier Plan no. 21).
Scwartz, Ronald, *Spanish Film Directors: 21 Profiles*, Metuchen, New Jersey, 1986.
Hopewell, John, *Out of the Past: Spanish Cinema after Franco*, London, 1987.
Higginbotham, Virginia, *Spanish Film under Franco*, Austin, Texas, 1988.

On BARDEM: articles—

''The Arrest,'' in *Sight and Sound* (London), Spring 1956.
Aranda, J.F., ''Bardem: Une Méthode de travail,'' in *Cinéma* (Paris), no. 33, 1959.
Durand, Philippe, ''Juan Antonio Bardem, homme d'Espagne,'' in *Image et Son* (Paris), October 1959.
Carril, M. Martinex, ''Despues de 27 años, Bardem se revitaliza,'' in *Cinemateca Revista* (Andes), July 1980.
Biofilmography, in *Cahiers de la Cinémathèque* (Perpignan), Winter 1984.
Guarner, J.L., ''Bunuel ja perilliset,'' in *Filmihullu* (Helsinki), no. 8, 1989.

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A pioneer figure in Spanish film, Juan Antonio Bardem is also one of Spain's most consistently political filmmakers. In his early movies *Esa pareja feliz* and *Bienvenido Mr. Marshall*, co-directed with Luis Garcia Berlanga, he broke with prevailing Francoist film traditions that emphasized militarism, folklore, literary adaptations and costume dramas. Bardem and Berlanga chose instead to present scenes of contemporary Spanish life and used humor to describe and criticize aspects of Spanish society. With *Bienvenido Mr. Marshall* the two directors were recognized as leading filmmakers and, along with others of their generation, they set out to revitalize the Spanish film industry and to rescue Spanish films from mediocrity. At a meeting held in Salamanca in 1955, they drafted a statement of principles in which Bardem wrote: ''After 60 years, Spanish cinema is politically futile, socially false, intellectually worthless, aesthetically valueless and industrially paralytic.'' Bardem went on to note that Spanish cinema ‘‘had turned its back on reality . . . (and was) totally removed from Spanish realistic traditions [as found] in paintings and novels.’’

Bardem and other filmmakers who attended the meeting at Salamanca also deplored the lack of general film culture in Spain, noting that it was not possible to see 95% of movies made abroad. Bardem felt that it was important for Spaniards to keep abreast of worldwide trends in filmmaking and especially to become familiar with Italian neo-realism. This was the single most important influence in the development of his own cinematic style. Both in his movies and in his writings he remained faithful to the tenets of neo-realism. In order to foster a film culture in Spain, Bardem founded Objetivo, a cinema journal that was eventually banned by the government. During its brief existence, Objetivo nevertheless became a rallying point for Spanish cineastes, raised the level of film criticism in Spain and informed readers about prohibited films. Several years later, in yet another effort to ensure the autonomy and integrity of Spanish film, Bardem joined with Berlanga, Carlos Saura, and other directors and founded a production company, UNINCI, which operated until 1962, when it was closed down for co-producing Luis Buñuel’s *Viridiana.* Because of these endeavors as well as his political outspokenness, Bardem was arrested seven times during the Franco years. He nevertheless persisted in his efforts to make political films in Spain. In spite of his lack of favor at home, he won many prizes at film festivals around the world and directed co-productions in Italy, France, Argentina, and Bulgaria.

Bardem is most closely associated with films that chronicle the negative effects of Francoism on the psyche of Spaniards of different classes, regions and social milieus. In several films he dramatizes the alienation fostered by Francoism by focusing on a single individual who often bears Bardem’s own given name—Juan. This Spanish everyman feels frustrated and stifled in a closed society. He attempts to find outlets through hobbies, intrigues, and even through radio contests, but all means prove unsatisfactory. In the course of his efforts, Juan is led to reevaluate himself and the world around him in order to find new options. The films depict the choices that each Juan makes, becoming increasingly critical of individuals who act selfishly, cowardly, or who refuse to take a stand. These general themes continue in the movies Bardem has made since the death of Franco.

—Katherine Singer Kovács

BARNET, Boris

Nationality: Russian. **Born:** Moscow, 1902, grandson of an English settler. **Education:** Studied at School of Art and Architecture, Moscow. **Military Service:** Joined Red Army, 1919, later PT instructor for Army. **Career:** Professional boxer; joined Lev Kuleshov’s ‘‘Eccentric Workshop,’’ 1924; directed first film, 1926. **Awards:** Retrospectives at La Rochelle Festival, 1982, and Locarno Festival, 1985. **Died:** By suicide, 8 January 1965.

Films as Director:

1926 *Miss Mend* (serial) (co-d, co-sc, role)
1927 *Devushka s korobkoi* (*The Girl with the Hat Box*); *Moskva v oktyabre* (*Moscow in October*) (+ role)
1928 *Dom na Trubnoi* (*House on Trubnaya*)
1929 *Zhivye dela* (*Living Things*) (short) (+ co-sc)
1930 *Proizvodstvo muzykal’nykh instrumentov* (*The Manufacture of Musical Instruments*) (short)
1931 *Ledolom* (*The Thaw*)
1933 *Okraina* (*Outskirts*; *Patriots*) (+ co-sc)
1935 *U samogo sinego morya* (*By the Deep Blue Sea*)
1939 *Noch’ v sentyabre* (*One September Night*) (+ role)
1940 *Staryi nayezdnik* (*The Old Jockey*) (released 1959)
1941 ‘‘Muzhestvo’’ (‘‘Courage’’) episode of *Boyevoy kinosbornik no. 3* (*Fighting Film Album no. 3*)
1942 ‘‘Bestsennaya golova’’ (‘‘A Priceless Head’’) episode of *Boyevoy kinosbornik no. 10* (*Fighting Film Album no. 10*)
1943 *Novgorodtsy* (*Men of Novgorod*) (not released)
1945 *Odnazhdy noch’yu* (*Once One Night*) (+ role)
1947 *Podvig razvedchika* (*The Exploits of an Intelligence Agent*) (+ role)
1948 *Stranitsy zhizni* (*Pages from a Life*) (co-d)
1950 *Schedroe leto* (*A Bounteous Summer*)
1952 *Kontsert masterov ukrainskogo iskusstva* (*Masters of Ukrainian Art in Concert*) (+ sc)
1955 *Lyana* (+ co-sc)
1957 *Poet* (*The Poet*); *Borets i kloun* (*The Wrestler and the Clown*) (co-d)
1959 *Annushka*
1961 *Alyonka*
1963 *Polustanok* (*The Whistle-Stop*) (+ co-sc)

Films as Actor Only:

1924 ***Neobychainiye priklucheniya Mistera Vesta v stranye Bolshevikov*** (*The Adventures of Mr. West in the Land of the Bolsheviks*) (Kuleshov)
1925 *Shakhmatnaya goryachka* (*Chess fever*) (Pudovkin) (short); *Na vernom sledu* (*On the Right Track*) (A. Dmitriyev)
1926 *Protsess o trekh millionakh* (*The Three Millions Trial*) (Protazanov)
1928 ***Potomok Chingis-khana*** (*The Heir to Genghis Khan*; *Storm over Asia*) (Pudovkin)
1929 *Zhivoi trup* (*The Living Corpse*) (Otsep)
1936 *Lyubov’ i nenavist’* (*Love and Hate*) (A. Endelstein)
1946 *Sinegoriya* (*The Blue Mountains*) (Garin and Lokshina)

Publications

On BARNET: books—

Kushnirov, M., *Zhizn’ i fil’my Boris Barneta* [The Life and Films of Boris Barnet], Moscow, 1977.
Albera, F., and R. Cosandey, editors, *Boris Barnet: Ecrits, Documents, Etudes, Filmographie*, Locarno, 1985.

On BARNET: articles—

Obituary in *Kino* (Warsaw), no. 2, 1965.
Obituary in *Cinéma* (Paris), no. 96, 1965.

''Boris Barnet,'' in *Film Culture* (New York), Fall 1965.
Kuzmina, ''A Tribute to Boris Barnet,'' in *Film Comment* (New York), Fall 1968.
''Boris Barnet,'' in *Film Dope* (London), March 1973.
Gillett, John, in *National Film Theatre Booklet* (London), July 1980.
Gillett, John, in *Sight and Sound* (London), Autumn 1980.
Cahiers du Cinéma (Paris), November 1982.
Revue du Cinéma (Paris), October 1983.
Jeune Cinéma (Paris), November 1984.
Cahiers du Cinéma (Paris), October 1985.
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Boris Barnet's career as a director has been much underrated in the West, yet it spanned almost forty years of Soviet filmmaking. After a brief period as a PT instructor in the Red Army and then as a professional boxer, he joined Kuleshov's workshop as an actor and handyman. In 1924 Barnet played the part of Cowboy Jeddy, a grotesque caricature of an American, in Kuleshov's eccentric comedy *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks.* He frequently appeared later in his own films, often in cameo roles.

Like Kuleshov, Barnet went to work for the Mezhrabpom-Rus studio, where experimentation was combined with the production of films that were commercially successful. Barnet collaborated with Fyodor Otsep on the serial thriller *Miss Mend* and then made his first two feature films, *The Girl with the Hatbox* and *The House on Trubnaya.* Both films involved actors from the Kuleshov workshop and both were light-hearted comedies, satirising the excesses of the New Economic Policy and the social and economic tensions associated with it. The first centred on a lost lottery ticket and the second on the arrival of a country girl in Moscow, but Barnet managed very gently to broaden their frame of reference. His deft touch on these two films marked him out by the end of the 1920s as a director of originality and distinction.

The advent of sound seems to have caused Barnet fewer problems than it did other directors: he made two sound shorts about musical instruments in 1930, neither of which has been preserved. His first sound feature film, *Okraina*, was produced in 1933. This was a remarkably powerful, and in some ways almost Chekhovian, portrayal of life in a provincial Russian town during the First World War and the start of the Revolution. The lives of the characters are almost imperceptibly intertwined with the historical events unfolding far away. The relationship between individuals and events was, however, portrayed in too subtle a fashion for many of Barnet's contemporaries and, like so many other Soviet filmmakers of the time, he was attacked for ideological obscurantism. Hence it was that Barnet later remarked that he was not merely a ''film director'' but a ''Soviet film director.''

The reception for Barnet's next film, *By the Deep Blue Sea*, was even more hostile. On one level the film was a light-hearted love intrigue set on a collective farm on the banks of the Caspian Sea. On another level, however, it can be read as an allegorical tale of the eternal struggle between dream and reality, with the collective farm itself as a latter-day utopia, emphasised by the somewhat ironic title—a dangerous comparison in 1936 in the Soviet Union. Given the atmosphere of the time, it is perhaps not altogether surprising that Barnet's next film, *One September Night*, was devoted to a more conventional account of the birth of the Stakhanovite movement. In this film the secret police were portrayed as heroes, defending the Soviet Union against sabotage. But *The Old Jockey*, made the year after, fell afoul of the authorities and was not released until 1959.

The Second World War dominated Barnet's output for the next few years and his efforts were rewarded with the Stalin Prize in 1948. He returned to his true métier, comedy, in 1950, with his first colour film, *A Bounteous Summer*, made in the Ukraine. Another film, *Lyana*, was made in Moldavia five years later. Barnet's last completed film, *The Whistle-Stop*, was also a comedy, but other films that he made during the last decade of his life are more properly characterised as dramas. But to say that is to underestimate Barnet, because his films cannot be easily pigeon-holed.

Barnet's career in Soviet cinema spanned four decades. He belonged to the generation of lesser known filmmakers who in fact constituted the backbone of that cinema, while taking a back seat in the theoretical polemics that attracted international curiosity and focused attention on the avant garde. His films displayed a mastery of visual technique and a disciplined economy of style. He was a mainstream director but a subversive artist, whose work, tinged with warmth, humour, and humanity, constantly attracted Soviet audiences. He took his own life in 1965.

—Richard Taylor

BARTEL, Paul

Nationality: American. **Born:** Brooklyn, New York, 6 August 1938. **Education:** Montclair High School, New Jersey; UCLA; Centre Sperimentale di Cinematografia, Rome. **Career:** 1969—wrote and directed first film, a short titled *The Secret Cinema*; 1972—directed first full-length film, *Private Parts*; 1975—directed first big-budget film, *Death Race 2000*; 1982—directed, co-wrote, and co-starred in black comedy cult hit *Eating Raoul*; 1989—wrote, directed and appeared in *Scenes from the Class Struggle in Beverly Hills*, another black comedy and his greatest commercial success. **Died:** 13 May 2000.

Films as Director:

1969 *The Secret Cinema* (+pr, sc)
1972 *Private Parts*
1975 *Death Race 2000*
1976 *Cannonball* (+sc)
1982 *Eating Raoul* (+sc)
1984 *Not for Publication* (+sc)
1985 *Lust in the Dust*

Paul Bartel

1986 *The Longshot*
1989 *Scenes from the Class Struggle in Beverly Hills* (+sc)
1993 *Shelf Life*

Films as Actor:

1970 *Hi, Mom!* (*Blue Manhattan; Confessions of a Peeping Tom; Son of Greetings*) (DePalma) (as Uncle Tom Wood)
1976 *Hollywood Boulevard* (Arkush and Dante) (as Eich Von Leppe); *Cannonball* (+d); *Eat My Dust* (Griffith)
1977 *Grand Theft Auto* (Howard) (as Groom); *Mr. Billion* (Kaplan)
1978 *Piranha* (Dante) (as Dumont)
1979 *Rock 'n' Roll High School* (Arkush) (as Mr. McGee)
1981 *Heartbeeps* (Arkush) (as Party Guest)
1982 *Trick or Treats* (Graver) (as Wino); *Eating Raoul* (+d) (as Paul Bland); *White Dog* (Fuller) (as Cameraman)
1983 *Flip Out* (*Get Crazy*) (Arkush) (as Docter Carver); *Heart like a Wheel* (Kaplan) (as Chef Paul)
1984 *Frankenweenie* (Burton) (as Mr. Walsh); *Not for Publication* (Bartel) (as TV Director)
1985 *National Lampoon's European Vacation* (Heckerling) (as Mr. Froeger); *Into the Night* (Landis) (as Doorman); *Sesame Street Presents ''Follow That Bird''* (Kwapis) (as Grouch Cook)
1986 *Chopping Mall* (*Killbots*) (Wynorski) (as Paul Bland); *Killer Party* (Fruet) (as Professor Zito)
1987 *Amazon Women on the Moon* (*Cheeseburger Film Sandwich*) (Dante and Gottlieb) (as Doctor); *Munchies* (Hirsch) (as Doctor Crowder)
1988 *Caddyshack II* (Arkush) (as Jamieson); *Mortuary Academy* (Schroeder) (as Paul Truscott); *Out of the Dark* (Schroeder) (as Hotel Clerk); *Shakedown* (Glickenhaus) (as Night Court Judge)
1989 *Scenes from the Class Struggle in Beverly Hills* (Bartel) (as Docter Mo Van De Kamp)
1990 *Dan Turner, Hollywood Detective* (Conner and Lewis—for TV) (as Larry Badger); *Gremlins 2: The New Batch* (Dante) (as Theatre Manager); *Far out Man* (Chong) (as Weebee Cool)
1991 *The Pope Must Die* (*The Pope Must Diet*) (Richardson) (as Monsignor Fitchie)

1992 *Desire and Hell at Sunset Motel* (Castle) (as The Manager); *Liquid Dreams* (Manos) (as Angel); *The Living End* (Araki) (Twister Master); *Our Hollywood Education* (Beltrami)
1993 *Acting on Impulse* (*Eyes of a Stranger; Roses Are Dead; Secret Lies; Secret Lives*) (Irvin) (as Bruno); *Posse* (Van Peebles) (as Mayor Bigwood); *Shelf Life* (Bartel) (as Various Apparitions); *Grief* (Glatzer) (as Attorney)
1994 *Twin Sitters* (*The Babysitters*) (Paragon) (as Linguini-Covered Man)
1995 *The Usual Suspects* (Singer) (as Smuggler); *The Jerky Boys* (Melkonian) (as Host); *Bucket of Blood* (*Dark Secrets; The Death Artist; Roger Corman Presents Bucket of Blood*) (McDonald—for TV) (as Older Man); *Love and Happiness* (Alan) (as Sully the Short-Order Cook); *Naomi & Wynonna: Love Can Build a Bridge* (*Love Can Build a Bridge)*(Roth—for TV) (as Ralph Emery); *Not like Us* (Payne) (as Mortician); *Red Ribbon Blues* (Winkler) (as Fred the Pharmacist); *The Wacky Adventures of Dr. Boris and Nurse Shirley* (Leder) (as Doctor Boris)
1996 *Basquiat* (Schnabel) (as Henry Geldzahler); *Escape from L.A.* (*John Carpenter's Escape from L.A.*) (Carpenter) (as Congressman); *Joe's Apartment* (Payson) (as NEA Scout); *Prey of the Jaguar* (DeCoteau) (as Toymaker); *Skeletons* (DeCoteau) (as Mayor Dunbar)
1997 *Lewis & Clark & George* (McCall) (as Cop); *Inheritance* (*Louisa May Alcott's The Inheritance*) (Roth—for TV)
1998 *Billy's Hollywood Screen Kiss* (O'Haver) (as Rex Webster)
1999 *Hard Time: The Premonition* (Cass—for TV) (as Proprietor); *Zoo* (King) (as Dr. Rail St. Cloud)
2000 *Dinner and a Movie* (as Lou Semelhack); *Dreamers* (Kors) (as Larry); *Hamlet* (Almereyda)

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By BARTEL: articles—

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Goldstein, Patrick, ''Paul Bartel Sticks It to the Idle Rich,'' in *The Los Angeles Times*, 25 September, 1988.

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Paul Bartel has acted in over sixty films, but he is best known for two, for which he was also writer and director: *Eating Raoul* (1982) and *Scenes from the Class Struggle in Beverly Hills* (1989). These two black comedies amused, titillated, and shocked audiences by finding humor in such diverse subjects as cannibalism, kinky sex, serial murder, class resentment, and homosexuality.

The young Paul Bartel would have seemed an unlikely candidate for such scandalous and subversive filmmaking. Raised in a conventional middle-class New Jersey family, Bartel knew from an early age that he wanted to make movies. After high school, he enrolled in UCLA's prestigious film school. Upon graduating, he was awarded a Fulbright grant to study at the Center for Experimental Film in Rome.

Bartel's first directing work was on two low-budget shorts: *Naughty Nurse* and *The Secret Cinema.* These films came to the attention of MGM studio head James Aubrey, who bankrolled Bartel's next project, a bizarre sex comedy originally called *Blood Relations.* However, the studio marketed the film unwisely, changed the name to *Private Parts* (a more risque title that many ''family newspapers'' would not even print, which hindered advertising) and abandoned it soon thereafter.

But Bartel's work nonetheless brought him to the attention of Roger Corman, who specialized in producing low-budget action and horror films. Corman gave Bartel a job as Second Unit Director for the 1974 film *Big Bad Momma*, and was sufficiently impressed with the younger man's work so as to offer him the director's chair on *Death Race 2000.* However, professional disagreements between the two men marked both the filming and the post-production process. The final cut was a financial success, but at the cost of Corman and Bartel's working relationship.

Paul Bartel's first success on his own terms came with *Eating Raoul* (1982), which he directed, co-wrote (with Richard Blackburn), and starred in. The female lead was Mary Woronov, who has done most of her screen work in independent films, notably several directed by Andy Warhol. In *Eating Raoul*, Bartel and Woronov portray Paul and Mary Bland, a financially strapped married couple. They have never consummated their marriage, because both view sex as ''dirty,'' and they are contemptuous of their neighbors, all of whom seem to be lust-crazed California ''swingers.'' The Blands hit on the notion of murdering as many of these ''perverts'' as they can, and taking their money. Later, they take on a partner named Raoul, whose restaurant offers the perfect means of disposing of all of those bodies, thus giving a whole new meaning to the phrase ''mystery meat.''

Bartel's next major directing assignment was on *Lust in the Dust* (1985), starring former 1950s heartthrob Tab Hunter and transvestite actor Divine, the latter known for outrageous portrayals in several John Waters films. The film was a send-up of the ''Spaghetti Westerns'' that had been popular during the 1960s, but it was not a financial success.

In 1989, Paul Bartel went to work on the film that has proved his greatest commercial success to date. *Scenes from the Class Struggle in Beverly Hills* was surely helped at the box office by the star power of Jacqueline Bisset, who played wealthy sitcom actress Claire Lipkin. Her neighbor and best friend, Lisabeth Hepburn-Saurian, was played by Mary Wornov. The two women become the subject of a wager between their respective housemen: the first one who beds his employer wins—and the stakes of the wager involve more than money. Bartel wrote, directed, and played a supporting role in this black comedy.

Before his death in 2000, Paul Bartel worked mostly as an actor. He appeared in more than sixty films, including made-for-TV movies. With occasional exceptions like his role in *Eating Raoul*, Bartel mostly played character parts in supporting roles. Clearly his first love was directing, and he viewed much of his acting work as a way to raise funds for his next stint behind the camera.

—Justin Gustainis

BAUER, Evgeni

Nationality: Russian. **Born:** Evgeni Frantsevich Bauer, 1865. **Education:** The Moscow College of Painting, Sculpture, and Architecture. **Family:** Son of a zither player; married Lina Anvharova, a dancer and later actress in his films. **Career:** Worked as a magazine caricaturist, newspaper satirist, theatre impresario, and set designer; started directing films in 1913, working for Pathé, Drankov, and Taldykin; joined Khanzhonkov's company, becoming one of the main shareholders, late 1913. **Died:** Of pneumonia, 9 June 1917.

Films as Director:

1913 *Sumerki Zhenskoi Dushi* (*The Twilight of a Woman's Soul*) (+ art dir)

1914 *Ditya Bol'shogo Goroda* (*Child of the Big City*; *Devushka s Ulitsy*; *The Girl from the Street*) (+ art dir); *Ee Geroiski Podvig* (*Her Heroic Feat*); *Lyulya Bek*; *Slava Nam—Smert' Vagram* (*Glory to Us, Death to the Enemy*); *Tol'ko Raz v Godu* (*Only Once a Year*; *Doroga v ad*; *The Road to Hell*); *Kholodnye Dushi* (*Cold Showers*; *Frigid Souls*)

1915 *Grezy* (*Daydreams*; *Obmanutye Mechty*; *Deceived Dreams*); *Deti Veka* (*Children of the Age*); *Zhemchuzhnoe Ozherel'e* (*The Pearl Necklace*); *Leon Drey* (*Pokoritel' Zhenskikh Serdets*; *The Lady-Killer*) (+ art dir); *Pervaya Lyubov'* (*First Love*); *Schast'e Vechnoi Nochi* (*The Happiness of Eternal Night*); *Tysyacha Vtoraya Khitrost* (*The Thousand and Second Ruse*); *Yuri Nagornyi* (*Obol'stitel*; *The Seducer*)

1916 *Zhizn' za Zhizn'* (*A Life for a Life*; *Za Kazhduyu slezu po Kable Krovi*; *A Tear for Every Drop of Blood*; *Sestry-Sopernitsy*; *The Rival Sisters*) (+ sc); *Nelly Raintseva*; *PriklyuchenieLiny v Sochi* (*Lina's Adventure in Sochi*)

1917 *Umirayushchii Lebed'* (*The Dying Swan*); *Za Schast'em* (*For Luck*); *Korol' Parizha* (*The King of Paris*) (+ co-sc); *Lina Pod Ekspertizoi ili Buinyi Pokoinik* (*Lina Under Examination*; *The Turbulent Corpse*); *Nabat* (*The Alarm*) (+ sc); *Revolyutsioner* (*The Revolutionary*)

Note: These are the only films that remain from the 82 with which he has been credited.

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Tsivian, Yuri, and others, *Silent Witnesses: Russian Films 1908–1919*, (in English and Italian), London and Pordenone, 1989.

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Robinson, David, ''Evgeni Bauer and the Cinema of Nikolai II,'' in *Sight and Sound* (London), Winter 1989–90.

Bagh, P. von, ''Jevgeni Bauer,'' in *Filmihullu* (Helsinki), no. 2, 1990.

Midding, G., ''Die Technik dient dem Schauspieler, nicht umgekehrt!'' in *Filmbulletin* (Winterthur, Switzerland), vol. 33, no. 3, 1991.

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Giavarini, L., ''Becker, cineaste de la liberte,'' in *Cahiers du Cinéma* (Paris), no. 454, April 1992.

Taboulay, C., ''Boulot-boulot, menuise-menuise,'' in *Cahiers du Cinéma* (Paris), no. 454, April 1992.

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Casiraghi, U., ''La scoptera di Evgenji Bauer: melodrammi d'amore e di morte,'' in *Quaderni di Cinema* (Firenze), vol. 12, January-March 1993.

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When, in 1989, the Russians released a hoard of movies of the Czarist era, few of which had been seen in the West, we discovered a new ''great'' director. Evgeni Bauer was found to tower over all his contemporaries, including Victor Sjöström; for while Bauer's films could be as emotionally complex as those of Sjöström, he was a marvel at something which did not motivate the Swedish master—the mechanics of cinema. Bauer understood the language of the cinema better than any of his contemporaries, and in that silent era, he exploited silence as no one else did until Keaton. The Hollywood of Keaton's time, ten years later, was still only groping toward some of Bauer's techniques—the traveling or roving camera, the sudden or unexpected close-up, the zoom-in (if used in a primitive way), angle-shots from above, the masked screen, the use of movement and editing (e.g., in a frenzied dance) to build to a climax, the split screen, vivid composition. Visually then, his films are exciting, and furthermore he uses locations tellingly to enhance his dramatic material, as we may expect from a former art director. These elements, when added to natural playing and generally above-average stories—which invariably include a biting, if implicit, commentary on bourgeois society—make up a body of work unparalleled in early cinema. And who else at this time could take his narrative from A to D, without plodding through B and C?

Bauer entered the cinema as set designer for Drankov, but when in that capacity he moved over to Khanzhonov, he was given an entirely free hand, directing as well for him—and Bauer's first film as such, *Twilight of a Woman's Soul* (1913), still survives. Like most Russian filmmakers of this period, Bauer gave audiences the doom and gloom they craved, often with a last-reel suicide—but he did it with a sophistication matched only by Yakov Protazanov. For instance, in *Child of the Big City* a working-girl is wooed by a rich man attracted to women outside his own class; after marriage he bores her and she seduces a valet before deciding to use her husband's friends to become a courtesan, because she does not wish to give up a life of luxury. He, ruined, seeks her out, only to find her no less contemptuous than she was when their marriage ended.

In *Silent Witnesses* the title characters are the servants of Moscow's sybaritic high society, but they have an independent life of their own, caring and principled. When one young maid has a mind to the advantages of being a rich man's lady and, after a half-hearted refusal, acquiesces, she finds her position too insecure to protest against his continuing infidelities. In all of Bauer's films drunken parties and sexual license are the prerogatives of the rich, who are also vindictive, cruel, and without moral values—but they are also dangerously attractive. In *Children of the Age* a loving young wife allows an aged roué to seduce her and remains with him even after he has reduced her husband to penury by having him sacked. Her options are open, and furthermore she remains sympathetic, though the peasant audiences of Czarist Russia might well have thought that this brutally unequal society ought to be destroyed forthwith. It would be an overstatement to describe Bauer as subversive, but the society he depicts is wholly unadmirable, mortally sick.

There is abnormal psychology—perhaps specifically of the Russian variety—at the heart of both *Daydreams* and *After Death.* In the first a man becomes a recluse after his wife's death, only to become obsessed by an actress who resembles her; and she, while perhaps still loving him, fatally mocks his passion for his dead wife. In the second a man, inconsolable after the death of his mother, drives to suicide the actress who has aspired to be the new woman in his life, then kills himself after reading her diaries to discover her motives. *Happiness of Eternal Night* marks a firm return to Bauer's central theme, the rottenness of society, but the plot is a silly thing about a wealthy blind girl who marries a rake, persuaded by his brother who, because of his love for her, had trained to be an eye-surgeon in order to cure her.

Because Bauer was his leading director, Khanzonkov offered him a choice of subjects when he decided to make a super-production to rival Yermoliev's *Queen of Spades.* Bauer chose a now-forgotten French novel, which emerged as *A Life for a Life*, a complex melange of high-society gambols, infidelity, and debts. Since all the characters are well-off and one of them, a wealthy widow, does an exemplary job in running a factory, the film (unlike any of Bauer's others still extant) lacks any immediate revolutionary portents. *Yuri Nagorni* was designed to tell its story without inter-titles, thus pushing us willy-nilly into an incomprehensible plot about an adulterous wife who makes a play for a libidinous opera-singer, the eponymous Yuri: she leaves him at the end of the first half to die in a fire, but the second part, in flashback, contains all that we need to know.

Bauer was fascinated by the underside of life, the past and dreams, and both feature in a return to the subject of death, in *The Dying Swan*, in which an artist fantasizes about a ballerina as she expires. *To Happiness* holds to this theme as a widow encourages her longtime admirer to court her adolescent daughter, whose fatal illness is halted when she conceives a passion for him. This was Bauer's last completed film, and the dialectic is less ''true'' than the first of his movies, but he atones for the deficiencies of the plot by setting it lovingly in the shimmering Crimean sun, with distant vistas of the sea. It also shows, rarely for its time, two mature people genuinely in love with each other.

Bauer died in the Crimea, after sustaining an accident while scouting locations for his next film, *The King of Paris* (1917), completed after the February revolution by Olga Rakhmanova, who had acted in several of his pictures. The inter-titles have not survived, so the plot is not easy to follow, but it is only clear, in this tale of intrigue and blackmail, that the two leading characters are homosexual. The sequence in which the older man takes home a young stranger, having impulsively paid his gambling debts, is quite extraordinary, as the two of them look guiltily about them.

Bauer's films, with their predatory, managing women and their weak, hedonistic men, suggest a homosexual sensitivity, but he is too modern in outlook to be categorized. With Sjöström, he is the only director of the teens of the twentieth century whose work can still be watched with satisfaction and enjoyment. Sjöström's studies of rural life in the last century are valuable, but Bauer's portraits of Czarist Russia in its last days are even more so, because he was actually there. We have to wait for Lamprecht's *Berlin* and Ozu's *Tokyo* before we have any other filmed record of a contemporary society; and Ozu is far less pungent, perhaps because, unlike Bauer and Lamprecht, he did not see that as his aim. Bauer made over eighty films, of which only-one third have survived. Sjöström made forty-five films in Sweden, of which only thirteen were known to be extant—but two turned up in the 1980s. May we dare hope that there are still some Bauers to come to light?

—David Shipman

BAVA, Mario

Nationality: Italian. **Born:** San Remo, Italy, 31 July 1914; son of cinematographer Eugenio Bava. **Family:** Son: director Lamberto Bava. **Career:** Trained as a painter. **Died:** Of a heart attack in Rome, 25 April 1980.

Films as Director:

1946 *L'Orecchio* (doc) (+ ph)

1947 *Santa notte* (doc) (+ ph); *Legenda Sinfonica* (+ ph); *Anfiteatro Flavio* (short) (+ ph)

1949 *Variazioni sinfoniche* (doc) (+ ph)

1956 *I Vampiri* (*The Devil's Commandment*; *Lust of the Vampire*; *The Vampires*) (uncredited; completed film + ph)

1959 *Caltiki—il mostro immortale* (*Caltiki, the Immortal Monster*) (uncredited; completed film + ph); *La Battaglia di Maratona* (*Giant of Marathon*) (uncredited; completed film + ph)

1960 *La Maschera del demonio* (*Mask of the Demon*; *Black Sunday* (+ sc, ph); *Esther and the King* (+ ph)

1961 *L'Ultimo dei Vikinghi* (*The Last of the Vikings*) (uncredited); *Le Meraviglie di Aladino* (*The Wonders of Aladdin*); *Gli Invasori* (*Erik the Conqueror*) (+ sc, ph); *Ercole al centro della terra* (*Hercules in the Haunted World*; *Hercules at the Center of the Earth*) (+ sc, ph)

1963 *I Tre volti della paura* (*Black Sabbath*; *Black Christmas*) (+ sc); *La Ragazza che sapeva troppo* (*The Evil Eye*; *The Girl Who Knew Too Much*) (+ sc, ph); *La Frusta e il corpo* (*The Whip and the Body*; *What!*)

1964 *La Strada per Fort Alamo* (*The Road to Fort Alamo*; *Arizona Bill*); *Sei donne per l'assassino* (*Blood and Black Lace*) (+ sc)

1965 *Terrore nello spazio* (*Planet of the Vampires*) (+ sc); *I Coltelli del vendicatore* (*Bladestorm*; *Knives of the Avenger*) (+ sc)

1966 *Spie vengono dal semifreddo* (*Dr. Goldfoot and the Girl Bombs*); *Savage Gringo*; *Operazione paura* (*Kill, Baby. . . Kill!*) (+ sc)

1968 *Diabolik* (*Danger: Diabolik*) (+ sc, ph)

1969 *Rosso segno della follia* (*Hatchet for the Honeymoon*) (+ sc, ph)

1970 *Roy Colt e Winchester Jack* (*Roy Colt and Winchester Jack*); *Cinque bambole per la luna d'agosto* (*Island of Terror*) (+ ed)

1971 *Reazione a catena* (*A Bay of Blood*; *Last House on the Left, Part II*; *New House on the Left*; *Twitch of the Death Nerve*) (+ sc, ph)
1972 *Quante volte. . . quella notte* (*Four Times That Night*); *Gli Orrori del castello di Norimberga* (*Baron Blood*)
1974 *Cani arrabbiati* (*Rabid Dogs*) (unreleased, + ph); *La Casa dell'esorcismo* (*The House of Exorcism*; *Lisa and the Devil*) (+ sc)
1977 *Schock* (*Shock*)
1978 *La Venere di Ille* (*Venus of Ille*) (for TV)

Films as Cinematographer:

1939 *Il Tacchino prepotente* (Rossellini) (short)
1943 *Uomini e cieli* (De Robertis); *Sant'Elena piccola isola* (Simoni); *L'Avventura di Annabella* (Menardi)
1946 *L'Elisir d'amore* (*This Wine of Love*) (Costa)
1947 *Pagliacci* (*Love of a Clown—Pagliacci*) (Costa)
1948 *Natale al campo 119* (*Christmas at Camp 119*) (Francisci); *Follie per l'opera* (*Mad about the Opera*) (Costa)
1949 *Antonio di Padova* (*Anthony of Padua*) (Francisci); *Quel bandito sono io* (*The Taming of Dorothy*) (Soldati)
1950 *E arrivato il cavaliere!* (Monicelli and Steno); *Vita da cani* (*A Dog's Life*) (Monicelli and Steno); *Miss Italia* (*Miss Italy*) (Coletti)
1951 *Guardie e ladri* (*Cops and Robbers*) (Monicelli and Steno); *Amor non ho. . . pero. . . pero* (Bianchi)
1952 *Perdonami* (Costa); *Papa diventa mamma* (Fabrizi)
1953 *Villa Borghese* (Franciolini); *Il Viale della speranza* (Risi); *Gli Eroi della Domenica* (Camerini); *Cose da pazzi* (Pabst); *Balocchi e profumi* (Bernadi and Montillo); *Il Baciodell'Aurora* (Parolini)
1954 *Terza liceo* (Emmer); *Hanno rubato un tram* (Bonnard and Fabrizi); *Le Avventure di Giacomo Casanova* (*Sins of Casanova*) (Steno)
1955 *La Donna piu bella del mondo* (*Beautiful but Dangerous*) (Leonard); *Buonanotte. . . avvocato!* (Bianchi)
1956 *Mio figlio Nerone* (*Nero's Big Weekend*) (Steno); *Citta di notte* (*City at Night*) (Trieste)
1957 *Le fatiche di Ercole* (*Hercules*; *Labors of Hercules*) (Francisci)
1958 *La Morte viene dallo spazio* (*The Day the Sky Exploded*) (Heusch)
1959 *Ercole e la regina di Lidia* (*Hercules Unchained*) (Francisci) (+ asst d; uncredited); *Agi Murad il diavolo bianco* (*The White Warrior*) (Freda) (+ asst d; uncredited)

Other Films:

1960 *Seddok, l'erede di Satana* (*Atom Age Vampire*) (Majano) (pr)
1980 *Inferno* (Argento) (d underwater sequence; uncredited)

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Lucas, Tim, ''Mario Bava: A Short Biography,'' in *Images: A Journal of Film and Popular Culture*, no. 5, http://www.imagesjournal.com/issue05/infocus/bavabio.htm.
Silver, Alain, and James Ursini, ''Mario Bava: The Illusion of Reality,'' in *Horror Film Reader*, New York, 2000.

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The day after Germany declared war on France and Russia in response to the assassination of Austria's archduke, Francis Ferdinand—July 31, 1914—Mario Bava was born in San Remo, Italy. His father, Eugenio Bava, was a sculptor turned accomplished cinematographer in the early days of the Italian silent film industry (in 1912, he photographed the epic *Quo Vadis*; a year later, he assisted Segundo de Chomon on *Cabria*, a film whose special effects are legendary). For several years Mario worked as his father's helper, subtitling films for export and animating title sequences for Italian features, until the 1930s, when he began to assist some of Italy's finest cinematographers. Mario was trained as a painter, and his artistic background encouraged in him a strong belief in the importance of visual composition in filmmaking. This led to a fast-growing reputation as a special effects wizard, one with a knack for developing new ways of using optical trickery. In 1939, Mario advanced to the level of director of photography, and besides a series of shorts which he directed in the 1940s, he remained a cinematographer until 1960. Included among the directors for whom Bava photographed films in the early part of his career are Jacques Tourneur, Raoul Walsh, G.W. Pabst, Roberto Rossellini, Paolo Heusch, and Robert Z. Leonard. Furthermore, as Tim Lucas notes, ''his stylized lensing was critical in developing the screen personas of such international stars as Gina Lollobrigida and Steve Reeves.''

While working with Riccardo Freda on *I vampiri* (*The Vampires*) in 1956—the first Italian horror film of the sound era—the director left the project early on after an argument with his producers. Bava stepped in and finished directing half of the twelve-day schedule in a mere two days. This would not be the last time he performed such a crucial task: in 1957, Bava directed some of Pietro Francisci's *La fatiche di Ercole* (*Hercules*), and in 1959, he was credited with ''saving'' Jacques Tourneur's *Giant of Marathon.* Legend has it that Freda then tricked Bava by hiring his friend to photograph *Caltiki il mostro immortale* (*Caltiki, the Immortal Monster*, 1959) and once again stepped down as director after just two days. Lionello Santo, the film's producer, was so impressed with Bava's efforts that he invited him to select any film he wanted for his official directorial debut, when he was already forty-six years of age.

Bava couldn't have made a better choice, basing *La maschera del demonia* (*Black Sunday*, 1960) on the Nikolai Gogol story, *Vij. Black Sunday*, starring Barbara Steele in dual roles as a vampire sorceress and her virginal descendant, is widely acknowledged as the last great black and white Gothic horror film. However, ''Bava's tactic,'' according to Alain Silver and James Ursini, ''was a reliance on fresh rendering or novel manipulation of traditional images.'' The film was an international success overnight, and the British actress Steele became an instant sensation.

Although *Black Sunday* was shot in black and white, Bava's subsequent reputation was in large built on his extraordinary and highly symbolic use of color. In the words of Jeff Dove, ''the projects which followed [*La maschera del demonia*] began to develop stunning photography, making great use of lighting, set design, and camera positioning to compliment *mise-en-scenes* bathed in deep primaries.'' *Ercole al centro della terra* (*Hercules at the Center of the Earth*, 1961) shows off Bava's adeptness with Technicolor, and in films such as *Sei donne per l'assassino* (*Blood and Black Lace*, 1963) and *Terrore nello spazio* (*Planet of the Vampires*, 1965), his sets and compositions approach the look of artworks. The one exception to Bava's astounding use of color is his 1962 Hitchcock spoof *La ragazza che sappeva troppo* (*The Girl Who Knew Too Much/Evil Eye*), a black and white murder mystery that is widely acknowledged as the first of the *giallos*— peculiarly Italian horror-thrillers named for the yellow pages of the cheap novels upon which they were based.

Silver and Ursini argue quite persuasively that ''the unusal and disquieting visuals of Bava's films seem rooted in a conception of life as an uncomfortable union of illusion and reality. The dramatic conflict for his characters lies in confronting the dilemma of distinguishing between the two perceptions.'' Many of his films—including *Black Sunday*, *Gli Invasoir* (*Erik the Conqueror*, 1961), and *Operazione Paura* (*Kill, Baby, Kill*, 1966)—make use the doppelgänger theme in order to engender confusion and uncanniness. This last film, about villagers who are compelled to commit suicide by the ghost of a young girl, was an admitted influence on works by Fellini, Martin Scorcese, and David Lynch. Other of Bava's films rely on idiosyncratic camera techniques, such as snap zooms, over-rotated pans, and unconventional point-of-view shots, as a way of conveying the emotional states of characters.

The extreme violence and downbeat endings of much of Bava's output in the 1960s eventually resulted in the dissolution of his contract with American International Pictures, which had been successfully distributing his films in English-speaking countries. After not working for two years, Bava returned with a vengeance in 1968—*Diabolik* (*Danger: Diabolik*), produced by Dino DeLaurentiis, was a comic book adapation that proved enormously popular in Europe. Three years later, Bava would break new ground once again with *L'ecologia del delitto* (*A Bay of Blood*, 1971), a gory slasher film that preceded *Halloween* and *Friday the 13th* in America by nearly a decade.

The last three films directed by Bava all met with misfortune of one sort or another. *Lise e il diavolo* (*Lisa and the Devil*, 1973) is justly proclaimed by Lucas ''an extraordinary combination of horror film, art film and personal testament.'' Unfortunately, this creepy tale of necrophilia, evil, and murder starring Elke Sommer and Telly Savalas proved unsalable at Cannes in 1973. *Cani arrabbiati* (*Rabid Dogs*), a pet project of Bava's that he had wanted to make for years, was neither completed nor released in the director's lifetime. After producer Roberto Loyola declared bankruptcy, *Rabid Dogs* was impounded for twenty years, only to be acquired and finished by co-star Lea Lander. In 1996, Lander premiered the film in Brussels under the title *Semaforo rosso* (*Red Traffic Light*), to great critical acclaim. Bava's final feature, *Schock* (*Shock*, 1977), was scripted by his son Lamberto. But Lamberto had to take over at various times during production, as his father feigned illness in order to provide him with directorial experience. On April 25, 1980, just days after receiving a clean bill of health, Mario Bava died of a heart attack. Never given nearly as much credit for his many accomplishments as he deserved during his lifetime, this director of masterpieces in many different genres, who worked with low budgets under extremely stressful conditions, is only now beginning to elicit the praise and attention he so richly merits.

—Steven Schneider

BECKER, Jacques

Nationality: French. **Born:** Paris, 15 September 1906. **Education:** Lycée Condorcet, and Schola Cantorum, Paris. **Family:** Married actress Françoise Fabian, a son, Jean, and daughter. **Career:** Became assistant to Jean Renoir, 1932; made first short film, *Le Commissaire. . .*, 1935; German prisoner of war, 1941–42; directed first feature, *Le Dernier Atout*, 1942; son and assistant Jean Becker completed *Le Trou* following his death. **Died:** 1960.

Films as Director:

1935 *Le Commissaire est bon enfant, le gendarme est sans pitie* (co-d, co-sc with Pierre Prevert); *Tête de turc* (*Une Tête qui rapporte*) (+ co-sc)
1938 short documentary on Communist Party Congress at Arles
1939 *L'Or du Cristobal* (co-d, uncredited)
1942 *Le Dernier Atout* (+ co-pr, co-sc)
1943 *Goupi Mains rouges* (*It Happened at the Inn*) (+ co-sc)
1945 *Falbalas* (*Paris Frills*) (+ co-sc)
1947 *Antoine et Antoinette* (+ co-sc)

Jacques Becker (right) with Jean Gabin

1949 *Rendez-vous de Juillet* (+ co-sc)
1951 *Édouard et Caroline* (+ co-sc)
1952 ***Casque d'Or*** (+ co-sc)
1953 *Rue de l'Estrapade*
1954 *Touchez pas au Grisbi* (*Grisbi*) (+ co-sc); *Ali Baba et les quarante voleurs* (*Ali Baba*) (+ co-sc)
1956 *Les Aventures d'Arsène Lupin* (*The Adventures of Arsène Lupin*) (+ co-sc)
1957 *Montparnasse 19* (*Modigliani of Montparnasse*) (+ co-sc)
1960 *Le Trou* (*The Night Watch; The Hole*) (+ co-d, co-sc)

Other Films:

1929 *Le Bled* (Renoir) (role); *Le Rendez-vous de Cannes* (Petrossian—documentary) (appearance)
1932 ***Boudu sauvé des eaux*** (Renoir) (asst, role); *La Nuit du carrefour* (Renoir) (asst)
1933 *Chotard & Compagnie* (Renoir) (asst)
1934 *Madame Bovary* (uncredited, asst)
1935 ***Le Crime de Monsieur Lange*** (Renoir) (asst); *Toni* (Renoir) (asst)
1936 *Les Bas-Fonds* (Renoir) (asst, role); ***Une Partie de campagne*** (Renoir) (asst, role); *La Vie est à nous* (Renoir) (asst, role)
1938 ***La Grande Illusion*** (Renoir) (asst, role); *La Marseillaise* (Renoir) (asst); ***La Bête humaine*** (Renoir) (asst)
1939 ***Le Règle du jeu*** (Renoir) (asst); *L'Héritier des Montdésir* (Valentin) (asst)

Publications

On BECKER: books—

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Beylie, Claude, *Jacques Becker: Études, textes et scénarios inédits, entretiens, témoignages, florilège critique, filmographie*, Locarno, 1991.
Vey, Jean-Louis, *Jacques Becker, ou, La Fausse Évidence*, Lyon, 1995.

On BECKER: articles—

De la Roche, Catherine, ''The Stylist,'' in *Films and Filming* (London), March 1955.
Lisbona, Joseph, ''Microscope Director,'' in *Films and Filming* (London), December 1956.
Baxter, Brian, ''Jacques Becker and Montparnasse 19,'' in *Film* (London), September/October 1958.
''Becker,'' in *Sight and Sound* (London), Spring 1960.
Guillermo, Gilberto Perez, ''Jacques Becker: Two Films,'' in *Sight and Sound* (London), Summer 1969.
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Aubert, F., ''Françoise Fabian parle de Becker,'' and Rene Predal, ''Jacques Becker,'' in *Cinéma* (Paris), 11 December 1985.
Chevrie, Marc, ''Un Pur Cinéaste,'' in *Cahiers du Cinéma* (Paris), December 1985.
Vignaux, Valérie, ''Hors-la-loi et société criminelle dans les films de Jacques Becker,'' *Positif* (Paris), no. 419, January 1996.

On BECKER: film—

Viallet, Pierre, and Marcel L'Herbier, *Portraits filmés . . . Jacques Becker*, 1954.

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Next to Jean Grémillon, Jacques Becker is surely the most neglected of France's great directors. Known in France for *Goupi Mains rouges* and *Antoine et Antoinette*, his only film to reach an international critical audience was *Casque d'Or.* But from 1942 to 1959 Becker fashioned thirteen films, none of which could be called a failure and each of which merits respect and attention.

Tied to Jean Renoir through a youthful friendship (their families were both close to the Cézannes), Becker began assisting Renoir in 1932. For eight years he helped put together some of the greatest films ever made, allowing the generous genius of Renoir to roam, unconcerned over the details he had already prearranged. Becker gave Renoir the kind of grounding and order which kept his films from flying into thin air. His fastidiousness and precision made him the perfect assistant. Many of his friends, however, doubted that such a sensibility could ever command the energy needed to finish a film.

Nevertheless, film direction was Becker's ambition from the beginning of his career. It was he who developed the idea for *Le Crime de M. Lang*, and when the producer insisted that Renoir take over, it cost them their friendship for a time. Soon Becker was directing a cheap anarchist subject, *Le Commissaire est bon enfant*, with the Octobre groupe company of actors. He wasn't to be held back.

Like so many others, Becker was given his chance with the Occupation. A producer handed Becker the reins of a detective comedy, *Le Dernier Atout*, which he brought in under budget and to a good box office response. This opened his career, permitting him to film the unforgettable *Goupi.* Georges Sadoul claims that after the war an American firm bought up the film and had it destroyed so that it wouldn't compete with American products as *Open City* had done. Whether this is true or not, the film remains impressive in the clarity of its partly cynical, partly mysterious tone. In addition, the work shows Becker to be a brilliant director of actors.

The sureness of touch in each of Becker's films derives from a precision some link to craftsmanship; but Becker was striving for far more than competence, veneer, or ''quality.'' He was first and always interested in rhythm. A musician, he was obsessed with jazz and ragtime. No other standard director spent so much time collaborating with his editor, Marguerite Renoir.

Goupi is only the first of a host of Becker films whose subjects are difficult to define. Becker seems to have gone out of his way to set himself problems. Many of his films are about groups of characters, most notably his final work, *Le Trou.* Others feature widely diverse settings: *Antoine et Antoinette* captures the working class quarters of Paris; *Rendez-vous de Juillet* must be the first film anywhere to explicitly bring out the youth culture of postwar Europe; *Falbalas* evokes the world of high fashion as only someone raised in such a world could know it; and, of course, *Casque d'Or* makes the turn-of-the-century Parisian underworld come to life with a kind of grim romanticism.

Becker stated that his fastidious attention to milieu was the only way he could approach his characters. Bazin goes further, claiming that only through the exactitude of social particularity could the universality of his characters and their situations come to life. For Bazin, *Edouard et Caroline* is, if not his greatest film, at least his most revealing one. This brilliant farce in the style of Marivaux is virtually plotless. Becker was able, via the minuteness of his *découpage* and the sympathy he had for his actors, to build a serious moral comedy from literally nothing. *Edouard et Caroline*, along with *Le Trou*, shows him working at his best, working without plots and without the luxury of breadth. Both films take place in prison cells, *Le Trou* in an actual prison, *Edouard et Caroline* in the dingy apartment they share and the more menacing jail of her uncle's mansion.

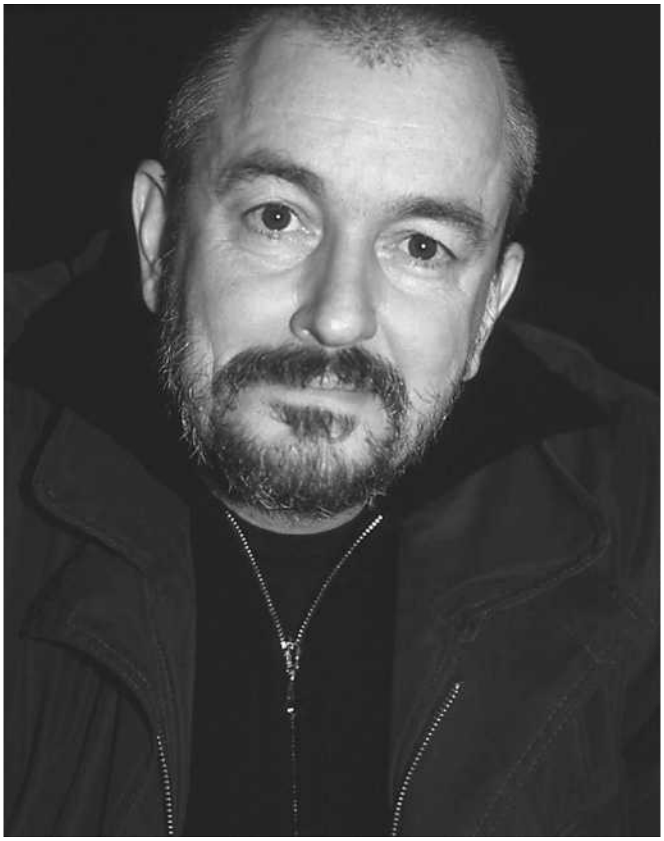
Becker has been called ''the mechanic'' of cinema, for he took a delight in its workings and he went about his own job with such order and method. This separates him further from such ''quality'' directors as Autant-Lara, Cayatte, and Delannoy, whose themes may seem grander. Becker was interested in what the cinema could do just as he was interested in what men and women do. Never searching for the extraordinary, he would go to endless lengths to bring out not some abstract rhythm in the lives of people (as René Clair did) but the true style and rhythm of their sensibilities.

In 1956 Max Ophuls bequeathed to Becker his project on the life of Modigliani. While the resultant film, *Montparnasse 19*, is one of his least successful, its style is illustrative. Within weeks after Becker assumed control of the project, both the scriptwriter (Henri Jeanson) and the set designer (Annenkov) left in outrage, for Becker refused to let them show off with words and drapery. His was always a reduced idea of cinema, even when, as in *Falbalas*, his subject was fashion. Nor did he ever choose name actors, except perhaps Gérard Philipe as Modigliani. He had a sureness of taste, backed up by scrupulous reflection. Becker viewed filmmaking as an endless series of choices, each of which could founder the project.

Truffaut once claimed that Becker had his own pace of living; he would linger over meals, but race his car. He would spend hours of film over minor incidents in the lives of his characters, while whipping through the core of the intrigue that brought those characters together. Perhaps this is why *Le Trou* is a fitting finale to his career. For here the intrigue is given in advance and in a sense is without interest: five men struggling to escape from jail. For two and a half hours we observe the minutiae of their efforts and the silent camaraderie that develops among them. This is, for Becker, the state of life on earth: despite the ingenuity we bring to our struggle for freedom, we are doomed to failure; but in the effort we come upon another value, greater even than liberty, an awareness that our struggle is shared and of the friendship and respect that shared effort confers. If *Casque d'Or* is destined to remain his most popular and most acclaimed film (it was his personal favorite), it will not betray these sentiments, for the character of Manda gives up not only liberty, but also life with Marie-Casque d'Or, in order to be true to his friend. The stunning scene at the guillotine which ends that film evokes a set of emotions as contradictory as life itself. Jacques Becker was uniquely able to express such contradictions.

—Dudley Andrew

BEINEIX, Jean-Jacques



Jean-Jacques Beineix

Nationality: French. **Born:** Paris, France, 8 October, 1946. **Education:** Studied medicine. **Career:** Gave up medical studies in 1970 to work as assistant director; after *Diva*, worked as director of TV commercials; defended European filmmakers at the GATT negotiations, 1993. **Awards:** César Award for Best New Director of a Feature Film for *Diva* (1982); Seattle International Film Festival Golden Space Needle Award for Best Director for *37°2 le Matin* (1986) and *IP5: L'île aux pachydermes* (1992). **Address:** c/o French Film Office, 745 Fifth Avenue, New York, USA.

Films as Director:

1981 ***Diva*** (+ sc)
1983 *La Lune dans le caniveau* (*The Moon in the Gutter*) (+ sc)
1986 *37°2 le matin* (*37.2 Degrees in the Morning*; *Betty Blue*) (+ sc, pr)
1989 *Roselyne et les lions* (+sc)
1992 *IP5: L'île aux pachydermes* (*IP5: The Island of Pachyderms*) (+ sc, pr)
1994 *Otaku* (+ pr)
2000 *Mortel Tranfert* (+ sc)

Films as Assistant Director:

1971 *Le Bateau sur l'herbe* (*The Boat on the Grass*)
1972 *The Day the Clown Cried* (unreleased); *Une journée bien remplie* (*Full Day's Work*); *La Course du lièvre à travers les champs* (*And Hope to Die*)

1973 *Par le sang des autres* (*By the Blood of Others*); *Défense de savoir* (*Forbidden to Know*)
1975 *Le male du siècle* (*Male of the Century*); *Course à l'échalote* (*Wild Goose Chase*)
1976 *L'Aile ou la cuisse*
1977 *L'Animal* (*The Animal*; *Stuntwoman*)
1979 *French Postcards*

Other Films:

1997 *Cannes. . . les 400 coups* (role as himself)

Publications:

By BEINEIX: articles—

Interview with Michael Church, ''Hip-hop along the Road to Paradise,'' in *The Observer Review* (London), 14 November 1993.

On BEINEIX: books—

Parent, Denis, *Jean-Jacques Beineix: Version Originale*, Paris, 1989.
Forbes, Jill, *The Cinema in France after the New Wave*, London, 1992.
Austin, Guy, *Contemporary French Cinema: An Introduction*, Manchester, 1996.

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Gans, Christophe, ''*Diva*, dix ans aprés. . . ,'' in *L'Avant Scéne Cinéma*, no. 407, 1991.
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After a long apprenticeship as assistant to directors as diverse as Jerry Lewis, on the unreleased *The Day the Clown Cried*, and Claude Berri on *Le male du siècle*, Jean-Jacques Beineix emerged as a director in his own right with the intelligent thriller, *Diva.* Beineix's talents also extend to screenwriting and producing, and in the 1980s, along with directors Luc Besson and Leos Carax, he helped establish a category of French films sometimes known as ''Cinema du Look.'' Defined by its slogan ''the image is the message,'' the Cinema du Look consists of films in which appearances are more important than reality, and in which style is more important than plot or content.

Sometimes considered to be the inaugural film of this new style, Beineix's first solo project is one of the most influential French films of the 1980s. *Diva* self-consciously addresses what have become known as postmodern themes: it is full of images of reflective glass buildings, and its plot centres on the relative value of recorded music and information. The diva of the film's title is an American opera star who refuses to be recorded but finds that this only increases the value of bootleg recordings of her performances. It is when one of these bootleg tapes is confused with a tape that incriminates a politician that the plot takes off. As Jill Forbes points out, however, the central figure of the drama is not the diva herself, but the mail courier who makes the bootleg recording. The film's point, argues Forbes, is that the circulation of information is more important than production.

The glossy style of the ''Cinema du Look'' transferred easily to TV advertising, and Beineix became involved in making commercials after the success of *Diva.* Like TV commercials, which he has claimed ''capture youth,'' his films tend to employ intense colours and lighting effects, as well as stylized or strange locations. It is thought, for example, that most of the 7.5 million Franc budget for *Diva* went on sound and vision rather than high-profile actors.

His next film, *La Lune dans le caniveau*, is, if anything, still more a triumph of style over substance than *Diva.* It tells the story of a stevedore who searches the docks for his sister's rapist, and raises more questions than it answers. *La Lune dans le caniveau* is far less convincing than the director's debut, and confirmed, for French critics at least, that Beineix had been polluted as a filmmaker by his contact with the advertising industry.

More successful is *37°2 le matin*, which tells the story of a doomed love affair between a disturbed young woman, Betty (Beatrice Dalle), and an aspiring writer. Their turbulent relationship makes for a bleak film, but it is attractively directed and photographed and has achieved cult status and some notoriety for the explicit sex scene with which it begins. Perhaps as a result of Beineix's involvement in advertising, *37°2 le matin* is structured in short set pieces that are separate episodes in themselves. As if to emphasise this connection, one such scene from *37°2 le matin*, where Betty angrily throws her lover's possessions over the balcony of their house, has been remade and used in Europe to advertise a small Japanese car.

Despite his influence on the direction of French cinema since the 1980s, Beineix's later films have failed to live up to the early promise of *Diva* and *37°2 le matin.* Unlike his contemporary, Luc Besson, Beineix could be said to have stuck closely to the spirit of ''Cinema du Look,'' but he seems also to have gone on ignoring its limitations. His most recent feature film, *IP5: L'île aux pachyderms*, is a pensive, good-looking road movie, but in the end it will be remembered for the way its male lead, Yves Montand, died from a heart-attack on the last day of filming, just as his character does in the film. The controversy centered on the way Beineix had made the ageing star spend the whole day immersed in a freezing lake, but the French public was also scandalized that so iconic an actor should end his days working on a Beineix project.

Beineix works hard to protect his privacy, and few details of his life outside filmmaking are available. In a sense this parallels the aims of ''Cinema du Look'': Beineix allows his images to speak for themselves. Some insight into his working methods may be gleaned from Denis Parent's *Jean-Jacques Beineix: Version Originale*, available only in French, which is the journalist's diary of the making of *Rosalyne et les Lions.*

—Chris Routledge

BELLOCCHIO, Marco

Nationality: Italian. **Born:** Piacenza, 9 November 1939. **Education:** Educated in Milan, at Centro Sperimentale di Cinematografica, Rome, and at Slade School of Fine Arts, London (on scholarship), 1959–63. **Career:** Directed first feature, *I pugni in tasca*, 1965; joined cooperative dedicated to militant cinema, 1968; co-directed 5-part series for TV, *La macchina cinema*, 1977–78.

Films as Director:

1965 ***I pugni in tasca*** (*Fists in the Pocket*) (+ sc)
1967 *La Cina è vicina* (*China Is Near*) (+ co-sc)
1969 ''Discutiamo discutiamo'' episode of *Amore e rabbia* (*Vangelo '70*) (+ co-sc, role)
1971 *Nel nome del padre* (*In the Name of the Father*) (+ sc)
1972 *Sbatti il mostro in prima pagina* (*Strike the Monster on Page One*) (co-d uncredited, co-sc)
1974 *Nessuno o tutti—Matti da slegare* (co-d, co-sc)
1976 *Marcia trionfale* (+ co-sc)
1977 *Il gabbiano* (+ co-sc)
1979 *Salto nel vuoto* (+ sc)
1980 *Leap into the Void* (+ sc)
1981 *Vacanze in Valtrebbia*
1982 *Gli occhi, la bocca* (*The Eyes, the Mouth*)
1983 *Enrico IV* (*Henry IV*)
1986 *Devil in the Flesh*
1987 *La visionè del sabba* (*The Visions of Sabbath*)
1988 *La sorciere*
1991 *La condanna* (+sc)
1994 *Sogno della Farfalla*
1995 *Sogni infranti* (*Broken Dreams*)
1997 *Il Principe di Homburg* (*The Prince of Homburg*) (+sc)
1999 *La Balia* (*The Nanny*) (+sc)

Other films:

1958 *La colpa e la pena, Abbasso lo zio* (as student at Centro Sperimentale); *Ginepro fatto uomo* (diploma film at Centro Sperimentale)
1966 *Francesco d'Assisi*
1975 *Salò o le 120 giornate di Sodoma* (Pier Paolo Pasolini) (ro as The President)

Publications

By BELLOCCHIO: books—

La Cina è vicina, Bologna, 1967; as *China Is Near*, New York, 1969.
I pugni in tasca, Milan, 1967.

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Interview in *Film Society Review* (New York), January 1972.
''La Place de la politique,'' an interview with G. Fofi, in *Positif* (Paris), April 1972.
Interview with N. Zalaffi, in *Sight and Sound* (London), Autumn 1973.
''Marco Bellocchio on Victory March,'' interview with R. Schar, in *Cinema Papers* (Melbourne), September/October 1976.
''Marco Bellocchio—l'alibi du grand public n'est qu'une justification hypocrite,'' interview with D. Rabourdin, in *Cinéma* (Paris), March 1977.
Interview with Dan Yakir, in *Film Comment* (New York), March-April 1983.
Interview with J.C. Bonnet, in *Cinématographe* (Paris), June 1986.
Interview in *Filmcritica* (Florence), April-May 1988.
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Interview in *Jeune Cinéma* (Paris), May-June 1991.

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Leprohon, Pierre, *The Italian Cinema*, New York, 1972.
Tassone, Aldo, *Le Cinema italien parle*, Paris, 1982.
Michalczyk, John J., *The Italian Political Filmmakers*, Cranbury, New Jersey, 1986.

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Tessier, Max, ''Au nom du père et de la politique,'' in *Ecran* (Paris), February 1973.
Comuzio, E., ''Marco Bellocchio au miroir de Tchekhov,'' in *Jeune Cinéma* (Paris), April/May 1979.
Croyden, Margaret, ''A Fresh Cinematic Voice from Italy,'' in *New York Times*, 11 December 1983.
Martin, Marcel, ''Les yeux, la bouche'' in *Revue du Cinéma/Image et Son* (Paris), November 1984, + filmo.
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Segnocinema (Vicenza), July-August 1994.

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One of the healthiest aspects of the ever-more impressive cinematic output of the 1960s was the greater respect accorded to different, even opposing, approaches to political filmmaking. Thus, a Godard or a Straub could comfortably accept being called a political filmmaker while their work analyzed the process of creating meaning in cinema. One of Italy's most gifted directors to have emerged since the war, Marco Bellocchio chose to delve into his own roots and scrutinize those primary agents of socialization—the classroom, the church, and, most crucially for him, the family. Besides serving to reproduce selected values and ideas about the world, these structures are depicted by Bellocchio to be perfect, if microcosmic, reflections of society at large.

Bellocchio's films are black comedies centered around the threat of impending chaos. Typically, Bellocchio's protagonists are outsiders who, after learning the rules by which social structures remain intact, set about circumventing or ignoring them. Through their actions they expose the fragility of the social order by exposing the fragility of all presumed truths. The judge in *Leap into the Void*, for example, devises a bizarre plot to have his sister killed in order to avoid suffering the embarrassment of sending her to a mental institution.

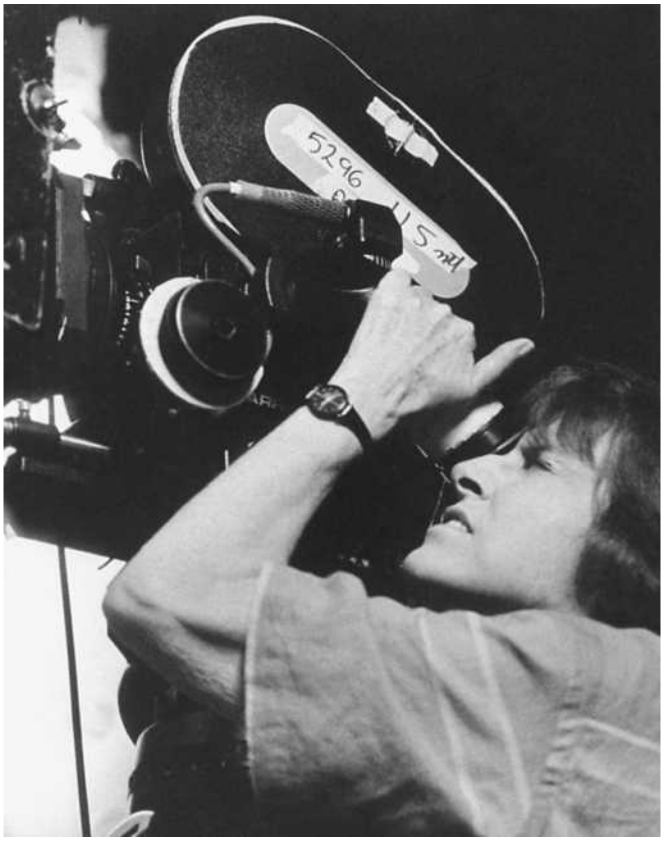
The nuclear family, as an incarnation of the social order, represents a system of clearly understood, if unexpressed, power relationships within a fixed hierarchy. These power relationships are expressed in familial terms: Bellocchio's women, for example, are usually defined as mothers or sisters. Even the radical political beliefs that some of his characters profess must be judged with regard to their application in the family sphere: shocked to discover that his sister is no longer a virgin, Vittorio in *China Is Near* admits, ''You can be a Marxist-Leninist but still insist that your sister doesn't screw around.''

Along with his countryman Bernardo Bertolucci, Bellocchio is a primary example of the first European generation of film-school-educated directors. Often, these directors—perhaps under the influence of *la politique des auteurs*—tended to exhibit an extreme self-conciousness in their films. While watching a Bellocchio film, one is struck at how little or nothing is left open to interpretation—everything seems achingly precise and intentional. Yet what saves his films from seeming airless or hopelessly ''arty'' is that they're often outrageously funny. The havoc his characters wreak on all those around them is ironically counterpointed to the controlled precision of the direction. There is a kind of mordant delight in discovering just how far Bellocchio's characters will go in carrying out their eerie intrigues. The sense of shrewd critical intelligence orchestrating comic pandemonium into lucid political analyses is one of the most pleasurable aspects of his cinema.

—Richard Peña

BEMBERG, Maria Luisa

Nationality: Argentinian. **Born:** Buenos Aires, 1925. **Family:** Divorced, four children. **Career:** Established Argentina's Teatro del Globo theater company, 1950s; wrote her first screenplay, *Cronica de una Senora (Chronicle of a Woman)*, 1971; moved to New York and attended the Strasberg Institute, late 1970s; returned to Argentina and directed her first feature, *Momentos*, 1981. **Died:** 7 May 1995.



Maria Luisa Bemberg

Films as Director and Scriptwriter:

1981 *Momentos* (*Moments*)
1982 *Señora de Nadie* (*Nobody's Woman*)
1984 *Camila*
1987 *Miss Mary*
1990 *Yo, la peor de todas* (*I, the Worst of Them All*)
1993 *De eso no se habla* (*I Don't Want to Talk about It*) (co-sc)

Films as Scriptwriter Only:

1971 *Cronica de una Señora* (*Chronicle of a Woman*)
1972 *El Mundo de la Mujer* (short)
1975 *Triangulo de Cuatro* (Ayala)
1978 *Juguetes* (short)
1997 *El Impostor* (*The Imposter*) (Maci)

Publications

By BEMBERG: articles—

''Maria Luisa Bemberg: El rescate de la mujer en el cine Argentino,'' an interview with J.C. Huayhuaca and others, in *Hablemos de Cine* (Lima), March 1984.
Interview with K. Jaehne and G. Crowdus, in *Cineaste* (New York), vol. 14, no. 3, 1986.
Interview with Sheila Whitaker, in *Monthly Film Bulletin* (London), October 1987.
Interview in *Cine Cubano* (Havana), 1991.
Interview with Z.M. Pick, in *Journal of Film and Video* (Atlanta), Fall-Winter 1992–1993.
Interview with B. Olson, in *Chaplin* (Stockholm), vol. 36, 1994.
''Accents and umlauts,'' in *Films in Review* (New York), September-October 1994.

On BEMBERG: book—

King, John, and Nissa Torrents, *The Garden of Forking Paths: Argentine Cinema*, London, 1988.

On BEMBERG: articles—

Maeckley, Monika, ''Machismo Takes a Knock,'' in *Guardian* (London), 10 December 1982.
Rich, B. Ruby, ''After the Revolutions: The Second Coming of Latin American Cinema,'' in *Village Voice* (New York), 10 February 1987.
Jackson, L. and Jaehne, K., ''Eavesdropping in Female Voices,'' in *Cineaste* (New York), no. 1/2, 1987–1988.
Noh, D., ''Bemberg's Late-blooming Career Thrives with Mastroianni Starrer,'' in *Film Journal*, September 1994.
Obituary in *Film-dienst* (Cologne), 23 May 1995.
Obituary in *Classic Images* (Muscatine), July 1995.
Obituary in *Time*, 22 May 1995.
Obituary in *Village Voice*, 30 May 1995.
Obituary in *Angles* (Milwaukee), vol. 3, no. 1, 1996.

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Maria Luisa Bemberg entered the filmmaking world only after leading an ''asphyxiating and uneventful'' life (her own words). Born into one of the wealthiest families in Buenos Aires, she entered the film industry at age forty-six after her children had grown and she had obtained a divorce. Despite her belated entry into the profession, Bemberg became one of the most subversive and popular Argentinian directors of the twentieth century. In addition, she has been acclaimed in Europe and the States.

Bemberg's first (semi-autobiographical) screenplay, *Cronica de una Señora*, gained acclaim as a contemporary domestic drama, focusing on a regressive political system as it affected the female protagonist. Wishing to exert more control over her screenplays, but with no formal training, she spent three months as an actress at the Lee Strasberg Institute in New York and returned to Argentina to direct. In 1982 she caused a stir with *Senora de Nadie*, which featured a friendship between a gay man and a separated woman, challenging in one swoop the sacred notions of marriage, family, and the Church. Released on the day that Argentina invaded the Malvinas (Falklands), the film's impact was overshadowed somewhat by political events, but the crumbling state of the military regime (which had exerted so much censorship and control over the country's film industry that by the late 1970s only twelve films were being produced per year) ultimately helped the film succeed. Hugely popular with female audiences, it made a powerful and overtly feminist intervention into a culture crippled by its own repression and machismo.

After the overthrow of the military regime, and the humiliation of defeat in the Falklands War, Bemberg still saw much to come to terms with and much to struggle against in her national identity. She felt that her role as a filmmaker, and as a woman in a fiercely patriarchal society, was to explore political oppression as a backdrop and context for intense personal conflict. Her films dwell anxiously on Argentina's troubled past, and suggest that only by coming to terms with it can the nation—and the individual—put it to rest.

In 1984 Bemberg directed *Camila*, the first Argentinian film ever to break into the American market. Recipient of an Oscar nomination for best foreign language film, it is all the more remarkable in that many other directors who wanted to film this true story of illicit love between a priest and a young woman in 1847 had previously been prevented from doing so by the government. By casting the Priest as a beautiful object of desire and Camila (historically portrayed as the innocent victim) as the temptress, Bemberg created a passionate melodrama in which she consciously moved away from her earlier, hard-bitten domestic dramas into a more emotional, lyrical sphere. The historical basis of *Camila* offers a mythical arena in which to explore her very real contemporary political concerns.

Miss Mary continues to focus on these concerns, exploring English influence over the Argentinian upper class through the crucial figure of the nanny in the years before World War II. Politics and history are expressed through family structures, sexuality, and human behaviour. Female characters, even the repressed and unsympathetic nanny (played by Julie Christie), are portrayed with understanding—although Miss Mary is a reactionary agent of oppression, the film works to explore *why* she is so—in an attempt to study the forces that could create both she and the sick family for which she works.

Bemberg's strong sense of the melancholy is an integral part of her work, causing an uneasy tension in all her films: while all her works indict the reactionary political system, they are also impregnated with a tragic sensibility that presents events as somehow out of the protagonists' control. The bleak endings (in which transgressors are punished and traditional structures remain apparently intact) of Bemberg's films might seem pessimistic. But the very expression of transgression in the films—along with the tentative exploration of the disruptions that inevitably threaten an apparently monolithic system—by an individual who could so easily be a victim of that system (female, bourgeois, divorced), is not merely laudable, but remarkable.

Camila and *Miss Mary* remain exceptional films, the former a passionate and profound examination of a doomed romance and the latter a sumptuous, evocative account of a repressed woman. If both films are not overtly autobiographical, they do deal in very personal ways with Bemberg's own identity as a woman existing in a male-dominated society. A third, most impressive, feature from Bemberg is *I, The Worst of Them All*, set in Mexico during the seventeenth century. Her heroine is a nun possessed of a deep thirst for knowledge who becomes a writer. She also is destined to becomes the antagonist of her country's misogynist archbishop. Bemberg followed that up with what would be her final directoral effort, *I Don't Want to Talk about It*, a fitfully interesting drama about two women—one a dwarf and the other her physically appealing but obnoxiously controlling mother—who become involved with an aging but still-suave bachelor (impeccably played by Marcello Mastroianni).

The unfortunate aspect of Bemberg's career is that it began so late in her life, thus robbing her of time to write and direct other films. Still, before her death in 1995 she was able to transcend the repressive political forces at work in her country and the constraints placed upon her because of her sex. Moreover, her films show her ability to discerningly philosophize about these aspects of existence in her country.

—Samantha Cook, updated by Rob Edelman

BENEGAL, Shyam

Nationality: Indian. **Born:** Alwal, near Hyderabad, 14 December 1934. **Education:** Osmania University. **Career:** Advertising copywriter and director (over 620 advertising shorts) for Lintas Agency, Bombay, 1960–66; received Bhabha fellowship and worked in U.S.; returned to India and became independent producer, 1970; directed first feature in Hindi, *Ankur*, 1974; director of the Indian National Film Development Corporation, 1980s; made TV mini-series *The Discovery of India*, 1989.

Films as Director:

1967 *A Child of the Streets* (doc short)
1968 *Close to Nature* (doc short); *Indian Youth—An Exploration* (doc short); *Sinhasta or The Path to Immortality* (doc short)
1969 *Poovanam* (*The Flower Path*) (doc short)
1970 *Horoscope for a Child* (doc short)
1971 *Pulsating Giant* (doc short); *Steel: A Whole New Way of Life* (doc short); *Raga and the Emotions* (doc short)
1972 *Tala and Rhythm* (doc short); *The Shruti and Graces of Indian Music* (doc short); *The Raag Yaman Kalyan* (doc short); *Notes on a Green Revolution* (doc short); *Power to the People* (doc short); *Foundations of Progress* (doc short)
1974 *Ankur* (*The Seedling*) (+ sc)
1974/5 *Learning Modules for Rural Children* (doc)

1975 *Nishant* (*Night's End*); *Charandas Chor* (*Charandas the Thief*)
1975 *A Quiet Revolution* (doc)
1976 *Manthan* (*The Churning*); *Tomorrow Begins Today*; *Industrial Research* (short); *Epilepsy* (short)
1977 ***Bhumika*** (*The Role*) (+ co-sc); *Kondura/Anugrahan* (Telugu version) (*The Boon*) (+ co-sc); *New Horizons in Steel* (doc) *Junoon* (*The Obsession*)
1980 *Hari Hondal Bargadar* (*Share Cropper*) (+ sc)
1981 *Kalyug* (*The Machine Age*)
1982 *Arohan* (*Ascending Scale*)
1983 *Mandi* (*The Market Place*)
1985 *Jawaharlal Nehru* (doc); *Satyajit Ray* (doc); *Trikaal* (*Past, Present, and Future*) (+sc)
1986 *Susman* (*The Essence*) (+ p)
1993 *Suraj Ka Satvan Ghoda*
1994 *Mammo*
1995 *Apprenticeship of a Mahatma*
2000 *Zubeidaa*

Publications

By BENEGAL: book—

The Churning, with Vijay Tendulkar, Calcutta, 1984.

By BENEGAL: articles—

Interview with Behroze Gandhy, in *Framework* (Norwich), no. 12, 1980.
Interview with F. El Guedj, in *Cinématographe* (Paris), September-October 1983.
Interview in *Screen International* (London), 13 December 1986.

On BENEGAL: books—

da Cunha, Uma, editor, *Film India: The New Generation 1960–1980*, New Delhi, 1981.
Willemen, Paul, and Behroze Gandhy, *Indian Cinema*, London, 1982.
Pfleiderer, Beatrix, and Lothar Lutze, *The Hindi Film: Agent and Re-Agent of Cultural Change*, New Delhi, 1985.
Ramachandran, T.M., *70 Years of Indian Cinema (1913–1983)*, Bombay, 1985.
Armes, Roy, *Third-World Filmmaking and the West*, Berkeley, 1987.

On BENEGAL: articles—

''Shyam Benegal,'' article and interview in *Cinéma* (Paris), September/October 1975.
Dharker, Anil, ''Shyam Benegal,'' in *International Film Guide 1979*, London, 1978.
Posthumus, P., and T. Custers, ''Film in India: interview—achtergrondon—Shyam Benegal,'' in *Skrien* (Amsterdam), Winter 1980/81.
Tesson, C., ''La Route des Indes,'' in *Cahiers du Cinéma* (Paris), September 1983.
Gillett, John, ''Style and Passion: The Films of Shyam Benegal,'' in *National Film Theatre Programme* (London), May 1988.
Saran, S., ''The Question of Influences,'' in *Cinema in India*, no. 12, 1991.
Denis, F., ''Of Truth and Invention,'' in *Cinema in India*, no. 9, 1992.
Niogret, Hubert, and Françoise Audé, ''Shyam Benegal: Bhumika,'' in *Positif* (Paris), October 1992.
Sen, M., ''The Wonder Years,'' in *In India*, vol. 4, no. 3, 1993.
Cossio, C., ''Il settimo cavallo del sole nel cinema indiano,'' in *Cinema Nuovo* (Bari), July-October 1995.

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The career of Shyam Benegal, which began with his first feature in 1974, has some similarity in terms of both approach and tenacity to that of Satyajit Ray twenty years earlier. Among shared aspects one may note a background in the film society movement, a strong western influence, commercial work in an advertising agency, and direction of children's film (in Benegal's case the feature length *Charandas the Thief*, made in 1975 for the Children's Film Society). But Benegal was forty by the time he made his first feature and had already directed a large number of sponsored documentaries and commercials. Moreover, virtually all of his films have been in Hindi, the language of the commercial ''all-India'' movie, not in a regional dialect.

Benegal's personal style is already apparent and fully formed in the loose trilogy of studies of rural oppression made between 1974 and 1976: *The Seedling, Night's End,* and *The Churning*, the last financed collectively—at two rupees apiece—by the farmers of Gujarat state. In each case the interaction of the rural populace and often well-meaning outsiders ends disastrously, but the note of revolt is very muted. Though Benegal's social commitment is unquestionable, he does not offer any clear way out for his characters. In *The Seedling*, the seduction and abandoning of a servant girl is followed by the savage beating of her deaf-mute husband, but the only answer is the stone thrown at the landlord's house by a small boy in the film's final sequence. This is the ''seedling,'' but Benegal offers no indication as to how it can be nurtured. In *Night's End*, a schoolmaster's efforts lead to violence when his wife is kidnapped by a landlord's family who are accustomed to exploiting and brutalizing peasants at will. But the final peasant revolt stirred up by the middle class hero gets totally and blindly out of hand, and one knows that it will be put down—no doubt savagely—by the authorities and that passivity will resume. *The Churning* is more optimistic, but even here the advocates of change are eventually defeated, though their efforts may some day bear fruit. Typical of Benegal's approach is the way in which women—so often a personification of new values in third world films—are depicted as passive suffering figures. Benegal's style is always solidly realistic, with stress on a carefully worked out narrative line and well-drawn characters. The pace is generally slow and measured but enlivened by excellent observation and fine choice of significant detail.

In the late 1970s, Benegal retained this somewhat austere style with a total professionalism but without ever slipping into the extravagance or melodrama of the conventional Hindi film. *The Role*, one of his richest films, tells of a more dynamic woman, a film star who tries desperately to live her own life but is cruelly exploited by men throughout her life. The film, essentially a problem picture of a kind familiar in the West, has a muted, open ending and is enlivened by vigorously recreated extracts from the films in which the actress is purported to star. Subsequently, Benegal continued the widening of his chosen area of subject matter. *The Boon*, a film shot in two language versions and known as *Kondura* in Hindi and *Anugrahan* in Telegu, is a study of the tragic effect of a young man's belief that he has been granted supernatural powers. *The Obsession* is a tale of interracial love set at the time of the Indian Mutiny, and *The Machine Age* is a story of bitter rivalry between industrialists—an archetypal conflict based on an ancient Hindi epic. But *Ascending Scale*, which depicts a peasant family destroyed as it is pitted against the reactionary forces of rural India, shows Benegal's fidelity to the themes with which he had begun his career. Working aside from the dominant Hindi traditions, the director offers a striking example of integrity and commitment to an unrelenting vision.

—Roy Armes

BENTON, Robert

Nationality: American. **Born:** Robert Douglas Benton in Waxahachie, Texas, 29 September 1932. **Education:** University of Texas, and at Columbia University, New York City. **Military Service:** Served in U.S. Army, 1954–56. **Family:** Married Sally Rendigs, 1964, one son. **Career:** Art Director of *Esquire* magazine, New York, 1957–61 (consulting editor, 1962—); began screenwriting partnership with David Newman, on *Bonnie and Clyde*, 1967; directed first feature, *Bad Company*, 1972. **Awards:** National Society of Film Critics Award, New York Film Critics Award, Writers Guild of America Award and Oscar nomination, Best Screenplay, for *Bonnie and Clyde*, 1967; Oscar nomination, Best Screenplay, for *The Late Show*, 1977; Oscars and Los Angeles Film Critics Association Awards for Best Screenplay and Best Director, Golden Globe Award for Best Screenplay, Writers Guild of America Award and Best Director, National Society of Film Critics and Directors Guild of America, for *Kramer vs Kramer*, 1979; Oscar for Best Screenplay, for *Places in the Heart*, 1984; Oscar nomination for Best Screenplay, for *Nobody's Fool*, 1994. **Address:** c/o Sam Cohn, International Creative Management, 40 W. 57th Street, New York, NY 10019, U.S.A.

Films as Director and Co-Scriptwriter:

1972 *Bad Company*
1977 *The Late Show* (sc)
1979 *Kramer vs. Kramer*
1982 *Still of the Night* (+sc)
1984 *Places in the Heart* (*The Texas Project*)
1987 *Nadine* (+sc)
1991 *Billy Bathgate*
1994 *Nobody's Fool* (+sc)
1998 *Twilight* (+sc)

Films as Scriptwriter Only (with David Newman except as indicated):

1967 ***Bonnie and Clyde*** (Penn)
1970 *There Was a Crooked Man* (J. Mankiewicz)
1972 *What's up Doc?* (Bogdanovich) (co-sc with Newman and Buck Henry)
1978 *Superman* (Donner) (co-sc with David Newman, Mario Puzo, and Leslie Newman)

Other Films:

1988 *The House on Carroll Street* (Yates) (co-exec pr)
1994 *A Great Day in Harlem* (Bach) (ro as himself)

Publications

By BENTON: books—

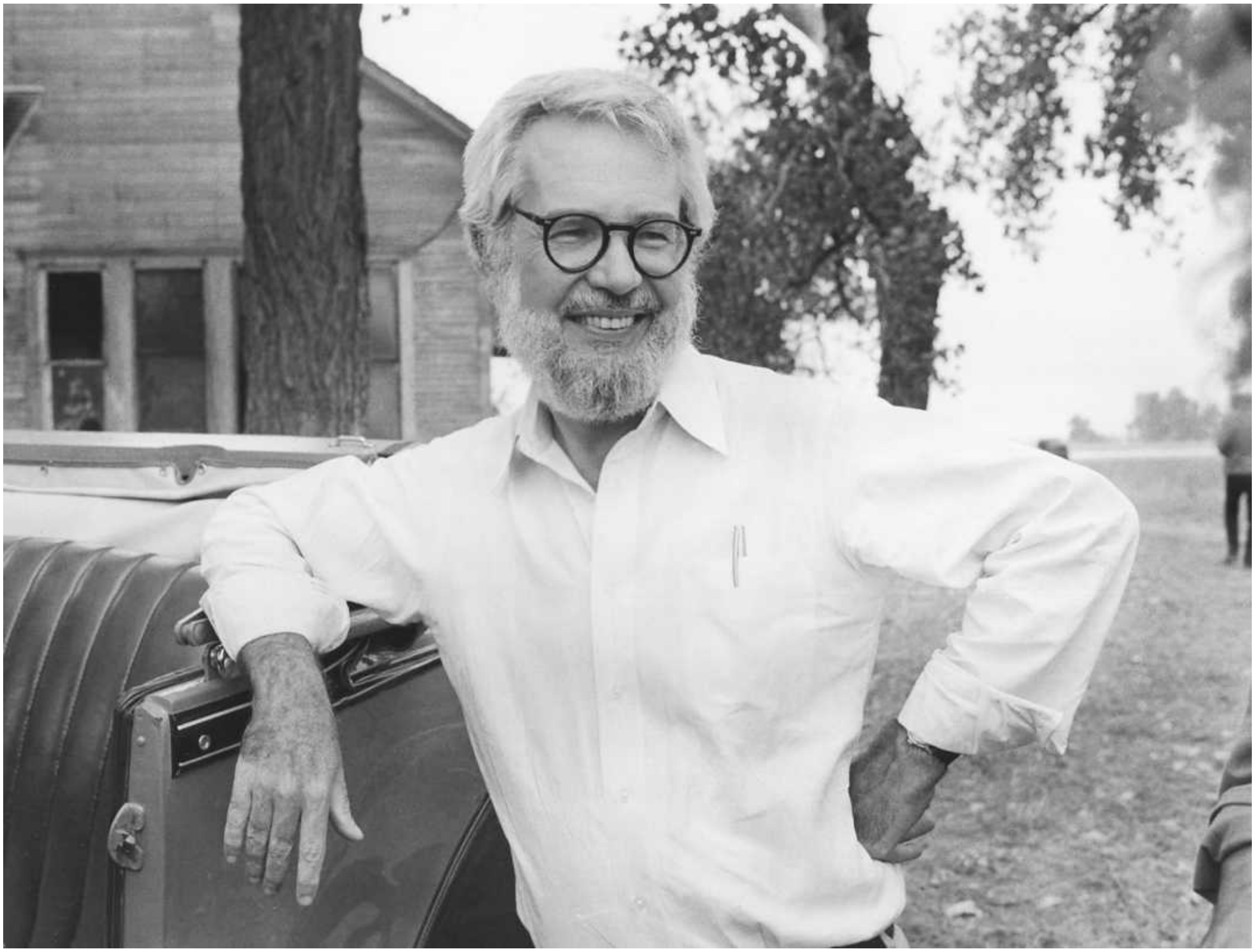
The in and out Book, with Harvey Schmidt, New York, 1959.
Little Brother, No More, New York, 1960.
The Worry Book, with Harvey Schmidt, New York, 1962.
Extremism: A Non-Book, with David Newman, New York, 1964.
Don't Ever Wish for a Seven-Foot Bear, with Sally Rendigs, New York, 1972.

By BENTON: articles—

Interviews in *Film Comment* (New York), March/April 1973, January/February 1977, and July/August 1978.
Interview in *American Film* (Washington, D.C.), July/August 1979.
Interview in *Image et Son* (Paris), April 1980.
Interview with Leslie Bennetts, in *New York Times*, 7 October 1984.
Interview in *Time Out* (London), 28 February 1985.
Interview with Sheila Johnston, in *Stills* (London), March 1985.
Interview with P. Calum and A. Skytte in *Kosmorama* (Copenhagen), May 1985.
Interview with P. Freeman, in *American Screenwriter*, vol. 4, no. 4, 1987.
Interview with L. Vincenzi in *Millimeter* (Cleveland), August 1987.
Interview with Andrew Sarris, in *Film Comment* (New York), January-February 1995.
Interview with Brian Case, in *Time Out* (London), 8 January 1992.
Interview with Geoff Andrew, in *Time Out* (London), 22 March 1995.

On BENTON: articles—

''Robert Benton,'' in *Film Dope* (London), August 1973.
Sight and Sound (London), Autumn 1973.
Millimeter (New York), October 1976.
Collins, G., ''Robert Benton Goes Back to Texas for a Little Fun,'' in *New York Times*, 2 August 1987.
Sarris, Andrew, ''A Low-Rent Romance,'' in *Village Voice* (New York), 11 August 1987.
Almendros, Nestor, ''Benton, Texas,'' in *American Cinematographer* (Los Angeles), September 1987.
Talty, S., ''Inside *Billy Bathgate*,'' in *American Film* (Los Angeles), July 1991.



Robert Benton

Weinraub, Bernard, ‘‘With Kevin’s Gate and Billygate, Filmdom’s Love of Gossip Blooms,’’ in *New York Times*, 17 September 1991.
James, Caryn, ‘‘Film View: A Hole in the Heart of *Billy Bathgate*,’’ in *New York Times*, 3 November 1991.
Krohn, B., ‘‘Histoires de gangsters, historie d’Amerique,’’ in *Cahiers du Cinema* (Paris), February 1992.
Campbell, V., and Margulies, E., ‘‘Shrink to Fit,’’ in *Movieline* (Los Angeles), October 1992.
Lally, K., ‘‘Benton Returns with a Tale of Small Town Redemption,’’in *Film Journal* (New York), January-February 1995.

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There were many ways to make it as a bigtime Hollywood director in the 1970s. Robert Benton’s experience provides a common mode: a successful screenwriter turned director. Benton teamed with another aspiring author, David Newman, to pen the script of Arthur Penn’s wildly successful, highly influential *Bonnie and Clyde* (1967), a film that showed Hollywood how to meld comedy, melodrama, and social commentary. The story of how Benton and Newman came to write *Bonnie and Clyde* is the stuff of Hollywood legend. In 1964 they were working for *Esquire* magazine, developing the magazine’s annual college issue. As they were crafting the magazine’s infamous Dubious Achievement Awards, they became caught up with the art cinema of Ingmar Bergman, Federico Fellini, and Akira Kurosawa. They decided to attempt an American version of Jean-Luc Godard’s *Breathless* through the story of two desperados of the 1930s, Bonnie Parker and Clyde Barrow.

Benton and Newman wrote a seventy-page treatment in which they tried to make their film feel like an Hitchcock thriller, but with the comic violent tone of François Truffaut’s *Shoot the Piano Player.* First they sent the ‘‘Bonnie and Clyde’’ script to Truffaut, who passed on it, as did Jean-Luc Godard. Warren Beatty rescued the project, agreed to produce it, and Arthur Penn became the director. Here were the first members of the film generation of the 1960s making what in some ways came to represent the most influential film of the decade, for it captured the restlessness of an age as well as the era’s ethical ambiguity. *Bonnie and Clyde* at once demonstrated that Hollywood films could successfully incorporate the stylistic flourishes of the French New Wave into Classic Hollywood genre material.

The *Bonnie and Clyde* script won numerous awards, and the duo went on to co-script *There Was a Crooked Man* (1970), *What’s up*

Doc? (1972), and *Superman* (1978). The last two proved Benton and Newman were able to make movies that made money. *What's up Doc?* finished in the top ten earners for 1971; *Superman* generated more than 100 million dollars worldwide. But Benton aspired to be his own director, and he worked single-mindedly at that goal during the 1970s.

Success came with *Kramer vs. Kramer* (1979), Benton's third directorial effort. Based on his screenplay, *Kramer vs. Kramer* won the Oscar for Best Picture, Best Actor (Dustin Hoffman), Best Screenplay, Best Director, and Best Supporting Actress (Meryl Streep), a sweep rarely accomplished in Hollywood history. More importantly for Benton's future, *Kramer vs. Kramer* finished atop the domestic box-office rankings for the year. Robert Benton had reached his goal; he was as hot a property as there was in Hollywood as the 1980s opened.

But thereafter Benton's filmmaking successes were limited. He did reach another peak in 1984 with *Places in the Heart.* The film, which featured Benton's award-winning screenplay, was one man's affectionate look at life in his hometown of Waxahachie, Texas, during the hard days of the Great Depression. On the other hand, Benton's *Nadine* (1987) was also set in Texas, but this comedy failed to capture either the fancy of the critics or the public.

As Benton moved into the 1990s, many saw him as the principal case of the power of the screenwriter as auteur. Perhaps this is so, but continuing success at the top—a Hollywood prerequisite if one wants to control one's movies—seemed to have sucked the life from Benton's story-telling ability. Some speculated that Benton, who had crafted fine stories of outsiders from Bonnie Parker to the aging detective of *The Late Show*, had difficulty functioning as a member of the Hollywood establishment.

Benton's most recent films have been set in the environs of upstate New York. *Billy Bathgate*, based on the E.L. Doctorow novel about a young man's involvement with mobster Dutch Schultz, has much going for it, beginning with a talented cast (headed by Dustin Hoffman and Nicole Kidman) and superlative production design. But the shoot was troubled, resulting in acrimony between Benton and Hoffman and a curiously emotionless and eminently forgettable film, despite the presence of the always watchable Hoffman (cast as Schultz—a character altogether different from his Ted Kramer character).

Nobody's Fool, based on a novel by Richard Russo, is far more successful. The characters are less flamboyant than those found in *Billy Bathgate*; as an evocation of time and place, and a portrait of small-town American life, the film is closer in spirit to *Places in the Heart.* Paul Newman is nothing short of superb as Donald ''Sully'' Sullivan, an aging, out-of-work construction worker. Long-estranged from his family, the film follows events when he is forced to deal with his son and grandson. Also central to the story are Sullivan's relationships with various townsfolk, including his landlady (Jessica Tandy), who once was his eighth-grade teacher, his sometime employer (Bruce Willis), and the latter's neglected wife (Melanie Griffith). *Nobody's Fool* works best as a film of moods and feelings; ultimately, it is a knowing, entertaining blend of poignancy and humor. As in his earlier films, Benton draws fine performances from his cast. While one would expect exceptional acting from Newman and Tandy, the filmmaker elicits solid work from Griffith and Willis, who rarely have been better on screen.

—Douglas Gomery, updated by Rob Edelman

BERESFORD, Bruce

Nationality: Australian. **Born:** 1940. **Education:** Sydney University. **Family:** Married 1) Rhoisin Patricia Harrison; 2) Virginia Patricia Mary Dugan, 1985; has three children. **Career:** Worked in advertising and for ABC TV, late 1950s; moved to London, 1961, and taught at girl's school, Willesden; film editor, East Nigerian Film Unit, 1964–66; head of British Film Institute Production Board, 1966–70: produced eighty-six films, notably short documentaries; moved to Australia, 1971; directed first feature, *The Adventures of Barry MacKenzie*, 1972; moved to United States, 1981. **Awards:** Best Director, Australian Film Awards, for *Don's Party*, 1976, and *Breaker Morant*, 1980; Best Director, American Film Institute Awards, for *Don's Party*, 1977; Best Director, Canadian Film Awards, for *Black Robe*, 1991. **Agent:** William Morris Agency, Beverly Hills, CA.

Films as Director:

1972 *The Adventures of Barry MacKenzie* (+ sc)
1974 *Barry MacKenzie Holds His Own* (+ co-sc, pr)
1975 *Don's Party*
1977 *The Getting of Wisdom*
1978 *Money Movers* (+ sc)
1980 *Breaker Morant* (+ sc)
1981 *The Club*
1982 *Puberty Blues*
1983 *Tender Mercies*

Bruce Beresford

1985 *King David*; *Fringe Dwellers* (+ sc)
1986 *Crimes of the Heart*
1987 *Aria* (directed one episode)
1989 *Driving Miss Daisy*
1990 *Her Alibi*
1991 *Mister Johnson* (+ co-sc)
1992 *Black Robe*
1993 *Rich in Love*
1994 *A Good Man in Africa*; *A Silent Fall*
1996 *Last Dance*
1997 *Paradise Road* (co-sc)
1999 *Double Jeopardy*; *Sydney: A Story of a City*

Other Films:

1967 *You're Human like the Rest of Them* (pr)
1994 *Curse of the Starving Class* (exec pr, sc)

Publications

By BERESFORD: articles—

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Bruce Beresford's career has been described as both interesting and uneven. Since his debut as a maker of feature films in 1972 with the broad comedy *The Adventures of Barry MacKenzie*, Beresford has made a wide variety of movies. But there is unity in this variety. If his Australian films, such as *The Getting of Wisdom* and *Breaker Morant*, seem more hard-edged and political than *Tender Mercies, Crimes of the Heart*, or *Driving Miss Daisy*, his latest American films nevertheless carry a social comment, if conveyed ever so quietly.

Beresford showed an interest in making films from an early age but moved to England when he saw little chance of being able to direct in Australia. After holding a number of jobs abroad, including a stint working for the British Film Institute, he returned home when government subsidies offered the possibilities for an expanded local production schedule. His first film, *The Adventures of Barry MacKenzie*, was deliberately commercial and pitched at a popular level since he felt that Australian films needed to prove their marketability at that time. The success of this film and his next ''ocker'' epic, *Barry MacKenzie Holds His Own*, gave him the leverage within the industry to be able to explore a different kind of work.

The more serious social comment of *Don's Party*, a film set against the failure of the Labor Party in the national elections of 1969, offered a clear-eyed look at Australian society of the 1960s and pursued in a more serious way the contradictions in the Australian character. *Don's Party* is a small movie based on David Williamson's play, and it was filmed largely within the confines of a suburban house. Its intense probing of character and the film's at-times claustrophobic atmosphere surfaced in the director's later, better-known films.

Beresford next turned to a project he had wanted to do for some time, *The Getting of Wisdom*, based on the autobiographical novel by H. H. Richardson. The story traces the adventures of a young woman who arrives from the outback to receive a proper education at a city girl's school. The film is a period piece but provides a devastating look at the overly genteel pretensions of class-bound, nineteenth-century Australian society. Not yet secure in its own identity, the film noted that the society still copied the Victorian social arrangements of the motherland. A stunningly beautiful film, *The Getting of Wisdom* established Beresford as a maker of serious and thoughtful films in the European art film tradition.

After shooting a caper film, *The Money Movers*, Beresford made *Breaker Morant*, which returned to Australia's past and explored the country's colonial relationship with Great Britain against the background of the Boer War. The film confirmed Beresford's international reputation and opened the way for him to make films outside the rather limited resources of the Australian cinema. *Breaker Morant* contains a savage look at British attitudes towards its former colony and examines the exploitation and condescension such attitudes produce. Although the film's leading character was played by an Englishman, the movie was also a showcase for Australian acting talent.

With *The Club* and *Puberty Blues*, Beresford returned to contemporary Australia. *The Club*, adapted from another of Bruce Williamson's plays, is a satire on the inner workings of an Australian football club, including its financial woes, moral tensions, and labor disputes. *Puberty Blues* deals with a pair of would-be ''surfer-girls'' growing up along the southern beachside suburbs of Sydney. The film deftly explores the macho world of Australian surfers while offering up an unflattering picture of how young women in this world are exploited and abused.

In part because of his growing international reputation, Beresford moved to the United States to direct his next film, *Tender Mercies*, from a Horton Foote script about a down and out country singer who finds love and solace with a small town Texan widow and her son. At first glance the story seems an unusual subject for Beresford to film, but *Tender Mercies* contains much of the same social commentary and the visual beauty of his earlier films. The acting is notable, as is the evocation of locale, which is not unlike the arid spaces of the Australian outback. It is a quiet, small film, the kind of movie Beresford was used to making, and it set the pattern for the other successful American films that followed. Only when venturing into the mega-epic with *King David* did the Beresford touch falter.

Returning to Australia, Beresford made *The Fringe Dwellers*, a movie about a family of aborigines and their attempts to integrate themselves into white Australian society. Their failure to do so causes a split between the generations and a dissolution of the family itself. Long a touchy subject in Australia, Beresford handled the integration issue with sensitivity, tracing the sad divisions between the races. *King David* came next. Although fraught with high expectations, the film was a critical and box-office disaster. He recouped whatever damage the fiasco might have done to his career by turning to *Crimes of the Heart*, an adaptation of Beth Henley's play about three eccentric sisters who have come together as a result of a family crisis. Once again, the director captured the ambience of small-town Southern society with gentleness and affection. The three sisters, all played by major Hollywood stars who worked remarkably well together under Beresford's direction, come off as a loving but eccentric by-product of regional gentility and repression. Underlying the film is a steady and unblinking look at the place of women in this traditional society.

It is noteworthy that Beresford's next film rated a large spread in the financial section of the *New York Times. Driving Miss Daisy* cleaned up at the box-office as well as at the Oscars, and made Beresford's name a known quantity among general film audiences around the world. A quiet film about the relationship between a black man and his elderly Jewish female employer in the South, the work features tour de force acting performances from both of the principal stars, Morgan Freeman and Jessica Tandy. For the most part the film does not deal with racial or social problems, but prejudice hovers around the edges of the world of the film and subtly affects its tone. It is another of Beresford's small films, a work of intense concentration that focuses on a microcosm of the modern world and which, in its unfolding, explores broad human as well as social issues.

Beresford's films of the 1990s have met with mixed critical and financial success. *Mister Johnson*, based on a Joyce Cary novel, follows the adventures of an English engineer in West Africa during the 1920s. The engineer, who has been hired to build a road through the native bush, is accompanied by Mr. Johnson, his wily local assistant. Like many of his other films, it is a tragic story about the clash between societies in a colonial setting. *Black Robe* is a larger-scale historical film set in the Canadian wilderness. In 1734 a French Jesuit priest accompanies a tribe of Algonquins to his mission among the Hurons. The priest's spirituality is challenged by the hardships he faces in the wilderness and with the North American Indians. It is a grim film with bleak, scenic locations that create a thoughtful and stark background for its message of cultural friction.

The same creative team that filmed *Driving Miss Daisy* reunited to film Josephine Humphreys' novel about a Southern family whose conventional lives are disrupted when the mother unexpectedly, and without explanation, leaves her husband and children. *Rich in Love* deals with the various members of the family but focuses on the coming-of-age of the youngest daughter, who has taken over the mother's duties. Both the acting and the screen adaptation were critically praised. In *A Good Man in Africa*, starring Sean Connery, the director returned to Africa, where the locals and the British were still at odds. The film was rather badly reviewed and several of the critics found the portrayal of both sides stereotypical and dated. *Silent Fall* is a suspense film about a psychiatrist who solves a double murder witnessed by the victims' nine-year-old son. It was released right on the heels of *A Good Man in Africa* and might have helped to save Beresford's current reputation, but it was so infrequently and so negatively reviewed that it only multiplied his troubles.

Although in many ways Bruce Beresford has become a Hollywood director, one who likes large filming budgets and the options that such budgets afford, his films remain really quite consistent.

Preferring ensemble acting to star vehicles, smaller films to epics (even though *Breaker Morant* was favorably compared to a David Lean epic by the critics, the film is still basically an intimate courtroom drama) and always infusing his films with an insistent social critique, especially on the question of racism, Beresford has fashioned a remarkably consistent career for all of its seeming diversity.

—Charles L. P. Silet

BERGMAN, Ingmar

Nationality: Swedish. **Born:** Ernst Ingmar Bergman in Uppsala, Sweden, 14 July 1918. **Education:** Palmgrens School, Stockholm, and Stockholm University, 1938–40. **Family:** Married 1) Else Fisher, 1943 (divorced 1945), one daughter; 2) Ellen Lundström, 1945 (divorced 1950), two sons, two daughters; 3) Gun Grut, 1951, one son; 4) Käbi Laretei, 1959 (separated 1965), one son; 5) Ingrid von Rosen, 1971 (died 1995). Also one daughter by actress Liv Ullmann. **Career:** Joined Svensk Filmindustri as scriptwriter, 1943; director of Helsingborg City Theatre, 1944; directed first film, *Kris*, 1946; began association with producer Lorens Marmstedt, and with Gothenburg Civic Theatre, 1946; began association with cinematographer Gunnar Fischer, 1948; director, Municipal Theatre, Malmo, 1952–58; began associations with Bibi Andersson and Max von Sydow, 1955; began association with cinematographer Sven Nykvist, 1959; became artistic advisor at Svensk Filmindustri, 1961; head of Royal Dramatic Theatre, Stockholm, 1963–66; settled on island of Faro, 1966; established Cinematograph production company, 1968; moved to Munich, following arrest on alleged tax offences and subsequent breakdown, 1976; formed Personafilm production company, 1977; director at Munich Residenzteater, 1977–82; returned to Sweden, 1978; announced retirement from filmmaking, following *Fanny and Alexander*, 1982; directed *These Blessed Two* for Swedish television, 1985; concentrated on directing for the theater, 1985; Film Society of Lincoln Center presented a retrospective of almost all of Bergman's films as director, 1995; Brooklyn Academy of Music honored Bergman with a four-month-long Bergman Festival, 1995; The Museum of Television & Radio honored Bergman with a retrospective titled ‘‘Ingmar Bergman In Close-Up: The Television Work,’’ 1995. **Awards:** Golden Bear, Berlin Festival, for *Wild Strawberries*, 1958; Gold Plaque, Swedish Film Academy, 1958; Oscars for Best Foreign Language Film, *The Virgin Spring* (1961), *Through a Glass Darkly* (1962), and *Fanny and Alexander* (1983); Oscar nominations, Best Director, for *Cries and Whispers* (1973), *Face to Face* (1976), and *Fanny and Alexander* (1983); Oscar nominations, Best Screenplay, for *Wild Strawberries* (1958), *Through a Glass Darkly* (1962), *Cries and Whispers* (1973), *Face to Face* (1976), and *Fanny and Alexander* (1983); co-winner of International Critics Prize, Venice Film Festival, for *Fanny and Alexander*; Erasmus Prize (shared with Charles Chaplin), Netherlands, 1965; Irving G. Thalberg Memorial Award, 1970; Order of the Yugoslav Flag, 1971; Luigi Pirandello International Theatre Prize, 1971; honorary doctorate of philosophy, Stockholm University, 1975; Gold Medal of Swedish Academy, 1977; European Film Award, 1988; Le Prix Sonning, 1989; Praemium Imperiale Prize, 1991.

Films as Director:

1946 *Kris* (*Crisis*) (+ sc); *Det regnar på vår kärlek* (*It Rains on Our Love*; *The Man with an Umbrella*) (+ co-sc)

1947 *Skepp till Indialand* (*A Ship Bound for India*; *The Land of Desire*) (+ sc)

1948 *Musik i mörker* (*Music in Darkness*; *Night Is My Future*); *Hamnstad* (*Port of Call*) (+ co-sc)

1949 *Fängelse* (*Prison*; *The Devil's Wanton*) (+ sc); *Törst* (*Thirst*; *Three Strange Loves*)

1950 *Till glädje* (*To Joy*) (+ sc); *Sånt händer inte här* (*High Tension*; *This Doesn't Happen Here*)

1951 *Sommarlek* (*Summer Interlude*; *Illicit Interlude*) (+ co-sc)

1952 *Kvinnors väntan* (*Secrets of Women*; *Waiting Women*) (+ sc)

1953 *Sommaren med Monika* (*Monika*; *Summer with Monika*) (+ co-sc); ***Gycklarnas afton*** (*The Naked Night*; *Sawdust and Tinsel*) (+ sc)

1954 *En lektion i kärlek* (*A Lesson in Love*) (+ sc)

1955 *Kvinnodröm* (*Dreams*; *Journey into Autumn*) (+ sc); ***Sommarnattens leende*** (*Smiles of a Summer Night*) (+ sc)

1957 ***Det sjunde inseglet*** (*The Seventh Seal*) (+ sc); ***Smultronstället*** (*Wild Strawberries*) (+ sc)

1958 *Nära livet* (*Brink of Life*; *So Close to Life*) (+ co-sc); *Ansiktet* (*The Magician*; *The Face*) (+ sc)

1960 *Jungfrukällen* (*The Virgin Spring*); *Djävulens öga* (*The Devil's Eye*) (+ sc)

1961 *Såsom i en spegel* (*Through a Glass Darkly*) (+ sc)

1963 *Nattvardsgästerna* (*Winter Light*) (+ sc); ***Tystnaden*** (*The Silence*) (+ sc)

1964 *För att inte tala om alla dessa kvinnor* (*All These Women*; *Now about These Women*) (+ co-sc under pseudonym ‘‘Buntel Eriksson’’)

1966 ***Persona*** (+ sc)

1967 ‘‘Daniel’’ episode of *Stimulantia* (+ sc, ph)

1968 *Vargtimmen* (*Hour of the Wolf*) (+ sc); *Skammen* (*Shame*; *The Shame*) (+ sc)

1969 *Riten* (*The Ritual*; *The Rite*) (+ sc); *En passion* (*The Passion of Anna*; *A Passion*) (+ sc); *Fårö-dokument* (*The Fårö Document*) (+ sc)

1971 *Beröringen* (*The Touch*) (+ sc)

1973 ***Visknigar och rop*** (*Cries and Whispers*) (+ sc); *Scener ur ett äktenskap* (*Scenes from a Marriage*) (+ sc, + narration, voice of the photographer) in six episodes: ‘‘Oskuld och panik (Innocence and Panic)’’; ‘‘Kunsten att sopa unter mattan (The Art of Papering over Cracks)’’; ‘‘Paula’’; ‘‘Tåredalen (The Vale of Tears)’’; ‘‘Analfabeterna (The Illiterates)’’; ‘‘Mitt i natten i ett mörkt hus någonstans i världen (In the Middle of the Night in a Dark House Somewhere in the World)’’ (shown theatrically in shortened version of 168 minutes)

1977 *Das Schlangenei* (*The Serpent's Egg*; *Ormens ägg*) (+ sc)

1978 *Herbstsonate* (*Autumn Sonata*; *Höstsonaten*) (+ sc)

1979 *Fårö-dokument 1979* (*Fårö 1979*) (+ sc, narration)

1980 *Aus dem Leben der Marionetten* (*From the Life of the Marionettes*) (+ sc)

1982 ***Fanny och Alexander*** (*Fanny and Alexander*) (+ sc)

1983 *Efter Repetitioner* (*After the Rehearsal*) (+ sc)

1985 *Karin's Face* (short)

Ingmar Bergman

1991 *Den Goda viljan* (*The Best Intentions*) (mini for TV)
1992 *Markisinnan de Sade* (for TV) (+sc)
1995 *Sista skriket* (*The Last Gasp*) (for TV) (+sc)
1997 *Larmar och gör sig till* (*In the Presence of a Clown*) (for TV) (+sc, ro as Mental Patient); *Bergmans röst* (*The Voice of Bergman* (Bergdahl) (doc)

Other Films:

1944 *Hets* (*Torment*; *Frenzy*) (Sjöberg) (sc)
1947 *Kvinna utan ansikte* (*Woman without a Face*) (Molander) (sc)
1948 *Eva* (Molander) (co-sc)
1950 *Medan staden sover* (*While the City Sleeps*) (Kjellgren) (synopsis)
1951 *Frånskild* (*Divorced*) (Molander) (sc)
1956 *Sista paret ut* (*Last Couple Out*) (Sjöberg) (sc)
1961 *Lustgården* (*The Pleasure Garden*) (Kjellin) (co-sc under pseudonym ‘‘Buntel Eriksson’’)
1974 *Kallelsen* (*The Vocation*) (Nykvist) (pr)
1975 *Trollflöjten* (*The Magic Flute*) (for TV) (+ sc)
1976 *Ansikte mot ansikte* (*Face to Face*) (+ co-pr, sc) (for TV, originally broadcast in serial form); *Paradistorg* (*Summer Paradise*) (Lindblom) (pr)
1977 *A Look at Liv* (Kaplan) (role as interviewee)
1986 *Dokument: Fanny och Alexander* (Carlsson) (subject)
1992 *Den Goda Viljan* (*The Best Intentions*) (sc); *Sondagsbarn* (*Sunday’s Children*) (sc)
1996 *Enskilda samtal* (*Private Confessions*) (series for TV) (sc)
2000 *Trolösa* (*Faithless*) (sc)

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Ingmar Bergman's unique international status as a filmmaker would seem assured on many grounds. His reputation can be traced to such diverse factors as his prolific output of largely notable work (40 features from 1946–82); the profoundly personal nature of his best films since the 1950s; the innovative nature of his technique combined with its essential simplicity, even when employing surrealistic and dream-like treatments (as, for example, in *Wild Strawberries* and *Persona*); his creative sensitivity in relation to his players; and his extraordinary capacity to evoke distinguished acting from his regular interpreters, notably Gunnar Björnstrand, Max von Sydow, Bibi Andersson, Ingrid Thulin, and Liv Ullmann.

After an initial period of derivative, melodramatic filmmaking largely concerned with bitter man-woman relationships (''I just grabbed helplessly at any form that might save me, because I hadn't any of my own,'' he confesses in *Bergman on Bergman*), Bergman reached an initial maturity of style in *Summer Interlude* and *Summer with Monika*, romantic studies of adolescent love and subsequent disillusionment. In *The Naked Night* he used a derelict travelling circus—its proprietor paired with a faithless young mistress and its clown with a faithless middle-aged wife—as a symbol of human suffering through misplaced love and to portray the ultimate loneliness of the human condition, a theme common to much of his work. Not that Bergman's films are all gloom and disillusionment. He has a recurrent, if veiled, sense of humour. His comedies, such as *A Lesson in Love* and *Smiles of a Summer Night*, are ironically effective (''You're a gynecologist who knows nothing about women,'' says a man's mistress in *A Lesson in Love*), and even in *Wild Strawberries* the aged professor's relations with his housekeeper offer comic relief. Bergman's later comedies, the Shavian *The Devil's Eye* and *Now About All These Women*, are both sharp and fantastic.

''To me, religious problems are continuously alive . . . not . . . on the emotional level, but on an intellectual one,'' wrote Bergman at the time of *Wild Strawberries. The Seventh Seal, The Virgin Spring, Through a Glass Darkly, Winter Light*, and *The Silence* lead progressively to the rejection of religious belief, leaving only the conviction that human life is haunted by ''a virulent, active evil.'' The crusading knight of *The Seventh Seal* who cannot face death once his faith is lost survives only to witness the cruelty of religious persecution. In Bergman's view, faith belongs to the simple-minded and innocent. *The Virgin Spring* exposes the violence of vengeance in a period of primitive Christianity.

Bergman no longer likes these films, considering them ''bogus''; nevertheless, they are excellently made in his highly professional style. Disillusionment with Lutheran denial of love is deep in *Winter Light.* ''In *Winter Light* I swept my house clean,'' Bergman has said. Other Bergman films reflect his views on religion as well: the mad girl in *Through a Glass Darkly* perceives God as a spider, while the ailing sister in *The Silence* faces death with a loneliness that passes all understanding as a result of the frigid silence of God in the face of her sufferings. In *The Face*, however, Bergman takes sardonic delight in letting the rationalistic miracle-man suspect in the end that his bogus miracles are in fact genuine.

With *Wild Strawberries*, Bergman turned increasingly to psychological dilemmas and ethical issues in human and social relations once religion has proved a failure. Above all else, the films suggest, love, understanding, and common humanity seem lacking. The aged medical professor in *Wild Strawberries* comes through a succession of dreams to realize the truth about his cold and loveless nature. In *Persona*, the most psychologically puzzling, controversial, yet significant of all Bergman's films—with its Brechtian alienation technique and surreal treatment of dual personality—the self-imposed silence of the actress stems from her failure to love her husband and son, though she responds with horror to the self-destructive violence of the world around her. This latter theme is carried still further in *The Shame*, in which an egocentric musician attempts non-involvement in his country's war only to collapse into irrational acts of violence himself through sheer panic. *The Shame* and *Hour of the Wolf* are concerned with artists who are too self-centered to care about the larger issues of the society in which they live.

''It wasn't until *A Passion* that I really got to grips with the man-woman relationship,'' says Bergman. *A Passion* deals with ''the dark, destructive forces'' in human nature which sexual urges can inspire. Bergman's later films reflect, he claims, his ''ceaseless fascination with the whole race of women,'' adding that ''the film . . . should communicate psychic states.'' The love and understanding needed by women is too often denied them, suggests Bergman. Witness the case of the various women about to give birth in *Brink of Life* and the fearful, haunted, loveless family relationships in *Cries and Whispers.* The latter, with *The Shame* and *The Serpent's Egg*, is surely among the most terrifying of Bergman's films, though photographed in exquisite color by Sven Nykvist, his principal cinematographer.

Man-woman relationships are successively and uncompromisingly examined in a series of Bergman films. *The Touch* shows a married woman driven out of her emotional depth in an extra-marital affair; *Face to Face*, one of Bergman's most moving films, concerns the nervous breakdown of a cold-natured woman analyst and the hallucinations she suffers; and a film made as a series for television (but reissued more effectively in a shortened, re-edited form for the cinema, *Scenes from a Marriage*) concerns the troubled, long-term love of a professional couple who are divorced but unable to endure separation. Supreme performances were given by Bibi Andersson in *Persona* and *The Touch*, and by Liv Ullmann in *Cries and Whispers, Scenes from a Marriage* and *Face to Face.* Bergman's later films, made in Sweden or during his period of self-imposed exile, are more miscellaneous. *The Magic Flute* is one of the best, most delightful of opera-films. *The Serpent's Egg* is a savage study in the sadistic origins of Nazism, while *Autumn Sonata* explores the case of a mother who cannot love. Bergman declared his filmmaking at an end with his brilliant, German-made misanthropic study of a fatal marriage, *From the Life of the Marionettes*, and the semi-autobiographical television series *Fanny and Alexander.* Swedish-produced, the latter work was released in a re-edited version for the cinema. Set in 1907, *Fanny and Alexander* is the gentle, poetic story of two years in the lives of characters who are meant to be Bergman's maternal grandparents.

After *Fanny and Alexander*, Bergman directed *After the Rehearsal*, a small-scale drama which reflected his growing preoccupation with working in the theater. It features three characters: an aging, womanizing stage director mounting a version of Strindberg's *The Dream Play*; the attractive, determined young actress who is his leading lady; and his former lover, once a great star but now an alcoholic has-been, who accepts a humiliating bit role in the production.

After the Rehearsal was not Bergman's cinematic swan song. He went on to author two scripts which are autobiographical outgrowths of *Fanny and Alexander*. *The Best Intentions*, directed by Bille August, is a compassionate chronicle of ten years in the tempestuous courtship and early marriage of Bergman's parents. His father starts out as an impoverished theology student who is unyielding in his views. His mother is spirited but pampered, the product of an upper-class upbringing. The film also is of note for the casting of Max von Sydow as the filmmaker's maternal grandfather. The actor's presence is most fitting, given the roots of the scenario and his working relationship with Bergman, which dates back to the 1950s.

The Best Intentions was followed by *Sunday's Children*, directed by Bergman's son Daniel. The film is a deeply personal story of a ten-year-old boy named Pu, who is supposed to represent the young Ingmar Bergman. Pu is growing up in the Swedish countryside during the 1920s. The scenario focuses on his relationship to his minister father and other family members; also depicted is the adult Pu's unsettling connection to his elderly dad.

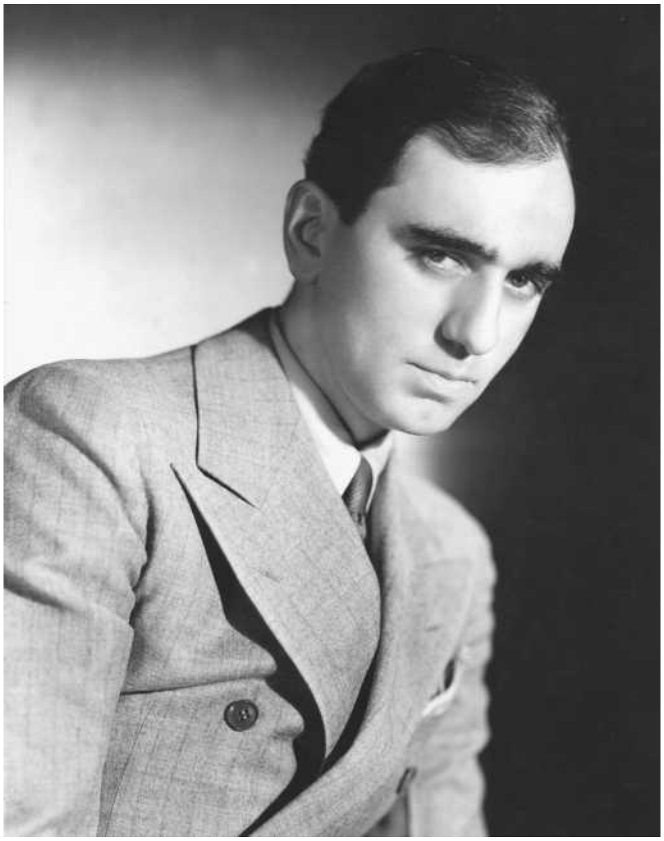
—Roger Manvell, updated by Rob Edelman

BERKELEY, Busby

Nationality: American. **Born:** Busby Berkeley William Enos in Los Angeles, 29 November 1895. **Education:** Mohegan Military Academy, Peekshill, New York, 1907–14. **Military Service:** Organized marching drills and touring stage shows for U.S. and French armies, and served as aerial observer in U.S. Air Corps, 1917–19. **Family:** Married six times. **Career:** Actor, stage manager, and choreographer, 1919–27; director of *A Night in Venice* on Broadway, 1928; director of dance numbers in *Whoopee* for Samuel Goldwyn, 1930; worked for Warner Bros., 1933–39; hired as dance advisor and director by MGM, 1939; returned to Warner Bros., 1943; released from Warner Bros. contract, returned to Broadway, 1944; directed last film, *Take Me out to the Ball Game*, 1949. **Died:** 14 March 1976.

Films as Director:

1933 *She Had to Say Yes* (co-d, ch)
1935 *Gold Diggers of 1935* (+ ch); *Bright Lights* (+ ch); *I Live for Love* (+ ch)
1936 *Stage Struck* (+ ch)
1937 *The Go-Getter* (+ ch); *Hollywood Hotel* (+ ch)
1938 *Men Are Such Fools* (+ ch); *Garden of the Moon* (+ ch); *Comet Over Broadway* (+ ch)
1939 *They Made Me a Criminal* (+ ch); *Babes in Arms* (+ ch); *Fast and Furious* (+ ch)
1940 *Strike up the Band* (+ ch); *Forty Little Mothers* (+ ch)
1941 *Blonde Inspiration* (+ ch); *Babes on Broadway* (+ ch)
1942 *For Me and My Gal* (+ ch)
1943 *The Gang's All Here* (+ ch)



Busby Berkeley

1946 *Cinderella Jones* (+ ch)
1949 *Take Me out to the Ball Game* (+ ch)

Other Films:

1930 *Whoopee* (ch)
1931 *Palmy Days* (ch); *Flying High* (ch)
1932 *Night World* (ch); *Bird of Paradise* (ch); *The Kid from Spain* (ch)
1933 ***42nd Street*** (ch); *Gold Diggers of 1933* (ch); *Footlight Parade* (ch); *Roman Scandals* (ch)
1934 *Wonder Bar* (ch); *Fashions of 1934* (ch); *Dames* (ch)
1935 *Go into Your Dance* (ch); *In Caliente* (ch); *Stars over Broadway* (ch)
1937 *Gold Diggers of 1937* (ch); *The Singing Marine* (ch); *Varsity Show* (ch)
1938 *Gold Diggers in Paris* (ch)
1939 *Broadway Serenade* (ch)
1941 *Ziegfield Girl* (ch); *Lady Be Good* (ch); *Born to Sing* (ch)
1943 *Girl Crazy* (ch)
1950 *Two Weeks with Love* (ch)
1951 *Call Me Mister* (ch); *Two Tickets to Broadway* (ch)
1952 *Million Dollar Mermaid* (ch)
1953 *Small Town Girl* (ch); *Easy to Love* (ch)
1954 *Rose Marie* (ch)
1962 *Jumbo* (ch)
1970 *The Phynx* (role in cameo appearance)

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Hirschhorn, Clive, *The Warner Bros. Story*, New York, 1979.
Delamater, Jerome, *Dance in the Hollywood Musical*, Ann Arbor, Michigan, 1981.
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Altman, Rick, *The American Film Musical*, Bloomington, Indiana, and London, 1989.
Rubin, Martin, *Showstoppers: Busby Berkeley and the Tradition of Spectacle*, New York, 1993.

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No American film director explored the possibilities of the mobile camera more fully or ingeniously than Busby Berkeley. He was the Méliès of the musical, the corollary of Vertov in the exploration of the possibilities of cinematic movement. His influence has since been felt in a wide array of filmmaking sectors, from movie musicals to television commercials.

Certain aspects of Berkeley's personal history are obvious in their importance to a discussion of his cinematic work, most specifically his World War I service and his work in the theatre. Born to a theatrical family, Berkeley learned early of the demands of the theatrical profession: when his father died, his mother refused to take the night off, instilling in Busby the work ethic of ''the show must go on.'' Throughout most of his career, Gertrude Berkeley and her ethic reigned, no wife successfully displacing her as spiritual guide and confidante until after her death in 1948. Even then, Berkeley drove himself at the expense of his many marriages.

Berkeley's World War I service was significant for the images he created in his musical sequences. He designed parade drills for both the French and U.S. armies, and his later service as an aerial observer with the Air Corps formed the basis of an aesthetic which incorporated images of order and symmetry often seen from the peculiar vantage of an overhead position. In addition, that training developed his approach to economical direction. Berkeley often used storyboarding to effect his editing-in-the-camera approach, and provided instruction to chorus girls on a blackboard, which he used to illustrate the formations they were to achieve.

Returning from war, Berkeley found work as a stage actor. His first role was directed by John Cromwell, with Gertrude serving as his dramatic coach. He soon graduated to direction and choreography, and in 1929 he became the first man on Broadway to direct a musical for which he also staged the dance numbers, setting a precedent for such talents as Jerome Robbins, Gower Champion, Bob Fosse, and Tommy Tune. When Samuel Goldwyn invited him to Hollywood in 1930 as a dance director, however, that Broadway division of labor remained in effect. Berkeley had to wait until *Gold Diggers of 1935* before being allowed to do both jobs on the same film.

From 1933 through 1939 Berkeley worked for Warner Bros., where he created a series of dance numbers which individually and collectively represent much of the best Hollywood product of the period. An examination of his work in this period in relation to the Production Code and the developing conventions of the musical genre illustrates his unique contribution to cinema.

Boy/girl romance and the success story were standard narrative ingredients of 1930s musicals, and Berkeley's work contributed significantly to the formulation of these conventions. Where he was unique was in his visualization of the onstage as opposed to the backstage segments of these dramas. Relying on his war service, he began to fashion onstage spectacles which had been impossible to perform on the Broadway stage. In his films he was able to explode any notion of the limitations of a proscenium and the relationship of the theatre spectator to it: the fixed perspective of that audience was abandoned for one which lacked defined spatial or temporal coordinates. His camera was regularly mounted on a crane (or on the monorail he invented) and swooped over and around or toward and away from performers in a style of choreography for camera which was more elaborate than that mapped out for the dancers. Amusingly, he generally reversed this procedure in his direction of non-musical scenes; he typically made the backstage dramas appear confined within a stage space and bound to the traditions of theatrical staging and dialogue.

As Berkeley created the illusion of theatre in his musical numbers, so too he created the illusion of dance. Having never studied dance, he rarely relied on trained dancers. Instead, he preferred to create movement through cinematic rather than choreographic means. Occasionally, when he included sophisticated dance routines, such as in the Lullaby of Broadway number from *Gold Diggers of 1935*, he highlighted the dancers' virtuosity in a series of shots which preserved the integrity of their movement without infringing on the stylistic nuances of his camerawork.

The virtuosity of Berkeley's camera movement remains important not only for a discussion of aesthetics, but also for understanding the meaning he brought to the depiction of sexual fantasy and spectacle in a period of Hollywood history when the Production Code Administration was keeping close watch over screen morality. Throughout the 1930s, Berkeley's camera caressed as if involved in foreplay, penetrated space as if seeking sexual gratification, and soared in an approximation of sexual ecstasy. Whether tracking through the legs of a line of chorus girls in *42nd Street*, swooping over an undulating vagina-shaped construction of pianos in *Gold Diggers of 1935*, or caressing gigantic bananas manipulated by scantily clad chorines in *The Gang's All Here*, his sexual innuendos were titillating in both their obviousness and seeming naiveté. Berkeley's ability to inject such visual excitement meant that he was often called upon to rescue a troubled picture by adding one or more extravagantly staged musical numbers.

After leaving Warner Bros. in 1939, Berkeley returned to MGM where, although generally less innovative, his work set precedents for the genre: he directed the first Judy Garland/Mickey Rooney musical, the first Garland/Gene Kelly film, and with his last effort as a director, introduced the team of Gene Kelly and Stanley Donen. Undoubtedly the master director of American musicals in the first decade of sound film and a huge influence on many of the musical talents of succeeding decades, Berkeley worked only occasionally through the 1950s, staging musical numbers for various studios. The last of these was the 1962 MGM film *Jumbo.* With the nostalgia craze of the late 1960s, Berkeley's aesthetic was resurrected. In 1971 he triumphantly returned to the Broadway stage, where he directed a revival of the 1920s hit *No, No, Nanette*, starring his leading lady of the 1930s, Ruby Keeler, herself in retirement for thirty years. That moment was surely the fulfillment of all the success stories he had directed over his long career.

—Doug Tomlinson

BERRI, Claude

Nationality: French. **Born:** Claude Berel Langmann in Paris, 1 July 1934. **Family:** Married Anne-Marie Rassam, 1967 (divorced); two sons: Julien and Thomas; brother of writer/editor/production designer Arlette Langmann. **Career:** Dropped out of school and worked with his parents as a furrier, 1949; began his career as an actor, appearing in roles on stage and screen, early 1950s; formed Renn Productions, his own production company, 1963; formed AMLF-Paris, a distribution company, early 1970s; became founding president of the French Union of Producers-Directors. **Awards:** Best Live Action Short Subject Academy Award, for *Le Poulet*, 1965; Berlin International Film Festival C.I.D.A.L.C. Ghandi Award, Berlin International Film Festival Interfilm Award, for *Le Vieil homme et l'enfant*, 1967; Best Adapted Screenplay British Academy Award, Best Film British Academy Award, for *Jean de Florette*, 1986. **Address:** Renn Productions, 10 rue Lincoln, 75008 Paris, France.

Films as Director:

1963 *Le Poulet* (*The Chicken*) (short) (+ pr, sc, ro); *Les Baisers* (*Kisses*) (episode)
1964 *La Chance et l'amour* (*Luck and Love*) (episode)
1967 *Le Vieil homme et l'enfant* (*The Two of Us, Claude, The Old Man and the Boy*) (+ co-sc)
1969 *Mazel Tov ou le mariage* (*Marry Me! Marry Me!*) (+ pr, sc, ro)
1970 *Le Pistonne* (*The Man with Connections*); *Le Cinema du papa* (*Papa's Movies*) (+ ro)
1973 *Le Sex Shop* (+ sc, ro)
1975 *Le Male du siecle* (*Male of the Century*) (+ ro)
1976 *La Premiere fois* (*The First Time*) (+ sc)
1977 *Un moment d'egarement* (*In a Wild Moment, One Wild Moment, A Summer Affair*)
1979 *A nous deux* (*An Adventure for Two*)
1980 *Je vous aime* (*I Love You All*) (+ sc)
1981 *Le Maitre d'ecole* (*The School Master*)
1983 *Tchao, pantin!* (+ sc)
1986 *Jean de Florette* (+ co-sc); *Manon des sources* (*Manon of the Spring*) (+ sc)
1990 *Uranus* (+ co-sc)
1993 *Germinal* (+ pr, co-sc)
1997 *Lucie Aubrac* (+ sc)
1999 *La Debandade* (+ co-sc, ro)

Other Films:

1953 *Le Bon Dieu sans confession* (Autant-Lara) (ro)
1954 *Le Ble en herbe* (Autant-Lara) (ro)
1955 *Jeune homme a l'inauguration* (*French Cancan, Only the French Can*) (Renoir) (ro)

1959 *J'irai cracher sur vos tombes* (*I Spit on Your Grave*) (Gast) (ro)
1960 *Les Bonnes femmes* (*The Girls*) (Chabrol) (ro); *La Verite* (*The Truth*) (Clouzot) (ro)
1961 *La Bride sur le cou* (*Only for Love, Please Not Now*!) (Aurel, Trop, Vadim) (ro); *Janine* (Pialat—for TV) (sc)
1962 *Les Sept peches capitaux* (*The Seven Capital Sins, The Seven Deadly Sins*) (de Broca, Chabrol, Demy, Dhomme, Godard, Molinaro, Vadim) (ro)
1964 *Behold a Pale Horse* (Zinnemann) (ro)
1966 *La Ligne de demarcation* (*Line of Demarcation*) (Chabrol) (ro)
1970 *L'Enfance nue* (*Me, Naked Childhood*) (Pialat) (co-pr)
1979 *Tess* (Polanski) (co-pr)
1980 *Inspecteur la Bavure* (Zidi) (pr)
1982 *Deux heures moins le quart avant Jesus-Christ* (Yanne) (co-pr) 1983 *L'Africain* (*The African*) (de Broca) (pr); *Banzai* (Zidi) (pr); *L'Homme blesse* (Chereau) (ro)
1985 *Les Enrages* (Glenn) (co-pr)
1987 *Hotel de France* (Chereau) (pr); *Sous le soleil de Satan* (*Under the Sun of Satan*) (Pialat) (ro)
1988 *L'Ours* (*The Bear*) (Annaud) (pr); *Trois places pour le 26* (Demy) (pr); *A gauche en sortant de l'ascenseur* (*The Door on the Left as You Leave the Elevator*) (Molinaro) (exec pr)
1989 *La Petite voleuse* (*The Little Thief*) (Miller) (co-pr); *Valmont* (Forman) (exec pr)
1990 *Stan the Flasher* (Gainsbourg) (ro)
1991 *L'Amant* (*The Lover*) (Annaud) (co-pr)
1994 *La Reine Margot* (*Queen Margot*) (Chereau) (pr); *La Separation* (*The Separation*) (Vincent) (pr); *La Machine* (*The Machine*) (Dupeyron) (ro)
1995 *Gazon Maudit* (*French Twist*) (Balasko) (exec pr); *Les Trois freres* (Bourdon, Campan) (co-pr, ro)
1996 *Der Unhold* (*The Ogre*) (Schlondorff) (co-exec pr); *Billard a l'etage* (Marboeuf—for TV) (exec pr)
1997 *Didier* (Chabat) (pr); *Arlette* (Zidi) (pr); *Le Pari* (Bourdon, Campan) (pr)
1998 *Mookie* (Palud) (assoc pr); *Un grand cri d'amour* (Balasko) (ro)
1999 *Asterix et Obelix contre Cesar* (*Asterix and Obelix Take on Caesar*) (Zidi) (pr); *Mauvaise passe* (*The Escort, The Wrong Blonde*) (Blanc) (pr)

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By BERRI: books—

Le Vieil homme et l'enfant, Paris, 1967.
Marry Me! Marry Me!, New York, 1969
Le Pistonne, Paris, 1970.

By BERRI: articles—

‘‘Claude Berri, of AMLF, to U.S. for Film Sales Talks,’’ interview with Gene Moskowitz, in *Variety* (New York), 8 March 1978.
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Claude Berri started out in the early 1950s as an actor, and for several years appeared in roles on stage and screen. When he realized that stardom would elude him, be turned to writing and directing; however, he remained in front of the camera in many of his earliest films as director-screenwriter. The most representative include *Le Vieil homme et l'enfant* (*The Two of Us*), *Le Cinema du papa* (*Papa's Movies*), *Mazel Tov ou le mariage* (*Marry Me! Marry Me!*), *Le Sex Shop*, and *Le Male du siecle* (*Male of the Century*). *Le Vieil homme et l'enfant*, Berri's debut feature, is set during World War II and chronicles the evolving relationship between a grumpy old anti-Semite and a young Jewish boy. It is a warm-hearted, humanistic allegory, seasoned with an ethnic flavor that reflects Berri's Polish-Romanian Jewish background and, even more specifically, his own experiences when his parents went into hiding during the Occupation and placed him with a non-Jewish family.

In his subsequent films, the relationships and themes Berri explored were more adult in nature: love and marriage (in *Mazel Tov ou le mariage*); the male preoccupation with sex and pornography (*Le Sex Shop*); marital jealousy (*Le Male du siecle*); and connections between parents and offspring (*Le Cinema du papa*). In each, Berri casts himself as the male lead; that they are at least partially autobiographical is evidenced by the fact that all of Berri's characters are named ''Claude.'' Berri's parents both were employed in the Paris fur district, and in *Mazel Tov ou le mariage* his character even is a furrier's son. The manner in which the ''Claude'' character permeates Berri's early work parallels Truffaut's use of Antoine Doinel as a cinematic alter ego. Nonetheless, Berri's early-career films are fashioned as mainstream entertainments, and so even the best of them do not rate with the works of Truffaut, Godard, Chabrol, or other icons of the French New Wave. Indeed, Berri has admitted that at this stage of his career his primary aim was to amuse, rather than create art.

After a career slump in the late 1970s, Berri came back strong in the following decade with three very different films: *Je vous aime* (*I Love You All*), an exploration of romantic connections from a woman's viewpoint; *Le Maitre d'ecole* (*The School Master*), the story of a devoted schoolteacher; and *Tchao, pantin!*, a tale of revenge centering on a lonely anti-hero and his response to the murder of a young friend. Then he reached a career summit with *Jean de Florette* and a sequel, *Manon des sources* (*Manon of the Spring*), adapted from Marcel Pagnol's two-volume novel, *The Water of the Hills*, which deservedly became major art house hits in the United States. Both are rich and rewarding examples of old-fashioned, back-to-basics storytelling, with colorful, larger-than-life characterizations and fluid, cohesive narratives. *Jean de Florette* and *Manon des sources* are linked to *Le Vieil homme et l'enfant* as films that tell simple, human stories. In this regard, they are links both to Berri's cinematic roots and the films he scripted and directed in the 1990s.

Jean de Florette is the story of Jean Cadoret, a hunchback who inherits some farmland in Pagnol's beloved Provence. Jean arrives with his wife and young daughter in tow, and elicits a passion for toiling the earth. His dream is to live peacefully, and eat the vegetables he harvests. Unfortunately, a wily, powerful old landowner named Cesar Soubeyran covets Jean's property for its hidden resource: a stream. The naive, affable Jean is unaware that this source of water exists on his land; meanwhile, Cesar and his cretinous nephew Ugolin plot to drive him out of the district by concocting a series of deceptions.

The films ends with Jean dead and his little daughter Manon accidentally discovering the deceit. This serves as a segue into *Manon des sources*, with Manon having grown into a beautiful shepherdess who is like a force of nature. Yet she also is awaiting the right moment to avenge her father.

Jean de Florette and *Manon des sources* lyrically capture the ebb and flow of life while reflecting on living and dying, the passage of time, and survival. Both mirror the nature of pettiness and greed, and how they may cause unnecessary, irrevocable pain; they spotlight the simple reality that one person's fortune may be another's catastrophe. If *Jean de Florette* details the anguish of an innocent man who savors life and meets an early end because of his neighbors' avarice, *Manon des sources* chronicles how those villains are not allowed peace. Despite the ambitious themes explored by Berri in his subsequent films, *Jean de Florette* and *Manon des sources* remain the bellwethers of his career.

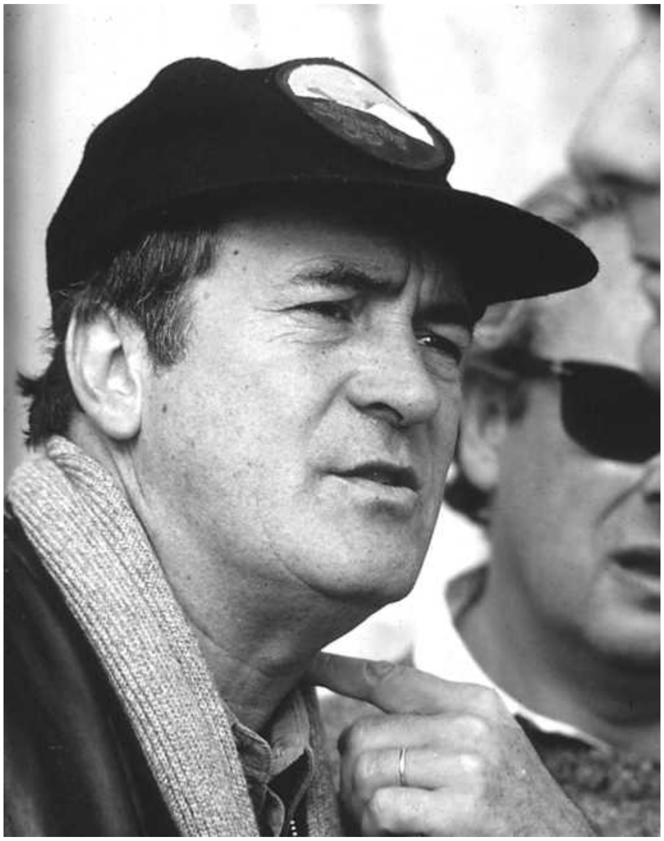
Uranus, Berri's first release of the 1990s, is a contemplative chronicle of the interaction between the citizens, among them collaborators, resistance members, and those in between, in a small French town at the end of World War II. Here, Berri returns to the approximate time period of *Le Vieil homme et l'enfant.* He does the same while focusing on individual heroism in *Lucie Aubrac*, the based-on-fact account of husband-and-wife members of the French Resistance. While all three films succeed as vivid depictions of life in France during the war, *Uranus* and *Lucie Aubrac* offer Berri's take on the manner in which individual Frenchmen and women responded to the chaos of the time. Finally, *Germinal*, based on the Emile Zola novel, is epic in scope, a sobering, carefully detailed expose of the exploitation of French coal miners in the late 19th century. The film is linked to *Jean de Florette* and *Manon des sources* as a humanistic exploration of the manner in which individuals are manipulated by greater forces of evil.

In the early 1960s, Berri established his own production company; a decade later, he was involved in the formation of a distribution company. Over the years he has produced, co-produced, and distributed scores of films. He has been equally involved in the backing of commercial and non-commercial properties, and such classics as Eric Rohmer's *Ma Nuit chez Maud* (*My Night at Maud's*) and Jacques Rivette's *Celine et Julie vont en bateau* (*Celine and Julie Go Boating*). Most often, he has worked over and over with the same filmmakers, including Maurice Pialat, Claude Zidi, Patrice Chereau, and Josiane Balasko.

—Rob Edelman

BERTOLUCCI, Bernardo

Nationality: Italian. **Born:** Parma, Italy, 16 March 1940. **Education:** Attended University of Rome, 1960–62. **Family:** Married 1) Clare Peptoe, 1978; 2) Adriana Asti. **Career:** Assistant director on *Accattone* (Pasolini), 1961; directed first feature, *La commare secca*, 1962; joined Italian Communist Party (PCI), late 1960s. **Awards:** Special Award, Cannes Festival, for *Prima della revoluzione*, 1964; Best Director Award, National Society of Film Critics, for *Il conformista*, 1971; Oscars for Best Director and Best Screenplay, and Directors Guild of America Award for Outstanding Feature Film Achievement, for *The Last Emperor*, 1987. **Address:** via della Lungara 3, Rome 00165, Italy.



Bernardo Bertolucci

Films as Director:

1962 *La commare secca* (*The Grim Reaper*) (+ sc)
1964 *Prima della rivoluzione* (*Before the Revolution*) (+ co-sc)
1965/66 *La vie del Petrolio* (+ sc); *Il canale* (+ sc)
1966/67 *Ballata de un milliardo* (+ co-sc)
1967 ''Il fico infruttuoso'' episode of *Amore e rabbia* (*Vangelo '70*; *Love and Anger*) (+ sc)
1968 *Partner* (+ co-sc)
1969 *La strategia del ragno* (*The Spider's Stratagem*) (+ co-sc)
1970 ***Il conformista*** (*The Conformist*) (+ sc)
1971 *La saluta e malato o I poveri muorioro prima* (*La Sante est malade ou Les Pauvres meurent les premiers*) (+ sc); *L'inchiesa* (+ co-sc)
1972 ***Last Tango in Paris*** (*Le Dernier Tango à Paris*; *Ultimo tango a Parigi*) (+ co-sc)
1976 ***1900 (Novecento)*** (presented in two parts in Italy: *Novecento atto I* and *Novecento atto II*) (+ co-sc)
1979 *La luna* (+ co-sc)
1981 *La tragedia di un uomo ridicolo* (*La Tragedie d'un homme ridicule*; *The Tragedy of a Ridiculous Man*) (+ sc)
1987 *The Last Emperor* (+co-sc)
1990 *The Sheltering Sky* (+co-sc)
1994 *Little Buddha*
1996 *Stealing Beauty* (+co-sc)
1998 *Besieged* (+co-sc)
1999 *Paradiso e inferno*

Other Films:

1961 ***Accattone*** (Pasolini) (asst-d)
1967 ***C'era una volta il West*** (*Once upon a Time in the West*) (Leone) (co-sc)
1975 *Bertolucci secondo il cinema* (*The Cinema according to Bertolucci*) (Amelio, Giuseppe Bertolucci) (ro as himself)
1981 *Wie de Waarheid Zegt Moet Dood* (*Whoever Says the Truth Shall Die*) (Bregstein) (as himself)
1992 *Golem, l'esprit de l'exil* (*Golem, the Spirit of the Exile*) (Gitai) (ro as Master of the Courtyard)
1993 *Jean Renoir* (Thompson) (doc) (ro as himself); *De Domeinen Ditvoorst* (*The Ditvoorst Domains*) (Hoffman)
1994 *La Vera vita di Antonio* (*The True Life of Antonio H.*) (Monteleone) (ro as himself)
1999 *Kurosawa: The Last Emperor* (Cox) (ro as himself)

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* * *

At the age of twenty-one, Bernardo Bertolucci established himself as a major artist in two distinct art forms, winning a prestigious award in poetry and receiving high critical acclaim for his initial film, *La commare secca.* This combination of talents is evident in all of his films, which have a lyric but exceptionally concrete style. His father, Attilio Bertolucci, was famous in his own right as a critic, professor, and poet, and in 1961 introduced Bernardo to Pier Paolo Pasolini, an esteemed literary figure. This friendship led both writers, ironically, away from poetry and into the cinema. Serving as the assistant director on Pasolini's inaugural film, *Accattone*, Bertolucci was very quickly entrusted with the full direction of Pasolini's next project, *La commare secca*, based on a story by the writer.

La commare secca is an auspicious debut; as both screenwriter and director, Bertolucci found at once the high visual style and narrative complexity which distinguish his later films. The sex murder of a prostitute is its central narrative event; as the probable witnesses and suspects are brought in for questioning, a series of lives are unraveled, with each sad story winding toward the city park where the murder occurred. Formally, the film is an ambitious amalgam of a film noir atmosphere and narrative style with a neorealist concentration on behavioral detail and realistic settings.

In *Before the Revolution*, Bertolucci first presents the theme which will become foremost in his work: the conflict between freedom and conformity. Fabrizio, the leading character, is obliged to decide between radical political commitment and an alluring marriage into the bourgeoisie. In this reworking of Stendhal's *The Charterhouse of Parma*, Bertolucci expressly delineates the connection between politics and sexuality. The film also establishes the Freudian theme of the totemic father, which will recur throughout Bertolucci's work, here emblematized in the figure of Fabrizio's communist mentor, whom Fabrizio must renounce as a precondition to his entry into moneyed society.

Bertolucci diverged from the style of his first two critically successful films with *The Partner*, a complex, experimental work based on Dostoevski's *The Double.* Heavily influenced by the films of Godard and the events of May 1968, it eschews narrative exposition, developing instead a critique of literary consumerism, academic pacifism, and the student left, through a series of polemical debates between a bookish student and his radical double. For the most part *The Partner* is an anomalous film, which conveys very little of the heightened lyricism of his major works.

With *The Spider's Stratagem*, originally made for television in 1969, and *The Conformist*, Bertolucci combines an experimental narrative technique with lavish visual design, achieving in *The Conformist* an unprecedented commercial and critical triumph. Sexuality is here explicitly posited as the motor of political allegiance, as Marcello, the lead character in *The Conformist*, becomes a Fascist in order to suppress his growing recognition of his homosexuality. The character performs an outlandishly deviant act—killing his former professor, now a member of the Resistance, in order to declare his own conventionality and membership in the Fascist order. Conformity and rebellion are thus folded together, not only in the psyche of Marcello, but in the culture as a whole, as Bertolucci examines the interpenetrating structures, the twin pathologies, of family and politics. Bertolucci here unveils the full range of stylistic features—the elaborate tracking shots, the opulent color photography (realized by the virtuoso cinematographer Vittorio Storara), the odd, surrealistic visual incongruities—that give his work such a distinctive surface. It is here, also, that Bertolucci connects most directly with the general evolution of the postwar Italian cinema. Beginning with Visconti, and continuing with Antonioni and Bellocchio, an increasing emphasis is placed on the psychology of transgression, a motif which links politics and the libido. The inner life of the alienated protagonist becomes the lens displaying the spectrum of social forces, as the politics of the state are viewed in the mimetic behavior of disturbed individuals.

Last Tango in Paris depicts the last week in the life of Paul, played by Marlon Brando, as a man who is both geographically and spiritually in exile. His orbit crosses that of ''the girl,'' played by Maria Schneider. The raw sexual encounters that ensue serve as a kind of purgation for the Brando character, who retaliates against the hypocrisy of cultural institutions such as family, church, and state through the medium of Jeanne's body. Sex is used as a weapon and symbolic cure, apparatus of social constraints. The outsized human passion Bertolucci depicts, chiefly through the threatening figure of Marlon Brando, seems to literalize the filmmaker's comment that ''films are animal events.'' In addition to the players, the music by Gatto Barbieri and the cinematography of Vittorio Storaro contribute to the febrile intensity of the work.

The world acclaim brought by *Last Tango* assured Bertolucci of the financial resources to complete the long-planned Marxian epic, *1900.* Setting the film in the rural areas of Parma, a few miles from his childhood home, Bertolucci set out to compose a paean to a way of life that was passing—the ''culture of the land'' of the peasant farmers, seen as a native and pure form of communism. The film depicts the cruel historical awakening of the farmers of the region, part of an entire class that has been regularly brutalized, first by aristocratic landowners, and then by the Fascist regime. Bertolucci localizes this conflict in the twin destinies of two characters born on the same day in *1900*—Olmo, who becomes a peasant leader, and Alfredo, the scion of the feudal estate in which the film takes place.

The controversial work was released in a six-hour form in Europe, and shortened to three hours for American release. Bertolucci had complete control of the cutting of the film, and considers the shorter version a more finished work. The epic sweep remains, as do the contradictions—for the film amalgamates the most divergent elements: a Marxian epic, it is furnished with an international star cast; a portrait of the indigenous peasantry, its principle language is English. Intentionally fashioned for wide commercial appeal, it nonetheless broaches untried subject matter. The film keeps these elements in suspension, never dissolving these differences into an ideological portrait of life ''after the revolution.'' The film's ending seems instead to return to the customary balance and tension between historical forces and class interests.

In *Luna*, Bertolucci turns to a much more intimate subject: the relation between mother and son. The work has a diminutive scale but a passionate focus, a quality crystallized in the opera scenes in which the mother, Caterina, performs. The reconciliation of mother, son, and father occurs during a rehearsal in which the mother reveals, through song, the identity of father and son. This cathartic and bravura scene plays in high relief the characteristic patterns of Bertolucci's cinema, in which the family drama is played against the backdrop of a ritualized art form, opera in this case, dance in *Last Tango*, and theater (the *Macbeth* scene in *Before the Revolution*).

With *Tragedy of a Ridiculous Man*, Bertolucci continues his inquiry into the relations between politics and family life, here framing the ambivalent bond between father and son with the correlative conflict between capitalism and political terror.

Bertolucci returned to the wide canvas of the historical film with *The Last Emperor* in 1987. Frustrated by his inability to acquire financing for a film of the Dashiell Hammett story *Red Harvest*, and unhappy with the state of filmmaking in Italy, the director turned to the autobiography of Pu Yi, China's last emperor, and had the privilege not only of filming in China but also of filming in the Forbidden City in Beijing, the first time such access had been allowed.

The story of Pu Yi illustrates a striking change in the political focus of Bertolucci's filmmaking. The relationship between individual psychology and the political and historical forces that mold it remains, as before, the central subject of the film, linking it to works such as *Before the Revolution, The Conformist*, and *1900.* But the resolution of the film seems to take place outside the political and historical context. The transformation of Pu Yi, in Bertolucci's words, from ''a dragon to a butterfly,'' occurs only in the context of individual friendship. In depicting the rise and fall of imperialism, republicanism, and fascism, and ending the film with a portrayal of the harsh excesses of the Cultural Revolution, Bertolucci depicts a sequence of destructive political ''solutions'' that somehow clear the way for the journey of the main character from ''darkness to light.''

Following *The Last Emperor*, Bertolucci continued his exploration of non-Western cultures with *The Sheltering Sky* and *Little Buddha*, opening his work to existential and philosophical themes that would almost seem to defy dramatic expression. In *The Sheltering Sky*, Bertolucci fashions a disturbing portrait of a consciousness in search of its own annihilation. Drawn from the Paul Bowles novel of the same title, the film, in its first half, focuses on the pathos of a couple who adore each other but cannot be happy, on the difficulty of romantic love. The work centers on the willful isolation and self-loathing of the character Porter, who has traveled to Morocco in 1947 with his wife Kit and a friend, Tunner, in order to escape the bitter sense of his own emptiness and artistic impotence. Like the character Paul in *Last Tango in Paris*, Porter is a dangerous and mesmerizing character whose self-absorption creates a kind of vortex which draws others down with him. As the two main characters, Port and Kit, push deeper into the Sahara, the physical hardships they encounter seem more and more like rites of purgation, as if only the heat and dirt of the desert could wear down the various masks and poses that they continually display to each other. Port dies a horrifying death from typhus, revealing the depths of his love for Kit only as the curtain descends. Kit, cast adrift deep in Morocco, hitches up with a caravan of Tuareg nomads and allows the remains of her Western identity to dissolve; she becomes the lover of the leader of the caravan, her Western clothes are buried in the desert, and she enters his harem disguised as a boy, dressed in the indigo robes, turban, and sword of a Tuareg tribesman. In a sense, Kit becomes possessed by Porter's spirit, his taste for uncharted experience, without, however, assuming his arrogance or corrosive unhappiness. Kit's story, which Bertoucci poetically links with the phases of the moon and nocturnal shades of blue, becomes dream-like, a carnal utopia of full and expressive passion in which she submerges her identity and becomes whole, albeit temporarily.

The Sheltering Sky has much in common with Bertolucci's earlier films, particularly *Last Tango in Paris;* as Bertolucci says in an interview, ''Isn't the empty flat of *Last Tango* a kind of desert and isn't the desert an empty flat?'' By filming in North Africa, however, Bertolucci allows the landscape to provide a kind of silent commentary on the doomed protagonists, whose profound unhappiness is made more piercing by the almost cosmic scale of the environment. The film abounds in visual ideas, finding in the mountain overlooks, wind-blown expanses, and fly-infested outposts a kind of encompassing dimension comparable to the role played by history in other Bertolucci films. Here, cinematographer Vittorio Storaro composes scenes around the division of color temperatures associated with the two main characters, red and blue, in ways that accentuate their irreconcilability. Exceptional acting by John Malkovich and Debra Winger gives *The Sheltering Sky* a sense of emotional truth that stays with the spectator, like the tattoos on fingers and feet that Kit receives in the deepest Sahara.

Little Buddha, released in 1994, completes what Bertolucci has called his Eastern trilogy. Although it shares the exoticism and the chromatic richness of *The Last Emperor* and *The Sheltering Sky, Little Buddha* is a sharp departure from its predecessors. It is, Bertolucci has said, a story without dramatic conflicts, a story in which the dualism and division that animates his other films is resolved into a kind of harmonious unity. Weaving together the ancient tale of Siddartha and his quest for enlightenment with a contemporary story of an eight-year-old American boy who may be the reincarnation of a famous Buddhist master, the film aims for a simplicity of tone and address that could be understood and appreciated by children: indeed, Bertolucci has called *Little Buddha* a film for children, arguing that when it comes to Buddhism, everyone in the Western world is a child.

Little Buddha features a striking visual style, marked by heightened color abstraction. Vittorio Storaro, Bertolucci's cinematographer for all his films except one, has said in an interview that *Little Buddha* represents the culmination of his exploration into light, and that it may be a film that is ''impossible to go beyond.'' The painterly style of *Little Buddha* is keyed not only to the contrast between the blue tonality of Seattle and the red and gold of the Siddartha story, but also to the four elements and the movement of the celestial spheres. When Siddartha achieves enlightenment under the banyan tree after staving off temptation and fear, harmony and balance are signified by the simultaneous appearance of the sun and the moon in the sky, and by the balanced color temperature of the sequence. In his career-long work with Bertolucci, Storaro has progressed from an exploration of light and shadow, to an exploration of the contrast of colors within light, to an exploration of the harmony within the spectrum.

The fascinating sequences of Siddartha's journey to enlightenment have a distinctly magical, storybook quality, a tone that is achieved partly by filming these scenes in 65 millimeter. The precision and detail that sets these sequences apart gives them the quality of an illuminated manuscript, or of a dazzling storybook of hand-colored pages. Also important here is the acting of Keanu Reeves, who embodies the part of a beautiful youth determined to find the true value of life. The slightly unformed, open innocence of Reeves' Siddartha is perfectly attuned to the enchanted vision of this benevolent film, which discovers in a tale of reincarnation a kind of dispensation from the drama of political and sexual conflict that had defined Bertolucci's filmmaking to this point.

Stealing Beauty, the story of a young girl's sexual awakening, is a small-scale, intimate film that marks a departure from the spectacular, exotic subject matter of the ''oriental trilogy'' of *The Last Emperor*, *The Sheltering Sky*, and *Little Buddha.* Returning to Italy to make a film there for the first time in more than ten years, Bertolucci set aside the elaborate cinematography and the opulent design for which he had become famous in favor of a more subdued and unstudied style. A story of a young American girl (played by Liv Tyler) who returns to the villa in Tuscany, still populated by artists and bohemians, where her mother had once lived and reigned as the beautiful muse and poet of the group, *Stealing Beauty* gradually unfolds as the story of the girl's search for her unknown father, a quest that coincides with her first experience of sexual love. Bertolucci has said that he felt he needed to approach Italy with new eyes, with the eyes of a foreigner, after all the changes that the country had gone through after the 1980s, and that he had in effect ''reincarnated himself as a young 19 year old American girl'' in this film.

Here, the director composes a light, Mozart-like variation on themes he has considered in highly dramatic terms before: the search for the father, the passing of one generation and the advent of another, the dangerous power of erotic attraction. Although *Stealing Beauty* possesses sobering elements, such as the imminent death of the playwright played by Jeremy Irons, the brooding restlessness of the sculptor played by Donal McCann, and the intermittent madness of the character played by the 85-year-old Jean Marais—perhaps best known for his role in Jean Cocteau's *Beauty and the Beast*—the overall effect of this subtle, observant film is that of a movie, as Bertolucci says, that ''weighs only a few grams.'' The title of the film, the director says, comes from the idea that the artist is always ''stealing beauty,'' using the beauty of the world for his or her subject matter, drawing from it for inspiration. By setting the film in Tuscany, in a landscape that has inspired painters from Giotto onwards, Bertolucci Bertolucci offers a here a quiet meditation on art and life.

In his next film, *Beseiged*, Bertolucci continues this style of oblique, subtle filmmaking whose greatest power is in its observation of the unpredictability of human behavior. Set again in Italy, this time in Rome, *Beseiged* is the story of a young African woman (played by Thandie Newton), who has fled to Rome after her husband has been arrested by the military dictatorship in her country. While pursuing her studies toward a medical degree, she works as the live-in housekeeper for a reclusive English pianist (played by David Thewlis). He immediately falls in love with her, which he declares in a series of awkward, tentative, and ultimately assertive gestures that infuriate her. Finally, she tells him that if he really loves her he will try to get her husband out of jail. Surprisingly, he takes her at her word, and begins selling the objects in his apartment to raise money. He also begins incorporating African styles and musical ideas in his compositions. As the apartment becomes more and more bare, she mentions that there is not much left to dust, never suspecting the reasons for his selling most of his material possessions. She also begins to be increasingly fond of him, as he becomes more and more certain, assured, and mysterious. Finally, after giving a last concert in his apartment to his friends and colleagues (who consist only of his young music students), he sells his grand piano and wins her husband's release.

Beseiged proceeds with very little dialogue — Bertolucci says that he had in mind a line from Cocteau: ''There is no love, there are only proofs of love''—a line which he had used in *Stealing Beauty* and which he saw as a leitmotif for this film: ''it's easy to say 'I love you,' it's more difficult to give proof, proofs of love. *Besieged* is about that.'' He also says an idea that grew naturally out of the film was that the only way of being truly happy is making happy the people you love. Thus Kinsky, the pianist, finds joy in giving up everything, including his beloved piano—without Shandurai, the African woman, ever knowing his reason for doing so. In several ways, *Besieged* presents the reverse side of the coin of *Last Tango in Paris*, also a film about a man and a woman in a bare apartment. In *Last Tango*, Bertolucci set out to show, as he said at the time, that ''every sexual relationship is condemned.'' In *Besieged*, the love between Kinsky and Shandurai develops along the opposite arc, from possessive desire to relinquishment, or, as the director says, toward the ''total annihilation of selfishness.''

The absence of dialogue in the film, in which emotions and messages are communicated through gesture, music, and movement, recalls the cinema of Rene Clair, who in films like *Under the Roofs of Paris* would have dialogue fade out and music carry the conversation. Bertolucci has also said that the absence of dialogue in the film came partially from his thinking about where the cinema was going, and how much the cinema should incorporate new technologies. He decided that in *Besieged* he would go back to the origins, to the silent cinema before 1927, when feelings were communicated uniquely through images and music. Made originally for Italian television, *Besieged* gave Bertolucci a chance to rediscover a kind of spontaneity in filmmaking, a feeling he had lost because of the size and scope of his productions of the last fifteen years. Here, he was able to create twenty or thirty shots in a day's shooting, to mix handheld, steadicam, and tracking shots together, and not to worry overly much about light and shadow. ''It was like going back to the '60's, to the old times when there wasn't so much pressure. . . to go back to that feeling was extraordinary . . . incredibly stimulating.''

—Robert Burgoyne

BESSON, Luc

Nationality: French. **Born:** Paris, 18 March 1959. **Family**: Married actress-model Milla Jovovich, 1997; divorced 1999. Has a daughter with actress Anne Parillaud. **Career:** Spent his childhood travelling with his parents, who were scuba diving instructors; wrote the first drafts of his films *Le Grand bleu* and *The Fifth Element* while still in his teens, mid-1970s; first came to Hollywood, 1977; worked as an assistant on films in Hollywood and Paris, as well as first assistant director for several advertising films, late 1970s-early 1980s; directed first feature, *Le Dernier Combat*, 1983; formed his own production company, Les Films du Loups, which eventually became Les Films du Dauphins; directed a Loreal commercial featuring his wife, Milla Jovovich,1997. **Awards:** Brussels International Festival of Fantasy Film Critics Prize, Fantasporto Audience Jury Award-Special Mention, Best Director, and Best Film, for *Le Dernier Combat,* 1983; Italian National Syndicate of Film Journalists Silver Ribbon-Best Director-Foreign Film, for *La Femme Nikita,* 1990; Alexander Korda Award for Best British Film, for *Nil by Mouth,* 1997; Best Director Cesar Award, for *The Fifth Element,* 1997. **Address:** 33 rue Marbeauf, 75008 Paris, France.

Luc Besson

Films as Director:

1983 *L'Avant dernier*(short) (+ pr)
1983 *Le Dernier Combat* (+ pr, sc)
1985 *Subway* (+ pr, sc)
1987 *Kamikaze* (co-d with Didier Grousset, + pr)
1988 *Le Grand bleu* (*The Big Blue*) (+ sc, lyrics, camera op, submarine crew)
1990 *La Femme Nikita* (*Nikita*) (+ sc, song)
1991 *Atlantis* (+ ph, ed)
1995 *The Professional* (*Leont*) (+ sc)
1997 *The Fifth Element* (+ co-sc)
1999 *The Messenger: The Story of Joan of Arc* (+ co-sc)

Other Films:

1985 *Le Grand Carnaval* (Arcady) (2nd unit d)
1986 *Taxi Boy* (Page) (tech advisor)
1993 *Point of No Return* (Badham) (based on *La Femme Nikita* sc)
1997 *Nil by Mouth* (Oldman) (pr)
1998 *Taxi* (Pirès) (sc, pr)
2000 *Taxi 2* (Krawczyk) (sc, pr); *The Dancer* (Garson) (pr)

Publications

By BESSON: articles—

''Besson Meets Spielberg,'' interview with Jacques-Andre Bondy and Alan Kruger, in *Premiere* (Paris), November 1996.

''Cool Hand Luc,'' interview with Alan Kruger and Glenn Kenny, in *Premiere* (London), vol. 5, 1997.

''Astral Grandeur/Fantastic Voyage,'' interview with Andrew O. Thompson, in *American Cinematographer* (Hollywood), May 1997.

''Tall Storeys,'' interview with Nigel Floyd, in *Time Out* (London), 4 June 1997.

''Luc Besson: Writer/director,'' interview in *Reel West* (Bernaby, British Columbia), August-September 1997.

Interview with Robert W. Welkos, in *Los Angeles Times,* 11 November 1999.

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''L'Age du Capitaine,'' in *Cahiers du Cinéma* (Paris), June 1985.
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Bodtker, H., ''Splatter—'videovold' i naerbilber,'' in *Film & Kino* (Oslo), no. 3, 1985.
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Tangen, J. '''Det Store Bia': en dyp Film fra Besson?,'' in *Z Filmtidsskrift* (Oslo), no. 27, 1989.
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Strauss, F. ''La Planete Besson,'' in *Cahiers du Cinéma* (Paris), no. 409, 1988.
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Murray, S., ''European Notes,'' in *Cinema Papers* (Victoria, Australia), August 1990.
Graye, J., and J. Noel, ''*Nikita*,'' in *Grand Angle* (Mariembourg, Belgium), April 1990.
Lubelski, T., ''Besson,'' in *Kino* (Warsaw), August 1991.
Ostria, V., ''Besson Manque d'Air,'' in *Cahiers du Cinéma* (Paris), October 1991.
Jousse, T., ''L'Ecran Aquarium,'' in *Cahiers du Cinéma* (Paris), October 1991.
Lefebvre, P., ''*Atalantis*,'' in *Grand Angle* (Mariembourg, Belgium), September/October 1991.
James, C., ''Film View: Word from *Nikita*: Hold the Subtitles,'' in *New York Times*, May 5, 1991.
Pezzotta, A., ''*Atlantis*,'' in *Segnocinema* (Vicenza, Italy), May/June 1992.
Alexander, Max, ''A Gaul in Hollywood,'' in *Variety* (New York), 10 October 1994.
Slabý, Petr, ''Neobarokní intermezzo,'' in *Film a Doba* (Prague), Spring-Summer 1996.
Kenny, Glenn, ''Braving the '*Element*','' in *Premiere* (New York), May 1997.
Elley, Derek, ''Pop Pic Auteur,'' in *Variety* (New York), 23–29 June 1997.
''Luc Besson,'' in *Film Journal* (New York), July 1997.
Williamson, K., ''Imbessonism,'' in *Box Office* (Chicago), July 1997.
Chang, Chris, ''Escape from New York,'' in *Film Comment* (New York), July-August 1997.
Cosulich, O., ''Quando il futuro diventa cult,'' in *Revista del Cinematografo* (Rome), October 1997.
Martani, M., ''Nouvelles images,'' in *Cineforum* (Bergamo, Italy), October 1997.

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Most noted for their stunning visuals, Luc Besson's films often invite scrutiny of the blurred line between the artistic and the commercial. Making his directorial debut with *Le Dernier Combat*, Besson's beautifully executed black-and-white cinematography earned him a chance to make his first major feature, *Subway*, a film described by Michael Wilmington as ''Steven Spielberg gone existentialist.'' Shot mostly at Beverly Center Cineplex, *Subway* creates an underground world of the Paris Metro, both eerie in its fluorescent darkness and charming in the interweaving of fast-paced editing and charismatic characters. A seemingly complex narrative of three separate strands is treated with a simplemindedness that makes it almost comic-book-like. It is at its best a skillful show of light and shadows, and at worst a flashy skeleton of a film that befits its inhabitants.

The Big Blue, Besson's third film, was a tremendous box office hit at home but a failure internationally. A breathtakingly filmed story about the lifetime friendship and rivalry between Jacques and Enzo, two free-divers, and their relationship with an American journalist (played by Rosanna Arquette), *The Big Blue* entangles too many elements at once to make sense. Jacques' mysterious bond with the ocean, as emphasized time and again by his ties with dolphins—it is no coincidence that Besson's production company in France is called Les Films du Dolphin—never goes beyond a pretentious justification for the showy underwater photography. The American journalist Joanna's fascination with Jacques, on the other hand, also never once sparks any romantic fulfillment. It is Jacques' peculiar friend, Enzo (played by Jean Reno, who later stars in *The Professional*), who anchors the film with his stocky rotundness and almost laughable yet respectable stubbornness.

Produced by the Samuel Goldwyn Company, *La Femme Nikita* returns to cityscapes and paints a bizarre picture of a female hitperson, working for the French equivalent of the CIA. Ultra-violence adorned with a triangular romance and spy-thriller suspense, *Nikita* seems to be the most interesting of Besson's films; or, at least, its complexity stems neither from the semi-hallucinatory ambiance in *Subway* nor the pretentious mythicism in *The Big Blue*, but rather from an uncanny interest and concern that develop in the viewer about Nikita. The character, proclaims Stanley Kauffmann, is ''so interesting a wanderer between stages of moral consciousness that violence becomes one of the film's essentials.'' A genuine interest in her psychology provides the emotional depth that was lacking in Besson's previous works.

In *The Professional*, Besson continues his psychological study of marginalized, on-the-edge individuals: this time, a hit*man*, Leon, played by Jean Reno. Leon is the ''Cleaner,'' New York's top hitman. He is never emotional; or better yet, as a professional, he never allows himself to be emotional. Through some inopportune circumstances he meets the twelve-year-old Mathilda (played convincingly by Natalie Portman). In her attempt to be trained as a hitperson in order to avenge her parents' murder, the process of Mathilda's makeover is in fact a vehicle for exploring the relationship between this odd couple. Walking the thin line between the innocent affection of a man and a child bonding (as in *Paper Moon*) and a portrayal of a potentially pedophilic liaison, Besson's incisive direction turns the film from a cliched story into an almost lyrical character study.

The last of Besson's 1990s features, *The Messenger: The Story of Joan of Arc*, is a muddled reworking of the Joan of Arc story, with the title character lacking any sort of psychology and becoming little more than an adolescent action heroine. *The Messenger* was preceded by the visually dazzling but otherwise annoyingly uneven *The Fifth*

Element. If this futuristic epic, most of which is set in the mid-23rd-century, seemed to be little more than a comic book come-to-life, that is understandable; Besson wrote the first draft of its script when he was sixteen years old. His scenario features two primary male characters, one a reluctant hero and the other an over-the-top villain, and a female who is an adolescent male fantasy figure: a near-nude, orange-haired nymphet. Unfortunately, the storyline in which they are involved is incoherent—but the film, produced on a $90-million budget, is worth seeing for its truly inventive production design.

One certainly would welcome the maturing of a director like Luc Besson, whose natural knack for cinematographic beauty has occasionally been enriched with some psychological depth. Going beyond the flashiness, Besson has shown a high potential for artistry, one that goes into the visuality of the imagistic world and actually strives for meanings. But questions still remain: what is it that we seek in cinema (a medium that is first and foremost visual) other than the visuals?

—Guo-Juin Hong, updated by Rob Edelman

BIGELOW, Kathryn

Nationality: American. **Born:** San Francisco, 1953. **Education:** Studied art, San Francisco Art Institute, graduated 1972; studied film at Whitney Museum, New York, 1972; studied film under Milos Forman, Columbia Graduate Film School, graduated 1979. **Family:** Married James Cameron (director), 1989 (divorced 1991). **Career:** Worked with radical New York-based British art collective, Art and Language; photographed by Robert Mapplethorpe; directed short graduation film, *The Set-Up*, 1978; lectured in film at California Institute of the Arts, 1983; co-direct of TV miniseries, *Wild Palms*, 1993. **Agent:** Creative Artists Agency, 9830 Wilshire Boulevard, Beverly Hills, CA 90212, U.S.A.

Films as Director:

1978 *The Set-Up*
1983 *The Loveless* (*Breakdown*) (with Monty Montgomery, + sc)
1987 *Near Dark* (+ sc)
1990 *Blue Steel* (+ sc)
1991 *Point Break* (+ sc [uncredited])
1993 *Wild Palms* (for TV) (with others); ‘‘Fallen Heroes: Part 1,’’ ‘‘Fallen Heroes: Part 2,’’ and ‘‘Lines of Fire,’’ episodes of *Homicide: Life on the Street* (for TV)
1995 *Strange Days*
2000 *The Weight of Water*

Other Films:

1983 *Born in Flames* (Borden) (ed)
1994 *American Cinema* (for TV) (ro as herself)
1996 *Undertow* (Red) (sc)

Publications

By BIGELOW: articles—

‘‘Dark by Design,’’ interview with Victoria Hamburg and Firooz Zahedi, in *Interview* (New York), August 1989.
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‘‘Momentum and Design,’’ interview with Gavin Smith, in *Film Comment* (New York), September/October 1995.
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‘‘Reality Bytes,’’ interview with Andrew Hultkrans, in *Artforum* (New York), November 1995.
‘‘Vicarious Thrills,’’ interview with Sheila Johnston, in *Index on Censorship* (London), November/December 1995.
‘‘Hppy New Millennium,’’interview with Roald Rynning, in *Film Review* (London), April 1996.
‘‘No Retreat, No Surrender,’’interview with Ian Nathan, in *Empire* (London), April 1996.

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Taubin, Amy, ‘‘Genre Bender,’’ in *Village Voice* (New York), 22 November 1989.
Hoban, Phoebe, ‘‘Happiness Is a Warm Gun,’’ in *Premiere* (New York), April 1990.
Cook, Pam, ‘‘Walk on the Wild Side,’’ in *Monthly Film Bulletin* (London), November 1990.
James, Nick, ‘‘From Style to Steel,’’ in *City Limits* (London), 29 November 1990.
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Murphy, Kathleen, ‘‘Black Arts,’’ in *Film Comment* (New York), September/October 1995.
Charity, Tom, ‘‘Extra Sensory Projection,’’ in *Time Out* (London), 25 October 1995.
Francke, Lizzie, ‘‘Virtual Fears,’’ in *Sight and Sound* (London), December 1995.
Raphael, Amy, ‘‘American Bigelow,’’ in *New Musical Express* (London), 2 March 1996.
Keane, Colleen, ‘‘Director as ‘Adrenaline Junkie,’’’ in *Metro* (Melbourne), 1997.

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Kathryn Bigelow

Almost single-handed, Kathryn Bigelow has lastingly scotched the assumption that the terms ‘‘woman director’’ and ‘‘action movie’’ are somehow incompatible. So far, no other female director has shown herself so adept at handling the intricate ballets of stylised violence that constitute the modern Hollywood action genre. But it may not be a coincidence that Bigelow’s career, which until the mid-1990s was riding high, got stopped in its tracks by one ambitious picture that proved a commercial flop. Most male action directors can get away with a single box-office dud, or even two; but it seems that a woman who trespasses on such classically all-male territory can’t expect the same latitude.

Not that Bigelow has ever been content to produce routine roller-coaster exercises; she translates the conventions of the genre, bending and blending them into fertile new mutations. Her first feature, *The Loveless* (co-directed with Monty Montgomery), put a dreamy Sirkian spin on the standard biker movie. *Near Dark* is a vampire western; *Blue Steel* laces a cop drama with horror film devices; *Point Break* crosses a surfing movie with a heist thriller. For *Strange Days* Bigelow mixed an even richer cocktail: sci-fi plus love story plus political satire plus murder mystery. Her films, though vigorously paced and tinged with ironic humour, are shot through with a dark romanticism; and by delving deeper into formal, psychological, and thematic patterns than mainstream Hollywood generally cares to, they lift their material some way towards the condition of arthouse fare.

Though Bigelow avowedly aims at a mass audience, the moral and aesthetic complexity of her films has kept her a slightly marginal figure in the industry. This status may be reflected in her choice of protagonists: for her, as three decades earlier for Arthur Penn, ‘‘a society has its mirror in its outcasts.’’ The black-leather bikers of *The Loveless*, the nomadic vampire clan of *Near Dark*, the surfing bank-robbers of *Point Break*, all defined by their opposition to conventional mores, represent an alternative darkside structure, respectable society’s hidden needs and appetites made manifest. A local citizen, gazing fascinated at the bikers’ remote otherness, fantasises about ‘‘be[ing] them for a day or two’’; while Bodhi, leader of the surfboard criminals, even claims their heist exploits are meant to inspire the downtrodden masses. ‘‘We show them that the human spirit is still alive!’’ he exults.

Bigelow’s artistic training—prior to becoming a film-maker, she was active as a conceptual artist, a member of the Art and Language group in the ultra-politicised New York art scene—shows in the stylised and highly textured look of her films. Her images are tactile, often sensual to the point of fetishism: in the opening shot of *Blue Steel*, light caresses the contours of a handgun in extreme close-up, transforming it into an abstract study of curves and shadows. This close-grained visual intensity becomes another means of subverting and reappropriating generic material, turning it to her own ends, while her dark, nihilistic plots serve as prelude to soft-edged, sentimental denouements where love conquers all. Not least of the contradictions that fuel her work is that, while not shying away from graphic incidents of violence against women—the rape scene in *Strange Days* caused widespread shock—her films often feature women as the strongest, most focused characters, acting as mentors and protectors to the self-doubting males.

In her early films Bigelow played these various tensions off against each other, deftly maintaining a balance between mainstream and ''serious'' audience appeal. With *Strange Days* the strategy came unstuck. She herself describes the film as ''the ultimate Rorschach,'' an artefact lending itself to as many interpretations as it has viewers. Drawing its inspiration from an eclectic multiplicity of sources—Hawks, Hitchcock, and Ridley Scott, cyberpunk fiction, and Michael Powell's *Peeping Tom*—the film torments and probes us, forcing us to question not only what we're seeing but our own motives in wanting to watch it.

In creating such an intricate, demanding collage, inviting simultaneous engagement on any number of levels, Bigelow may have outpaced her public. Many reviewers raved over *Strange Days* (though there were dissenting voices), but the film stalled badly at the box-office, failing to recoup its substantial budget. Since then her career has suffered: *Ohio*, a projected film about the 1970 Kent State shootings, came to nothing, and her long-cherished Joan of Arc movie, *Company of Angels*, foundered over a dispute with Luc Besson. Bigelow wanted Clare Danes as Joan; Besson, the film's executive producer, insisted on casting his then partner Milla Jovovich. When Besson withdrew his backing in order to direct his own film, Bigelow's financing vanished.

It's a deplorable loss. Few directors could have been better placed to give us a fresh take on the woman who, in all history, most famously trespassed on male territory. It remains to be seen if Bigelow's *The Weight of Water*, a maritime murder thriller and her first feature in five years, restores the status of one of the most original and stimulating of current American film-makers.

—Philip Kemp

BIRRI, Fernando

Nationality: Argentinian. **Born:** In Santa Fe, 13 March 1925. **Education:** Universidad Nacional del Litoral, Santa Fe, Argentina, 1942–47, and at Centro Sperimentale de Cinematografia, Rome, 1950–52. **Career:** Assistant to Vittorio De Sica on *Il tetto*, 1954; returned to Argentina to found Instituto de Cinematografia, later La Escuela Documental de Santa Fe, 1956; left Argentina for political reasons, 1963; moved to Italy, 1964; attended 1st International Festival of the New Latin American Cinema, Havana, 1979; taught at Universidad Nacional Autonoma de Mexico, 1980, and at Film School of Universidad de Los Andes, Merida, Venezuela, 1980–83. Director of International School of Cinema and TV of San Antonio de Los Banos, 1983— . **Awards:** Grand Prize, SODRE Festival, Montevideo, for *Tire Die*, 1960; Golden Lion, Venice Festival, for *Los Inundados*, 1962; honored at Festivals in Benalmadena, Spain, 1979, and Pesaro, Italy, 1981.

Films as Director:

1951 *Selinunte* (short); *Alfabeto notturno* (short)
1952 *Immagini Populari Siciliane Sacre*; *Immagini Populari Siciliane Profane*
1959 *La primera fundacion de Buenos Aires* (animation)
1960 ***Tire die*** (*Toss Me a Dime*) (co-sc, co-d, co-ph); *Buenos dias, Buenos Aires* (short)
1961 *Los inundados* (*Flooded Out*)
1962 *Che, Buenos Aires* (comprising two previous films); *La pampa gringa* (doc)
1966 *Castagnino, diario romano* (short)
1979 *Org* (co-d)
1983 *Rafael Alberti, un retrato del poeta por Fernando Birri*
1984 *Rte.: Nicaragua* (*carta al mundo*) (short film)
1985 *Mi hijo, el Chei: Un retrato de familia de Don Ernesto Guevara*
1988 *Un senor muy viejo con unas alas enormes* (+ a, sc)
1998 *Enredando sombras*

Other Films:

1955 *Gli sbanditi* (Maselli) (role)
1982 *La Rose des vents* (P. Guzman) (role)
1994 *Plumitas calientes* (Gonzalo De Galiana) (ro as El Angel)

Publications

By BIRRI: book—

La Escuela Documental de Santa Fe, Santa Fe, Argentina, 1964.

By BIRRI: articles—

''Cine y subdesarrollo,'' in *Cine Cubano* (Havana), May/July 1967.
''Revolución en la revolución del nuevo cine latinoamericano,'' in *Cine Cubano* (Havana), August/December 1968.
''Fernando Birri y las raices del huevo cine latinoamericano,'' an interview with Francisco Lombardi, in *Hablemos de Cine* (Lima), March 1984.
''For a Nationalist, Realist, Critical, and Popular Cinema,'' in *Screen* (London), May-August 1985.
''Ein Letzter Dominostein,'' an interview with M. Vosz, in *Film und Fernsehen* (Berlin), March 1991.
''Öden ich rede weiter von Utopien!'' an interview with Wolfgang Martin Hamdorf, in *Film Und Fernsehen* (Berlin), vol. 12, 1994.

On BIRRI: books—

Mahieu, Jose Agustin, *Breve historia del cine argentino*, Buenos Aires, 1966.
Micciche, Lino, editor, *Fernando Birri e la Escuela Documental de Santa Fe*, Pesaro, Italy, 1981.
Burton, Julianne, *The New Latin American Cinema: An Annotated Bibliography of Sources in English, Spanish, and Portuguese*, New York, 1983.

Burton, Julianne, editor, *Cinema and Social Change in Latin America: Conversations with Filmmakers*, Austin, Texas, 1986.

King, John, and Nissa Torrents, *The Garden of Forking Paths: Argentine Cinema*, London, 1986.

On BIRRI: articles—

Pussi, Dolly, ''Breve historia del documental en la Argentina,'' in *Cine Cubano* (Havana), October 1973.

Burton, Julianne, ''The Camera as Gun: Two Decades of Film Culture and Resistance in Latin America,'' in *Latin American Perspectives*, Austin, Texas, 1978.

''Fernando Birri Section'' of *Cine Cubano* (Havana), no. 100, 1981.

Mahieu, A., ''Revision critica del cine argentino,'' in *Cine Cubano* (Havana), no. 107, 1984.

Martinez Carril, M., ''Fernando Birri, un mito, una obra,'' in *Cinemateca Revista* (Montevideo), February 1986.

Araya, G.H., ''Auskunfte uber Fernando Birri,'' in *Beiträge zur Film und Fernsehwissenschaft*, vol. 28, 1987.

Brang, H., ''Welt der Wunder und der Trauer,'' in *Film und Fernsehen* (Berlin), March 1989.

Schulze, B., ''Wonderland,'' in *Medium* (Frankfurt), vol. 21, no. 3, 1991.

Feinstein, Howard, ''Entangling Shadows: One Hundred Years of Cinema in Latin America and the Caribbean (Enredando Sombras),'' in *Variety* (New York), 11 May 1998.

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Fernando Birri is a key figure in the history of the New Latin American Cinema because he was more interested in creating filmmakers than in creating films; because he offered a sustained and systematic counter-example to existing industrial modes of filmmaking and to the ideological assumptions that limited both the process and the product; because he developed a concrete theoretical-practical approach and founded the first school of documentary filmmaking in Latin America in order to teach that methodology; and, finally, because his students fanned out across the continent putting his ideas into practice.

Born in the provincial capital of Santa Fe, Birri was a poet and puppeteer before turning to the cinema in search of a broad popular audience. Unable to break into the tightly controlled national film industry, Birri travelled to Italy to study at Rome's Centro Sperimentale de Cinematografia during the early 1950s, when the neo-realist movement was still at its height. Profoundly influenced by the ideology, aesthetics, and methodology of this first anti-industrial, anti-Hollywood model for a national cinema, Birri returned to Argentina in 1956 hoping to found a national film school. Rejecting the closed commercialism of the Buenos Aires-based film industry, one of the three largest in Latin America at the time, Birri returned to Santa Fe.

Birri recalls: ''Fresh from Europe, what I had in mind was a film school modeled on the Centro Sperimentale, a fictional film school which would train actors, directors, cinematographers, set designers, etc. But when I confronted the actual conditions in Argentina and in Santa Fe, I realized that my plan was premature. What was needed was something else: a school which would not only provide apprenticeship in filmmaking, but also in sociology, and even in Argentine history, geography and politics, because the most essential quest is the quest for national identity, in order to recover and rediscover what had been alienated, distorted and destroyed by centuries of cultural penetration. This search for a national identity is what led me to pose the problem in strictly *documentary* terms, because I believe that the first step for any national cinema is to document its own reality.''

La Escuela Documental de Santa Fe grew out of the Instituto de Cinematografia, which was in turn an outgrowth of a 4-day seminar on filmmaking led by Birri. Birri's goal was to lay the foundations for a regional film industry that would be ''national, realist, and popular'': national by addressing the most pressing problems of national life; realist (documentary) in approach in contrast to the highly artificial style and milieux of the ''official'' film industry; popular by focusing on and appealling to the less privileged classes. In keeping with his determination to integrate theory and practice, Birri emphasized process over product, viewing each film project as the opportunity for practical apprenticeship on the part of the largest possible number of students. He was the first of the Latin American filmmakers to posit technical imperfection as a positive attribute, preferring *un sentido imperfecto a una perfeccion sin sentido* (an imperfect/sincere meaning to a meaningless perfection).

Birri's best-known films are the 33-minute documentary *Tire die (Toss Me a Dime)* and *Los inundados (Flooded Out)*, a picaresque feature in the neorealist style about the adventures of a squatter family displaced by seasonal floods. Both played to huge and enthusiastic audiences at their local premieres but could not achieve broad national exhibition even after winning important prizes in international festivals.

An inhospitable political climate compelled Birri to leave Argentina in 1963. Subsequent months in São Paulo catalyzed an important documentary movement there, but Birri himself returned to Italy and relative obscurity until the late 1970s. His presence at the First International Festival of the New Latin American Cinema in Havana in 1979 signaled renewed activity and recognition. Since then, Birri has taught at Mexico's national university and at the University of Los Andes in Venezuela. The Benalmadena and Pesaro Festivals (Spain, 1979, and Italy, 1981) organized special programs honoring his work.

—Julianne Burton

BLIER, Bertrand

Nationality: French. **Born:** Paris, 14 March 1939. **Career:** Assistant director on films of Lautner, Christian-Jaque, Delannoy, and others, 1960–63; directed first feature, *Hitler? Connais pas!*, 1963. **Awards:** Oscar for Best Foreign Language Film, for *Preparez vos mouchoirs*, 1978; Cesar for the screenplay of *Buffet froid*, 1979; Special Jury Prize, Cannes Film Festival, for *Trop belle pour toi (Too Beautiful for You)*, 1989.

Films as Director:

1963 *Hitler? Connais pas*! (+ sc)
1966 *La Grimace* (+ sc)
1967 *Si j'etais un espion* (*Breakdown*; *If I Were a Spy*) (+ co-sc)

1973 *Les Valseuses* (*Going Places*) (+ sc)
1975 *Calmos* (*Femmes Fatales*) (+ co-sc)
1977 *Preparez vos mouchoirs* (*Get out Your Handkerchiefs*) (+ sc)
1979 *Buffet froid* (+ sc)
1981 *Beau-père* (+ sc)
1982 *La Femme de mon pote* (*My Best Friend's Girl*) (+ co-sc)
1984 *Notre Histoire* (*Our Story*) (+ sc)
1986 *Tenue de soirée* (*Menage*) (+sc)
1989 *Trop belle pour toi* (*Too Beautiful for You*) (+sc)
1991 *Merci la vie* (*Thanks, Life*) (+ sc, pr)
1993 *Un deux trois soleil* (*One Two Three Sun*) (+ sc)
1996 *Mon homme* (*My Man*) (+ sc)
2000 *Les Acteurs* (*Actors*) (+ sc)

Other Films:

1970 *Laisse aller, c'est une valse* (Lautner) (sc)
1992 *Patrick Dewaere* (role as himself)

Publications

By BLIER: books—

Les Valseuses, Paris, 1972.
Beau-père, Paris, 1980.

By BLIER: articles—

''*Les Valseuses* de Bertrand Blier: le nuvité du cinéma français,'' interview with R. Gay, in *Cinéma Québec* (Montreal), vol. 3, no. 8, 1974.
Interview with B. Villien and P. Carcassonne, in *Cinématographe* (Paris), January 1980.
''*Beau-père*: Entretien avec Bertrand Blier,'' with C. de Béchade and H. Descrues, in *Image et Son* (Paris), September 1981.
''A la recherche de l'histoire,'' an interview with Marc Chevrie and D. Dubroux, in *Cahiers du Cinéma* (Paris), May 1985.
Interview with Sheila Johnston, in *Stills* (London), May 1985.
Interview with P. Le Guay, in *Cinématographe* (Paris), May 1986.
''Manhandler,'' interview with Dan Yakir, in *Film Comment* (New York), September/October 1986.
Interview with Serge Toubiana, in *Cahiers du Cinéma* (Paris), May 1988.
Interview in *La Revue du Cinéma* (Paris), July-August 1988.
Interview in *Première* (Paris), May 1989.
Interview with Serge Toubiana and T. Jousse, in *Cahiers du Cinéma* (Paris), May 1989.
Interview with F. Aude and J.P. Jeancolas, in *Positif* (Paris), June 1989.
Interview in *Time Out* (London), 14 February 1990.
Interview with Serge Toubiana, in *Cahiers du Cinéma* (Paris), March 1991.
''Boule blanche,'' in *Cahiers du Cinéma* (Paris), May 1991 (supplement).
''Yves: Un deux trois soleil: I Want to Go Home/ 'Pointer ce qui va mal,''' an interview with Philippe Ortoli and Yves Alion, in *Mensuel du Cinéma*, September 1993.

On BLIER: articles—

Buckley, T., ''The Truth about Making a Movie in Singapore,'' in *New York Times*, 2 February 1979.
Alion, Yves, ''*Buffet froid* Issue'' of *Avant-Scène du Cinéma* (Paris), 15 March 1980.
''Blier Section,'' in *Cinéma* (Paris), July-August 1981.
Rickey, C., ''Lolita Française,'' in *American Film* (Washington, D.C.), October 1981.
Toubiana, Serge, and Pierre Bonitzer, ''Le cauchemar d'Antoine. Les mots et les choses,'' in *Cahiers du Cinéma* (Paris), April 1986.
Blier Section of *Revue du Cinéma* (Paris), June 1986.
Chutnow, P., ''Blier Puts a Fresh Wrinkle in the Old Triangle,'' in *New York Times*, 17 September 1989.
Toubiana, S., ''Entretien avec Bertrand Blier,'' in *Cahiers du Cinéma* (Paris), March 1991.
Jousse, T., article in *Cahiers du Cinéma* (Paris), April 1991.
Moullet, L., ''Le neo-irrealisme francais,'' in *Cahiers du Cinéma* (Paris), January 1994.
Courtade, Maria and Kha, Sylvie, ''Rires et délits,'' in *Positif* (Paris), November 1995.
Rood, Jurriën, ''Een lang neus tegen de werkelijkheid,'' in *Skrien* (Amsterdam), December-January 1996–1997.

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Bertrand Blier directs erotic buddy movies featuring men who are exasperated by the opposite sex, who perceive of themselves as macho but are incapable of satisfying the women in their lives. In actuality, his heroes are terrified of feminism, of the ''new woman'' who demands her right to experience and enjoy orgasm. But Blier's females are in no way villainesses. They are just elusive—and so alienated that they can only find fulfillment from oddballs or young boys.

Going Places (Les Valseuses, which in French is slang for testicles), based on Blier's best-selling novel, was a box office smash in France. Gérard Depardieu and Patrick Dewaere both achieved stardom as a couple of outsiders, adult juvenile delinquents, whose sexual and sadistic adventures are chronicled as they travel across France. They are both unable to bring to orgasm a young beautician (played by Miou-Miou) they pick up and take on as a sexual partner. They then attempt to please an older woman (Jeanne Moreau), who has just spent ten years in prison. After a night together, she commits suicide by shooting herself in the vagina. Eventually, Miou-Miou is sexually satisfied by a crazy, physically unattractive ex-con.

In *Femmes Fatales* middle-aged Jean-Pierre Marielle and Jean Rochefort, one a gynaecologist and the other a pimp, decide to abandon wives and mistresses for the countryside, but end up pursued by an army of women intent on enslaving them as studs. Again, men cannot escape women's sexual demands: here, the latter come after the former with tanks and guns. And in *Get out Your Handkerchiefs*, driving instructor Depardieu is so anxious to please bored, depressed wife Carol Laure that he finds her a lover. Both the husband and the stranger, a playground instructor (Dewaere), feel that she will be happy if she can only have a child. She in her own way does this, finding a substitute for them in a precocious young boy barely into his teens. *Handkerchiefs* is a prelude of sorts to *Beau-Père*, which features only one male lead (as does the later *Trop belle pour toi*, in which Depardieu is at the centre of a love triangle). Here, a struggling pianist, played by Dewaere, is seduced by the refreshingly self-confident 14-year-old daughter of his recently deceased lover. The teenager's feelings are deep and pure, while the ''adult'' is immature, too self-conscious and self-absorbed to accept her.

In Blier's films, men do not understand women. ''Maybe one day I'll do *Camille*,'' the filmmaker says. ''But I won't do *An Unmarried Woman*, because I don't feel I have the right to do it. I don't know what goes on in a woman's head. I believe I know what certain men think, but not women.'' As a result, the sexual barriers between the sexes seem irrevocable in Blier's movies. His men are more at ease talking among themselves about women than with actually being with wives or lovers; their relationships with each other are for them more meaningful than their contacts with the opposite sex. There are alternatives to women, such as turning to homosexual relationships (the characters in *Going Places* sleep with each other when they are lonely or celibate).

Another Blier film, *Buffet froid*, is also about male bonding: Depardieu, as a psychopathic killer, becomes involved with a mass murderer (Jean Carmet) and a homicidal cop (the director's father, the distinguished character actor Bernard Blier). However, *Buffet froid* is mostly a study of alienation in urban society, and the acceptance of random, irrational violence. It is thematically more closely related to Jules Feiffer's *Little Murders* than *Going Places* or *Get out Your Handkerchiefs.* Quality-wise, Blier's most recent films have added little luster to his career. However, the film maker seems to have tired of making films about men. Beginning with *Trop belle pour toi (Too Beautiful for You)*, the most accessible of his latter-career works, his primary characters have been women. *Trop belle pour toi* does feature a clever take on extramarital relationships. Blier regular Gerard Depardieu plays a car dealer whose wife is beautiful and intelligent; nonetheless, he cheats on her with his otherwise ordinary, chubby temporary receptionist. Despite this intriguing premise and recognition with a Cannes Film Festival Special Jury Prize, the film lacks the spark and outrageousness of his earlier work.

The director's other features include *Merci la vie (Thanks, Life)*, a feminist take on *Going Places* that sparked controversy upon its opening in France. It is a road movie which chronicles the sexual exploits of two young women, one sluttish and the other naive. *Un deux trois soliel (One Two Three Sun)* focuses on the plight of a young girl, growing up in a public housing project in Marseilles, who adores her alcoholic father and is mortified by her mother's affectations.

Bertrand Blier best explains what he attempts to communicate in his films: ''The relations between men and women are constantly evolving and it's interesting to show people leading the lifestyle of tomorrow.''

—Rob Edelman

BLOM, August

Nationality: Danish. **Born:** 26 December 1869. **Family:** Married 1) Agnete von Prangen, 1908; 2) Johanne Fritz-Petersen. **Career:** Actor at Folketeatret, Copenhagen, from 1893; actor at Nordisk Films Kompagni, 1908; director for Nordisk Films Kompagni, 1910–24; manager of Copenhagen cinema, 1934–47. **Died:** 10 January 1947.

Films as Director:

1910 *Livets Storme* (*Storms of Life*); *Robinson Crusoe*; *Den hvide Slavehandel I* (*The White Slave*); *Spinonen fra Tokio* (*The Red Light*); *Den skaebnesvangre Opfindelse* (*Dr. Jekyll and Mr. Hyde*); *Jagten paa Gentlemanrøveren*; *Singaree*; *Hamlet*; *Spøgelset i Gravkaelderen* (*The Ghost of the Variety*); *Den dø des Halsbaand* (*The Necklace of the Dead*)

1911 *Den hvide Slavehandel II* (*In the Hands of Impostors*); *Den farlige Alder* (*The Price of Beauty*); *Ved Faengslets Port* (*Temptations of a Great City*); *Vildledt Elskov* (*The Bank Book*); *Potifars Hustru* (*The Victim of a Character*); *Politimesteren* (*Convicts No. 10 and No. 13*); *Den blaa Natviol* (*The Daughter of the Fortune Teller*); *Damernes Blad* (*The Ladies' Journal*); *Balletdanserinden* (*The Ballet Dancer*); *Jernbanens Datter* (*The Daughter of the Railway*); *Den naadige Frøken* (*Lady Mary's Love*); *En Lektion* (*Aviatikeren og Journalistens Hustru*; *The Aviator and the Journalist's Wife*); *Ekspeditricen* (*Ungdom og Letsind*; *In the Prime of Life*); *Desdemona*; *En Opfinders Skaebne* (*The Aeroplane Inventor*); *Fader og Søn* (*Onkel og Nevø*; *A Poisonous Love*); *Dødsdrømmen* (*A Dream of Death*); *Min første Monocle* (*Herr Storms første Monocle*; *His First Monocle*); *Fru Potifar* (*Den skaebnesvangre Løgn*; *A Fatal Lie*); *Kaerlighedens Styrke* (*The Power of Love*); *Mormonens Offer* (*The Victims of the Mormon*); *Haevnet* (*Det bødes der for*; *Vengeance*); *Det mørke Punkt* (*Mamie Rose*; *Annie Bell*); *Eventyr paa Fodrejsen* (*Den udbrudte Slave*; *The Two Convicts*); *Ungdommens Ret* (*The Right of Youth*); *Tropisk Kaerlighed* (*Love in the Tropics*); *Vampyrdanserinden* (*The Vampire Dancer*); *Det gamle Købmandshus* (*Midsommer*; *Midsummer-Time*); *Dødens Brud Gadeoriginalen* (*A Bride of Death*)

1912 *Brillantstjernen* (*For Her Sister's Sake*); *Guvernørens Datter* (*The Governor's Daughter*); *Kaerlighed gør blind* (*Love Is Blind*); *Dyrekøbt Venskab* (*Dearly Purchased Friendship*); *Den sorte Kansler* (*The Black Chancellor*); *Hjertets Guld* (*Et Hjerte af Guld*; *Faithful unto Death*); *Direktørens Datter* (*Caught in His Own Trap*); *Det første Honorar* (*Hans første Honorar*; *His First Patient*); *Elskovs Magt* (*Gøgleren*; *Man's Great Adversary*); *Historien om en Moder* (*En Moders Kaerlighed*; *The Life of a Mother*); *De tre Kammerater* (*The Three Comrades*); *Operabranden* (*Bedstemoders Vuggevise*) *The Song Which Grandmother Sang*; *Den første Kaerlighed* (*Her First Love Affair*); *Hjerternes Kamp* (*A High Stake*); *Hans vanskeligste Rolle* (*His Most Difficult Part*); *Den tredie Magt* (*The Secret Treaty*); *Fodselsdagsgaven* (*Gaven*; *The Birthday Gift*); *En Hofintrige* (*A Court Intrigue*); *Den sande Kaerlighed* (*Flugten gennem Skyerne*; *The Fugitives*); *Hvem var Forbryderen?* (*Samvittighedsnag*; *At the Eleventh Hour*); *Alt paa ét Kort* (*Guldmønten*; *Gold from the Gutter*)

1913 *Pressens Magt* (*Et Bankrun*; *A Harvest of Tears*); *Troløs* (*Gøglerblod, Artists*); *Højt Spil* (*Et forfejlet Spring*; *A Dash for Liberty*); *Naar Fruen gaar paa Eventyr* (*Pompadourtasken*; *The Lost Bag*); *Bristet Lykke* (*A Paradise Lost*); *Fem Kopier* (*Five Copies*); *Atlantis*; *En farlig Forbryder* (*Knivstikkeren*; *A Modern Jack the Ripper*); *Af Elskovs Naade* (*Acquitted*); *Elskovsleg* (*Love's Devotee*);

Vasens Hemmelighed (*Den kinesiske Vase*; *The Chinese Vase*)

1914 *Sønnen* (*Her Son*); *Den store Middag* (*The Guestless Dinner Party*); *Tugthusfange No. 97* (*En Gaest fra en anden Verden*; *The Outcast's Return*); *Faedrenes Synd* (*Nemesis*); *Aegteskab og Pigesjov* (*Mr. King paa Eventyr*; *A Surprise Packet*); *Aeventyrersken* (*Exiled*); *En ensom Kvinde* (*Hvem er han?*; *The Doctor's Legacy*); *Revolutionsbryllup* (*A Revolution Marriage*); *Et Laereaar* (*The Reformation*); *Den lille Chauffør* (*The Little Chauffeur*); *Den største Kaerlighed* (*En Moders Kaerlighed*; *''Escaped the Law, But . . . ''*); *Pro Patria*; *Kaerligheds-Vaeddemaalet* (*The Wager*)
1915 *Du skal elske din Naeste* (*For de Andre*; *The Samaritan*); *Giftpilen* (*The Poisonous Arrow*); *Hjertestorme*; *Kaerligheds Laengsel* (*Den Pukkelryggede*; *The Cripple Girl*); *Lotteriseddel No. 22152* (*Den blinde Skaebne*; *Blind Fate*); *Rovedderkoppen* (*Den røde Enke*); *Syndens Datter* (*Den, der sejrer*; *Nobody's Daughter*); *Syndig Kaerlighed* (*Eremitten*; *The Hermit*); *Truet Lykke* (*Et Skud i Mørket*; *The Evil Genius*); *Verdens Undergang* (*Flammesvaerdet*; *The Flaming Sword*); *For sit Lands Aere* (*Hendes Aere*; *For His Country's Honor*)
1916 *Den mystiske Selskabsdame* (*The Mysterious Companion*); *Gillekop*
1918 *Grevindens Aere* (*Kniplinger*; *Lace*); *Maharadjaens Yndlingshustru II* (*The Favorite Wife of the Maharaja II*; *A Daughter of Brahma*); *Via Crucis*
1919 *Prometheus I-II* (*Bonds of Hate*)
1920 *Hans gode Genius* (*Mod Stjernerne*; *His Guardian Angel*); *Praesten i Vejlby* (*The Vicar of Vejlby*; *The Land of Fate*)
1924 *Det store Hjerte* (*Lights from Circus Life*; *Side Lights of the Sawdust Ring*); *Den store Magt*
1925 *Hendes Naade*; *Dragonen*

Other Films:

1909 *Droske 519* (*Cab No. 519*) (role); *En Kvinde af Folket* (*A Woman of the People*) (role): *Dr. Nicola I (Den skjulte Skat)* (role); *Dr. Nicola* (*Hvorledes Dr. Nicola erhvervede den kinesiske Stok*; *How Dr. Nicola Procured the Chinese Cane*) (role); *Barnet* (*A Child's Love*) (role); *Madame Sans Gène* (role); *Faderen* (*A Father's Grief*) (role); *Museumsmysteriet* (*The Mystery of the Museum*) (role); *Dr. Nicola III* (*Dr. Nicola in Tibet*) (role); *Et Budskab til Napoleon paa Elba* (*A Message to Napoleon*) (role); *Revolutionsbryllup* (*A Wedding during the French Revolution*) (role)
1910 *Sølvdaasen med Juvelerne* (*The Jewel Case*) (role); *Tyven* (*A Society Sinner*) (role); *To Tjenestepiger* (*The Rival Servants*) (role); *Kean* (role); *Medbejlerens Haevn* (*Caught in His Own Net*) (role); *Forraederen* (*A Traitor to His Country*) (role)

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When August Blom came to Nordisk Films Kompagni in 1909 it was the major film production company in Denmark, having been founded in 1906 by Ole Olsen. Nordisk dominated the so-called ''belle époque'' (from 1910 to 1914) in Danish filmmaking, and August Blom was the leading force in this period. In 1911 Blom became head of production at Nordisk, maintaining his position as a director at the same time. In charge of scripts and actors, Blom launched the career of Valdemar Psilander, who showed a natural talent for understated and realistic film acting. The actor became an immensely popular star in Denmark and Europe until his premature death in 1917. In 1911 Blom directed sixteen of Psilander's seventeen films.

In 1910 Blom made *Ved Faengslets Port* (released 1911) which, with Urban Gad's *Afgrunden*, introduced the erotic melodrama, a genre refined by Blom in the following years. *Ved Faengslets Port* is typical of the kind of films which made Nordisk famous all over the world. The story is about a young aristocrat who is in the grip of a moneylender and at the same time loves the moneylender's daughter. Although Blom tried to introduce contemporary themes in his films, the stories were always the weak part of his and most other Danish films in this period. The compensation for the banal magazine stories was found in the way Blom told these stories. His films are often about contrasts, social and sexual. The films are passionate and reveal the many faces of love with great imagination. As a former actor Blom put great weight on acting, and he had a fine feeling for the direction of actresses. His portraits of women are quite often subtle and daring.

Blom put immense care into the making of his films. The sets were used in a dramatic way, playing an important role in the story as a means of characterizing the people. His narrative technique made use of cross-cutting and, assisted by his favourite cameraman, Johan Ankerstjerne, he was an innovator in lighting. One of his stylistic devices, used to great and surprising effect, was the use of mirrors as a means of expanding the dramatic content of a scene.

Blom must be considered as one of the important pioneers in the early silent film. It was quite natural that Blom was commissioned to direct the greatest and most ambitious film of the period, a film which introduced a literary era in the Danish film. This was *Atlantis*, based on Gerhart Hauptmann's novel of 1912. This ambitious attempt to transpose a modern novel with a complicated plot and interesting characters to film benefited from the director's steady hand. Blom's direction of the film is astonishingly mature, confident, and imaginative, and in many ways *Atlantis* is ahead of its time. Johan Ankerstjerne's camerawork, for instance, points forward to the expressionist-inspired German films. Another fine film by Blom was *Verdens Undergang*. Blom made seventy-eight of his approximately one hundred films in the years 1910–14, but he was a company man, and he stayed with Nordisk in the years of decline. He left filming in 1924. During the golden age of the Danish cinema, however, Blom was the great stylist, a gifted and civilized director.

—Ib Monty

BOETTICHER, Budd

Nationality: American. **Born:** Oscar Boetticher Jr., in Chicago, 29 July 1916. **Education:** Ohio State University. **Family:** Married 1) Karen Steele; 2) Emily Erskine Cook, 1946 (divorced 1959); 3) Debra Paget, 1960 (divorced 1961); 4) Mary Chelde, 1971. **Career:** Football star at Ohio State, early 1930s; after recuperating from football injury in Mexico, became professional matador, 1940;

technical advisor on Mamoulian's *Blood and Sand*, 1940; messenger boy at Hal Roach studios, 1941–1943; assistant to William Seiter, George Stevens, and Charles Vidor, 1943–44; military service, made propaganda films, 1946–47; made cycle of Westerns for Ranown production company, 1956–60; left Hollywood to make documentary on matador Carlos Arruza, 1960; after many setbacks, returned to Hollywood, 1967.

Films as Director:

(as Oscar Boetticher)

1944 *One Mysterious Night*; *The Missing Juror*; *Youth on Trial*
1945 *A Guy, a Gal and a Pal*; *Escape on the Fog*
1946 *The Fleet That Came to Stay* (and other propaganda films)
1948 *Assigned to Danger*; *Behind Locked Doors*
1949 *Black Midnight*; *Wolf Hunters*
1950 *Killer Shark*

(as Budd Boetticher)

1951 *The Bullfighter and the Lady* (+ co-story); *The Sword of D'Artagnan*; *The Cimarron Kid*
1952 *Bronco Buster*; *Red Ball Express*; *Horizons West*
1953 *City beneath the Sea*; *Seminole*; *The Man from the Alamo*; *Wings of the Hawk*; *East of Sumatra*
1955 *The Magnificent Matador* (+ story); *The Killer Is Loose*
1956 *Seven Men from Now*
1957 *The Tall T*; *Decision at Sundown*
1958 *Buchanan Rides Alone*
1959 *Ride Lonesome* (+ pr); *Westbound*
1960 *Comanche Station*; *The Rise and Fall of Legs Diamond*
1971 *Arruza* (+ pr, co-sc; production completed 1968); *A Time for Dying* (+ sc; production completed 1969)
1985 *My Kingdom for. . .* (+ sc)

Other Films:

1970 *Two Mules for Sister Sara* (Siegel) (sc)
1988 *Tequila Sunrise* (Towne) (ro as Judge Nizetitch)
1996 *Los Años Arruza* (Maille) (role)
1997 *Big Guns Talk: The Story of the Westerns* (Morris—for TV) (as interviewee)

Publications

By BOETTICHER: book—

When in Disgrace, New York, 1971.

By BOETTICHER: articles—

Interview with Bertrand Tavernier, in *Cahiers du Cinéma* (Paris), July 1964.
Interviews with Michel Ciment and others, in *Positif* (Paris), November 1969.
Interview, in *The Director's Event* by Eric Sherman and Martin Rubin, New York, 1970.
Interview with O. Assayas and B. Krohn, in *Cahiers du Cinéma* (Paris), April 1982.
''The Bullfighter and the Director,'' in *American Film* (Washington, D.C.), October 1985.
''A la rencontre de Budd Boetticher,'' an interview with B. Tavernier, in *Positif* (Paris), July-August 1991.
''Rencontre avec Budd Boetticher,'' an interview with C. Anger, in *Cahiers du Cinéma* (Paris), May 1996.
''Budd Boetticher: le dermier des géants,'' an interview with Gérard Camy and Roland Hélié, in *Jeune Cinéma* (Paris), May-June 1998.
Interview with Jean-Loup Bourget and Christian Viviani, in *Positif* (Paris), July-August 1998.

On BOETTICHER: books—

Kitses, Jim, *Horizons West*, Bloomington, Indiana, 1969.
Kitses, Jim, editor, *Budd Boetticher: The Western*, London, 1969.
Buscombe, Ed, editor, *BFI Companion to the Western*, London, 1988.
Budd Boetticher, Madrid (La Filmoteca Espanola), n.d.

On BOETTICHER: articles—

''The Director and the Public: a Symposium,'' in *Film Culture* (New York), March/April 1955.
''Un Western exemplaire,'' in *Qu'est-ce que le cinéma* by André Bazin, Paris, 1961.
Sarris, Andrew, ''Esoterica,'' in *Film Culture* (New York), Spring 1963.
Schmidt, Eckhart, ''B.B. wie Budd Boetticher,'' in *Film* (Germany), October/November 1964.
Russell, Lee, ''Budd Boetticher,'' in *New Left Review*, July/August 1965.
Coonradt, P., ''Boetticher Returns,'' in *Cinema* (Los Angeles), December 1968.
Wicking, Christopher, ''Budd Boetticher,'' in *Screen* (London), July/October 1969.
Sequin, Louis, ''Deu Westerns d'Oscar 'Budd' Boetticher,'' in Positif (Paris), November 1969.
Schrader, Paul, ''Budd Boetticher: A Case Study in Criticism,'' in *Cinema* (Los Angeles), Fall 1970.
Millar, Gavin, ''Boetticher's Westerns,'' in *Listener* (London), 6 October 1983.
Hollywood Reporter, 2 July 1984.
Krohn, B., ''Le retour de Budd Boetticher,'' in *Cahiers du Cinéma* (Paris), November 1987.
Krohn, B., ''Nouvelles de Budd Boetticher,'' in *Cahiers du Cinéma* (Paris), July-August 1991.
Arnez, Nicholas, ''Westerns (part two),'' in *Films in Review* (New York), January-February 1995.

* * *

Budd Boetticher will be remembered as a director of Westerns, although his bullfight films have their fervent admirers, as does his *Scarface*-variant, *The Rise and Fall of Legs Diamond.* Since Boetticher's Westerns are so variable in quality, it is tempting to overcredit Burt Kennedy, the scriptwriter for all of the finest. But Kennedy's own efforts as director (*Return of the Seven, Hannie Caulder, The War Wagon*, etc.) are tediously paced dramas or failed comedies. Clearly the Boetticher/Kennedy team clicked to make Westerns significantly superior to what either could create on their own. Indeed, *The Tall T, Seven Men from Now*, and (on a slightly lower level) *Ride Lonesome* look now like the finest work in the genre during the 1950s, less pretentious and more tightly controlled than even those of Anthony Mann or John Ford.

Jim Kitses's still-essential *Horizons West* rightly locates Boetticher's significant Westerns in the ''Ranown'' cycle (a production company name taken from producer Harry Joe Brown and his partner Randolph Scott). But the non-Kennedy entries in the cycle have, despite Scott's key presence, only passing interest. One might have attributed the black comedy in the series to Kennedy without the burlesque *Buchanan Rides Alone*, which wanders into an episodic narrative opposite to the taut, unified action of the others; *Decision at Sundown* is notable only for its remarkably bitter finale and a morally pointless showdown, as if it were a cynic's answer to *High Noon. The Tall T*'s narrative is typical of the best Boetticher/Kennedy: it moves from a humanizing comedy so rare in the genre into a harsh and convincing savagery. Boetticher's villains are relentlessly cruel, yet morally shaded. In *The Tall T*, he toys with the redeemable qualities of Richard Boone, while deftly characterizing the other two (Henry Silva asks, ''I've never shot me a woman, have I Frank?''). Equally memorable are Lee Marvin (in *Seven Men from Now*) and Lee Van Cleef (*Ride Lonesome*).

Randolph Scott is the third essential collaborator in the cycle. He is generally presented by Boetticher as a loner not by principle or habit but by an obscure terror in his past (often a wife murdered). Thus, he's not an asexual cowpoke so much as one who, temporarily at least, is beyond fears and yearnings. There's a Pinteresque sexual confrontation in *Seven Men from Now* among Scott, a pioneer couple, and an insinuating Lee Marvin when the four are confined in a wagon. And, indeed, the typical Boetticher landscape—smooth, rounded, and yet impassible boulders—match Scott's deceptively complex character as much as the majestic Monument Valley towers match Wayne in Ford's Westerns, or the harsh cliffs match James Stewart in Mann's.

Clearly the Westerns of the sixties and seventies owe more to Boetticher than Ford. Even such very minor works as *Horizons West, The Wings of the Hawk*, and *The Man from the Alamo* have the tensions of Spaghetti Westerns (without the iciness), as well as the Peckinpah fantasy of American expertise combining with Mexican peasant vitality. If Peckinpah and Leone are the masters of the post-''classic'' Western, then it's worth noting how *The Wings of the Hawk* anticipates *The Wild Bunch*, and how *Once upon a Time in the West* opens like *Seven Men from Now* and closes like *Ride Lonesome.* Boetticher's films are the final great achievement of the traditional Western, before the explosion of the genre.

—Scott Simmon

BOGDANOVICH, Peter

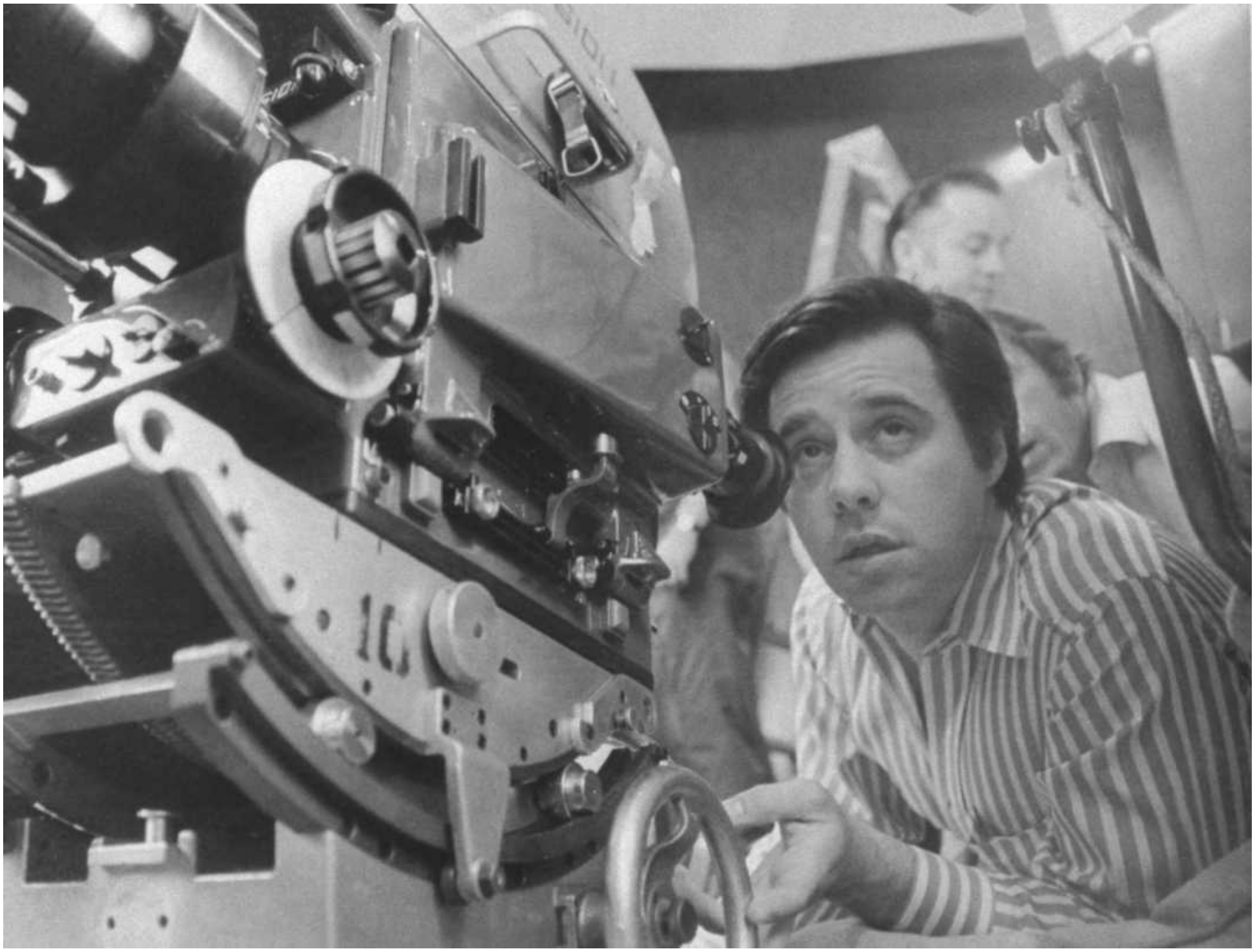
Nationality: American. **Born:** Kingston, New York, 30 July 1939. **Education:** Collegiate School, New York; studied acting at Stella Adler's Theatre Studio. **Family:** Married 1) Polly Platt, 1962 (divorced 1970), two daughters; 2) Cybill Shepherd; 3) Louise Stratten (Hoogstraten), 1988, sister of murdered former lover Dorothy Stratten. **Career:** Actor in American and New York Shakespeare Festivals, 1956–58; first play as producer, *The Big Knife*, off-Broadway, 1959; film critic for *Esquire, New York Times*, and *Cahiers du Cinéma*, among others, from 1961; moved to Hollywood, 1964; 2nd unit director on *The Wild Angels* (Corman), 1966; directed first film, *Targets* (produced by Corman), 1968; Paramount formed and financed The Directors Company, independent unit partnership of Bogdanovich, Francis Ford Coppola, and William Friedkin, 1973; formed Copa de Oro production company, 1975; owner, Crescent Moon Productions, Inc., from 1986. **Awards:** New York Film Critics Award and British Academy Award for Best Screenplay, for *The Last Picture Show*, 1971; Writer's Guild of America Award for Best Screenplay, for *What's up, Doc?*, 1972; Critics Prize, Venice Festival, for *Saint Jack*, 1979. **Address:** c/o William Peiffer, 2040 Avenue of the Stars, Century City, CA 90067, U.S.A.

Films as Director:

1967 *Targets* (+ co-sc, pr, ed, role as Sammy Michaels)
1971 *Directed by John Ford* (+ sc); ***The Last Picture Show*** (+ co-sc)
1972 *What's up, Doc?* (+ pr, co-sc)
1973 *Paper Moon* (+ pr)
1974 *Daisy Miller* (+ pr)
1975 *At Long Last Love* (+ pr, sc, co-songwriter: ''Poor Young Millionaire'')
1976 *Nickelodeon* (+ co-sc)
1979 *Saint Jack* (+ co-sc, role as Eddie Schuman)
1983 *They All Laughed* (+ sc)
1984 *Mask*
1987 *Illegally Yours*
1990 *Texasville*
1992 *Noises Off* (+ exec pr)
1993 *The Thing Called Love*; *Fallen Angels* (series for TV)
1996 *To Sir with Love 2* (for TV)
1997 *Rescuers: Stories of Courage: Two Women* (for TV); *The Price of Heaven* (for TV)
1998 *Naked City: A Killer Christmas* (for TV)
1999 *A Saintly Switch* (for TV)

Other Films:

1966 *The Wild Angels* (Corman) (co-sc, 2nd unit d, all uncredited, + bit role, voice); *Voyage to the Planet of the Prehistoric Women* (*Gill-Women of Venus*) (from Russian science-fiction film by Pavel Klushantsev, *Planeta Burg* [*Cosmonauts on Venus*; *Storm Clouds of Venus*], dubbed and re-edited for American Int'l Pictures) (supervising ed, d of add'l scenes under pseudonym Derek Thomas and/or Peter Stewart)
1967 *The Trip* (Corman) (role)
1969 *Lion's Love* (Varda) (guest star role)
1970 *The Other Side of the Wind* (Welles, unreleased) (role as Higgam)
1973 *F for Fake* (Welles) (voice-over)
1975 *Diaries, Notes & Sketches* volume 1, reels 1–6: *Lost Lost Lost* (Jonas Mekas) (appearance in reel 3); *The Gentleman Tramp* (Patterson) (''special thanks'' credit for supervising scenes shot at Charles Chaplin's home in Switzerland)



Peter Bogdanovich

1978 *Opening Night* (Cassavetes) (guest star role)
1996 *Who Is Henry Jaglom?* (Rubin, Workman—doc)
1996 *The Battle over Citizen Kane* (Epstein, Lennon—doc); *Ben Johnson: Third Cowboy on the Right* (Thurman) (as himself)
1997 *Mr. Jealousy* (Baumbach) (ro as Dr. Poke); *Highball* (Baumbach); *Bella Mafia* (Greene—mini for TV)
1998 *54* (Christopher) (ro as Elaine's Patron)
1999 *The Shoe Store* (Proto) (as himself); *Hitchcock: Shadow of a Genius* (Haimes—for TV) (as himself); *Coming Soon* (Burson); *Claire Makes It Big* (Workman) (ro as Arturo Mulligan)
2000 *Rated X* (Estevez) (ro as Film Professor); *The Independent* (Kessler) (ro as himself)

Publications

By BOGDANOVICH: books—

The Cinema of Orson Welles, New York, 1961.
The Cinema of Howard Hawks, New York, 1962.
The Cinema of Alfred Hitchcock, New York, 1963.
Fritz Lang in America, New York, 1967; revised edition, 1981.
John Ford, Berkeley, California, 1968; revised edition, 1978.
Alan Dwan: The Last Pioneer, New York, 1971; revised edition, 1981.
Pieces of Time, New York, 1973; revised, as *Pieces of Time: Peter Bogdanovich on the Movies 1961–85*, New York, 1985.
The Killing of the Unicorn: Dorothy Stratten (1960–1980), New York, 1984.
This Is Orson Welles, New York, 1992.
Who the Devil Made It: Conversations with Legendary Film Directors, Ballantine, 1998.
Peter Bogdanovich's Movie of the Week: 52 Classic Films for One Full Year, Ballantine, 1999.
The Best American Movie Writing 1999, edited by Peter Bogdanovich and Jason Shinder, Griffin Trade Paperback, 1999.

By BOGDANOVICH: articles—

''Bogie in Excelsis,'' in *Esquire* (New York), September 1964.
''Go-Go and Hurry: It's Later than You Think,'' in *Esquire* (New York), February 1965.

''Th' Respawnsibility of Bein' J . . . Jimmy Stewart. Gosh!,'' in *Esquire* (New York), July 1966.
''Godard in Hollywood,'' in *Take One* (Montreal), June 1968.
''*Targets*,'' in *Sight and Sound* (London), Winter 1969/70.
''Inter/View with Peter Bogdanovich,'' with G. O'Brien and R. Feiden, in *Inter/View* (New York), March 1972.
''Without a Dinosaur,'' interview with Gordon Gow, in *Films and Filming* (London), June 1972.
''Peter Bogdanovich on *Paper Moon*,'' interview with D. Lyons and others, in *Interview* (New York), July 1973.
''Cybill and Peter,'' interview with Andy Warhol and others, in *Inter/View* (New York), June 1974.
''Polly Platt: Sets the Style,'' interview with M. McAndrew, in *Cinema* (Beverly Hills), no. 35, 1976.
''Dialogue on Film: Peter Bogdanovich,'' in *American Film* (Washington, D.C.), December/January 1978/79.
Interview with O. Assayas and B. Krohn, in *Cahiers du Cinéma* (Paris), April 1982.
Interview with Thomas J. Harris, in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 16, no. 4, 1988.
Interview with P. Kremski, in *Filmbulletin* (Winterthur), vol. 37, no. 1, 1995.

On BOGDANOVICH: books—

Sherman, Eric, and Martin Rubin, *The Director's Event*, New York, 1970.
Giacci, V., *Bogdanovich*, Florence, 1975.
Tuska, Jon, editor, *Close-Up: The Contemporary Director*, Metuchen, New Jersey, 1981.
Harris, Thomas J., *Bogdanovich's Picture Shows*, Metuchen, New Jersey, 1990.
Yule, Andrew, *Picture Shows: The Life and Films of Peter Bogdanovich*, New York, 1992.

On BOGDANOVICH: articles—

Houston, Penelope, ''Hitchcockery,'' in *Sight and Sound* (London), Autumn 1968.
Patterson, R., ''*Directed by John Ford*: Producing a Compilation Documentary,'' in *American Cinematographer* (Los Angeles), November 1971.
Rainer, P., ''Bogged Down: A Twitch in the Auteur Niche,'' in *Film Critic* (New York), September/October 1972.
Kasindorf, Martin, ''Peter Bogdanovich,'' in *Action* (Los Angeles), July/August 1973.
Starr, Cecile, ''Peter Bogdanovich Remembered and Assessed,'' in *Filmmakers Newsletter* (Ward Hill, Massachusetts), September 1973.
Dawson, Jan, ''The Continental Divide,'' in *Sight and Sound* (London), Winter 1973/74.
Fieschi, J., ''Dossier Hollywood '79: Peter Bogdanovich,'' in *Cinématographe* (Paris), March 1979.
Buckley, T., ''How Bogdanovich Learned to Think Small Again,'' in *New York Times*, 20 April 1979.
Le Fanu, Mark, ''Peter Bogdanovich,'' in *Films and Filming* (London), August 1984.
de Waal, F., ''In Memoriam Peter Bogdanovich,'' in *Skoop* (Amsterdam), May 1985.
''Dialogue on Film: Peter Bogdanovich,'' in *American Film* (Washington, D.C.), June 1986.
Harrison, B. G., ''Peter Bogdanovich Comes Back from the Dead,'' in *Esquire*, August 1990.
''Peter Bogdanovich,'' in *CinemAction!* (Toronto), January 1992.
Schwager, J., ''The Trick of It,'' in *Boxoffice* (Chicago), January 1992.
McKibbins, A., ''Bogdanovich Looks at the Past through the Present,'' in *Filmnews*, vol. 22, no. 3, 1992.
White, A., ''Directed by Peter Bogdanovich,'' in *Film Comment*, March/April 1993.
Gariazzo, G., ''Bogdanovich inedito,'' in *Cineforum* (Bergamo), September 1994.
Birman, B., ''Interpreting Henry James: Bogdanovich's Daisy Miller,'' in *Literature/Film Quarterly* (Salisbury), October 1994.
Atkinson, A., ''Armed (with Camera) & Dangerous,'' in *Movieline* (Escondido), August 1995.

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Of all trades ancillary to the cinema, few offer worse preparation for a directing career than criticism. Bogdanovich's background as Hollywood historian and profiler of its legendary figures inevitably invited comparisons between his movies and those of directors like Ford, Hawks, and Dwan, whom he had deified. That he should have occasionally created films which deserve such comparison argues for his skill and resilience.

He first attracted attention with *Targets*, a flashy exercise with an ailing Karloff playing straight man to Bogdanovich's film-buff director and a psychotic sniper menacing the audience at a drive-in cinema. The documentary *Directed by John Ford* likewise exploited Hollywood history, but with uncertain scholarship and even less certain taste. Yet in his first major fiction feature, based on Larry McMurtry's rural nocturne *The Last Picture Show*, Bogdanovich created a precise and moving chronicle of small-town values eroded by selfishness and disloyalty. He also showed a flair for casting in his choice of underrated veterans and fresh newcomers. Ben Johnson, Cloris Leachman, and Ellen Burstyn earned new respect, while Timothy Bottoms, Jeff Bridges, and Cybill Shepherd received boosts to nascent careers—though Shepherd, via her relationship with the director, was to prove a troublesome protegée.

What's up, Doc? and *Paper Moon* are among the shapeliest comedies of the 1970s, trading on nostalgia but undercutting it with sly character-playing and dead-pan wit. Ryan and Tatum O'Neal achieve a stylish ensemble performance in the latter as 1930s conman and unwanted orphan auxiliary; in the former, O'Neal makes a creditable attempt at playing Cary Grant to Barbra Streisand's Hepburn, backed up by a typically rich character cast—notably Austin Pendleton, Kenneth Mars, and the ululating Madeline Kahn.

Daisy Miller, a period vehicle for Shepherd more redolent of Henry King than Henry James, inaugurated Bogdanovich's decline. An attempt at a 1930s Cole Porter musical, *At Long Last Love* likewise flopped, as did *Nickelodeon*, an unexpectedly leaden tribute to pioneer moviemaking. He returned to form with a low-budget adaptation of Paul Theroux's *Saint Jack*, dignified by Ben Gazzara's performance as the ironic man of honor coping with Occidental venality and Asian corruption. And the Manhattan comedy *They All*

Laughed, though widely disliked, showed a truer synthesis of screwball humour and sentimentality than other equivalent films, and marked a return by Bogdanovich to the spirit of the classical directors he admires.

Bogdanovich worked little in the 1980s, apparently traumatised by the murder of his lover Dorothy Stratten shortly after her acting debut in *They All Laughed.* At decade's end, in a twin return to his roots that offered some hope for his future, he married Stratten's sister and directed *Texasville*, a *Last Picture Show* sequel with many of the original cast.

Texasville, like most sequels, fails because what made the original interesting and valuable cannot be repeated. Like Bogdanovich himself, then at the beginning of his career, the characters in *The Last Picture Show* were embarked, with tragi-comic results, on the painful journey into adulthood; the loss of childhood certainties was mirrored by the film's detailed mise-en-scène, a small Texas town that loses its heart and soul when a benevolent patriarch dies suddenly. Grown up, they are no longer connected by the irresistible force of adolescence, and Bogdanovich's film—though based on novelist Larry McMurtry's often poignant continuation—wanders in search of a plot, boring the spectator with childish antics meant to signify the onset of a collective life crisis. The story goes on, but without much interest or direction.

Much the same might be said of his career in the 1990s, which has continued but not prospered. *The Thing Called Love* tries to recapture Bogdanovich's earlier success with coming-of-age stories (not only *The Last Picture Show* but also *Paper Moon*). However, this overly predictable and slow-moving saga of young adults trying to make it big in the highly competitive world of country music deservedly failed to find much of an audience. *Noises Off*, based on Michael Frayn's hugely successful play, has moments that recall Bogdanovich's earlier success with fast-paced farce (the delightful *What's up, Doc?*), but lacks a firm sense of directorial control; a fine cast—including Michael Caine and Carol Burnett—never becomes an effective ensemble, and the film's only virtues derive from Frayn's play, whose commercial productions are far superior to this screen version.

—John Baxter, updated by R. Barton Palmer

BOORMAN, John

Nationality: British. **Born:** Shepperton, Middlesex, 18 January 1933. **Education:** Salesian College. **Military Service:** Sergeant in British Army, 1951–53. **Family:** Married Christel Kruse, 1957, one son (actor Charley Boorman), three daughters. **Career:** Film critic for BBC Radio and for *Manchester Guardian*, 1950–54; film editor, Independent Television News, 1955–58; head of documentaries, BBC Television, 1960–64; directed first feature, *Catch Us If You Can*, 1965; moved to United States to make *Point Blank*, 1967; chairor, National Film Studios of Ireland, 1975–85; governor, British Film institute, from 1985; founder and co-editor of *Projections*, published annually in London since 1992. **Awards:** Best Director Award, Cannes Festival, for *Leo the Last*, 1970; Chevalier de l'Ordre des Arts et Lettres, 1985; New York Film Critics Circle Awards for Best Director and Best Screenplay, for *Hope and Glory*, 1987; Cannes Film Festival Best Director, London Critics Circle ALFS Award for British Director of the Year and Lifetime Achievement Award, Ft. Lauderdale (USA) International Film Festival Jury Award, *Evening Standard* British Film Award, and Boston Society of Films Critics Best Director Award, all for *The General*, 1998. **Agent:** Edgar Gross, International Business Management, 1801 Century Park E., Suite 1132, Los Angeles, CA 90067, U.S.A. **Address:** The Glebe, Annamoe, County Wicklow, Ireland.

Films as Director:

1965 *Catch Us If You Can* (*Having a Wild Weekend*)
1967 *Point Blank*
1968 *Hell in the Pacific*
1970 *Leo the Last* (+ sc)
1972 ***Deliverance*** (+ pr)
1973 *Zardoz* (+ sc, pr)
1977 *Exorcist II: The Heretic* (+ pr)
1981 *Excalibur* (+ pr, co-sc)
1985 *The Emerald Forest* (+ pr)
1987 *Hope and Glory* (+ pr, sc)
1990 *Where the Heart Is* (+ sc, pr)
1991 *I Dreamt I Woke Up* (+ role)
1995 *Two Nudes Bathing* (+ sc, pr); *Beyond Rangoon* (+ pr); *Lumière et compagnie* (*Lumière and Company*) (contributor of short piece)
1998 *The General* (*I Once Had a Life*) (pr, sc)

Other Films:

1976 *Target of an Assassin* (*The Long Shot*) (role)
1982 *Dream One* (pr)

Publications

By BOORMAN: books—

Zardoz, London, 1983.
Money into Light: The Emerald Forest: A Diary, London, 1985.
Hope and Glory, London, 1987.
The General, London, 1998.

By BOORMAN: articles—

''Playboy in a Monastery,'' interview with Gordon Gow, in *Films and Filming* (London), February 1972.
''Conversation with John Boorman,'' with L. Strawn, in *Action* (Los Angeles), November/December 1972.
''*Zardoz*,'' interview with Philip Strick, in *Sight and Sound* (London), Spring 1974.
Interviews with Michel Ciment, in *Positif* (Paris), March 1974 and February 1978.

''Director John Boorman Talks about His Work,'' in *American Cinematographer* (Los Angeles), March 1975.

Interview with J.-P. Le Pavec and D. Rabourdin, in *Cinéma* (Paris), March 1978.

''The Sorcerer: John Boorman Interviewed,'' by D. Yakir, in *Film Comment* (New York), May/June 1981.

''The Technology of Style,'' interview with J. Verniere, in *Filmmakers Monthly* (Ward Hill, Massachusetts), June 1981.

''The World of King Arthur according to John Boorman,'' an interview with H. Kennedy, in *American Film* (Washington, D.C.), March 1981.

''Jungle John,'' an interview with G. Fuller, in *Stills* (London), November 1985.

''John Boorman en quête de mythologie,'' an interview with C. Blanchet, in *Cinéma* (Paris), 19 February 1986.

''Christopher Isherwood: Stranger in Paradise,'' in *American Film* (Washington, D.C.), October 1986.

Interview in *Positif* (Paris), November 1987.

''Worshipping at the Shrine: Los Angeles in the Season of the Oscars,'' in *Sight and Sound* (London), Summer 1988.

''Gardening and Parking,'' in *Sight and Sound* (London), Autumn 1988.

''Bohemian Rhapsody,'' an interview with Brian Case, in *Time Out* (London), 1 August 1990.

Interview with Michel Ciment, in *Positif* (Paris), no. 355, 1990.

Interview with Michel Ciment, in *Positif* (Paris), no. 411, 1995.

Interview with Gavin Smith, in *Film Comment* (New York), vol. 31, no. 4, 1995.

Interview with Isabelle Danel, François Gorin, and Marie-Élisabeth, in *Télérama* (Paris), 24 May 1997.

''Return to Zero: The General,'' an interview with Philip Kemp and Xan Brooks, in *Sight and Sound* (London), June 1998.

Interview with Alain Masson and Michel Ciment, in *Positif* (Paris), December 1998.

On BOORMAN: books—

Piccardi, Adriano, *John Boorman*, Florence, 1982.

Holdstock, Robert, *John Boorman's ''The Emerald Forest,''* New York, 1985.

Ciment, Michel, *John Boorman*, Paris, 1985; London, 1986.

On BOORMAN: articles—

Farber, Stephen, ''The Writer in American Films,'' in *Film Quarterly* (Berkeley), Summer 1968.

Brown, John, ''Islands of the Mind,'' in *Sight and Sound* (London), Winter 1969/70.

McGillivray, D., ''John Boorman,'' in *Focus on Film* (London), Autumn 1972.

Dempsy, M., ''*Deliverance*/Boorman: Dickey in the Woods,'' in *Cinema* (Beverly Hills), Spring 1973.

Legrand, Gérard, ''Hommage à Boorman,'' in *Positif* (Paris), March 1974.

Stair, Bill, ''En travaillant avec Boorman,'' in *Positif* (Paris), March 1974.

McCarthy, T., ''The Exorcism of *The Heretic*,'' in *Film Comment* (New York), September/October 1977.

''*Exorcist II* Issue'' of *Avant-Scène du Cinéma* (Paris), 1 February 1978.

Sineux, M., ''Un Héraut de notre temps,'' in *Positif* (Paris), October 1981.

''John Boorman Section'' of *Positif* (Paris), July-August 1985.

Comiskey, R., ''Man, Myth, and Magic,'' in *Cinema Papers* (Melbourne), November 1985.

Camy, G., ''John Boorman, l'enchanteur moraliste,'' in *Jeune Cinéma* (Paris), November-December 1985.

''John Boorman Section'' of *Positif* (Paris), November 1987.

Stanbrook, A., ''Is God in Show Business Too?'' in *Sight and Sound* (London), no. 4, 1990.

Williams, L. R., ''Blood Brothers,'' in *Sight and Sound* (London), no. 9, 1994.

Thompson, David, ''Follow the Money,'' in *Film Comment* (New York), July-August 1995.

Thompson, David, ''As I Lay Dying,'' in *Sight and Sound* (London), June 1998.

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''Film making is the process of turning money into light and then back into money again.'' John Boorman's neat epigram will probably haunt him for the rest of his filmmaking days, not simply because it is so tidy a formulation, but because the tensions it articulates have played such a prominent part in his own career.

Boorman has always been much concerned with the look of his films. In both *Deliverance* and *Point Blank* (shot, incidentally, in exquisite 'scope) he went to unusual lengths to control color tones; *Zardoz* and *Exorcist II: The Heretic* are remarkable for their pictorial inventiveness; the images of the Irish countryside in *Excalibur* and of the Brazilian rain forest in *The Emerald Forest* are carefully imbued with a luminous, almost magical quality; and the extraordinary street of housing built for *Hope and Glory* (one of the largest sets constructed in Britain since the heyday of the studio system) speaks volumes for Boorman's commitment to a cinema of distinctively visual qualities.

Boorman has certainly proven himself able to turn money into light. Turning it back into money, however, has not always proved so easy, and the commercial weakness of *Zardoz* and the near total box-office disaster of *Exorcist II* were no help to him in trying to develop his ambitious projects of the 1980s. After all, an Irish-based adaptation of Malory's *Morte d'Arthur* (*Excalibur*), a ''green'' allegory scheduled for location filming in South America (*Emerald Forest*), and an autobiographical evocation of his wartime childhood (*Hope and Glory*) are hardly the most obviously marketable ideas, even from a thoroughly bankable director. Yet sell them he did, and if *The Emerald Forest* doesn't come off as well as either *Excalibur* or *Hope and Glory*, two out of three is no mean record for an independent-minded filmmaker with a taste for startling visuals and unusual stories.

Boorman's is a high-risk approach. When it goes wrong, it goes wrong with a vengeance, and both *Exorcist II* and *The Emerald Forest* sacrifice narrative conviction in the cause of pictorial splendor and some risible metaphysics. But when his approach goes right, the results are sufficient to justify his reputation as one of the most courageous and imaginative filmmakers still working in the commercial mainstream.

At its best (in *Point Blank, Deliverance, Excalibur*, *Hope and Glory*, and *The General*) Boorman's cinema is rich and subtle, his fascination with images matched by taut story-telling and a nice sense of the opacity of people's motives, his characters constantly made aware of the complex and unanticipated consequences of their actions. In many of his films, strong-willed individualists find themselves embroiled in a clash between established order and disorder, a context within which they appear as representative figures caught up in near mythical confrontations. In *Hell in the Pacific*, for instance, Lee Marvin and Toshiro Mifune play two enemy soldiers stranded on an island. As they continue to conduct the war their roles become emblematic, and they play out the tensions between conditioned aggression and common humanity.

In *Point Blank*, perhaps Boorman's most elegantly realized film, the force for disorder is Walker (Lee Marvin), a man obsessed by what he considers to be his just desserts. Double-crossed in a robbery, he wants only his share of the spoils, a goal he pursues step by step up the hierarchy of a criminal syndicate. The film leaves us little choice but to identify with Walker who is, like Sean Connery in *Zardoz*, an absolute individualist, a man who cannot be restrained by the hierarchical order on which he impinges so forcefully.

Yet *Point Blank* somehow transcends the conventional morality of assertive individualism. Walker is ruthless and violent, certainly, but it is his symbolic force to which we respond. The movie creates a paradox in which this unlovely figure comes to represent a more human spirit than that embodied in the syndicate's bureaucratic order. As ever, Boorman provides no easy solutions. After much death and violence it emerges that Walker, too, has been manipulated. Sharing his perspective as we do, we are left with a pervasive sense of impotence in the face of larger impersonal forces.

Deliverance, too, shows us order and certainty revealed as precarious fabrications. It concerns four men on a canoe trip through the wilderness who are forced to recognize that their ideas about morality and their belief in the social niceties are ineffectual constructs in the face of adverse and unintelligible circumstances. After killing a man who had buggered one of their party at gunpoint, they find that the action leads them down a path of lies and death. ''There's no end to it,'' one character observes, close to despair.

Excalibur, perhaps inevitably given its source in Arthurian myth, tells of the imposition of order onto chaos and of the terrible price to be paid when that order is not firmly based. Human frailty destroys Camelot when Arthur finds Guinevere and Lancelot asleep together in the forest; in another of Boorman's inspired cinematic images, Arthur plunges the sword Excalibur into the ground between them. The despairing Guinevere is left curled naked around the sword while the land falls into pestilence and war.

In these three films Boorman ensures that we appreciate how difficult it is to make judgments of good and evil, how tangled the threads of motivation can be, a concern which also informs his later expeditions into apparently more ''political'' topics in *Beyond Rangoon* and *The General.* But he does so not only as a pessimistic observer of human failings; he also has hope. There is a lovely scene in *Hope and Glory*, his most romantic of films, when young Bill (Boorman himself, for the film is autobiographical) has the ''googly'' explained to him by his father. When he realises what it involves (bowling a cricket ball so that it turns one way but with a bowling action which suggests that it will turn in the opposite direction) he is both horrified and fascinated. ''That's like telling fibs,'' he says, a child's term for lying which is as accurate to the period as it is precise in its childish evocation of acceptable untruth. In Bill's (and Boorman's) world, people are forever telling fibs; like the googly, things are not always what they seem. But, also like the googly, that complexity can be a matter as much for celebration as for concern.

—Andrew Tudor

BORDEN, Lizzie

Nationality: American. **Born:** Detroit, 3 February 1958. **Education:** B.F.A., Wellesley College. **Career:** 1973–75—after college graduation, wrote art criticism for several journals before deciding on a career in film; 1988—directed *Monsters* television series. **Address:** c/o Weissman and Wolff, 9665 Wilshire Blvd., Los Angeles, CA 90212, U.S.A.

Films as Director:

1983 *Born in Flames* (+ pr)
1986 *Working Girls* (+ pr, sc)
1991 *Love Crimes* (+pr)

Lizzie Borden

1992 *Inside Out*
1994 ‘‘Let’s Talk about Sex’’ segment of *Erotique* (+sc)
1996 ‘‘Bad Girl’’ episode of *Alex Mack* (for TV)

Publications

By BORDEN: articles—

‘‘Lizzie Borden: Artist and Art Critic,’’ interview with Ariel Bock, Marion Cajori, and Kathleen Mooney, in *Interviews with Women in the Arts* (New York), Part 1, 1974.
‘‘An Interview with Filmmaker Lizzie Borden,’’ interview with Anne Friedberg, in *Women and Performance* (New York), 1984.
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Cole, Janis, and Holly Dale, *Calling the Shots: Profiles of Women Filmmakers*, Kingston, Ontario, Canada, 1993.

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Hall, Carla, ‘‘Shadows & Art at the Fringe: Lizzie Borden and Her Unconventional *Working Girls*,’’ in *Washington Post*, 22 March 1987.
Maslin, Janet, ‘‘Trying to Set a Trap for a Serial Rapist,’’ in *New York Times*, 26 January 1992.
Thomas, Kevin, ‘‘*Erotique*: Sexy Tales from Three Female Filmmakers,’’ in *Los Angeles Times*, 20 January 1995.

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While growing up in Detroit, Linda Elizabeth Borden got used to being called ‘‘Lizzie’’ by her friends, in reference to the alleged ax-murderer of nineteenth-century Massachusetts. When, as a young adult, she decided on a career in film, Borden concluded that adopting the infamous nickname would help her to be noticed. She need not have worried—Lizzie Borden’s efforts as a screenwriter, producer, and director have brought her considerable attention, and no small amount of acclaim.

Borden’s first film was *Born in Flames*, which was, literally, years in the making. For a novice filmmaker like Borden, raising money posed a serious problem, and her best efforts resulted in her film being made on a shoestring budget of only $30,000. *Born in Flames* was finally finished in 1983, with Borden serving as director, producer, and screenwriter—although the script was revised in collaboration with the actors (nonprofessionals all) who appeared in the film.

Born in Flames takes place in the near future, ten years after a socialist revolution has swept America. But what was promised to be a utopia of gender equality and inclusion has started to revert to the old formula of male supremacy. In response, groups of women come together to resist the new brand of oppression. Although the women learn to work together, the film does not homogenize them by ignoring differences in race, class, or sexual orientation. The rebel women do not achieve unity by sublimating their differences, but by acknowledging them and forging cooperation in the heat of their own passions. *Born in Flames* became an immediate feminist classic, although not all feminists appreciated the implicit criticisms (such as elitism and insensitivity) that Borden levels at the women’s movement through her film.

Three years later saw the release of *Working Girls*, Borden’s unsentimental look at prostitution. Shot in pseudo-documentary style, the film follows one group of ‘‘working girls’’ as they put in a long (18 hours) shift at the Midtown Manhattan condo that serves as a bordello. One might expect a feminist’s film about prostitution to be a strident denunciation of the ‘‘profession’’ and the exploitative patriarchy that evokes it, but Borden’s message is more complex. While working on the script, she spent considerable time with members of COYOTE (Call Off Your Old Tired Ethics), an organization of current and former prostitutes who lobby on behalf of the oldest profession and its practitioners. These contacts influenced Borden’s perspective in a major way.

Borden does not glamorize prostitution—her film is not remotely like *Pretty Woman*—but neither is it a feminist jeremiad. The title that Borden chose is revealing. *Working Girls* portrays prostitution as a job—often tedious, sometimes depressing, occasionally interesting or funny. The main character, Molly, has a degree from Yale and is a lesbian in her private life. The other ‘‘girls’’ in the film also fail to conform to Hollywood stereotypes.

Lizzie Borden’s next film, *Love Crimes*, was both her most ‘‘mainstream,’’ and, for many critics, her least successful. Miramax Films gave Borden a bigger budget (about $7 million) than she had ever worked with before, but also took away much of Borden’s control over the final product. The studio even cut out the ending that Borden shot, and substituted its own.

The plot of *Love Crimes* concerns a female assistant district attorney (played by Sean Young) who goes after a male photographer who pressures unsuspecting young women into posing for sexually explicit photos, then uses the pictures as leverage to extort sexual favors. After her sister falls victim to this ploy, Young’s character goes under cover to trap this rapist, but finds herself responding sexually to the man’s personality.

The film raises interesting questions about pornography, voyeurism, and sexual dominance/submission, but ultimately answers none of them. In the end, the film proved too ‘‘kinky’’ for mainstream audiences, but too conventional for Borden’s usual fans.

Her next project after *Love Crimes* was ‘‘Let’s Talk about Sex,’’ a segment of the 1994 anthology film *Erotique*, which finds a female phone-sex operator developing a fascination for her most regular customer; she eventually decides to extend the relationship beyond the telephone. More recently, Borden has directed television episodes for such pay-TV venues as Showtime and the Playboy Channel.

—Justin Gustainis

BORZAGE, Frank

Nationality: American. **Born:** Salt Lake City, Utah, 23 April 1893. **Family:** Married 1) Rena Rogers (divorced 1945); 2) Edna Marie Stillwell, 1945 (divorced 1949); 3) Juanita Borzage. **Career:** Joined theatrical touring company as prop boy, 1906; moved to California, 1912; actor in many Ince Westerns and Mutual Comedies, 1913–15; began directing for Universal, 1916; signed to MGM, 1935–42; joined Republic Pictures as producer-director, 1945. **Awards:** Oscars for Best Director, for *Seventh Heaven*, 1927/28, and *Bad Girls*, 1931/32. **Died:** Of cancer in Los Angeles, 19 June 1962.

Films as Director:

1916 *That Gal of Burke's* (+ role); *Mammy's Rose* (co-d, role); *Life's Harmony* (co-d, role); *The Silken Spider* (+ role); *The Code of Honor* (+ role); *Nell Dale's Men Folks* (+ role); *The Forgotten Prayer* (+ role); *The Courtin' of Calliope Clew* (+ role); *Nugget Jim's Pardner* (+ role); *The Demon of Fear* (+ role); *Land o' Lizards* (*Silent Shelby*) (+ role); *Immediate Lee* (*Hair Trigger Casey*) (+ role); *Enchantment* (+ sc, role); *The Pride and the Man* (+ sc, role); *Dollars of Dross* (+ sc)
1917 *Wee Lady Betty* (co-d, role); *Flying Colors*; *Until They Get Me*
1918 *The Atom* (+ role); *The Gun Woman* (+ role); *Shoes That Danced*; *Innocent's Progress*; *An Honest Man*; *Society for Sale*; *Who Is to Blame?*; *The Ghost Flower*; *The Curse of Iku* (+ role)

Frank Borzage

1919 *Toton*; *Prudence of Broadway*; *Whom the Gods Destroy*; *Ashes of Desire*
1920 *Humoresque*
1921 *The Duke of Chimney Butte*; *Get-Rich-Quick Wallingford*
1922 *Back Pay*; *Billy Jim*; *The Good Provider*; *Hair Trigger Casey* (re-ed version); *Silent Shelby* (reissue of *Land o'Lizards*); *The Valley of Silent Men*; *The Pride of Palomar*
1923 *The Nth Commandment*; *Children of the Dust*; *Age of Desire*
1924 *Secrets*
1925 *The Lady*; *Daddy's Gone A-Hunting*; *Lazybones*; *Wages for Wives*; *The Circle*
1926 *The First Year*; *The Dixie Merchant*; *Early to Wed*; *Marriage License?*
1927 *Seventh Heaven*
1928 *Street Angel*
1929 *The River*; *Lucky Star*; *They Had to See Paris*
1930 *Son o' My Heart*; *Liliom*
1931 *Doctors' Wives*; *Young as You Feel*; *Bad Girl*
1932 *After Tomorrow*; *Young America*; *A Farewell to Arms*
1933 *Secrets* (remake of 1924 film); *Man's Castle*
1934 *No Greater Glory*; *Little Man What Now?* (+ pr); *Flirtation Walk* (+ pr)
1935 *Living on Velvet*; *Stranded*; *Shipmates Forever*
1936 *Desire*; *Hearts Divided*
1937 *Green Light*; *History Is Made at Night*; *Big City*
1938 *Mannequin*; *Three Comrades*; *The Shining Hour*
1939 *Disputed Passage* (+ co-pr)
1940 *Strange Cargo*; *The Mortal Storm* (+ co-pr)
1941 *Flight Command*; *Smilin' Through*
1942 *The Vanishing Virginian*; *Seven Sweethearts*
1943 *Stage Door Canteen*; *His Butler's Sister* (+ co-pr)
1944 *Till We Meet Again* (+ pr)
1945 *The Spanish Main*
1946 *I've Always Loved You* (+ pr); *Magnificent Doll*
1947 *That's My Man* (+ pr)
1948 *Moonrise*
1958 *China Doll* (+ pr)
1959 *The Big Fisherman*

Publications

By BORZAGE: articles—

Article in *Motion Picture Directing: The Facts and Theories of the Newest Art*, by Peter Milne, New York, 1922.
Interview with V. Tully, in *Vanity Fair* (New York), February 1927.
''What's Wrong with the Movies?,'' in *Motion Picture* (New York), September 1933.

On BORZAGE: books—

Kyrou, Ado, *Amour, éroticisme et cinéma*, Paris, 1957.
Belton, John, *The Hollywood Professionals Vol.3*, New York, 1974.

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Agel, Henri, ''Frank Borzage,'' in *New York Film Bulletin*, no. 12–14, 1961.
Obituary in *New York Times*, 20 June 1962.
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Camper, Fred, ''Disputed Passage,'' in *Cinema* (London), v. 9, no. 10.
Toulet, E., and Michel Ciment, ''Avignon 1986: Panoramique du cinéma 1915–1920. Ford et Borzage,'' in *Positif* (Paris), September 1987.
Bourget, J.-L., ''L'or et l'amour,'' in *Positif* (Paris), no. 344, October 1989.
Hommel, M., ''De ziel van Hollywood,'' in *Skrien* (Amsterdam), no. 180, October-November 1991.
Griffithiana (Gemona), no. 46, December 1992.
Gunning, T., ''Essays in Mad Love,'' in *Sight and Sound* (London), vol. 3, January 1993.
Tobin, Y. and others, ''Frank Borzage,'' in *Positif* (Paris), special section, no. 386, April 1993.
Katchmer, G., ''Remembering the Great Silents,'' in *Classic Images* (Muscatine), no. 220, October 1993.
Landrot, Marine, ''Le septième art au septième ciel,'' in *Télérama* (Paris), 24 November 1993.
Jones, Kent, ''The Sanctum Sanctorum of Love,'' *Film Comment* (Denville, New Jersey), vol. 33, no. 5, September-October 1997.

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Frank Borzage had a rare gift of taking characters, even those who were children of violence, and fashioning a treatment of them abundant with lyrical romanticism and tenderness, even a spirituality that reformed them and their story.

Borzage arrived in Hollywood in 1913, and Thomas H. Ince gave him his first small roles as a film actor, gradually promoting him to lead roles and providing him with his first opportunities to direct. He usually played the romantic lead in Westerns and romantic melodramas with such Triangle players as Sessue Hayakawa (*The Typhoon* and *Wrath of the Gods*, both 1914) and Olive Thomas (*Toton*, 1919). The first really important feature he directed was *Humoresque*, written by Frances Marion from a Fannie Hurst story. It had all the elements which were later to stamp a picture as a Borzage film—hope, love, and faith in oneself and others in a world that was poverty-stricken and could be cruel. It won *Photoplay Magazine*'s award as Best Picture of the year.

Borzage insisted that ''real art is simple, but simplicity requires the greatest art,'' adding that ''naturalness is the primary requisite of good acting. I like my players to perform as though there were no camera on the set.''

Borzage did exceedingly well at Paramount's Cosmopolitan and at First National, where he directed two Norma Talmadge favorites, *Secrets* and *The Lady.* He then moved over to Fox, where, with the 1927 release of *Seventh Heaven*, he established himself as one of the best in the business. He directed two others with Janet Gaynor and Charles Farrell, *Street Angel* and *Lucky Star.* His *The River* of 1928, starring Farrell, is a virtual cinematic poem. In 1929 Borzage directed his first all-talking feature, *They Had to See Paris*, which starred Will Rogers, Fox's number one box-office star.

The year 1933 was probably Borzage's finest as a director, for he made three films which still rate as superb examples of the romantic cinema: *A Farewell to Arms*, from the Hemingway novel, with Gary Cooper and Helen Hayes; Mary Pickford's final and very best film, a re-make of the silent-era *Secrets*, which had originally starred Norma Talmadge; and *Man's Castle*, with Spencer Tracy and Loretta Young, a very moving romance.

There was a lasting tenderness about Borzage's treatment of a love story, and during the days of the Depression and the rise of Fascism, his pictures were ennobling melodramas about the power of love to create a heaven on earth. Penelope Gilliatt has remarked that Borzage ''had a tenderness rare in melodrama and absolute pitch about period. He understood adversity.'' Outside of Griffith, there has never been another director in the business who could so effectively triumph over sentimentality, using true sentiment with an honest touch.

Borzage made four films with Margaret Sullavan that clearly indicated that she was the quintessential heroine for Borzage films: *Little Man, What Now?*, a study of love in the midst of deprivation and the growing terror in Germany; *Three Comrades*, in which Sullavan played an ill-fated tubercular wife; *The Shining Hour*, which featured her as a self-sacrificing woman; and *The Mortal Storm*, a moving film of the imminent battle with the Nazi forces.

Borzage also directed three other films during this time of stress that were extraordinary departures for him: *Desire*, a sleek romance in the Lubitsch tradition, starring Marlene Dietrich and Gary Cooper; *Mannequin*, co-starring Joan Crawford with Spencer Tracy, one of their best; and a drama that combined romance with effective disaster, *History Is Made at Night*, with Jean Arthur and Charles Boyer as lovers trapped in a Titanic-like explosion of violence. While in the case of *Desire* Ernst Lubitsch was producer, the picture features touches that are just as indicative of Borzage as they are of Lubitsch, for both were masters of cinematic subtlety. In the post-war period, it began to be clear that Borzage's career was on the wane. His best picture during this era was *Moonrise.*

—DeWitt Bodeen

BOULTING, Roy and John

Nationality: British. **Born:** Twins, in Bray, Berkshire, 21 November 1913. **Education:** McGill University, Toronto. **Career:** John entered film industry as office boy, worked as salesman, publicity writer, and editor, mid-1930s; introduced by John, Roy began as assistant director; they founded Charter Films, 1937; John served in Film Unit of

John (left) and Ray Boulting on the set of *Heavens Above!*

Royal Air Force, Roy in British Army Film Unit, 1940–45; obtained leave at same time to make *Thunder Rock*, 1942; began series of comedies with *Seagulls over Sorrento*, 1954; both joined board of British Lion Film Corp. **Died:** John died in Sunningdale, Berkshire, 17 June 1985.

Films with Roy as Director, John as Producer (though functions overlap):

1938 *The Landlady*; *Ripe Earth*; *Seeing Stars*; *Consider Your Verdict*
1939 *Trunk Crime*
1940 *Inquest*; *Pastor Hall*
1941 *Dawn Guard*
1942 *Thunder Rock*; *They Serve Abroad*
1943 *Desert Victory*
1944 *Tunisian Victory* (co-d)
1945 *Burma Victory*; *Journey Together* (John as d, Roy pr)
1947 *Fame Is the Spur*; *Brighton Rock* (*Young Scarface*) (John d and Roy pr)
1948 *The Guinea Pig* (*The Outsider*) (+ co-sc)
1950 *Seven Days to Noon* (John d and Roy pr)
1951 *Singlehanded* (*Sailor of the King*); *High Treason* (+ co-sc); *The Magic Box* (John d and Roy pr)
1954 *Seagulls over Sorrento* (*Crest of the Wave*) (Roy and John co-d and co-pr, sc)
1955 *Josephine and Men*
1956 *Run for the Sun* (+ co-sc); *Private's Progress* (John d and Roy pr, co-sc)
1957 *Brothers in Law* (+ co-sc); *Happy Is the Bride* (+ co-sc); *Lucky Jim* (John d and Roy pr)
1959 *Carlton-Browne of the F.O.* (*Man in a Cocked Hat*) (co-d, co-sc); *I'm All Right Jack* (John d and Roy pr, co-sc)
1960 *A French Mistress* (+ co-sc); *Suspect* (*The Risk*) (Roy and John co-d and co-pr)
1963 *Heavens Above!* (John d and Roy pr, co-sc)
1965 *Rotten to the Core* (John d and Roy pr)
1966 *The Family Way* (+ co-adaptation)
1968 *Twisted Nerve* (+ co-sc)
1970 *There's a Girl in My Soup*
1974 *Soft Beds and Hard Battles* (*Undercovers Hero*) (+ co-sc)

1979 *The Number*
1979 *The Last Word*
1985 *The Moving Finger* (Roy as d) (for TV); *Brothers-in-Law* (Roy and John co-d)

Publications

By the BOULTINGS: articles—

''Bewitched, Bothered, and Bewildered,'' in *Kine Weekly* (London), 9 November 1950.
''What Makes the British Laugh?,'' an interview with John, in *Films and Filming* (London), February 1959.
Interviews with John in *Today's Cinema* (London), 21 April and 5 December 1969.
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Sheed, W., ''Pitfalls of Pratfalls: Boulting Brothers Comedies,'' in *Commonweal* (New York), 5 July 1963.
Film and TV Technician (London), March 1964.
Lewin, David, ''Why the Boultings Can Be Bastards,'' in *Today's Cinema* (London), 24 November 1970.
Norman, Barry, ''The Boultings: Fun at 60'' in the *Times* (London), 26 January 1974.
''The Boulting Brothers,'' in *Film Dope* (London), March 1974.
Millar, Gavin, in *Listener* (London), 17 March 1983.
''John Boulting,'' in *St. James Press Annual Obituary 1985*, London, 1985.
McCarthy, T., obituary of John Boulting, in *Variety* (New York), 26 June 1985.
Tribute to John in *Screen International* (London), 29 June 1985.
''A Celebration for the Life of John Boulting,'' in *National Film Theatre Booklet* (London), September/October 1985.
TV Times (London), 16 November 1985.

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The Boultings' *auteurial* films (interspersed by potboilers, usually comic) outline a ''pilgrim's progress,'' or regress, from a moral earnestness and puritan conscience to a sort of hilarious gloom about the State of England. Their first feature, *Pastor Hall*, was inspired by Martin Niemoller, the Nazi-defying German clergyman, via a play by ex-Expressionist Ernst Toller. With commentary by Eleanor Roosevelt added, it created a furor in isolationist America. *Thunder Rock*, adapted Robert Ardrey's pro-interventionist dream-play, is still remarkable for its didactic strategies—more persuasive than Brecht's—and its self-reflexivity à la Pirandello. After these calls to conscience came their war documentaries. *Desert Victory*, a compilation of newsreel footage and its famous ''gunflash montage'' of British artillery bombarding by night, won 10,000 bookings in U.S. theatres; its realism redirected U.S. propaganda strategies. *Tunisian Victory* was delayed by U.S. services' haggling over duly proportionate representation and by Churchill's wish to sit beside the moviola deciding the exact re-editing of its last shots.

The Boultings' next phase reflects the hopes, strains, and glooms of Austerity and the ''Welfare Revolution.'' *Fame Is the Spur*, an adaptation of Howard Spring's best-seller, was inspired by Ramsay MacDonald's evolution from Socialist firebrand to the Labour Party's ''Colonel Blimp.'' *The Guinea Pig* depicted a working-class scholarship boy's tribulations in an upper-crust school. The Boultings then switched their moral target from left-idealism becoming sluggish to left-idealism becoming fanatical. In *Seven Days to Noon* an atomic scientist vows to destroy London unless Britain unilaterally disarms. In *High Treason* a motley array of ultra-leftists sabotage British power-stations prior to invasion ''from the East.'' Conversely, the noble hero of *Pastor Hall* finds his ''antithesis''—The Boy—in *Brighton Rock*, from Grahame Greene's gangster novel. The Boy is petty, vile and doomed less through social environment than through *natural* evil and/or *spiritual* deprivation. *Vis-a-vis* atomic scientist and gangster alike, the Boultings' spokespersons for ordinary humanity are blowsy aging blondes, no better than they ought to be, as if to emblemise lowered expectations of human nature.

The Magic Box, a tribute to British film pioneer Friese-Greene, was the British film industry's ''official'' contribution to the Festival of Britain, and, like *Single-Handed*, a (dullish) tribute to old-fashioned British pluck. The mid-1950s' deepening anxieties about declining efficiency and social morality provoked the Boultings to satirical comedies; their sarcasms began where Ealing's left off. Typically, an earnest innocent (often Ian Carmichael) struggles against general moral grubbiness before giving up and joining it. The humour oscillates between tolerant and fraught, puritan and populist, realistic and farcical. *Private's Progress* targeted the army, *Brothers-in-Law* the law, and *Carleton-Brown of the F.O* the government. *Lucky Jim* (targeting Oxbridge) is a stodgy version of the Kingsley Amis novel, but *I'm All Right Jack* (industrial relations) is arguably *the* crucial movie about post-war Britain, Peter Sellers infusing with warmth and pathos a bloody-minded shop-steward. *Heaven's Above* (about the Anglican Church), from an idea by the Socialist-turned-Anglican Malcolm Muggeridge, intriguingly mixes *Carry On* buffoonery with Evelyn Waugh-type satire.

The Boultings' bouts of *Carry On*-type ribaldry aren't moral cop-out, but a deliberate moral position, an affectionate enjoyment of humanity despite its moral mediocrity and without the guilt of stereotypical puritanism. This mellowness keys their last serious films. In *The Family Way*, a working-class newlywed's various troubles make him temporarily impotent; and his trusting father never realises that his best friend was the boy's real father. *The Twisted Nerve*, about a mongoloid's brother given to homicide, offended the mental health lobby, but sought to brood seriously on human nature, irreducible evil, and the everyday. The overt discussion of moral fibre, choice, and consequence in *Thunder Rock* is the key to the Boultings' films. Contemplating the characters from outside, they ask moral questions rather than giving psychological data from the inside; and they stress the erosion of idealism, by puzzlement, weariness, or its paradoxical conflicts with decency. *Brighton Rock* focuses less on Pinky's mind, or the criminal *milieu*, than on the moral tropisms of the more hesitant characters. Such emphasis on ''moral intuition'' is central to the British character, and the Boultings' steady popularity evinces a profound, not a glib, affinity with audiences. The switch from very earnest to very satirical forms is another facet of their moralism.

Wherever possible, the Boultings operated as a semi-independent unit, often called Charter Films. On becoming Directors of British Lion in 1963, they were crucial in its renaissance, albeit embroiled in the controversial decisions preceding its dissolution.

—Raymond Durgnat

BRAKHAGE, Stan

Nationality: American. **Born:** Kansas City, Missouri, 14 January 1933. **Education:** Dartmouth College, 1951; attended Institute of Fine Arts, San Francisco, 1953. **Family:** Married 1) Jane Collum, 1957 (divorced, 1987), five children; 2) Marilyn Jull, 1989, one child. **Career:** Performed as boy soprano on live radio and recordings, 1937–46; dropped out of college, ran small theatre in Central City, Colorado, began making films, 1952; studies with Edgar Varese, New York, 1954; shot film for Joseph Cornell, 1955; worked for Raymond Rohauer in Los Angeles, 1956; made TV commercials and industrial films, 1956–64; moved to Denver, 1957; began lecturing on film, from 1960; completed major works *The Art of Vision* and *Dog Star Man*, 1964; lectured in film history and aesthetics, Colorado University, 1969; taught at School of the Art Institute, Chicago, from 1970; began working in super-8mm, 1976; teacher at Colorado, from 1981. **Awards:** James Ryan Morris Award, 1979; Telluride Film Festival Medallion, 1981; Maya Deren Award for Independent Film and Video Artists, 1986; MacDowell Medal, 1989. **Agent:** Film-Makers' Cooperative, 175 Lexington Ave., New York, NY 10016, U.S.A. **Address:** c/o Film Studies, Hunter 102, Campus Box 316, University of Colorado, Boulder, CO 80309, U.S.A.

Films as Director:

1952 *Interim*
1953 *Unglassed Windows Cast a Terrible Reflection*; *The Boy and the Sea*
1954 *Desistfilm*; *The Extraordinary Child*; *The Way to Shadow Garden*
1955 *In Between*; *Reflections on Black*; *The Wonder Ring* (with Joseph Cornell); ''Tower House'' (photographed for Joseph Cornell under working titles ''Bolts of Melody'' and ''Portrait of Julie,'' finally became Cornell's *Centuries of June*); *Untitled Film of Geoffrey Holder's Wedding* (collaboration with Larry Jordan)
1956 *Zone Moment*; *Flesh of Morning*; *Nightcats*
1957 *Daybreak and Whiteye*; *Loving*; *Martin Missil Quarterly Reports* (commercial work)
1958 ***Anticipation of the Night***; ''Opening'' for *G.E. Television Theatre* (commercial work)
1959 *Wedlock House: An Intercourse*; *Window Water Baby Moving*; *Cat's Cradle*; *Sirius Remembered*; *Untitled Film on Pittsburgh* (commercial work)
1960 ***The Dead***
1961 *Thigh Line Lyre Triangular*; *Films by Stan Brakhage: An Avant-Garde Home Movie*; *The Colorado Legend and the Ballad of the Colorado Ute* (commercial work)
1962 *Blue Moses*; *Silent Sound Sense Stars Subotnick and Sender*; *Mr. Tomkins Inside Himself* (commercial work)
1963/5 Film on Mt. Rushmore, photographed for Charles Nauman's Part II film on Korczak Ziolkowski; film on Chief Sitting Bull
1963 *Oh Life—A Woe Story—The A Test News*; ''Meat Jewel'' (incorporated into *Dog Star Man: Part II*); *Mothlight*
1964 *Dog Star Man* (in prelude and four parts dated as follows: Prelude, 1962; Part I, 1963; Part II, 1964; Part III, 1964; Part IV, 1964)
1965 *The Art of Vision* (derived from *Dog Star Man*); *Three Films* (includes *Blue White*; *Blood's Tone*; *Vein*); *Fire of Waters*; *Pasht*; *Two: Creeley/McClure* (also incorporated in *Fifteen Song Traits*); *Black Vision*
1968 *Lovemaking*; *The Horseman, The Woman and The Moth*
1969 *Songs* (dated as follows: *Songs 1* to *8*, 1964; *Songs 9* to *14*, 1965; *15 Song Traits*, 1965; *Songs 16* to *22*, 1965; *23rd Psalm Branch: Part I*, 1966, and *Part II* and *Coda*, 1967; *Songs 24* and *25*, 1967; *Song 26*, 1968; *My Mountain Song 27*, 1968; *Song 27 (Part II) Rivers*, 1969; *Songs 28* and *29*, 1969; *American 30's Song*, 1969; *Window Suite of Children's Songs*, 1969)
1970 *Scenes from under Childhood* (dated as follows: *Section No. 1*, 1967; *Section No. 2*, 1969; *Section No. 3*, 1969; *Section No. 4*, 1970); *The Weir-Falcon Saga*; *The Machine of Eden*; *The Animals of Eden and After*
1971 *The Pittsburgh Documents* (*Eyes*; *Deus Ex*; *The Act of Seeing with One's Own Eyes*; *Foxfire Childwatch*; *Angels' Door*; *Western History*; *The Trip to Door*; *The Peaceable Kingdom*
1972 *Eye Myth* (begun in 1968 as sketch for *The Horseman, The Woman and The Moth*) (16mm version); *Sexual Meditations* (titled and dated as follows: *Sexual Meditation No. 1: Motel*, 1970; *Sexual Meditation: Room with View*, 1971; *Sexual Meditation: Faun's Room Yale*, 1972; *Sexual Meditation: Office Suite*, 1972; *Sexual Meditation: Open Field*, 1972; *Sexual Meditation: Hotel*, 1972); *The Process*; *The Riddle of Lumen*; *The Shores of Phos: A Fable*; *The Presence*; *The Wold Shadow*
1973 *Gift*; *Sincerity*; *The Women*
1974 *Skein*; *Aquarien*; *Hymn to Her*; *Star Garden*; *Flight*; *Dominion*; *he was born, he suffered, he died*; *Clancy*; *The Text of Light*; *The Stars Are Beautiful*; *Sol*
1975 *Sincerity II*; *Short Films: 1975* (divided into Parts I-X)
1976 *Gadflies*; *Sketches*; *Airs*; *Window*; *Trio*; *Desert*; *Rembrandt, Etc. and Jane*; *Short Films: 1976*; *Tragoedia*; *Highs*; *The Dream, NYC, The Return, The Flower*; *Absence*
1977 *Soldiers and Other Cosmic Objects*; *The Governor*; *The Domain of the Moment*
1978 *Sincerity III*; *Nightmare Series*; *Duplicity*; *Duplicity II*; *Purity and After*; *Centre*; *Bird*; *Thot Fal'n*; *Burial Path*; *Sluice*
1979 *Creation*
1980 *Sincerity IV*; *Sincerity V*; *Duplicity III*; *Salome*; *Other*; *Made Manifest*; *Aftermath*; *Murder Psalm*

1981 *Eye Myth* (original 35mm version); *Roman Numeral Series* (dated and titled as follows: *I* and *II*, 1979; *III, IV, V, VI, VII*, 1980; *VIII* and *IX*, 1981); *Nodes*; *RR*; *The Garden of Earthly Delights*; *Hell Spit Flexion*
1982 *Arabics* (dated and titled as follows: *1, 2* and *3*, 1980; *4, 5, 6, 7, 8, 9, 0 + 10, 11, 12, 13*, 1981; *14, 15, 16, 17, 18, 19*, 1982); *Unconscious London Strata*
1984 *Egyptian Series*; *Tortured Dust*
1986 *Jane*; *Caswallan Trilogy* (*The Aerodyne*; *Dance Shadows by Danielle Helander*; *Fireloop*); *The Loop*; *Nightmusic*; *Confession*
1987 *FaustFilm: An Opera*; *Loud Visual Noises*; *The Dante Quartet*; *Kindering*
1988 *Faust's Other: An Idyll*; *Faust 3: Candida Albacore*; *Matins*; *I . . . Dreaming*; *Marilyn's Window*; *Rage Net*
1989 *Faust 4*; *Visions in Meditation No. 1*; *Babylon Series*
1990 *Babylon Series No. 2*; *City Streaming*; *The Thatch of Night*; *Glaze of Cathexis*; *Visions in Meditation No. 2*; *Passage Through: A Ritual*; *Vision of the Fire Tree*
1991 *Delicacies of Molten Horror Synapse*; *Christ Mass Sex Dance*; *Agnus Dei Kinder Synapse*; *A Child's Garden and the Serious Sea*
1992 *Crack Gloss Eulogy*; *Interpolations I-V*; *For Marilyn*; *Boulder Blues and Pearls and*
1993 *Blossom Gift Favor*; *Autumnal*; *The Harrowing*; *Tryst Haunt*; *Three Homerics*; *Stellar*; *Study in Color and Black and White*; *Ephemeral Solidity*
1994 *Elementary Phrases* (in collaboration with Phil Solomon); *Black Ice*; *First Hymn to the Night-Novalis*; *Naughts*; *Chartres Series*; *Paranoia Corridor*; *In Consideration of Pompeii*; *The Mammals of Victoria*; *I Take These Truths*; *We Hold These*
1994/95 *Trilogy* (comprises *I Take These Truths*; *We Hold These*; both 1994, and *I. . . .*; 1995)
1995 *Cannot Exist*; *Cannot Not Exist*; *Earthen Aerie*; *Spring Cycle*; *I. . . .*
1998 *. . . Reel Fine*

Note: Beginning 1978, many films first issued in 8mm or Super-8mm reissued in 16mm.

Other Films:

1969 *Nuptiae* (Broughton) (ph)
1996 *Cannibal! The Musical* (ro as George Noon's Father)
1998 *Brakhage* (as himself)
1999 *Keepers of the Frame* (as himself)

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* * *

Stan Brakhage was the last and youngest of the great generation of American avant-garde filmmakers who came to cinema during and soon after the Second World War. Between 1952 and 1995 he has made approximately 250 films, some shorter than a minute long and one more than four hours. Naturally, in this immense *oeuvre* the short films predominate; the majority fall between ten and forty minutes. Until 1964 he completed one or two films a year; the four of 1959 were an exception and signals of a major breakthrough in his art; since then the norm has been closer to five annually. Even Andy Warhol's astonishing fecundity dwarfs in comparison when we consider that his work was largely finished when he photographed a film—for he never edited and rarely even had to assemble or order reels—and that his most intense productivity was limited to a five-year period (1963–1968).

The sheer enormity of Brakhage's filmography encourages some sort of division into periods to facilitate discussion. The first six years—from *Interim* (1952) to *Anticipation of the Night* (1958), his first major work—can be considered Brakhage's apprenticeship to his art. These initial works were predominately psychodramas: often fantasies of suicide motored by sexual frustration and adolescent despair. He employed a version of the bodily camera movement Marie Menken perfected before he ever knew her work; but it was a commission from Joseph Cornell to film New York's Third Avenue El before it was torn down that inspired his recognition of the rhythmic and structural potential of vehicular motion (*The Wonder Ring*, 1955).

His marriage to Jane Collom at the end of 1957 coincided with a surge of invention and increased authority from the four films of 1959 (*Wedlock House: An Intercourse*, *Window Water Baby Moving*, *Cat's Cradle*, and *Sirius Remembered*)—in which he explored the possibilities of the cinematic crisis-lyric, which he had largely invented himself—to *Dog Star Man* (1961–64) and its four-and-one-half-hour exfoliation, *The Art of Vision* (1965). He abandoned what he had called ''drama,'' a complex term that included the use of actors and staged fantasies, to concentrate on sights he encountered in his routine daily life. Eros and death (but no longer suicide) continued to be his central themes, along with a new preoccupation with childbirth—he filmed the arrival of the three children Jane bore during that period. Animal life (and death) too became the focus of several films, inspired by Jane, a passionate naturalist. During this time of fervor and enthusiasm he completed and published his most important theoretical volume, *Metaphors on Vision* (1964).

Brakhage, the most Emersonian of American filmmakers, struggled to make a virtue of his self-trust and of his dire economic poverty in the next phase of his career (1964–1970). When the theft of his 16mm equipment, from a car in New York City, curtailed the flood of highly original short lyrical films in 1964, he turned to inexpensive 8mm filmmaking and a series of thirty *Songs* (1964–69), until his elaborate editing and printing drove him yet again into serious debt. One solution to these costs was painting on film: *The Horseman, the Woman, and the Moth* (1968). By the end of the 1960s his severe poverty was slightly eased by minuscule production grants and exhausting lecture tours. To the abiding subjects of birth, sex, death, and animals he added a vigorous exploration of cinematic portraiture and an increasing attention to landscapes. He was living with his wife and now five children in a very small cabin, purchased by his in-laws, high in the Colorado Rockies, when he initiated a large-scale autobiography in 16mm, of which the four-part *Scenes from under Childhood* and the three-part *The Weir-Falcon Saga* were completed by 1970. His project, tentatively called *The Book of the Film*, was to have been, he half-humorously predicted, a twenty-four-hour-long film. Initially he conceived the autobiography as generalized and emblematic: his observations of his young children would provide the visual materials for an allegory of the growth of his mind, as well as stimulate his buried memories.

In the first half of the 1970s oppositional pressures drove his work in two apparently opposite directions: his films became more reflective and subtle on the one hand, and more anxious to make contact with the world. Similarly, in his writings he attempted to reimagine the lives and reevaluate the achievements of the great filmmakers of the past, justifying his liberal elaboration of facts with the analogy of Gertrude Stein's biographical fantasias. With the help of the Carnegie Institute in Pittsburgh he made three films he thought of as ''documentaries,'' very personal views of a day in a police patrol car, another in a hospital operating theatre, and the most startling, a day at the morgue (*eyes, deux ex, The Act of Seeing with One's Own Eyes*, 1971). A series of *Sexual Meditations* (1970–72) pictured his erotic fantasies when he slept in motels on lecture tours; in making these too he had indirect institutional help: students in the colleges he visited willingly served a nude models. During the same years he made his first personal autobiography: *Sincerity* (reel one, 1973) uses childhood photographs, the environs of Dartmouth College (which he attended for a semester before quitting to make films), and filmed snippets of the making of his first film. He also created a number of ''tone poems'' which embodied his emerging theory of ''moving visual thinking,'' the cinematic mimesis of elusive cognitive acts.

The harsh irony of this period, from 1970 to 1974, culminating in the completion of his long abstract film, *The Text of Light*—wholly composed of luscious splays of light passing through a crystal ashtray, it was the paradigm of his inward turn at the time—was that institutional support transformed but did not alleviate substantially his marginal economy. He was asked by the Art Institute of Chicago to give courses every spring semester: they paid his travel expenses and a rather high salary for the eight trips—every other week—he made from Colorado. But it added up to less than a poorly paid full-time teaching position. A sputtering trickle of grants and the distribution of his films through the filmmakers cooperatives in New York and San Francisco helped sustain his impressive productivity only with dramatically increasing debts to film laboratories.

The autobiographical series *Sincerity I-V* (1973–1980) and *Duplicity I-III* (1978–1980) dominate his work of the late 1970s. Brakhage had insisted on the aesthetic purity and visual intensification of silence since 1956, experimenting with sound tracks merely four times until a change of stance in the late 1980s. In an extreme and problematic extension of his confidence in the truth of vision, by making *The Governor* (1977), an hour-long silent scrutiny of Colorado Governor Richard Lamm at work and at home, he tried to apply the experience of his Pittsburgh films to ''a study of light and power'' as an optical examination of politics, personally observed.

Most of his energetic output of films in the 1980s refracted the prolonged crisis culminating in the end of the marriage in which he had been so invested as an artist and polemicist. The key documents representing aspects of that agony would be *Tortured Dust* (1984), a four-part film of sexual tensions surrounding life at home with his two teenage sons; *Confession* (1986), depicting a love affair near the end of his marriage (1987); and the *Faust* series (1987–1989), four autonomous sound films reinterpreting the legend that obsessed Brakhage throughout his career. He had begun the 1980s with two related series of silent ''abstract'' films—modulations of color and light without identifiable imagery—*The Roman Numeral Series* (1979–1981), nine films ''which explore the possibilities of making equivalents of 'moving visual thinking,' that pre-language, pre-'picture' realm of the mind which provides the physical *grounds* for image making (imagination), thus the very substance of the birth of imagery''; and *The Arabic Numeral Series* (1980–1982), nineteen ''abstract'' films ''formed by the intrinsic grammar of the most inner (perhaps pre-natal) structure of thought itself.''

The most recent phase of Brakhage's filmmaking spans from 1989, the year he married Marilyn Jull and published *Film at Wit's End*, until 1995. In this 1989 book, his most lucid and coherent since *Metaphors on Vision*, Brakhage offered his analysis of the sensibilities of eight of his contemporaries in the avant-garde cinema. The filmmaker's often repeated tendency to elaborate on an isolated experiment or an idea from an earlier moment of his career, producing much later an extended series of films, makes demarcation of periods frustratingly unclear. Such is the unexpected production of eleven films with sound tracks out of the total of thirty films he made between 1987 and 1992. Although seven of his first twelve films (1952–1957) had sound tracks, only four (*Blue Moses* [1962], *Fire of Waters* [1965], *Scenes from under Childhood: Section No. 1* [1967], and *The Stars Are Beautiful* [1974]) of the some 200 films of the intervening years were not silent. Similarly, painting on film has been one of Brakhage's privileged strategies since 1961, but it did not assume a dominant place in his filmography until the 1980s. Not only does he call upon earlier options from his filmmaking for further exploration, but he measures and questions his development and its modes of consistency by returning to previously fecund themes, locations, and image associations. So the periods tentatively outlined here are traced within a palimpsest of filmic revisions.

—P. Adams Sitney

BRANAGH, Kenneth

Nationality: British. **Born:** Belfast, Northern Ireland, 10 December 1960; family moved to Reading, England, 1969. **Education:** Meadway Comprehensive School, Reading; Royal Academy of Dramatic Art, London, graduated 1982. **Family:** Married actress Emma Thompson, 1989 (divorced, 1996). **Career:** Actor on the West End stage and on television, beginning 1982; early stage successes included *Another Country*, 1982, and *Francis* (as St. Francis of Assisi), 1984, both plays written by Julian Mitchell; joined the Royal Shakespeare Company, 1983, and at twenty-three became the youngest actor ever to play the title role in Shakespeare's *Henry V*; also appeared in the RSC's *Hamlet* (as Laertes) and *Love's Labour's Lost* (as the King of Navarre), playing the three roles in repertory in Stratford and London, 1984–85; wrote and directed play *Tell Me Honestly*, 1985; left RSC to produce and direct *Romeo and Juliet*, 1986 (in which he also starred); with actor David Parfitt, created the Renaissance Theatre Company, 1987; Renaissance productions in which Branagh played a prominent role included: *Public Enemy* (also written by Branagh); *Twelfth Night* (directed by Branagh; also televised), 1987; *Hamlet* (as Hamlet, directed by Derek Jacobi); *As You Like It* (as Touchstone, directed by Geraldine McEwan); *Much Ado about Nothing* (as Benedick, directed by Judi Dench), 1988; John Osborne's *Look Back in Anger* (as Jimmy

Kenneth Branagh

Porter, also televised); *King Lear* (as Edgar, also directed); *A Midsummer Night's Dream* (as Peter Quince, also directed), 1989; *Uncle Vanya* (co-directed); and *Coriolanus* (title role), 1992. Returned to the Royal Shakespeare Company to star in *Hamlet* in London and Stratford, 1992–93; television work includes roles in *The Boy in the Bush*, the *Billy Trilogy*, adaptations of Virginia Woolf's *To the Lighthouse*, Ibsen's *Ghosts*, and O'Neill's *Strange Interlude*, *Fortunes of War* (mini-series), *The Lady's Not for Burning* and *Shadow of a Gunman*, 1982–1995; also narrated television documentary series, *Cinema Europe: The Other Hollywood*, 1995; acted in first film, *High Season*, 1987; formed film production company, Renaissance Films PLC, October 1988; directed first film, *Henry V*, 1989; acted in star-studded Renaissance Theatre Company radio broadcasts (available on CD and cassette) commissioned by the BBC to commemorate Shakespeare's birthday, 1992–94; other radio work includes *Diaries of Samuel Pepys* and Mary Shelley's *Frankenstein.* **Awards:** Bancroft Gold Medal, Royal Academy of Dramatic Art, 1982; Most Promising Newcomer Award, Society of West End Theatres, 1982, for *Another Country*; Best New Director from New York Film Critics Circle, *Evening Standard* Best Film of the Year, Best Film and Technical Achievement Award from British Film Institute, Best Director Award from British Academy of Film and Television Artists (BAFTA), and Best Director Award from National Board of Review, all 1989–90, all for *Henry V*; Honorary D. Lit., Queen's University, Belfast, 1990; ''Golden Quill'' Award from America's Shakespeare Guild, 2000. **Agent:** Rick Nicita, Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, CA 90212, U.S.A. **Address:** Shepperton Studios, Studio Road, Shepperton, Middlesex, TW17 OQD England.

Films as Director and Actor:

1989 *Henry V* (+ title role, adapt)
1991 *Dead Again* (+ro as Mike Church/Roman Strauss)
1992 *Peter's Friends* (+ ro as Andrew Benson, pr); *Swan Song* (d only)
1993 *Much Ado about Nothing* (+ ro as Benedick, adapt, co-pr)
1994 *Mary Shelley's Frankenstein* (+ ro as Dr. Frankenstein, co-pr)
1995 *In the Bleak Midwinter* (*A Midwinter's Tale*) (d only, + sc)
1996 *Hamlet* (+ title role, adapt)
1999 *The Betty Schimmel Story*
2000 *Love's Labour's Lost* (+ro as Berowne, adapt)

Other Films:

1987 *High Season* (ro); *A Month in the Country* (ro)
1993 *Swing Kids* (ro)
1994 *Gielgud: Scenes from Nine Decades* (doc for British TV) (narrator)
1995 *Othello* (ro, pr); *Anne Frank Remembered* (narrator); *Cinema Europe: The Other Hollywood* (doc series for British TV) (narrator)
1996 *Looking for Richard* (Pacino) (as himself)
1998 *Cold War* (series for TV) (as Narrator); *The Gingerbread Man* (Altman) (ro as Richard ''Rick'' Magruder); *The Proposition* (ro as Father Michael McKinnon); *Celebrity* (Allen) (ro as Lee Simon); *The Theory of Flight* (ro as Richard); *The Dance of Shiva* (ro as Colonel Evans)
1999 *Wild Wild West* (ro as Dr. Arliss Loveless)
2000 *How to Kill Your Neighbor's Dog* (ro as Peter McGowan); *The Road to El Dorado* (voice of Miguel)

Publications

By BRANAGH: books—

Public Enemy (play), 1988.
Beginning (autobiography), Norton, 1989.
Henry V (screen adaptation with introduction), Chatto & Windus, 1989.
Much Ado about Nothing (screen adaptation, introduction, and notes on the making of the film), Norton, 1993.
The Making of Mary Shelley's Frankenstein, 1994.
In the Bleak Midwinter (screenplay with introduction), Nick Hern Books, 1995.

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Interview with Joan Lunden, broadcast on *Good Morning, America*, American Broadcasting Company, 23 August 1991 (program number 1355).
''*Hamlet* Takes to the Air,'' an interview with Heather Neill, in *Times Educational Supplement*, 24 April 1992.
Interview with Charles Gibson, broadcast on *Good Morning, America*, American Broadcasting Company, 21 December 1992 (program number 1701).
''Once More, onto the Screen,'' an interview with Peter Barnes, in *Los Angeles Times*, 2 May 1993.
''Kenneth Branagh and Emma Thompson Discuss Collaboration *Much Ado about Nothing*,'' an interview broadcast on *Showbiz Today*, CNN, 11 May 1993 (program number 293).
Interview with Iain Johnstone, in *Times* (London), 15 August 1993.
''Branagh Talks about *Mary Shelley's Frankenstein*,'' an interview with Charlie Rose, broadcast on the Public Broadcasting System, 26 October 1994 (program number 1234).
''It's a Monster!,'' an interview with Graham Fuller, in *Interview*, November 1994.
''Branagh Discusses His Life and Career,'' an interview with Charlie Rose, broadcast on the Public Broadcasting System, 30 December 1994 (program number 1281).
Interview with John Naughton, in *Premiere* (U.K. edition), December 1995.
''Branagh's 'Bracing' Encounter with the Bard,'' in *Variety* (Brewster), 16–22 December 1996.
''Hamlets forspill,'' an interview with J. Ova, in *Film & Kino* (Oslo), 1996.
''Idol Chatter,'' an interview with A. Weisel, in *Premiere* (Boulder), December 1996.
''My Friends Say I Need a Psychiatrist,'' an interview with Andrew Duncan, in *Time Out* (London), 15 February 1997.
''Kenneth Branagh: With Utter Clarity,'' an interview with Paul Meier, in *TDR* (Cambridge, MA), Summer 1997.

On BRANAGH: books—

Shuttleworth, Ian, *Ken & Em: A Biography of Kenneth Branagh and Emma Thompson*, St. Martin's, 1995.

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Hatchuel, Sarah, *A Companion to the Shakespearean Films of Kenneth Branagh*, Winnipeg, 1999.

Weiss, Tanja, *Shakespeare on the Screen: Kenneth Branagh's Adaptations of Henry V, Much Ado about Nothing, and Hamlet*, Frankfurt and New York, 1999.

On BRANAGH: articles—

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Forbes, Jill, review of *Henry V*, in *Sight and Sound*, Autumn 1989.

Nightingale, Benedict, ''Henry V Returns as a Monarch for This Era,'' in *New York Times*, 5 November 1989.

Champlin, Charles, ''The Wellesian Success of Citizen Branagh,'' in *Los Angeles Times*, 9 November 1989.

Fuller, Graham, ''Journals: Two Kings—Kenneth,'' in *Film Comment*, November/December 1989.

Kliman, Bernice, ''Branagh's *Henry V*: Allusion and Illusion,'' in *Shakespeare on Film Newsletter*, December 1989.

Willson, Robert F., Jr., ''*Henry V*: Branagh's and Olivier's Choruses,'' in *Shakespeare on Film Newsletter*, April 1990.

Breight, Curtis, ''Branagh and the Prince, or a 'Royal Fellowship of Death,''' in *Critical Quarterly*, Winter 1991.

Donaldson, Peter, ''Taking on Shakespeare: Kenneth Branagh's *Henry V*,'' in *Shakespeare Quarterly*, Spring 1991.

Willson, Robert F., Jr., ''War and Reflection on War: The Olivier and Branagh Films of *Henry V*,'' in *Shakespeare Bulletin*, Summer 1991.

Weber, Bruce, ''From Shakespeare to Hollywood,'' in *New York Times*, 18 August 1991.

Booe, Martin, ''Ken Again,'' in *Premiere*, September 1991.

Rafferty, Terrence, ''Showoffs,'' in *New Yorker*, 9 September 1991.

Feeney, F. X., ''Vaulting Ambition,'' in *American Film*, September/October 1991.

Deats, Sara Munson, ''Rabbits and Ducks: Olivier, Branagh, and *Henry V*,'' in *Literature/Film Quarterly*, vol. 20, no. 4, 1992.

Pursell, Michael, ''Playing the Game: Branagh's *Henry V*,'' in *Literature/Film Quarterly*, vol. 20, no. 4, 1992.

Tatspaugh, Patricia, ''Theatrical Influences on Kenneth Branagh's Film: *Henry V*,'' in *Literature/Film Quarterly*, vol. 20, no. 4, 1992.

Smith, Dinitia, ''Much Ado about Branagh,'' in *New York*, 24 May 1993.

Barton, Anne, ''Shakespeare in the Sun,'' in *New York Review of Books*, 27 May 1993.

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Light, Allison, ''The Importance of Being Ordinary,'' in *Sight and Sound* (London), September 1993.

Ryan, Richard, ''Much Ado about Branagh,'' in *Commentary*, October 1993.

Lane, Robert, ''When Blood Is Their Argument: Class, Character, and Historymaking in Shakespeare's and Branagh's *Henry V*,'' in *ELH*, Spring 1994.

Landy, Marcia, and Lucy Fisher, ''Dead Again or Alive Again: Postmodern or Postmortem?,'' in *Cinema Journal* (Austin), Summer 1994.

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Parker, Daniel, Mark Kermode, and Pat Kirkham, ''Making *Frankenstein* and the Monster,'' in *Sight and Sound* (London), November 1994.

Thomson, David, ''Really a Part of Me,'' in *Film Comment* (New York), January/February 1995.

Gritten, David, ''Kenneth Branagh on the Rebound,'' in *Los Angeles Times*, 3 June 1995.

Lavoie, A., ''Les Shakespeare se ramassent a la pelle^{a}'' in *Cine-Bulles* (Montreal), vol. 16, no. 1, 1997.

Lundeen, Kathleen, ''Pumping up the Word with Cinematic Supplements,'' in *Film Criticism* (Edinboro, PA), Fall 1999.

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It is impossible to consider Kenneth Branagh's meteoric rise as a film director and actor without taking into account the career in the British theatre which shaped it—and to which Branagh still periodically returns. Classically trained at the Royal Academy of Dramatic Art in London, where he was awarded the prestigious Bancroft Gold Medal as outstanding student of the year, Branagh completed his course of study in 1982, then moved rapidly into a series of attention-getting roles on the West End and on television. His early association with Shakespeare's plays began with an invitation to join the Royal Shakespeare Company at the age of twenty-three, and he became the youngest actor ever to perform the title role in an RSC production of *Henry V.* Important parts in other Shakespeare productions in that 1984–85 season contributed to Branagh's emergence as a stage director soon thereafter.

He left the RSC to direct an independent production of *Romeo and Juliet* (in which he also starred) and, primarily, to form (with actor David Parfitt) his own production group, which became a reality in 1987 as the Renaissance Theatre Company. Renaissance acquired a high profile in rapid time, with Branagh and other major British actors directing a variety of productions in which they also appeared, in London and on national and international tours. *Hamlet* (with Branagh in the title role, directed by Derek Jacobi)—which, like *Henry V*, would become a play with which Branagh would be permanently linked—and *Twelfth Night* (directed by Branagh and later remounted for television) were among Renaissance's most successful late-1980s productions. The company's success enabled Branagh to make his first film, now financed through the production company he called Renaissance Films PLC.

Most actors who turn to film directing do so in mid-career, ordinarily after they have obtained considerable experience in front of the camera. Even Laurence Olivier, whose professional path Branagh's career so frequently appears to emulate, did not direct his first film until he was in his late thirties, and by then, after twenty-two screen appearances, he was a major star. In 1989, when Branagh directed his first film at the age of twenty-nine, his scant movie experience included just two feature films. By that time, however, he had achieved remarkable success as an actor, director, and producer on the British stage and in a variety of important television roles. And, as it happened, he had already written several plays of his own, one of them (*Tell Me Honestly*) produced by the RSC, another (*Public Enemy*) produced to launch the first Renaissance season. In this unusual, multitalented respect, Branagh's formative years most resemble the early career of Orson Welles—who made *Citizen Kane*, his first film, when he was twenty-six, after establishing a formidable theatre and radio presence in the late 1930s. Welles had the Mercury Theatre as his special training ground; Branagh had the Renaissance.

It is surely no accident, however, that the first film Branagh directed (and adapted and starred in) was the same first film which Laurence Olivier directed (and adapted and starred in): *Henry V*, the final history play in Shakespeare's tetralogy on kingship, which begins with *Richard II* and also includes *King Henry IV*, Parts One and Two. The comparisons and contrasts between the two films are genuinely striking, reflective of the periods in which they were made and of the imposing talents of the men who made them.

Olivier, responding to Winston Churchill's plea for a film to rally Britain in the final days of World War II, creates a ringingly, unambiguously heroic Henry for the ages, an idealized monarch who leads England to victory against France with commanding force tempered by humanity. Olivier's *Henry V* ensures that English history is represented as comedy. The excision of lines spoken by the Chorus in the play's final scene makes the romantic pairing of Henry and Katherine appear deceptively permanent, thereby assuring the wartime spectator of a stable English future in fact contradicted by Shakespeare's text and by English history. This interpretation is visually reinforced: Olivier's *Henry V* is artfully shot to highlight a deliberate sense of artificial *cinema* space; a Disneyesque mise-en-scene, with its heightened technicolored landscapes, illustrates a fairy-tale universe in which battles are won with little serious injury.

Olivier's and Branagh's versions of *Henry V* have virtually identical running times (136 and 138 minutes, respectively). Like Olivier's version, Branagh's attempts to create a reflexive illusion of theatre itself in the film's opening section, though Branagh alters and reduces Olivier's reconstruction of Shakespeare's Globe Theatre to insinuations of a movie sound stage. Like Olivier's version, Branagh's includes explicit references to Henry's earlier relationship with Falstaff in the two *Henry IV* plays. And, like Olivier's actors, Branagh's dazzling cast (many of them associated with Renaissance) includes some of the finest Shakespearean verse speakers available.

In virtually every other respect, Branagh's film diverges from Olivier's. His *Henry V* represents history as tragedy. Significant passages omitted by Olivier, because they reflect flaws in Henry's character or guilt at his father's usurpation of the crown from Richard II, are restored by Branagh. Although he properly retains the heroic elements required by such set speeches as the Saint Crispian's Day call to arms, his portrayal of the king emphasizes the dark and complex elements within Henry's character. Unlike Olivier's version, Branagh's film includes the conspiracy against Henry. This portion of the film is dimly lit, heavily shadowed. Henry behaves in Machiavellian fashion and appears unsympathetic in his own conspiratorial behavior. In text restored to the Harfleur sequence, Henry looks and sounds downright pathological. War scenes feature death marches; soldiers die in mud and muck. Quick cuts, slow-motion photography, extended tracking shots, and unusual framing perspectives are employed to heighten the inescapable anti-war ideology vital to Branagh's approach. A few more liberties are taken with the text than in Olivier's version, including the placement of the king at the hanging of Bardolph. The inclusion of liturgical music in Patrick Doyle's wonderfully evocative score contributes movingly to the film's power. Most notable of all, perhaps, Branagh restores the lines Olivier cut from the Chorus's speech which conclude the play on such a dark note. Henry V may, indeed, have created the world's ''best garden,'' but the peaceful idyll he achieved was short-lived once his infant son inherited the throne: ''Henry the Sixth, in infant bands crowned King/ Of France and England, did this King succeed,/Whose state so many had the managing/That they lost France, and made his England bleed.''

By any measure, Branagh's *Henry V* is a stunning film. That it succeeded so powerfully in duplicating, perhaps surpassing, Olivier's achievement is all the more striking in the context of its director's youthful audacity. Branagh's other Shakespeare films include the superb *Much Ado about Nothing*, *Hamlet*, and *Othello* (with Branagh cast as a vividly slimy Iago), which Branagh unfortunately did not direct. *Othello* is visually tame, the Shakespeare text excessively cut.

But *Much Ado about Nothing* proved that Branagh's success with *Henry V* was no fluke. Co-starring Emma Thompson as Beatrice opposite Branagh's Benedick, *Much Ado* certified his nimble approach in making Shakespeare accessible and *entertaining*, while preserving much of the original poetry and literacy. Branagh's screen adaptations of *Much Ado* and *Hamlet* also confirm what had become strikingly evident in his leadership of the Renaissance Theatre Company: He is a keenly savvy—some might say cynically savvy—marketer of his projects. By casting such actors as Keanu Reeves, Denzel Washington, and Robert Sean Leonard alongside Branagh, Thompson, and other British actors in *Much Ado*, and by casting Robin Williams, Jack Lemmon, Gerard Depardieu, and Billy Crystal alongside Branagh, Derek Jacobi, John Gielgud, and Julie Christie in *Hamlet*, Branagh strengthens his films' potential international markets, particularly in the United States. Such patterns of casting do not always work, but they do help to attract financing and have influenced recent attempts by others to adapt Shakespeare to the screen.

Although the text of *Much Ado about Nothing* has been severely pruned by Branagh, like his *Henry V*, it emerges on screen as a highly intelligent, *clearly told* story. Filmed on location in Tuscany, *Much Ado* is visually enchanting, as vibrantly bright and sensually warm as *Henry V* is consciously dark and (until the wooing scene) cold. Like so much of his film work, Branagh's reading of *Much Ado* derives a great deal from his performance (also opposite Emma Thompson) in Renaissance's stage production of the play, directed by Judi Dench in 1988. Branagh has written of the potentially filmic images that haunted him during performances of that production in his introduction to the published screenplay: ''One night during Balthasar's song 'Sigh No More, Ladies,' the title sequence of this film played over and over in my mind; heat, haze and dust, grapes and horseflesh, and a nod to *The Magnificent Seven.* The men's sexy arrival, the atmosphere of rural Messina, the vigour and sensuality of the women, possessed me in the weeks, months, and years that followed.''

''Emotional volatility,'' Branagh writes in this essay, was the key to the Beatrice-Benedick relationship. But, most especially—in *Much Ado* as in virtually all Renaissance stage and screen productions—the rehearsal process depended on a genuine desire to eliminate ''artificial Shakespeare voices'' in favor of acting ''naturalness'' which would retain the poetry while conveying the ''realistic, conversational tone'' present in much of the play's original dialogue. The witty battle of the sexes, so often the essence of comedy, is splendidly articulated here in the Branagh-Thompson dueling lovers. Like *Henry V*, *Much Ado* proves in both visual and aural terms that, even when

Branagh cuts Shakespeare's text perhaps more than he should, he knows *exactly* how and why he is doing it.

Among Branagh's non-Shakespearean films, *Dead Again* deserves special mention. A film in which Branagh and Emma Thompson both play dual roles, it reveals Branagh's knowledge of other films, filmmakers, and genres—and his considerable versatility as both actor and director. *Dead Again* employs numerous conventions of film noir, including the periodic insertion of a 1940s plot-line, shot in black and white, into the film's main story, which is photographed in color. Numerous references to specific films (including *Citizen Kane*, *Psycho*, *Vertigo*, and noir detective pictures) periodically appear. (*Dead Again* even makes droll reference to one of its featured actor's early television successes: Derek Jacobi's *I, Claudius* series.) The film's detective hero, Mike Church, displays Branagh in James Cagney mode. The screenplay and performances are extremely witty, by turns frightening the spectator into total identification or saturating him with over-the-top red herrings that become self-reflexively and genuinely funny. Robin Williams's uncredited appearance as a psychiatrist is among the film's cleverest surprises.

Peter's Friends and *In the Bleak Midwinter* are modest entertainments, partially autobiographical, it would appear, particularly *In the Bleak Midwinter* (released in the United States as *A Midwinter's Tale*). Here, Branagh affectionately satirizes a group of actors attempting to mount a production of *Hamlet*, and the film appeals especially to admirers of British theatre. It should be noted, particularly in audience anticipation of Branagh's *Hamlet* movie, that he returned to the RSC to play the title role in a magnificent, sold-out production of that play (directed by Adrian Noble) during the 1992–93 season. In numerous ways, *Hamlet* is likely to be the Shakespeare play with which Branagh (who also directed the all-star BBC radio version) remains most closely identified.

Mary Shelley's Frankenstein is as ''big'' a Branagh film as *Peter's Friends* and *In the Bleak Midwinter* are small ones. Produced by Francis Ford Coppola and costing forty-four million dollars, the film stars Branagh (who also directed) as Victor Frankenstein and Robert De Niro as the tormented creature. It contains numerous imaginative pleasures, but its overblown representation of an implicitly overblown story brought general critical wrath upon Branagh's head at the time of its release. It has became a rare example of a Branagh film that (to date) is a commercial failure.

In January, 2000, Branagh was awarded the Golden Quill by the Shakespeare Guild, an American society devoted to fostering appreciation of the Bard in the United States. The award preceded by three months the American premiere of Branagh's film *Much Ado about Nothing*—a work taking what might be considered substantial liberties with the Shakespearean text. Branaugh, who starred, directed, and wrote the screenplay, set the story in the 1930s and made it a musical comedy, complete with period songs by Irving Berlin and Cole Porter. American critics tended to praise the film for its freshness and mixture of cinematic styles; British reviewers were, on the whole, considerably less generous.

The careers of Kenneth Branagh and Emma Thompson, as frequent co-stars and a prominent acting couple, have attracted considerable publicity, especially since their marriage in 1989 and separation in 1995. (Their relationship has invited frequent comparison to the one between Laurence Olivier and Vivien Leigh, who eventually divorced.) Each has always made films without the other; and Thompson has won Oscars for Best Actress in *Howards End* and for Best Screenplay Adaptation for Jane Austen's *Sense and Sensibility.* Nevertheless, some of the most magical moments in Branagh's films feature the two of them together (*Henry V*, *Peter's Friends*, *Dead Again*, *Much Ado about Nothing*).

—Mark W. Estrin, updated by Justin Gustainis

BREILLAT, Catherine

Nationality: French. **Born:** Bressuire, France, 13 July 1948. **Education:** Graduated high school at age 16; went to Paris to study Oriental languages, but dropped out to begin writing novels. **Career:** Wrote her first novel, *L'Homme facile*, at age eighteen, 1966; had supporting role in Bertolucci's *Last Tango in Paris*, 1972; made directorial debut with *une vrai jeune fille*, 1976; her third feature, *36 fillette*, became her first to be released in the United States, 1989; retrospective of her work presented at the Rotterdam Film Festival, in conjunction with the world premiere of *Romance*, with other retrospectives held at the Museum of Fine Arts in Boston, Anthology Film Archives in New York, and Art Institute of Chicago, 1999. **Address:** c/o French Film Office, 745 Fifth Avenue, New York, NY 10151.

Films as Director/Screenwriter:

1976 *Une vrai jeune fille* (*A True Young Woman*)
1979 *Tapage nocturne* (*Night Noises*)
1988 *36 fillette* (*Virgin*) (co-sc)
1990 *Sale comme un ange* (*Dirty Lake an Angel*)
1995 *A propos de Nice, la suite* (d of segment, ''Aux Nicois qui mal y pensant'')
1996 *Parfait amour!* (*Perfect Love*)
1999 *Romance*

Other Films:

1972 *Last Tango in Paris* (Bertolucci) (ro)
1975 *Catherine et Cie* (*Catherine & Company*) (Boisrond) (co-sc)
1977 *Bilitis* (Hamilton) (co-sc); *Dracula pere et fils* (*Dracula and Son*) (Molinaro) (ro)
1982 *Gli Occhi, la bocca* (*The Eyes, the Mouth*) (Bellocchio) (asst ed)
1984 *E la nave va* (*And the Ship Sails On*) (Fellini) (co-sc)
1985 *Police* (Pialat) (co-sc)
1987 *Milan noir* (*Black Milan*) (Chammah) (co-sc)
1988 *Zanzibar* (Pascal) (co-sc)
1990 *Le Diable au corps* (Vergez—for TV) (co-sc); *Aventure de Catherine C.* (Beuchot) (co-sc)
1992 *La Thune* (*Money*) (Galland) (co-sc)
1994 *Couples et amants* (Lvoff) (co-sc)
2000 *Selon Mathieu* (co-sc)

Publications

By BREILLAT: books—

L'Homme facile (*The Easy Man, A Man for the Asking*), Paris, 1968.
Le Silence apres. . . , Paris, 1971.

Les Vetements de la mer, Paris, 1971.
Le Soupirail, Paris, 1974
Tapage nocturne, Paris, 1979.
Police, Paris, 1985
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''*Un vrai jeune fille*,'' in *Cahiers du Cinéma* (Paris), May 1991.
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''Un jour j'ai vu '*Baby Doll*','' in *Positif* (Paris), June 1994.
''*Boudu sauve des eaux*,'' in *Cahiers du Cinéma* (Paris), July/August 1994.
''L'eternelle histoire de las seduction,'' in *Cahiers du Cinéma* (Paris), February 1996.
''A Woman's Vision of Shame and Desire: An Interview with Catherine Breillat,'' interview with Robert Sklar, in *Cineaste* (New York), no. 1, 1999.
''Sex, Love, and '*Romance*',''' interview with Dana Thomas, in *Newsweek* (New York), 26 April 1999

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It is not so much her subject matter that makes novelist/actress-turned-director/screenwriter Catherine Breillat so provocative and controversial. Rather, it is the manner in which she depicts that subject matter, the choices she makes as a filmmaker as she portrays her characters and their sexual longings. None of the liaisons in Breillat's films are ''traditional,'' because of the age differences between the characters or their stations in life. Their unions are injurious and obsessive, with Breillat not holding back in any way as she explores the manner in which duplicity, contrition, and rejection kindle sexual yearning. Her primary focus most often is on her female characters and their carnal appetites. In this regard, Breillat has spent her directorial career re-making the same film (albeit with heroines ranging in age from adolescence through early middle-age).

With boring regularity, Hollywood has churned out films focusing on teen-agers and their rampaging hormones. Yet Breillat's *36 fillette* is a different, and decidedly more adult, take on this theme. Breillat tells the story of Lili, a restless, alienated fourteen-year-old who attracts the attention of several men—and, in particular, a middle-aged playboy—while on vacation with her family. As the story unfolds, the question arises: Will she or won't she lose her virginity?

What sets *36 fillette* apart from other teen coming-of-age films is the way in which Breillat presents her lead character. Lili's sexual curiosity does not lead her to boys her own age; instead, she is involved with males who might be her father. The focus of the story is on her, and not her potential sexual partners; she is depicted as being just as much of a sexual predator as any male. Despite her age and lack of sexual experience, Lili is no tentative, blushing innocent. Neither is she a sexual victim. She is instead an indecisive young woman whose fully developed body mirrors her craving for sexual initiation. As Breillat explores the social and sexual realities of the character, the men with whom she deals serve as mere props; they exist solely as a means for Lili to explore the power of her emerging sexuality. And the sexuality Breillat portrays is explicit; her character's tender age is no excuse for the filmmaker to cut away from actress Delphine Zentout's voluptuous body during the film's sex scenes. *36 fillette*—and, for that matter, all of Breillat's films—may not be in the same artistic league as the all-time-best cinematic chronicles of sexuality and desire, adolescent or otherwise. What sets them apart are the choices the filmmaker makes for her lead characters, and the candid manner in which she portrays their sexuality.

Breillat began her career as a novelist, and was a published author while still in her teens; because of its salty language, her first book, *L'Homme facile*, was the subject of controversy in her native France. She started out in cinema as an actress—fittingly, she had a role in Bertolucci's *Last Tango in Paris*—and then co-scripted such inconsequential sexploitation films as Michel Boisrond's *Catherine et Cie* and David Hamilton's *Bilitis.* Despite its trite handing, *Catherine et*

Cie does offer up a tale of female sexual empowerment as it chronicles the attempt of a prostitute to incorporate herself. Then Breillat's writing credits grew in stature: Fellini's *E la nave va* (*And the Ship Sails On*) and Maurice Pialat's *Police.* The latter deals with characteristic Breillat material as it charts the plight of a racist, sexist police detective who is drawn to a sensual, streetwise young woman involved in a drug smuggling case.

Breillat's directorial debut, *One vrai jeune fille*, spotlights a young teen's fixation on her burgeoning sexuality. However, Breillat really came into her own as a cinematic talent with *36 fillette*, which allegedly is autobiographical (and also is based on one of her novels). In her subsequent films, she has not shied away from graphic sexual depictions. *Sale comme un ange*, her follow-up to *36 fillette*, chronicles the relationship between the wife of a young cop and her husband's partner, a self-hating, fifty-year-old police inspector. The sex scenes between the two are as fiercely candid as those in *36 fillette. Parfait amour!* is the story of a middle-class divorcee in her late thirties and her disastrous affair with a self-involved man who not only is unsettled but is a decade her junior. In *Parfait amour!* Breillat also pushes the sexual envelope; the film includes a scene in which a hairbrush is utilized as a sexual apparatus.

Along with *36 fillette*, Breillat's highest-profile feature to date is *Romance.* Here, she explores the erotic desires of Marie, a twenty-something schoolteacher whose boyfriend refuses to have sexual relations with her; summarily, Marie sets out on a sexual odyssey in which she experiments with several different partners. *Romance* may not be the first mainstream film to feature oral sex, or a woman undergoing a gynecological examination. However, such sequences usually are discreetly filmed; the physical activity is suggested, rather than shown in detail. Yet in *Romance*, Breillat's staging and camera placement allow the audience an unencumbered view of Caroline Ducey, the actress playing Marie, performing fellatio on Sagamore Stevenin, the actor playing her boyfriend. During the exam sequence, Marie is shown spread-eagled and in full view. And the male nudity in *Romance* is more than just full-frontal; Breillat shows the erect member of one of Marie's sex partners (played by porn star Rocco Siffredi).

So why is *Romance* not an exploitation film? The fact that it has been made by a woman filmmaker is an inadequate explanation. After all, a woman is just as capable as a man of directing a film that exists solely to titillate the viewer with hardcore sex scenes. *Romance* is not pornographic because of the context in which its scenes are presented. Marie is, like Lili in *36 fillette*, a sexual being. She is sexually empowered. In a more dated, traditional film depicting relations between men and women—the classics of this type might feature Doris Day and Rock Hudson—the male is the aggressor while the female is sexually withholding, heroically grasping onto her virginity until her wedding night. Yet in *Romance*, Marie is sexually experienced; she relishes her eroticism, and is anguished by her boyfriend's ambivalence. Breillat illustrates her character's desires by allowing the camera to reveal all during the sex scenes; she depicts Marie's womanhood by her shot selection in the doctors' exam sequence. By making these choices, Breillat presents images that might be disturbing to some, and might not be for all tastes, but that nevertheless feature an honesty and forthrightness that is not so much shocking as liberating.

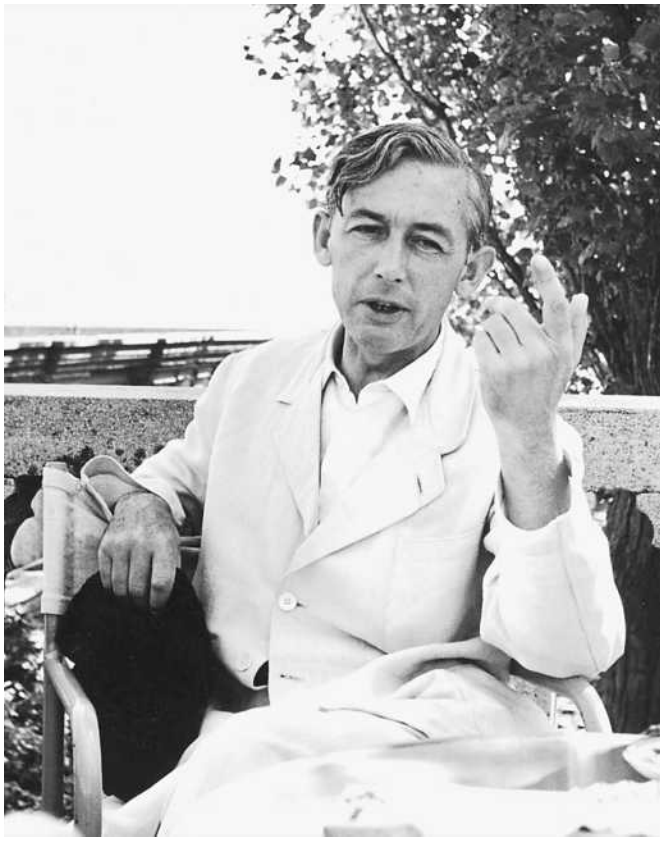
—Rob Edelman

BRESSON, Robert

Nationality: French. **Born:** Bromont-Lamothe (Puy-de-Dome), France, 25 September 1907. **Education:** Lycée Lakanal à Sceaux, Paris. **Family:** Married 1) Leidia van der Zee, 1926 (deceased); 2) Myline van der Mersch. **Career:** Attempted career as painter, to 1933; directed first film, *Affaires publiques*, 1934; German prisoner of war, 1940–41; directed first major film, *Les Anges du péché*, 1943; elected President d'honneur de la Societé des realisateurs de films, 1968. **Awards:** International Prize, Venice Film Festival, for *Journal d'un curé campagne*, 1951; Best Director Award, Cannes Festival, for *Un Condamné a mort s'est échappé*, 1957; Special Jury Prize, Cannes Festival, for *Procès de Jeanne d'Arc*, 1962; Ours d'Argent, Berlin, for *Le Diable probablement*, 1977; Grand Prix national des Arts et des Lettres (Cinéma), France, 1978; Grand Prize, Cannes Festival, for *L'Argent*, 1984; National Order of Merit, Commandeur of Arts and Letters of the Légion d'honneur; Lion d'Or, Venice, 1989; Felix Européen, Berlin, 1993. **Died:** 18 December 1999, in Paris, France, of natural causes.

Films as Director:

1934 *Affaires publiques* (+ sc)
1943 *Les Anges du péché* (*Angels of the Streets*) (+ sc)
1945 ***Les Dames du Bois de Boulogne*** (*The Ladies of the Bois de Boulogne*) (+ sc)



Robert Bresson

1950 ***Journal d'un curé de campagne*** (*Diary of a Country Priest*) (+ sc)
1956 ***Un Condamné a mort s'est échappé*** (*Le Vent souffle où il veut*; *A Condemned Man Escapes*) (+ sc)
1959 ***Pickpocket*** (+ sc)
1962 *Procès de Jeanne d'Arc* (*The Trial of Joan of Arc*) (+ sc)
1966 *Au hasard Balthazar* (*Balthazar*) (+ sc)
1967 *Mouchette* (+ sc)
1969 *Une Femme douce* (+ sc)
1971 *Quatre Nuits d'un rêveur* (*Four Nights of a Dreamer*) (+ sc)
1974 *Lancelot du Luc* (*Le Graal*; *Lancelot of the Lake*) (+ sc)
1977 *Le Diable probablement* (+ sc)
1983 *L'Argent* (+ sc)

Other Films:

1933 *C'était un musicien* (Zelnick and Gleize) (dialogue)
1936 *Les Jumeaux de Brighton* (Heymann) (co-sc); *Courrier Sud* (Billon) (co-adaptation)

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Schrader, Paul, *Transcendental Style on Film: Ozu, Bresson, Dreyer*, Los Angeles, 1972.
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Green, Marjorie, ''Robert Bresson,'' in *Film Quarterly* (Berkeley), Spring 1960.
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Skoller, S. Donald, ''Praxis as a Cinematic Principle in the Films of Robert Bresson,'' in *Cinema Journal* (Evanston, Illinois), Fall 1969.
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Affron, Mirella Jona, ''Bresson and Pascal: Rhetorical Affinities,'' in *Quarterly Review of Film Studies* (New York), Spring 1985.
Milne, Tom, in *Sight and Sound* (London), Summer 1987.
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Baxter, Brian, ''Robert Bresson,'' in *Films and Filming* (London), September 1987.
Loiselle, Marie-Claude, ''Poétique du montage,'' in *24 Images* (Montreal), Summer 1995.
Holland, Agnieszka, ''The Escape of Bresson,'' in *DGA* (Los Angeles), May-June 1997.
Nagel, Josef, ''Der selige Hauch der Unendlichkeit,'' in *Film-dienst* (Cologne), 24 November 1992.
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Weyergans, Francois, *Robert Bresson*, 1965.
Kotulla, Theodor, *Zum Beispiel Bresson*, 1967.

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Robert Bresson began and quickly gave up a career as a painter, turning to cinema in 1934. The short film he made that year, *Affaires publiques*, has not yet been shown. His next work, *Les Anges du péché*, was his first feature film, followed by *Les Dames du Bois du Boulogne* and *Journal d'un curé de campagne*, which firmly established his reputation as one of the world's most rigorous and demanding filmmakers. In the next fifteen years he made only four films: *Un Condamné à mort s'est échappé, Pickpocket, Procès de Jeanne d'Arc*, and *Au hasard Balthazar*, each a work of masterful originality and unlike the others. From then until his death in 1999, he made films with more frequency and somewhat less intensity. In 1975 Gallimard published his gnomic *Notes sur le cinématographe.* As a whole Bresson's oeuvre constitutes a crucial investigation of the nature of cinematic narration. All three films of the 1950s are variations on the notion of a written diary transposed to a voice-over commentary on the visualized action. More indirectly, *Procès de Jeanne d'Arc* proposes yet another variant through the medium of the written transcript of the trial; *Une Femme douce* is told through the voice of the husband as he keeps a vigil for his suicidal wife; and in *Quatre nuits d'un rêveur* both of the principal characters narrate their previous histories to each other. In all of these instances Bresson allows the tension between the continuity of written and spoken language and the fragmentation of shots in a film to become an important thematic concern. His narrators tell themselves (and us) stories in order to find meaning in what has happened to them. The elusiveness of that meaning is reflected in the elliptical style of Bresson's editing.

For the most part, Bresson employed only amateur actors. He avoided histrionics and seldom permitted his ''models'' (as he called them, drawing a metaphor from painting) to give a traditional performance. The emotional tensions of the films derive from the elaborate interchange of glances, subtle camera movements, offscreen sounds, carefully placed bits of baroque and classical music, and rhythmical editing.

The Bressonian hero is often defined by what he or she sees. We come to understand the sexual tensions of Ambricourt from a few shots seen from the country priest's perspective; the fierce desire to escape helps the condemned man to see the most ordinary objects as tools for his purpose; the risk the pickpocket initially takes to prove his moral superiority to himself leads him to see thefts where we might only notice people jostling one another: the film initiates its viewers into his privileged perspective. Only at the end does he realize that this obsessive mode of seeing has blinded him to a love which he ecstatically embraces.

Conversely, Mouchette kills herself suddenly when she sees the death of a hare (with which she identified herself); the heroine of *Une Femme douce* kills herself because she can see no value in things, while her pawnbroker husband sees nothing but the monetary worth of everything he handles. The most elaborate form this concentration on seeing takes in Bresson's cinema is the structure of *Au hasard Balthazar*, where the range of human vices is seen through the eyes of a donkey as he passes through a series of owners.

The intricate shot-countershot of Bresson's films reinforces his emphasis on seeing, as does his careful use of camera movement. Often he reframes within a shot to bring together two different objects of attention. The cumulative effect of this meticulous and often obsessive concentration on details is the sense of a transcendent and fateful presence guiding the actions of characters who come to see only at the end, if at all, the pattern and goal of their lives.

Only in *Un Condamné, Pickpocket*, and *Quatre Nuits* does the protagonist survive the end of the film. A dominant theme of his cinema is dying with grace. In *Mouchette, Une Femme douce*, and *Le Diable probablement* the protagonists commit suicide. In *Les Anges* and *L'Argent* they give themselves up as murderers. Clearly Bresson, who was the most prominent of Catholic filmmakers, does not reflect the Church's condemnation of suicide. Death, as he represented it, comes as the acceptance of one's fate. The three suicides emphasize the enigma of human will; they seem insufficiently motivated, but are pure acts of accepting death.

—P. Adams Sitney

BROOKS, Albert

Nationality: American. **Born:** Albert Einstein, 22 July 1947, Beverly Hills, California; son of Harry (a radio comedian; professional name, Parkyakarkus) and Thelma (a singer; maiden name, Leeds) Einstein; brother of Bob Einstein (a comedy writer under his own name and a comedy performer under the name Super Dave Osborne). **Education:** Attended Carnegie Institute of Technology (now Carnegie-Mellon University), 1966–67. **Family:** Married Kimberly Shlain, 1997; two children. **Career:** Sportswriter for KMPC-Radio in Los Angeles, CA, 1962–63; wrote for *Turn On* ABC TV show, 1968;

Albert Brooks

appeared on *The Steve Allen Show*, 1968; appeared on *Dean Martin Presents the Golddiggers* (variety show), 1969; voice of Mickey Barnes and Kip, *Hot Wheels* (animated), TV show, 1969–71; appeared as Rudy Mandel on *The Odd Couple*, 1970; wrote and directed short films for *Saturday Night Live*, NBC, 1975–76; wrote ‘‘Wall Street Blues’’ theme song for *The Associates* TV show, 1979; voice of several guest characters on *The Simpsons* TV show, 1989; appeared on several TV specials. **Awards:** National Society of Film Critics Award, best screenplay, for *Lost in America*, 1985; Funniest Supporting Male in a Motion Picture Award, American Comedy Awards, for *Broadcast News*, 1988. **Address:** c/o Gelfand & Rennert, 1880 Century Park East, Los Angeles, CA 90067, U.S.A. **Agent:** International Creative Management, 8942 Wilshire Blvd., Beverly Hills, CA 90211, U.S.A.

Films as Director:

1979 *Real Life* (ro as Himself) (+ sc)
1981 *Modern Romance* (ro as Robert Cole) (+ sc)
1985 *Lost in America* (ro as David Howard) (+ sc)
1991 *Defending Your Life* (ro as Daniel Miller) (+ sc)
1996 *Mother* (ro as John Henderson) (+ sc)
1999 *The Muse* (ro as Steven Phillips) (+ sc)

Other Films:

1976 *Taxi Driver* (Scorsese) (ro as Tom)
1980 *Private Benjamin* (Zieff) (ro as Yale Goodman)
1983 *Twilight Zone: The Movie* (Dante, Landis, Miller, Spielberg) (ro as Driver)
1984 *Unfaithfully Yours* (Zieff) (ro as Norman Robbins)
1987 *Broadcast News* (James L. Brooks) (ro as Aaron Altman)
1994 *I'll Do Anything* (James L. Brooks) (ro as Burke Adler); *The Scout* (Ritchie) (sc)
1997 *Critical Care* (Lumet) (ro as Dr. Butz)
1998 *Doctor Dolittle* (Thomas) (ro as voice of Tiger); *Out of Sight* (Soderbergh) (ro as Richard Ripley)
2000 *My First Mister* (Lahti) (ro)

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Zehme, Bill, ‘‘Albert Brooks,’’ in *Rolling Stone* (New York), 18 April 1991.

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Albert Brooks has been called ‘‘the West Coast Woody Allen.’’ While Brooks does write, direct, and star in comedies set in California instead of New York, his films tend to reflect a more consistent tone of baby boomer self-involved angst than do Allen’s films, and are probably more revealing of the director himself and more universal. Brooks is a true comedian’s comedian (David Letterman has said, ‘‘He’s above all of us’’), he has a cult following, and in 1997 *Entertainment Weekly* listed him as the fifth funniest human alive (after Robin Williams, Jerry Seinfeld, Roseanne, and Jim Carrey).

Born Albert Einstein, Albert changed his name to Brooks when he decided to go into standup comedy, and made numerous appearances on nationally televised variety shows. Asked to contribute an article to *Esquire*, in 1971 he concocted a six-page illustrated catalogue for an institution called Albert Brooks’ Famous School for Comedians. In 1973 he turned this article into his first film, a short that ran on the PBS series *Great American Dream Machine.* When Lorne Michaels asked him to host a new series called *Saturday Night Live*, he declined, but he did agree to make six short films for the show, an experience he later described as being ‘‘like enrolling in the most amazing filmmaking course.’’ Although he subsequently acted in other people’s films (notably *Broadcast News*, for which he received an Academy Award nomination, and *Taxi Driver*), his reputation is largely built on the six feature-length films he co-wrote, directed and starred in between 1979 and 1999.

In *Real Life* (1979), a parody of the PBS documentary *An American Family*, Brooks plays a megalomaniacal director who assures the Yeager family of Phoenix that his camera crew will not disrupt their lives, then proceeds to totally demolish both family and home. Charles Grodin is hilarious as Warren Yeager, a father and veterinarian who commits major medical malpractice on camera, and Frances Lee McCain is touching as Jeannette Yeager, the bored housewife who thinks she’s falling in love with Brooks.

Modern Romance (1981) begins with Brooks breaking up with his girlfriend, Mary (Kathryn Harrold), and he then spends the rest of the film alternatively trying to win her back and driving her away. No other film has better captured a certain kind of obsessive behavior which, according to Brooks, is not driven by love but by sex (‘‘A man in his twenties doesn’t drive around a woman’s house 400 times and act like a fool just to have a conversation with her’’). Brooks said perhaps his greatest thrill in the film business was when director Stanley Kubrick called him to say, ‘‘This is the movie *I’ve* always wanted to make’’—Kubrick’s final film being *his own* jealousy movie, *Eyes Wide Shut* (1999).

In *Lost in America*, when self-centered yuppie David Howard (Brooks) is passed over for a promotion, he quits his job and convinces his wife Linda (Julie Hagerty) to do likewise so they can at last fulfill their dream of seeing America like the free spirits of *Easy Rider*—except instead of motorcycles they do it in a huge Winnebago with a six-figure nest egg to fall back on. In no time, Linda has gambled away their entire nest egg in a Las Vegas casino, and David tries to convince the pit boss (Gary Marshall) that it would be good for business if the casino gave the money back. Brooks has said, ‘‘I always loved the idea of making a life-long decision and finding out four days later that it was wrong.’’ The film exposes the secret life of many middle-class Americans by letting its central characters realize their dreams of liberation, then watching them scurry back to the comfortable and familiar when their dreams go awry.

The main problem with each of Brooks’ first three features was their weak endings; they just sort of petered out. But his fourth and subsequent films have all managed to have splendid third acts. In *Defending Your Life*, ‘‘the first true story of what happens after you die,’’ Brooks plays Daniel Miller, an advertising executive who dies in a ridiculous auto accident and awakens in Judgment City, a way station where a trial determines who is returned to earth and who goes on to the next level. His trial does not go well—flashbacks reveal he lived his life much too timidly—and while waiting to learn his fate he meets and falls for Julia (Meryl Streep). The ending finds Daniel inspired by love and able to overcome his fears. *Defending Your Life* is a carpe diem movie that is neither preachy nor maudlin; an afterlife movie with no wings or halos. According to Brooks, this vision of the afterlife is the only one that made sense to him—this or dirt, but he ‘‘couldn’t get financing [for] two hours of dirt.’’

Brooks’ most successful film, *Mother*, demonstrates that no one can push your buttons like your mother because she’s the one who installed them. After his second divorce, John Henderson (Brooks) becomes convinced that his problems with women stem from unresolved issues with his mother (Debbie Reynolds), so as an experiment he moves back in with her. The film is filled with insights both great and small, and is perhaps the best film ever made analyzing a mother-son relationship.

The Muse was less successful because it was less universal, more ‘‘inside Hollywood,’’ than his previous film. But its observations into Hollywood’s veneration of youth and having an ‘‘edge’’ are right on target. Sharon Stone plays the title character with true comedic flair, and such Hollywood heavyweights as James Cameron and Martin Scorcese have cameos.

What makes Brooks a true artist is his desire to reveal life as it’s lived today and thereby strike a universal chord. Brooks has said, ‘‘What I like best is when movies capture life. . . . If the result of something I do is that someone feels 10 percent less crazy because they see someone else is thinking what they're thinking, then I provide a service.''

—Bob Sullivan

BROOKS, Mel

Nationality: American. **Born:** Melvin Kaminsky in Brooklyn, New York, 28 June 1926. **Education:** Attended Virginia Military Institute, 1944. **Family:** Married 1) Florence Baum (divorced), two sons, one daughter; 2) actress Anne Bancroft, one son. **Military Service:** Combat engineer, U.S. Army, 1944–46. **Career:** Jazz drummer, stand-up comedian, and social director at Grossinger's resort; writer for Sid Caesar's ''Your Show of Shows,'' 1954–57; conceived, wrote, and narrated cartoon short *The Critic*, 1963; co-creator (with Buck Henry) of *Get Smart* TV show, 1965; directed first feature, *The Producers*, 1968; founder, Brooksfilms, 1981. **Awards:** Academy Award for Best Short Subject, for *The Critic*, 1964; Academy Award for Best Story and Screenplay, and Writers Guild Award for Best Written Screenplay, for *The Producers*, 1968; Academy Award nomination, Best Song, for *Blazing Saddles*, 1974; Academy Award nomination, Best Screenplay, for *Young Frankenstein*, 1975; American Comedy Awards Lifetime Achievement Award, 1987. **Address:** Brooksfilms, Ltd., Culver Studios, 9336 W. Washington Blvd., Culver City, CA 90212, U.S.A.

Films as Director:

1963 *The Critic* (cartoon) (+ sc, narration)
1968 *The Producers* (+ sc, voice)
1970 *The Twelve Chairs* (+ co-sc, role)
1974 *Blazing Saddles* (+ co-sc, mus, role); *Young Frankenstein* (+ co-sc)
1976 *Silent Movie* (+ co-sc, role)
1977 *High Anxiety* (+ pr, co-sc, mus, role)
1981 *The History of the World, Part I* (+ pr, co-sc, mus, role)
1983 *To Be or Not to Be* (+ pr, co-sc, role)
1987 *Spaceballs* (+ pr, co-sc, role)
1991 *Life Stinks!* (+ co-sc, role)
1993 *Robin Hood: Men in Tights* (+ co-sc, role)
1995 *Dracula: Dead and Loving It* (co-sc, role, pr)

Films as Executive Producer:

1980 *The Elephant Man* (Lynch)
1985 *The Doctor and the Devils* (Francis)
1986 *The Fly* (Cronenberg); *Solarbabies* (Johnson)
1987 *84 Charing Cross Road* (Jones)
1992 *The Vagrant* (Walas)

Other Films:

1979 *The Muppet Movie* (Frawley) (role)
1991 *Look Who's Talking, Too!* (Heckerling) (voice, role)
1994 *Il silenzio dei prosciutti* (*The Silence of the Hams*) (Greggio) (role); *The Little Rascals* (Spheeris) (role)
1997 *I Am Your Child* (for TV) (as himself)
1998 *The Prince of Egypt* (Chapman, Hickner) (role)
1999 *Svitati* (Greggio) (co-sc, ro)

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''Fond Salutes and Naked Hate,'' interview with Gordon Gow, in *Films and Filming* (London), July 1975.
Interview with A. Remond, in *Ecran* (Paris), November 1976.
''Comedy Directors: Interview with Mel Brooks,'' with R. Rivlin, in *Millimeter* (New York), October and December 1977.
Interview with Alan Yentob, in *Listener* (London), 8 October 1981.
Interview in *Time Out* (London), 16 February 1984.
Interview in *Screen International*, 3 March 1984.
Interview in *Hollywood Reporter*, 27 October 1986.
''The Playboy Interview,'' interview with L. Stegel in *Playboy* (Chicago), January 1989.
''Mel Brooks: Of Woody, the Great Caesar, Flop Sweat and Cigar Smoke,'' *People Weekly* (New York), Summer 1989 (special issue).

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Adler, Bill, and Jeffrey Fineman, *Mel Brooks: The Irreverent Funnyman*, Chicago, 1976.
Bendazzi, G., *Mel Brooks: l'ultima follia di Hollywood*, Milan, 1977.
Holtzman, William, *Seesaw: A Dual Biography of Anne Bancroft and Mel Brooks*, New York, 1979.
Allen, Steve, *Funny People*, New York, 1981.
Yacowar, Maurice, *Method in Madness: The Comic Art of Mel Brooks*, New York, 1981.
Smurthwaite, Nick, and Paul Gelder, *Mel Brooks and the Spoof Movie*, London, 1982.
Squire, Jason, E., *The Movie Business Book*, Englewood Cliffs, New Jersey, 1983.

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''Two Thousand Year Old Man,'' in *Newsweek* (New York), 4 October 1965.
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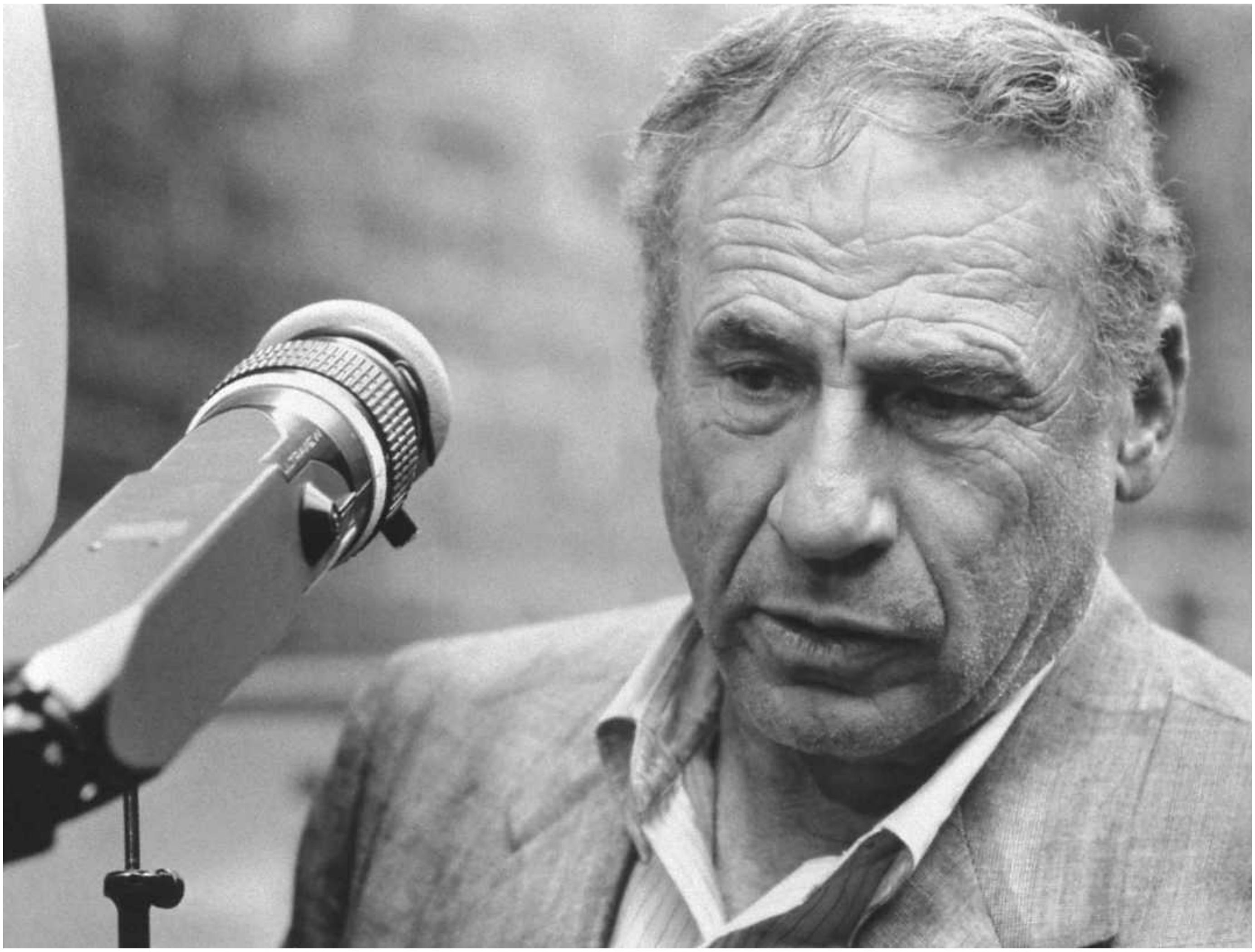

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Karoubi, N., ''Mel Brooks Follies,'' in *Cinéma* (Paris), February 1982.

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Erens, Patricia, ''You Could Die Laughing: Jewish Humor and Film,'' in *East-West Film Journal* (Honolulu), no. 1, 1987.

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Frank, A., ''Mel's Crazy Movie World,'' in *Photoplay Movies & Video* (London), January 1988.

Goldstein, T., ''A History of Mel Brooks: Part I,'' in *Video* (New York), March 1988.

Stauth, C., ''Mel and Me,'' in *American Film* (Los Angeles), April 1990.

Radio Times, 4 April 1992.

Segnocinema (Vicenza), March-April 1994.

Greene, R., ''Funny You Should Ask,'' in *Boxoffice* (Chicago), December 1995.

* * *

Mel Brooks's central concern (with *High Anxiety* and *To Be or Not to Be* as possible exceptions) is the pragmatic, absurd union of two males, starting with the more experienced member trying to take advantage of the other, and ending in a strong friendship and paternal relationship. The dominant member of the duo, confident but ill-fated, is Zero Mostel in *The Producers*, Frank Langella in *The Twelve Chairs*, and Gene Wilder in *Blazing Saddles* and *Young Frankenstein.* The second member of the duo, usually physically weak and openly neurotic, represents the victim who wins, who learns from his experience and finds friendship to sustain him. These ''Jewish weakling'' characters include Wilder in *The Producers*, Ron Moody, and Cleavon Little. Though this character, as in the case of Little, need not literally be Jewish, he displays the stereotypical characteristics.

Women in Brooks's films are grotesque figures, sex objects ridiculed and rejected. They are either very old or sexually gross and simple. The love of a friend is obviously worth more than such an object. The secondary male characters, befitting the intentional infantilism of the films, are men-babies given to crying easily. They are set up as examples of what the weak protagonist might become without the paternal care of his reluctant friend. In particular, Brooks sees people who hide behind costumes—cowboy suits, Nazi uniforms, clerical garb, homosexual affectations—as silly children to be made fun of.

The plots of Brooks's films deal with the experienced and inexperienced men searching for a way to triumph in society. They seek a generic solution or are pushed into one. Yet there is no escape into generic fantasy in the Brooks films, since the films take place totally within the fantasy. There is no regard, as in Woody Allen's films, for the pathetic nature of the protagonist in reality. In fact, the Brooks films reverse the Allen films' endings as the protagonists move into a comic fantasy of friendship. (A further contrast with Allen is in the nature of the jokes and gags. Allen's humor is basically adult embarrassment; Brooks's is infantile taboo-breaking.)

In *The Producers* the partners try to manipulate show business and wind up in jail, planning another scheme because they enjoy it. In *The Twelve Chairs* they try to cheat the government; at the end Langella and Moody continue working together though they no longer have the quest for the chairs in common. In *Blazing Saddles* Little and Wilder try to take a town; it ends with the actors supposedly playing themselves, getting into a studio car and going off together as pals into the sunset. In these films it is two men alone against a corrupt and childish society. Though their schemes fall apart—or are literally exploded as in *The Producers* and *The Twelve Chairs*—they still have each other.

Young Frankenstein departs from the pattern with each of the partners, monster and doctor, sexually committed to women. While the basic pattern of male buddies continued when Brooks began to act in his own films, he also winds up with the woman when he is the hero star (*High Anxiety, Silent Movie, The History of the World, To Be or Not to Be*). It is interesting that Brooks always tries to distance himself from the homosexual implications of his central theme by including scenes in which overtly homosexual characters are ridiculed. It is particularly striking that these characters are, in *The Producers, Blazing Saddles*, and *The Twelve Chairs*, stage or film directors.

Brooks's late-career films have been collectively disappointing. Upon its release, *Spaceballs* already was embarrassingly dated. It is meant to be a spoof of *Star Wars*, yet it came to movie screens a decade after the sci-fi epic. Comic timing used to be Brooks's strong point, yet the story has no momentum and the film's funniest line—''May the Schwartz be with you''—is repeated so often that the joke quickly becomes stale.

The bad-taste scenes in Brooks's earlier films, most memorably *Blazing Saddles* and *Young Frankenstein*, used to be considered provocative. Now that young filmmakers and television writers have stretched comedy to the extreme limits, Brooks has lost his ability to astound and appall the audience. His most recent feature, *Robin Hood: Men in Tights*, a parody of Errol Flynn-style swashbuckling adventures, is sorely lacking in laughs. The sole exception: Dom DeLuise's hilarious (but all too brief) *Godfather* spoof.

Life Stinks! is the most serious of all of Brooks's films. Rather than being a string of quick gags, it offers a slower-paced, more conventional narrative. As with *To Be or Not to Be* (which is set in Poland at the beginning of World War II), he treats a sobering theme in a comic manner as he comments on the plight of the homeless. But while *To Be or Not to Be* is as deeply moving as it is funny, *Life Stinks!* stinks. It is episodic and all too often flat, with its satire much too broad and all too rarely funny.

—Stuart M. Kaminsky, updated by Audrey E. Kupferberg

BROWNING, Tod

Nationality: American. **Born:** Charles Albert Browning in Louisville, Kentucky, 12 July 1880. **Education:** Attended school in Churchill Downs. **Family:** Married Alice Houghton (actress Alice Wilson), 1918. **Career:** Ran away from home to join a carnival, 1898; worked carnival circuit, then Vaudeville and Burlesque shows; joined Biograph film studio as comedic actor, 1913; directed first film, *The Lucky Transfer*, 1915; joined Universal Studios, began association with Lon Chaney, 1919; signed by MGM, 1925. **Awards:** Honorary Life Membership, Directors Guild of America. **Died:** 6 October 1962.

Films as Director:

1915 *The Lucky Transfer*; *The Slave Girl*; *The Highbinders*; *The Living Death*; *The Burned Hand*; *The Woman from Warren's*; *Little Marie*; *The Story of a Story*; *The Spell of the Poppy*; *The Electric Alarm*

1916 *Puppets*; *Everybody's Doing It*; *The Deadly Glass of Beer* (*The Fatal Glass of Beer*)

1917 *Jim Bludso* (co-d, co-sc); *Peggy, The Will o' th' Wisp*; *The Jury of Fate*; *A Love Sublime* (co-d); *Hands Up!* (co-d)

1918 *The Eyes of Mystery*; *The Legion of Death*; *Revenge*; *Which Woman*; *The Deciding Kiss*; *The Brazen Beauty*; *Set Free* (+ sc)

1919 *The Wicked Darling*; *The Exquisite Thief*; *The Unpainted Woman*; *A Petal on the Current*; *Bonnie, Bonnie Lassie* (+ sc)

1920 *The Virgin of Stamboul* (+ sc)

1921 *Outside the Law* (+ co-sc); *No Woman Knows* (+ co-sc)

1922 *The Wise Kid*; *Under Two Flags* (+ co-sc); *Man under Cover*

1923 *Drifting* (+ co-sc); *White Tiger* (+ co-sc); *Day of Faith*

1924 *The Dangerous Flirt*; *Silk Stocking Girl* (*Silk Stocking Sal*)

1925 *The Unholy Three* (+ co-sc); *The Mystic* (+ co-sc); *Dollar Down*

1926 *The Black Bird* (+ co-sc); *The Road to Mandalay* (+ co-sc)

1927 *London After Midnight* (+ co-sc); *The Show*; *The Unknown* (+ co-sc)

1928 *The Big City* (+ co-sc); *West of Zanzibar*

1929 *Where East Is East* (+ co-sc); *The Thirteenth Chair*

1930 *Outside the Law* (+ co-sc)

1931 ***Dracula*** (+ co-sc); *The Iron Man*

1932 ***Freaks***

1933 *Fast Workers*

1935 *Mark of the Vampire* (+ sc)

1936 *The Devil-Doll* (+ co-sc)

1939 *Miracles for Sale*

Tod Browning (seated, front)

Other Films:

1913 *Scenting a Terrible Crime* (role); *A Fallen Hero* (role)

1914 *A Race for a Bride* (role); *The Man in the Couch* (role); *An Exciting Courtship* (role); *The Last Drink of Whiskey* (role); *Hubby to the Rescue* (role); *The Deceivers* (role); *The White Slave Catchers* (role); *Wrong All Around* (role); *Leave It to Smiley* (role); *The Wild Girl* (role); *Ethel's Teacher* (role); *A Physical Culture Romance* (role); *The Mascot* (role); *Foiled Again* (role); *The Million Dollar Bride* (role); *Dizzy Joe's Career* (role); *Casey's Vendetta* (role); *Out Again—In Again* (role); *A Corner in Hats* (role); *The Housebreakers* (role); *The Record Breakers* (role)

1914/15 Mr. Hadley in ''Bill'' series through no. 17; *Ethel Gets Consent* (role)

1915 *The Queen of the Band* (Myers) (story); *Cupid and the Pest* (role); *Music Hath Its Charms* (role); *A Costly Exchange* (role)

1916 *Sunshine Dad* (Dillon) (co-story); *The Mystery of the Leaping Fish* (Emerson) (story); *Atta Boy's Last Race* (Seligmann) (sc); ***Intolerance*** (Griffith) (role, asst d for crowd scenes)

1919 *The Pointing Finger* (Kull) (supervisor)

1921 *Society Secrets* (McCarey) (supervisor)

1928 *Old Age Handicap* (Mattison) (story under pseudonym Tod Underwood)

1946 *Inside Job* (Yarborough) (story)

Publications

By BROWNING: articles—

''A Maker of Mystery,'' interview with Joan Dickey, in *Motion Picture Classic* (Brooklyn), March 1928.

On BROWNING: book—

Skal, David J., and Elias Savada, *Dark Carnival: The Secret World of Tod Browning, Hollywood's Master of the Macabre*, New York, 1995.

On BROWNING: articles—

Geltzer, George, ‘‘Tod Browning,’’ in *Films in Review* (New York), October 1953.

Romer, Jean-Claude, ‘‘Tod Browning,’’ in *Bizarre* (Paris), no. 3, 1962.

Obituary in *New York Times*, 10 October 1962.

Guy, Rory, ‘‘The Browning Version,’’ in *Cinema* (Beverly Hills), June/July 1963.

Savada, Eli, ‘‘Tod Browning,’’ in *Photon* (New York), no. 23, 1973.

Rosenthal, Stuart, ‘‘Tod Browning,’’ in *The Hollywood Professionals* (London), vol. 4, 1975.

‘‘*Freaks* Issue’’ of *Avant-Scène du Cinéma* (Paris), July/September 1975.

Garsault, A., ‘‘Tod Browning: à la recherche de la réalité,’’ in *Positif* (Paris), July/August 1978.

Hoberman, James, ‘‘Tod Browning’s Side Show,’’ in the *Village Voice* (New York), 17 September 1979.

Loffreda, P., in *Cineforum* (Bergamo), vol. 31, April 1991.

Mank, G. W., ‘‘Mark of the Vampire—When MGM Challenged Universal . . . and Lost,’’ in *Midnight Marquee* (Baltimore), no. 44, Summer 1992.

Douin, J.-L., ‘‘L’horreur est humaine,’’ in *Télérama* (Paris), 9 June 1993.

Skal, David J., and Elias Savada, ‘‘One of Us,’’ *Filmfax* (Evanston, Illinois), no. 53, November-December 1995.

Wood, Bret, ‘‘Hollywood’s Sequined Lie: The Gutter Roses of Tod Browning,’’ *Video Watch Dog* (Cincinnati), no. 32, 1996.

* * *

Although his namesake was the poet Robert Browning, Tod Browning became recognized as a major Hollywood cult director whose work bore some resemblance to the sensibilities of a much different writer: Edgar Allen Poe. However, unlike Poe, Tod Browning was, by all accounts, a quiet and gentle man who could nonetheless rise to sarcasm and sardonic remarks when necessary to bring out the best from his players or to ward off interference from the front office.

Browning came to Hollywood as an actor after working circus and vaudeville circuits. Browning tapped into this background in supplying elements of many of his films, notably *The Unholy Three, The Show*, and *Freaks.* He worked in the film industry as an actor until D.W. Griffith (for whom Browning had worked on *Intolerance* as both a performer and assistant director) gave him the chance to direct at the Fine Arts Company. Browning directed a few films for Metro, but came to fame at Universal with a series of features starring Priscilla Dean. Although *The Virgin of Stamboul* was admired by critics, it was his next film, *Outside the Law*, which has more historical significance, marking the first time that Browning directed Lon Chaney. (Browning remade the feature as a talkie.)

These Universal productions were little more than pretentious romantic melodramas, but they paved the way for a series of classic MGM horror films starring Lon Chaney, from *The Unholy Three* in 1925 through *Where East Is East* in 1929. These films were notable for the range of Chaney’s performances—a little old lady, a cripple, an armless circus performer, a gangster, and so on—and for displaying Browning’s penchant for the macabre. All were stylish productions, well directed, but all left the viewer with a sense of disappointment, of unfulfilled climaxes. Aside from directing, Tod Browning also wrote most of his films. He once explained that the plots of these works were secondary to the characterizations, a viewpoint that perhaps explains the dismal, unexciting endings to many of his features.

Tod Browning made an easy transition to sound films, although surprisingly he did not direct the 1930 remake of *The Unholy Three.* Instead, he directed the atmospheric *Dracula*, a skillful blend of comedy and horror that made a legend of the actor Bela Lugosi. A year later, Browning directed another classic horror talkie, *Freaks*, a realistic and at times offensive melodrama about the physically deformed members of a circus troupe. The film includes the marriage of midget Harry Earles to a trapeze artiste (Olga Baclanova).

Browning ended his career with *The Mark of the Vampire*, a remake of the Chaney feature *London after Midnight; The Devil Doll*, in which Lionel Barrymore appears as an old lady, a similar disguise to that adopted by Chaney in *The Unholy Three*; and *Miracles for Sale*, a mystery drama involving professional magicians. Tod Browning will, of course, be best remembered for his horror films, but it should also be recalled that during the first half of his directorial career he stuck almost exclusively to romantic melodramas.

—Anthony Slide

BUÑUEL, Luis

Nationality: Spanish. **Born:** Calanda, province of Teruel, Spain, 22 February 1900. **Education:** Jesuit schools in Zaragosa, 1906–15, Residencia de Estudiantes, Madrid, 1917–20, and University of

Luis Buñuel

Madrid, graduated 1924. **Family:** Married Jeanne Rucar, 1933, two sons. **Career:** Assistant to Jean Epstein in Paris, 1925; joined Surrealist group, and directed first film, *Un Chien andalou*, 1929; worked for Paramount in Paris, 1933; executive producer for Filmofono, Madrid, 1935; served Republican government in Spain, 1936–39; worked at Museum of Modern Art, New York, 1939–42; produced Spanish versions of Warners films, Hollywood, 1944; moved to Mexico, 1946; returned to Spain to make *Viridiana*, 1961 (film suppressed). **Awards:** Best Director Award and International Critics Prize, Cannes Festival, for *Los olvidados*, 1951; Gold Medal, Cannes Festival, for *Nazarin*, 1959, and *Viridiana*, 1961; Golden Lion, Venice Festival, for *Belle de jour*, 1967. **Died:** In Mexico City, 29 July 1983.

Films as Director:

1929 ***Un Chien andalou*** (*Andalusian Dog*) (+ pr, co-sc, ed, role as Man with razor)
1930 ***L'Age d'or*** (+ co-sc, ed, mu)
1932 *Las Hurdes—Tierra sin pan* (*Land without Bread*) (+ sc, ed)
1935 *Don Quintin el amargao* (Marquina) (co-d uncredited, + pr, co-sc); *La hija de Juan Simón* (Sáenz de Heredia) (co-d uncredited, + pr, co-sc)
1936 *Centinela alerta!* (Grémillon) (co-d uncredited, + pr, co-sc)
1940 *El Vaticano de Pio XII* (*The History of the Vatican*) (short, special issue of *March of Time* series)
1947 *Gran Casino* (*Tampico*)
1949 *El gran calavera*
1950 ***Los olvidados*** (*The Forgotten*; *The Young and the Damned*) (+ co-sc); *Susana* (*Demonio y carne*) (+ co-sc)
1951 *La hija del engaño* (*Don Quintín el amargao*); *Cuando los hijos nos juzgan* (*Una mujer sin amor*); *Subida al cielo* (+ sc)
1952 *El Bruto* (+ co-sc); *Las aventuras de Robinson Crusoe* (*Adventures of Robinson Crusoe*) (+ co-sc); *El* (+ co-sc)
1953 *Abismos de pasión* (*Cumbres borrascoses*) (+ co-sc); *La ilusión viaja en tranvía* (+ co-sc)
1954 *El rio y la muerte* (+ co-sc)
1955 *Ensayo de un crimen* (*La Vida Criminal de Archibaldo de La Cruz*; *The Criminal Life of Archibaldo de la Cruz*) (+ co-sc); *Cela s'appelle l'Aurore* (+ co-sc)
1956 *La Mort en ce jardin* (*La muerte en este jardin*) (+ co-sc)
1958 *Nazarín* (+ co-sc)
1959 *La Fièvre monte à El Pao* (*Los Ambiciosos*) (+ co-sc)
1960 *The Young One* (*La Joven*; *La Jeune Fille*) (+ co-sc)
1961 ***Viridiana*** (+ co-sc, story)
1962 *El ángel exterminador* (*The Exterminating Angel*) (+ co-sc, story)
1963 *Le Journal d'une femme de chambre* (+ co-sc)
1965 *Simon del desierto* (+ co-sc)
1966 ***Belle de jour*** (+ co-sc)
1969 *La Voie lactée* (*The Milky Way*; *La via lattea*) (+ co-sc, mu)
1970 *Tristana* (+ co-sc)
1972 ***Le Charme discret de la bourgeoisie*** (*The Discreet Charm of the Bourgeoisie*) (+ co-sc)
1974 *Le Fantôme de la liberté* (*The Phantom of Liberty*) (+ sc, sound effects)
1977 *Cet obscur objet du desir* (*That Obsure Object of Desire*) (+ co-sc)

Other Films:

1926 *Mauprat* (Epstein) (asst d, role as monk)
1927 *La Sirène des tropiques* (Etiévant and Nalpas) (asst d)
1928 *La Chute de la maison Usher* (Epstein) (asst d)
1936 *Quién me quiere a mi?* (Sáenz de Heredia) (pr, co-sc, ed)
1937 *Espagne 1937/España leal en armas!* (compilation, ed)
1940 *Triumph of Will* (supervising ed, commentary, edited compilation of Riefenstahl's *Triumph des Willens* and Hans Bertram's *Feuertaufe*)
1950 *Si usted no puede, yo sí* (Soler) (co-story)
1964 *Llanto por un bandido* (*Lament for a Bandit*) (Saura) (role as the executioner; tech advisor on arms and munitions); *En este pueblo no hay ladrones* (Isaac) (role)
1972 *Le Moine* (Kyrou) (co-sc)
1973 *La Chute d'un corps* (Polac) (role)

Publications

By BUÑUEL: books—

Viridiana, Paris, 1962; Mexico City, 1963.
El ángel exterminador, Barcelona, 1964.
L'Age d'or and Une Chien andalou, London, 1968.
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''Buñuel contre son mythe,'' an interview with Manuel Michel, in *Cinéma* (Paris), April 1966.
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Interview with Aldo Tassone, in *Chaplin* (Stockholm), vol. 24, no. 3, 1982.

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Cameron, Ian, *Luis Buñuel*, Berkeley, California, 1979.

Higginbotham, Virginia, *Luis Buñuel*, Boston, 1979.

Bazin, André, *The Cinema of Cruelty: From Buñuel to Hitchcock*, New York, 1982.

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For all the critical attention (and furious critical controversy) his work occasioned over half a century, Luis Buñuel resisted our best taxonomical efforts. To begin with, while no artist of this century strikes one as more quintessentially Spanish than Buñuel, how can one apply the term ''Spanish filmmaker'' to a man whose oeuvre is far more nearly identified with France and Mexico than with the land of his birth? By the same token, can one speak of any film as ''typical'' of the man who made both *L'Age d'or* and *Nazarín*, both *Los olvidados* and *Belle de jour*, both *Land without Bread* and *Le Charme discret de la bourgeoisie?* Nonetheless, from *Un Chien andalou* to *Cet obscur objet du désir*, a Buñuel film is always (albeit, as in many of the Mexican pieces of the 1940s and 1950s, only sporadically), a Buñuel film.

Perhaps the easiest way to deal with Buñuel's career is to suggest that certain avatars of Luis Buñuel may be identified at different (if sometimes slightly overlapping) historical periods. The first Luis Buñuel is the surrealist: the man who slit eyeballs (*Un Chien andalou*), the man to whom blasphemy was less a matter of specific utterances and gestures than a controlling style out of which might emerge new modes of feeling and of expression (*L'Age d'or*), the man who documentarized the unimaginable (*Land Without Bread*) and finally, the man who demonstrated more clearly than any other that surrealist perspectives demanded cinematographic realism. The second Luis Buñuel (and the saddest, and much the least identifiable, now as then) is the all-but-anonymous journeyman film professional: the collaborator, often unbilled and almost always unremarked, on Spanish films which to this day remain unknown to any but the most dogged researchers; the archivist and adapter and functionary in New York and Hollywood; the long-term absentee from the world's attention. The third is the Mexican director, the man who achieved a few works that at the time attracted varying degrees of notice outside the sphere of Latin American commercial distribution (*Los olvidados, Él, Archibaldo de la Cruz, Robinson Crusoe*) but also of others that at the time attracted no notice at all. The fourth is the Luis Buñuel who gradually made his way back to Europe by way of a few French films made in alternation with films in Mexico; and who then, with *Viridiana*, returned to appall, and so to reclaim, his native land; and who thenceforth, and no matter where or under what conditions he operated, persuasively reasserted himself as a figure of unmistakable moment in world cinema. The last Luis Buñuel, following his emergence in the mid-1960s, was the past master, at once awesome and beloved, as serene in his command of his medium as he was cheerfully intrepid in his pursuit of whatever of value might be mined from the depths of the previously unexplored.

Each of the Buñuels of the preceding catalogue, except for the obscure and essentially uncreative second one, is manifest, or at least implicit, in the others. Even in his Mexican work, which included some otherwise less than exalted assignments (and Buñuel himself, unlike certain of his more indiscriminate adulators, was perfectly willing to acknowledge that much of his Mexican work was shoddy or aborted or simply dull), the scion of surrealism showed his hand.

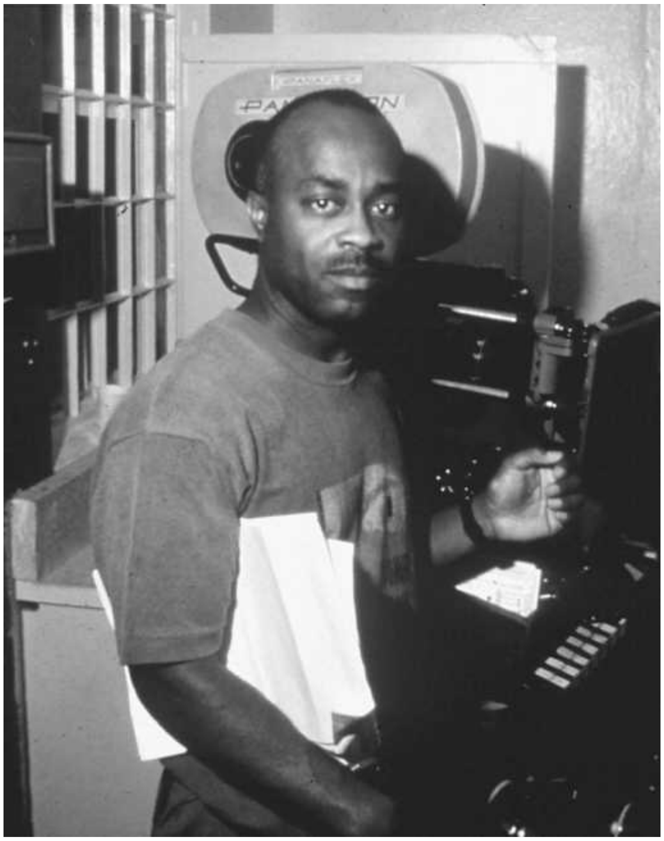
There are several astonishing dream sequences, of course: the vision of slabs of raw meat hanging from the racks of a Mexico City streetcar (*La ilusión viaja en tranvía*), the incongruous verticality of the skeletal skyscrapers rising from the Mexico City slums (*Los olvidados*), and the necrophiliac ragings at the end of the Buñuel version of *Wuthering Heights* (*Abismos de pasión*). At the same time, it was in his Mexican studio movies, with their often absurdly brief shooting schedules, that Buñuel developed the unobtrusive but sovereign sway over narrative continuity and visual construction that so exhilarates admirers of such later works as *Le Journal d'une femme de chambre* or *Cet obscur objet du désir.* (According to Francisco Aranda, Alfred Hitchcock in 1972 called Buñuel ''the best director in the world.'')

Similarly, one may recognize in *Tristana* that same merciless anatomy of a specific social milieu, and in *The Exterminating Angel* that same theme of inexplicable entrapment, that one first encountered in *Land Without Bread.* In *El rio y la muerte* a man, all of him save his head imprisoned in an iron lung, submits to a round of face-slapping. We recognize in the image (and in the gasp of laughter it provokes) something of the merciless attack on our pieties of Buñuel's early surrealist works and something of the more offhand wicked humor of, say, *Le Charme discret.* When such a recognition is reached, we know that the variety of styles and accents in which Buñuel addressed us over the years is almost irrelevant. The political and social (or anti-social) canons of early surrealism could not contain him, nor could the foolish melodramatic conventions of some of his Mexican films stifle his humor, nor could the elegant actors and luxurious color cinematography of some of the later French films finally seduce him. Against all odds, his vision sufficed to transcend any and all stylistic diversions.

''Vision,'' perhaps the most exhausted word in the critical vocabulary, struggles back to life when applied to Buñuel and his camera. In the consistent clarity of its perception, in its refusal to distinguish between something called ''reality'' and something called ''hallucination,'' Buñuel's camera always acts in the service of a fundamental surrealist principle, one of the few principles of any kind that Buñuel was never tempted to call into question. Whether focused on the tragic earthly destiny of an inept would-be saint (*Nazarín*) or on the bizarre obsessions of an inept would-be sinner (the uncle in *Viridiana*, among a good many others), Buñuel's camera is the instrument of the most rigorous denotation, invoking nothing beyond that which it so plainly and patiently registers. The uncertainties and ambivalences we may feel as we watch a Buñuel film arise not from the camera's capacity to mediate but from the camera's capacity to record: our responses are inherent in the subjects Buñuel selects, in those extremes of human experiences that we recognize as his special domain.

—E. Rubinstein

BURNETT, Charles



Charles Burnett

Nationality: American. **Born:** Vicksburg, Mississippi, 1944. **Education:** Studied electronics at Los Angeles Community College, and theater, film, writing, arts, and languages at the University of Southern California, Los Angeles. **Career:** Directed first feature film, *Killer of Sheep*, 1977. **Awards:** Guggenheim Foundation fellowship, 1981; Critics Prize, Berlin Festival, and First Prize, U.S. Festival, 1981, for *Killer of Sheep;* National Endowment for the Arts grant, MacArthur Foundation fellowship, and Rockefeller Foundation fellowship, 1988; Best Director and Best Screenplay, Independent Spirit Awards, Independent Feature Project/West, Best Film, Los Angeles Film Critics Association, and Best Film, National Society of Film Critics, 1990, for *To Sleep with Anger.* **Agent:** William Morris Agency, Los Angeles.

Films as Director:

1969 *Several Friends* (short)
1973 *The House* (short)
1977 *Killer of Sheep* (+ sc, pr, ph, ed)
1983 *My Brother's Wedding* (+ sc, pr, ph)
1989 *Guests of Hotel Astoria* (+ ph)
1990 *To Sleep with Anger* (+ sc)
1994 *The Glass Shield* (+ sc)
1995 *When It Rains* (short)
1996 *Nightjohn* (for TV)
1998 *The Wedding* (mini for TV); *Dr. Endesha Ida Mae Holland* (doc/short)
1999 *Selma, Lord, Selma* (for TV); *The Annihilation of Fish*; *Olivia's Story*
2000 *Finding Buck McHenry*

Other Films:

1983 *Bless Their Little Hearts* (Woodbury) (sc, ph)
1985 *The Crocodile Conspiracy* (ph)
1987 *I Fresh* (sc)

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‘‘Entretien avec Charles Burnett,’’ interview by M. Cientat and M. Ciment in *Positif* (Paris), November 1990.

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‘‘In from the Wilderness,’’ in *Time* (New York), 17 June 1991.

Krohn, B., ‘‘Flics Story,’’ in *Cahiers du Cinéma*, December 1993.

Makarah, O.F., ‘‘Director: ‘The Glass Shield’,’’ in *The Independent Film & Video Monthly* (New York), October 1994.

White, Armond, ‘‘Sticking to the Soul,’’ in *Film Comment* (New York), January-February 1997.

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* * *

Prior to the release of *To Sleep with Anger* in 1990, Charles Burnett had for two decades been writing and directing low-budget, little-known, but critically praised films that examined life and relationships among contemporary African Americans. *Killer of Sheep*, his first feature, is a searing depiction of ghetto life; *My Brother’s Wedding* knowingly examines the relationship between two siblings on vastly different life tracks; *Bless Their Little Hearts* (directed by Billy Woodbury, but scripted and photographed by Burnett) is a poignant portrait of a black family. But how many had even heard of these films, let alone seen them? Thanks to the emergence in the 1980s of the prolific Spike Lee as a potent box office (as well as critical) force, however, a generation of African-American moviemakers have had their films not only produced but more widely distributed.

Such was the case with *To Sleep with Anger*, released theatrically by the Samuel Goldwyn Company. The film, like Burnett’s earlier work, is an evocative, character-driven drama about relationships between family members and the fabric of domestic life among contemporary African Americans. It is the story of Harry Mention (Danny Glover), a meddlesome trickster who arrives in Los Angeles at the doorstep of his old friend Gideon (Paul Butler). The film details the manner in which Harry abuses the hospitality of Gideon, and his effect on Gideon’s family. First there is the older generation: Gideon and his wife Suzie (Mary Alice), who cling to the traditions of their Deep South roots. Gideon has attempted to pass on his folklore, and his sense of values, to his two sons. One, Junior (Carl Lumbly), accepts this. But the other, Babe Brother (Richard Brooks), is on the economic fast track—and in conflict with his family.

While set within an African-American milieu, *To Sleep with Anger* transcends the ethnic identities of its characters; it also deals in a generic way with the cultural differences between parents and children, the manner in which individuals learn (or don’t learn) from experience, and the need to push aside those who only know how to cause violence and strife. As such, it becomes a film that deals with universal issues.

The Glass Shield is a departure for Burnett in that his scenario is not set within an African-American universe. Instead, he places his characters in a hostile white world. *The Glass Shield* is a thinking person’s cop film. Burnett’s hero is a young black officer fresh out of the police academy, JJ Johnson (Michael Boatman), who becomes the first African American assigned to a corruption-laden, all-white sheriff’s station in Los Angeles. Johnson is treated roughly by the station’s commanding officer and some of the veteran cops. Superficially, it seems as if he is being dealt with in such a manner solely because he is an inexperienced rookie, in need of toughening and educating to the ways of the streets. But the racial lines clearly are drawn when one of his senior officers tells him, ‘‘You’re one of us. You’re not a brother.’’ Johnson, who always has wanted to be a cop, desires only to do well and fit in. And so he stands by idly as black citizens are casually stopped and harassed by his fellow officers. Even more telling, with distressing regularity, blacks seem to have died under mysterious circumstances while in custody within the confines of the precinct.

As the film progresses, Burnett creates the feeling that a bomb is about to explode. And it does, when Johnson becomes involved in the arrest of a black man, framed on a murder charge, and readily agrees to lie in court to protect a fellow officer. Burnett’s ultimate point is that in contemporary America it is impossible for a black man to cast aside his racial identity as he seeks his own personal destiny. First and foremost, he is an African American, existing within a society in which all of the power is in the hands of a white male elite. But African Americans are not the sole powerless entity in *The Glass Shield.* Johnson befriends his station’s first female officer (Lori Petty), who must deal with sexism within the confines of her precinct house as much as on the streets. Together, this pair becomes united in a struggle against a white male-dominated system in which everyday corruption and hypocrisy are the rule.

Burnett’s themes—African-American identity within the family unit and, subsequently, African-American identity within the community at large—are provocative and meaningful. It seems certain that he will never direct a film that is anything short of insightful in its content.

—Rob Edelman

BURTON, Tim

Nationality: American. **Born:** Burbank, California, 1958. **Education:** Studied animation at California Institute of Arts, B.A., 1981. **Family:** Married Lena Gieseke, February 1989 (divorced). **Career:** Cartoonist since grade school in Burbank; animator, Walt Disney Studios, Hollywood, California, 1981–85; director and producer of feature films, 1985—. **Awards:** Chicago Film Festival Award, for *Vincent*, 1982*;* ShoWest Award, for Director of the Year, 1990; Emmy Award (with others) for outstanding animated program, for *Beetlejuice*, 1990. **Agent:** Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, California, 90212.

Films as Director:

1982 *Vincent* (animated short); *Frankenweenie* (live-action short)
1985 *Pee-Wee's Big Adventure*
1988 *Beetlejuice*
1989 *Batman*
1990 *Edward Scissorhands* (+ co-sc, pr)
1992 *Batman Returns* (+ co-pr)
1994 *Ed Wood* (+ co-pr)
1995 *Mars Attacks!* (+ co-pr, co-sc)
1999 *Sleepy Hollow*

Other Films:

1992 *Singles* (role)
1993 *Tim Burton's The Nightmare before Christmas* (co-sc, co-pr, des)
1994 *Cabin Boy* (co-pr); *A Century of Cinema* (Caroline Thomas) (as himself)
1995 *Batman Forever* (exec pr)

Publications

By BURTON: books—

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My Art and Films, New York, 1993.
With Mark Salisbury, *Burton on Burton*, New York, 1995.
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Interviews, in *Los Angeles Times*, 12 August 1990; 7 December 1990; 12 March 1992; 14 June 1992.
Interview, in *Washington Post*, 16 December 1990.
''Slice of Life,'' an interview with Brian Case, in *Time Out* (London), 19 June 1991.
''Introduction,'' in Matthew Rolston, *Big Pictures*, Boston, 1991.
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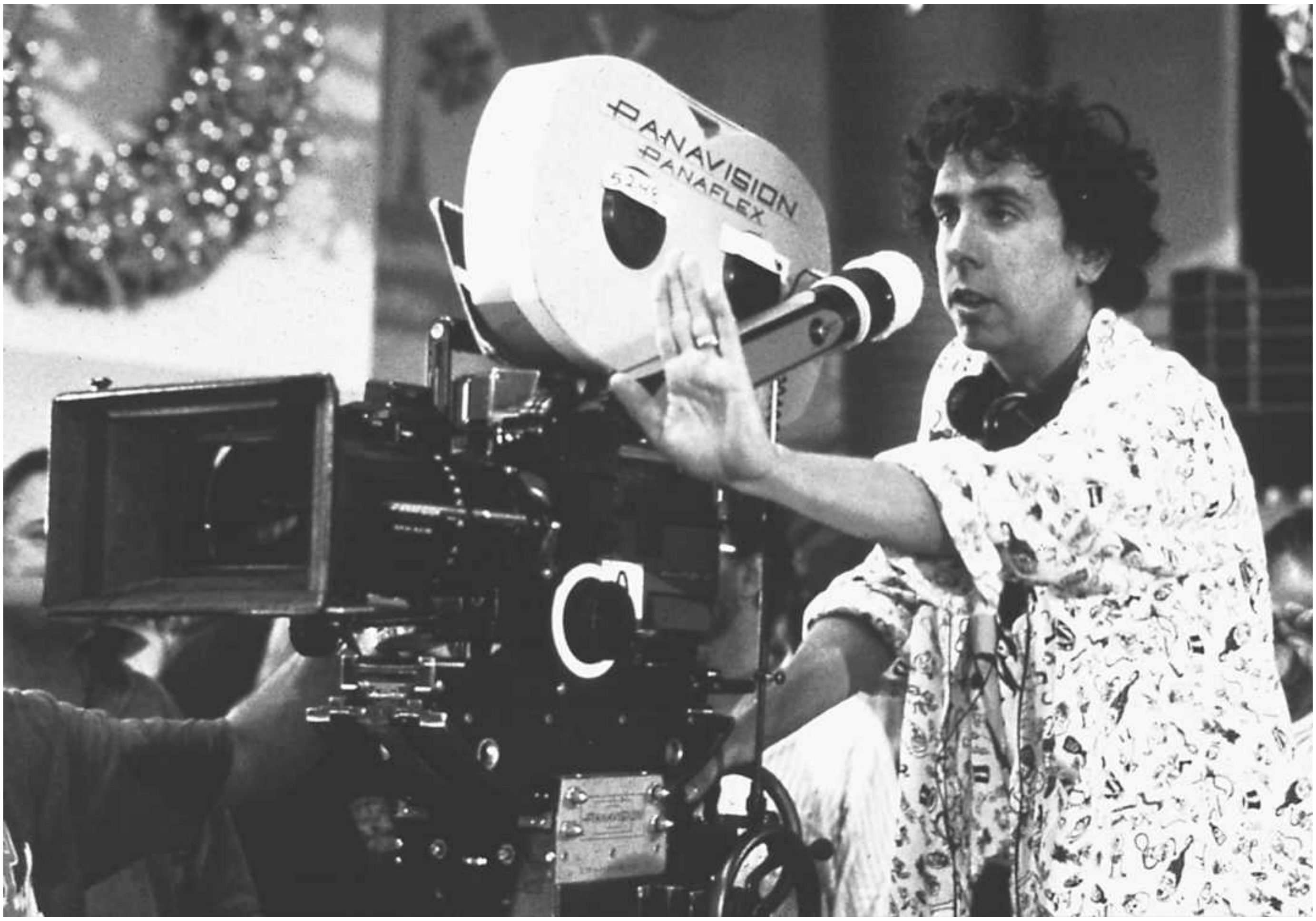
Corliss, Richard, ''A Sweet and Scary Treat: *The Nightmare before Christmas*,'' in *Time*, 11 October 1993.
Thompson, Caroline, ''On Tim Burton,'' in *New Yorker*, 21 March 1994.
Maio, Kathi, ''Sick Puppy Auteur?,'' in *The Magazine of Fantasy and Science Fiction*, May 1994.
Krohn, Bill, ''Tim Burton, de Disney à Ed Wood,'' in *Cahiers du Cinéma* (Paris), January 1994.
Positif (Paris), June 1995.
Jean, Marcel, ''Les effets d'une épidémie,'' in *24 Images* (Montreal), December-January 1995–1996.
Jean, Marcel, ''Carnet de notes sur le corps martien,'' in *24 Images* (Montreal), Spring 1997.
Knuutila, P., ''Tim Burton,'' in *Chaplin* (Stockholm), vol. 39, no. 2, 1997.

* * *

Although in the last resort I find his work more distinctive than distinguished, Tim Burton compels interest and attention by the way in which he has established within the Hollywood mainstream a cinema that is, to say the least, highly eccentric, idiosyncratic, and personal.

Burton's cinema is centered firmly on the figure of what I shall call (for want of a better term, and knowing that this one is now ''politically incorrect'') the freak. I define this as a person existing quite outside the bounds of the conventional notion of normality, usually (but not exclusively, as I include Burton's *Ed Wood* in this) because of some extreme physical peculiarity. Every one of the films, without exception, is built around at least one freak. One must then subdivide them into two categories: the ''positive'' freaks, who at least mean well, and the ''negative'' freaks, who are openly malignant. In the former category, in order of appearance: Pee-Wee Herman (*Pee-Wee's Big Adventure*), Edward Scissorhands, Catwoman (*Batman Returns*), Jack (*The Nightmare before Christmas*), Ed Wood; in the latter, the Joker (*Batman*) and the Penguin (*Batman Returns*). Beetlejuice (or ''Betelgeuse'') belongs ambiguously to both categories, though predominantly to the latter; to which one might also add, without stretching things too far, Riddler and Two-Face from *Batman Forever*—watered-down Burton, produced by him but written and directed by others, still owing a great deal to his influence. If one leaves aside *Pee-Wee's Big Adventure* and *The Nightmare before Christmas* (which Burton conceived and produced but did not direct), this gives us an alternative but exactly parallel division: three films



Tim Burton

with Michael Keaton, two with Johnny Depp (who might well have played Jack in *The Nightmare before Christmas* had Burton opted to make it as a live-action film).

Of the malignant freaks, Danny de Vito's Penguin is at once the most grotesque (to the verge of unwatchability) and the only one with an excuse for his malignancy: unlike the others he was *born* a freak, cast out and presumed to die by his parents, surviving by chance. The Joker and (if one permits the inclusion) Two-Face are physical freaks because of disfigurement, but this has merely intensified a malignancy already there. They are colorful and vivid, but not especially interesting: they merely embody a somewhat simplistic notion of evil, the worked-up energy of the over-the-top performances a means of concealing the essential emptiness at the conceptual level.

The benign freaks are more interesting. They are invariably associated with creativity: Pee-Wee, Edward Scissorhands, and Ed Wood are all artists, of a kind every bit as idiosyncratic as their creator's. This is set, obviously, against the determined destructiveness of the malignant freaks, who include in this respect Beetlejuice: the film's sympathetic characters (notably Winona Ryder) may find him necessary at times, but his dominant characteristic is a delight in destruction for its own sake. What gives the positive freaks (especially those played by Johnny Depp) an extra dimension is their extreme fragileness and vulnerability (the negative freaks always regard themselves, however misguidedly, as invincible).

Credit must be given to Burton's originality and inventiveness: he is an authentic artist in the sense that he is so clearly personally involved in and committed to his peculiar vision and its realization in film. What equally demands to be questioned is the degree of real intelligence underlying these qualities. The inventiveness is all on the surface, in the art direction, makeup, special effects. The conceptual level of the films does not bear very close scrutiny. The problem is there already, and in a magnified form, in *Beetlejuice:* the proliferation of invention is too grotesque and ugly to be funny, too wild, arbitrary, and unselfcritical to reward any serious analysis. The two *Batman* movies are distinguished by the remarkably dark vision (in a film one might expect to be ‘‘family entertainment’’) of contemporary urban/industrial civilization. But Michael Keaton's Batman, while unusually and mercifully restrained, fails to make any strong impression, and one is thrown back on the freaks who, with one notable exception, quickly outstay their welcome. The exception is Michelle Pfeiffer's Catwoman (in *Batman Returns*), and that is due primarily to one of the great screen presences of our time. Burton's overall project (in his work as a whole) seems to be to set his freaks (both positive and negative) against ‘‘normality’’ in order to show that normality, today, is every bit as weird: a laudable enough project, most evident in *Edward Scissorhands.* But the depiction of normality in that film (here, small-town suburbia) amounts to no more than amiable, simple-minded parody (despite the charm of Dianne Wiest's

Avon Lady, but her role dwindles as the film proceeds). For all the grotesquerie of his monsters, Burton's cinema is ultimately too soft-centered, lacking in rigor and real *thinking. Ed Wood*, however, may be taken as evidence that Burton is beginning to transcend the limitations of his previous work: it is far and away his most satisfying film to date. Here is surely one of cinema's most touching celebrations of the sheer joy of creativity with the irony, of course, that it is manifested in an ''artist'' of no talent whatever. Johnny Depp, in what is surely, with Pfeiffer's Catwoman, one of the two most complex and fully realized incarnations in Burton's work, magically conveys his character's absolute belief in the value of his own creations and his own personal joy and excitement in creating them, never realizing that they will indeed go down in film history as topping everyone's list of the worst films ever made. Yet his Ed Wood never strikes us as merely stupid: simply as a man completely caught up in his own delight in creative activity—always longing for recognition, but never self-serving or mercenary. This self-delusion, at once marvelous and pathetic, goes hand in hand with his growing compassion for and commitment to the decrepit and drug-addicted Bela Lugosi (Martin Landau, in a performance that, for once, fully deserved its Oscar), and his equally delusory conviction that Lugosi is still a great star.

Burton's two recent films, *Mars Attacks!* and *Sleepy Hollow*, neatly illustrate, respectively, his weaknesses and strengths. *Mars Attacks!*, a parody both of *Independence Day* and the science fiction invasion cycle of the 1950s, opens promisingly, apparently initiating a mordant satire on contemporary American civilization, the Martians' approach to Earth, and the possibility that they represent a more advanced and enlightened culture producing a cross-section of possible reactions from a wide range of cultural positions, presented as variously vacuous, irrelevant, or self-serving. From the point where the Martians turn out to be, after all, stereotypically malevolent, within any redeeming features whatever, all that is lost: the film has nowhere to go, and disintegrates into a series of obvious gags ranging from the gratuitously ugly and grotesque (the fates of Pierce Brosnan and Sarah Jessica Parker) to the merely childish.

Sleepy Hollow is built around the talent and persona of Johnny Depp, star of the two most distinguished of Burton's previous films (which can scarcely be coincidental). Once again, the collaboration with Depp brings out all Burton's finest qualities, an aesthetic and emotional sensibility totally absent from the majority of his work. The film's horrors are grotesque but never offered as funny, becoming a perfect foil for Depp's essential gentleness, elegance, and underlying strength. The art direction shows Burton and his designer at their finest, creating effects that are at once frightening, beautiful, and authentically strange. It seems clear that Tim Burton needs Johnny Depp more than Johnny Depp needs Tim Burton.

—Robin Wood

C

CACOYANNIS, Michael

Nationality: Greek. **Born:** Limassol, Cyprus, 11 June 1927. **Education:** Greek Gymnasium; Gray's Inn Law School, London, called to the Bar, 1948; Central School of Speech and Drama, London; Stage Directing course, Old Vic School, London. **Career:** Radio Producer for BBC and actor in London, early 1950s; returned to Greece and directed first film, *Windfall in Athens*, 1953; later directed stage productions in London and on Broadway. Lives in Greece. **Awards:** Grand Jury Prize, Cannes Film Festival, 1962, for *Electra.*

Films as Director:

1953 *Windfall in Athens*
1955 *Stella* (+ sc)
1957 *A Girl in Black* (+ sc)
1958 *The Final Lie* (*A Matter of Dignity*) (+ sc)
1959 *Our Last Spring*
1960 *The Wastrel* (+ sc)
1962 *Electra* (+ sc)
1964 *Zorba the Greek* (+ sc, ed)
1967 *The Day the Fish Came Out* (+ sc)
1971 *The Trojan Women* (*Women of Troy*) (+ sc, ed)
1975 *Atilla 74* (doc) (+ ed)
1977 *Iphigenia* (+ sc, ed)
1987 *Sweet Country* (+ sc, ed)
1991 *Up, down, and Sideways* (+ sc, ed)
1999 *Varya* (+ sc, pr)

Michael Cacoyannis (center) on the set of *Electra*

Publications

By CACOYANNIS: articles—

Interview with Pierre Billard, in *Cinéma* (Paris), February 1957.
Interview in *Films and Filming* (London), January 1960.
Films and Filming (London), June 1963.
Interview in *Screen International* (London), 13 May 1978.
Interview with James Potts, in *Educational Broadcasting International*, September 1978.
Interview with M. McDonald, in *Bucknell Review*, Spring 1991.
Interview with Lindsay Amos, in *Cinema Papers* (Fitzroy), June 1998.

On CACOYANNIS: book—

Schuster, Mel, *The Contemporary Greek Cinema*, Metuchen, New Jersey, 1979.

On CACOYANNIS: articles—

Stanbrook, Alan, ''Rebel with a Cause,'' in *Film* (London), no. 24, 1960.
Bianco e Nero (Rome), December 1963.
''Michael Cacoyannis,'' in *Film Dope* (London), November 1974.
''Michael Cacoyannis,'' in *International Film Guide 1976*, edited by Peter Cowie, London, 1976.
National Film Theatre Booklet (London), April 1978.
Rivista del Cinematografo, May 1981.

* * *

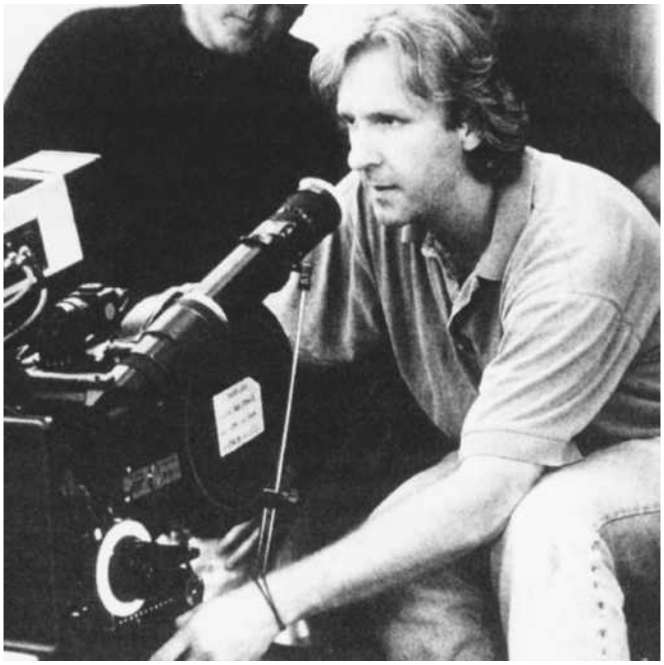
A man between two worlds—this is how the life and work of Michael Cacoyannis could be characterized. The first world is one which draws on classical drama, his background in the modern theatre, and modern European cinema. The second world incorporates a mixture of the cultural knowledge acquired during his training in England with an inborn sense of the Greek tradition. This is the background from which Cacoyannis creates an original cinematographic depiction of contemporary life.

At the beginning of his career, Cacoyannis's inspiration came from the film classics as much as from his theatrical background; for his debut, *Kyriakatiko ksypnéma*, it is René Clair who appears to be his spiritual tutor. Cacoyannis's creative path then led from comedy to drama, to an analysis of the fragile nature of human relations. His stories, of Stella the singer, of the ''girl in black'' on the island of Hydros, or the story of the lost hopes of a broken family, are attempts to interpret contemporary Greek reality in a very raw way. The films capture the archaic rigidity of social relations and the feelings of loneliness. The random tragic moments in which city intellectuals as well as ordinary village people find themselves are milestones along their path to happiness. City streets, forgotten villages on lonely islands, and scorched foothills provide a suitably poignant backdrop for the fates of Cacoyannis's characters. It is said—with good reason—that early Cacoyannis films carry the spiritual heritage of Italian neo-realism.

These efforts culminated, through directly drawing upon literature, in the creation of a full-blooded renaissance figure, Alexis Zorba in *Zorba the Greek*—a portait of a man who lives (and loves) life to the full. The friendship of this ''Man of Nature'' with a young writer as shown in a confrontation of dramatically realistic (but also poetic) scenes, is the victory of the human spirit over convention. Also here in ''sotto voce'' is the pathos of sights and thoughts, a ghost-like echo of ancient Greek tragedy. This element of contemporary drama is expanded to incorporate classic Greek traditions. Using locations in Greece under a blazing sun, Cacoyannis reworks not only the story of Elektra, but from mythology picks the story of the Trojans in *The Trojan Women*, while in the grand scenery of olive groves he sets Euripides talking about the Princess in *Iphigenia.* Cacoyannis does all this in order to address, for a contemporary audience, the eternal question of crime and punishment, to show that evil among people ultimately produces only more evil. For him the ancient myths encapsulate eternal conflicts of the human soul. Thus is Michael Cacoyannis a poet of the modern Greek cinema.

—Vaclàv Merhaut

CAMERON, James



James Cameron

Nationality: American. **Born:** James Francis Cameron in Kapuskasing, Ontario, Canada, 26 August, 1954; moved to the United States in 1971. **Education:** Graduated in physics at California State University, Fullerton. **Family:** Married 1) Sharon Williams, 1974 (divorced 1985); 2) Gale Anne Hurd, 1985 (divorced 1989); 3) Kathryn Bigelow, 1989 (divorced 1991); 4) Linda Hamilton, 1997 (separated); one daughter with Hamilton: Josephine Archer, born 1993. **Career:** Financed early screenwriting with truckdriving; first professional film job as special effects man and art director for Roger Corman, 1980; set up production company, Lightstorm Entertainment, 1990; co-founder and CEO of visual effects company Digital Domain, 1993; *True Lies* first film to cost over $100 million, 1994; *Titanic* first film to cost over $200 million, 1997. **Awards:** Razzie Award (USA) for Worst Screenplay, for *Rambo: First Blood Part II* (shared with Sylvester Stallone and Kevin Jarre), 1986; ShoWest (USA) Producer of the Year, 1995; Broadcast Film Critics Association Award for Best Director, Directors' Guild of America Award for Outstanding Directorial Achievement in Motion Pictures for *Titanic* (shared with others), Golden Globe for Best Director-Motion Picture, Golden Satellite Awards for Best Director of Motion Picture, Best Motion Picture-Drama (shared with John Landau), and Best Motion Picture Film Editing (shared with Richard A. Harris and Conrad Buff), American Cinema Editors Eddie Award for Best Edited Feature Film (shared with Buff and Harris), and Academy Awards for Best Director, Best Film Editing (shared with Buff and Harris), and Best Picture (shared with Landau), all for *Titanic*, 1998; Academy of Science Fiction, Horror and Fantasy Films Preident's Award, 1998; Golden Eddie Filmmaker of the Year Award, 2000. **Address:** Lightstorm Entertainment, 919 Santa Monica Boulevard, Santa Monica, California 90401–2704, USA.

Films as Director:

1981 *Pirhana II: The Spawning* (*Pirhana II: Flying Killers*, *The Spawning*)
1984 *The Terminator* (+ co-sc)
1986 *Aliens* (+ co-sc)
1989 *The Abyss* (+ sc)
1991 *Terminator 2: Judgment Day* (*T2*) (+ co-sc, pr)
1994 *True Lies* (+ sc, co-pr)
1996 *T2 3-D: Battle across Time* (*Terminator 2: 3*) (+ co-sc)
1997 *Titanic* (+ sc, co-pr, co-ed, ro as extra)

Other Films

1980 *Battle beyond the Stars* (co-ph)
1981 *Escape from New York* (co-ph)
1984 *Rambo: First Blood Part II* (co-sc)
1991 *Point Break* (exec pr)

1999 *The Muse* (ro as himself)
2000 *Dark Angel* (for TV) (sc)

Publications

By CAMERON: books—

With William Wisher, *Terminator 2: Judgment Day: The Book of the Film, an Illustrated Screenplay*, New York, 1991.
Titanic, New York, 1997.

By CAMERON: articles—

Interview with R. Yates, ''Ship Happens. Jim'll Fix It,'' in *Observer Review* (London), 11 January, 1998.
Interview with Garth Pearce, in *Total Film* (London), February 1998.
Interview with Anne Thompson, in *Premiere* (New York), February 1999.

On CAMERON: books—

Heard, Christopher, *Dreaming Aloud: The Life and Films of James Cameron*, Toronto, 1997.
Parisi, Paula, *''Titanic'' and the Making of James Cameron: The Inside Story of the Three-Year Adventure that Rewrote Motion Picture History*, New York, 1998.
Shapiro, Marc, *James Cameron: An Unauthorized Biography*, Los Angeles, 2000.

On CAMERON: articles—

Ebert, Roger, review of *Aliens*, in *Chicago Sun-Times* (Chicago), 18 July 1986.
Chase, Donald, ''On the Set of *Terminator 2*: Reinventing a Science-Fiction Classic for the Nineties,'' in *Entertainment Weekly* (New York), 12 July 1991.
Kilday, Gregg, ''Brave New World,'' in *Entertainment Weekly* (New York), 20 August 1991.
Jancovich, Mark, ''Modernity and Subjectivity in *The Terminator*: The Machine as Monster in Contemporary American Culture,'' in *The Velvet Light Trap* (Austin, Texas), Fall 1992.
Thompson, Anne, ''Five True Lies about James Cameron,'' in *Entertainment Weekly* (New York), 29 July 1994.
Richardson, John H., ''Iron Jim,'' in *Premiere* (New York), August 1994.
Arroyo, Jose, ''Cameron and the Comic,'' in *Sight and Sound* (London), September 1994.
Burr, Ty, ''Cameron Focus,'' in *Entertainment Weekly* (New York), 13 July 1995.
Larson, Doran, ''Machine as Messiah: Cyborgs, Morphs and the American Body Politic,'' in *Cinema Journal* (Urbana), Summer 1997.
Parisi, Paula, ''Man Overboard!'' in *Entertainment Weekly* (New York), 7 November 1997.
Masters, Kim, ''Trying to Stay Afloat,'' in *Time* (New York), 8 December 1997.
Arroyo, Jose, ''Massive Attack,'' in *Sight and Sound* (London), February 1998.
Hughes, David, ''Magnificent Obsession (Dispatches from the Set of *Titanic*),'' in *Premiere* (New York), December 1998.

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In his acceptance speech at the Golden Globe awards in 1998, James Cameron asked whether the success of *Titanic* proved once and for all that size matters. Everything about the film was big. At over $200 million, its budget was the biggest in movie history; an entire new studio had to be constructed for the production, including a huge water tank to hold a ninety-percent sized replica of the original ship. In fact, Cameron's remark could have applied to any one of his films since the mid-1980s. *Titanic*, which he once called his ''190 million-dollar chick flick,'' was merely the biggest of a series of films that have earned the director a reputation for taking on groundbreaking and ambitious projects.

Known in Hollywood as ''Iron Jim,'' it has been said that working on one of Cameron's projects is like waging a military campaign. Cameron can now demand the highest standards from his cast and crew, but it was as a special effects expert for Roger Corman, providing additional direction on *Battle beyond the Stars* (1980), that Cameron made his first professional steps as a filmmaker. His first solo work as a director, *Pirhana II*, from which he was fired before completion, did not suggest the beginnings of a glittering career. Its clunky special effects and ludicrous storyline about pirhana fish that learn to fly are closer to B-movie horrors from the 1950s than the director's polished later output. It was not until 1984, and *The Terminator*, that Cameron had his first major success.

With Arnold Schwarzenegger as the T800, a cyborg back from the future, *The Terminator* cost only $6.4 million, about the same as six minutes' footage from *Titanic. The Terminator* became something of a surprise hit, rescuing Schwarzenegger from a career of bodybuilding films and *Conan* sequels, and launching Cameron into the big league. It brought thoughtful science fiction to a wide audience, addressing concerns about nuclear war and the revolution in computing and robotics that was taking hold in the early 1980s. Widely recognized as a science-fiction classic, *The Terminator* confirmed Cameron's abilities as a director and led to him being hired to make the high-profile sequel to Ridley Scott's *Alien.* With Sigourney Weaver reprising her role as Ripley, *Aliens* sees her awakened from hibernation fifty-seven years after her first ordeal and returning to the mysterious planet from which she escaped in the earlier film. Although the plot is rather derivative, the special effects are impressive and the action relentless. One critic, Roger Ebert, advised viewers not to eat before going to see it, but declared it ''a superb example of filmmaking craft.'' *Aliens*, and later films like *The Abyss* and *Terminator 2*, all contain strong female characters, and Cameron is often noted for creating positive roles for women, but in reality his feminist credentials are far from certain. Writing in *Entertainment Weekly*, Ty Burr even goes as far as to suggest that the presence of strong female characters is thanks to Cameron's collaborators, Gale Ann Hurd and Linda Hamilton, and notes the misogynistic language in *True Lies*, which is all Cameron's own work.

Special effects and slick direction redeem the otherwise disappointing *The Abyss*, which opened in 1989 to less than enthusiastic reviews. Set on a drilling rig on the seabed, the film is slower paced than *Aliens* and contains few sympathetic characters. It is a landmark film, however, because of the way computerized images are integrated with live action. Cameron has been a pioneer of computer generated effects, and in the early 1990s co-founded the IBM-backed digital effects company, Digital Domain, in order to develop the technology further. After the lessons learned on *The Abyss*, Computer Generated Images (CGI) were used still more effectively in his next film, *Terminator 2*. Like the column of water in *The Abyss*, the ''liquid metal'' T-1000 can change into any shape. But *Terminator 2* set new standards for the integration of digital images and live action by applying the ''morphing'' technique to a live actor. Even apart from the stunning effects, *Terminator 2* is a better film than the original, combining humor, real human drama, and large-scale set pieces in what is probably Cameron's most balanced work.

Cameron's third Schwarzenegger vehicle, *True Lies*, is a comedy about a spy whose wife doesn't know what he really does for a living. Like *Terminator 2*, it is also heavy with CGI, but whereas *Terminator 2* put the special effects on display, in *True Lies*, Cameron aimed to make the action as realistic as possible, concealing computerized shots from the audience. In one stunt, for example, a truck was supposed to leap off the end of a broken bridge and land in the water. When it unexpectedly made it to the other side, Cameron had it removed digitally from the bridge and made to plunge into the sea. Impressive for its technical accomplishments, *True Lies* is rather bloated and too long for its flimsy plot.

Because of the enormous financial success of his films, Cameron is one of the most influential figures in filmmaking, while his production company, Lightstorm Entertainment, allows him almost total autonomy in choosing film projects. *Titanic* is Cameron's most ambitious project to date, and its earnings take the gross box office income of his films to over $1 billion. But although the film was successful at the box office and at the awards, it has been criticized for the weakness of the romantic plot at its center, and for its failures as a human drama. In a Cameron film, however, none of this really matters: the director's real strengths lie in his technical brilliance and his willingness to take risks. After *Titanic*, it is difficult to imagine filmmaking on a grander scale. Yet as Cameron himself explains, in the era of digital movie making, ''There are no limits to what you can do. Only money.''

—Chris Routledge

CAMPION, Jane

PANAVISION
PANAFLEX

Jane Campion

Nationality: New Zealander. **Born:** Wellington, 30 April 1954. **Education:** Victoria University, Wellington, B.A. in structural arts; Chelsea School of Arts, London, diploma in fine arts (completed at Sydney College of the Arts); Australian Film and Television School, diploma in direction. **Family:** Parents are opera/theater director Richard Campion and actress/writer Edith Campion; sister is director/screenwriter Anna Campion; married television producer/director Colin Englert. **Career:** Became interested in filmmaking and began making short films, late 1970s; short film, *Tissues*, led to her acceptance into the Australian Film and Television School, 1981; took job with Australia's Women's Film Unit, 1984; directed an episode of the television drama *Dancing Daze*, 1986; short films *Peel*, *Passionless Moments*, and *Girls Own Story* released theatrically in the United States, 1989–90. **Awards:** Melbourne Film Festival Diploma of Merit, Palme d'Or Best Short Film Cannes Film Festival, for *Peel*, 1983–86; Melbourne Film Festival Unique Artist Merit, Best Experimental Film Australian Film Institute Award, Most Popular Short Film Sydney Film Festival, for *Passionless Moments*, 1984–85; Rouben Mamoulian Award Best Overall Short Film/Unique Artist Merit Melbourne Film Festival, Best Direction Australian Film Institute Award, Best Screenplay Australian Film Institute Award, First Prize Cinestud Amsterdam Film Festival, for *Girls Own Story*, 1984–85; X. L. Elders Award Melbourne Film Festival, Best Short Fiction Melbourne Film Festival, for *After Hours*, 1985; Chicago International Film Festival Golden Plaque, Best Direcor Australian Film Institute Award, Best TV Film Australian Film Institute Award, for *2 Friends*, 1987; Georges Sadoul Prize Australian Critics Award, Best Foreign Film Australian Critics Award, Best Film Australian Critics Award, Best Director Australian Critics Award, Los Angeles Film Critics Association New Generation Award, Best Foreign Film Independent Spirit Award, for *Sweetie*, 1989–90; Venice Film Festival Grand Special Jury Prize, Venice Film Festival O.C.I.C. Award, Toronto International Film Festival Critics Award, Best Foreign Film Independent Spirit Award, for *An Angel at My Table*, 1990; Best Screenplay Academy Award, Cannes Film Festival Golden Palm, Best Foreign Film Cesar Award, Best Screenplay Written Directly for the Screen Writers Guild of America Award, Best Foreign Film Independent Spirit Award, Best Director Australian Film Institute Award, Best Screenplay Australian Film Institute Award, Best Director, and Screenplay, New York Film Critics Circle, Best Screenplay New York Film Critics Circle, Best Director Los Angeles Film Critics Association, Best Screenplay Los Angeles Film Critics Association, Best Screenplay National Society of Film Critics, Australian Film Critics Best Director, Australian Film Critics Best Screenplay, Guild of Regional Film Writers Best Director Award, Best Screenplay Chicago Film Critics, Robert Festival Best Foreign Film, Bodil Festival Best European Film, for *The Piano,* 1993. **Address:** Hilary

Linstead & Associates, Level 18, Plaza II, 500 Oxford Street, Bondi Junction, NSW 2022, Australia.

Films as Director:

1982 *Peel* (short) (+ sc, ed)
1984 *Mishaps of Seduction and Conquest* (video short) (+ sc); *Passionless Moments* (short) (co-d, + co-sc, co-pr, ph); *Girls Own Story* (short) (+ sc); *After Hours* (short) (+ sc)
1985 *2 Friends* (for Australian TV) (+ co-pr)
1989 *Sweetie* (+ co-sc, story, casting dir)
1990 *An Angel at My Table* (for Australian TV; edited version released theatrically)
1993 ***The Piano*** (+ sc)
1996 *Portrait of a Lady*
1999 *Holy Smoke* (+ sc)
2001 *In the Cut* (+ sc)

Other Films:

1989 *The Audition* (Anna Campion) (ro)
1999 *Soft Fruit* (Andreef) (exec pr)

Publications

By CAMPION: books—

Sweetie, the Screenplay, with Gerard Lee, St. Lucia, Queensland, 1991.
The Piano, New York, 1993.
The Piano: The Novel, with Kate Pullinger, New York, 1994.
Holy Smoke, with Anna Campion, New York, 1999.
Wexman, Virginia Wright, editor, *Jane Campion: Interviews*, Jackson, Mississippi, 1999.

By CAMPION: articles—

Interview with Carla Hall, in *Washington Post*, 4 March 1990.
Interview with Donna Yuzwalk, in *Guardian* (London), 2 May 1990.
Interview with Maitland McDonagh, in *New York Times*, 19 May 1991.
Interview with Elizabeth Drucker, in *American Film* (Los Angeles), July 1991.
Interview with Katharine Dieckmann, in *Interview* (New York), January 1992.
‘‘Jane Campion’s Lunatic Women,’’ interview with Mary Cantwell, in *New York Times Magazine*, 19 September 1993.
‘‘Piano Lessons,’’ interview with I. Pryor, in *Onfilm* (Auckland), October 1993.
‘‘Merchant of the Ivories,’’ interview with Anne Thompson, in *Entertainment Weekly* (New York), 19 November 1993.
Interview with Christian Viviani and Catherine Axelrad, in *Positif* (Paris), December 1996.
‘‘Jane Campion: Intervju med en dam,’’ interview with Lena Jordebo, in *Chaplin* (Stockholm), vol. 39, 1997.
‘‘Portrait of the Director,’’ interview with Kennedy Fraser, in *Vogue* (New York), January 1997.
‘‘The Lady Vanquishes: Call Me Madam,’’ interview with Geoff Andrew, in *Time Out* (London), 12 February 1997.
‘‘Jane Campion’s Passage to India,’’ interview with Kathleen Murphy, in *Film Comment* (New York), January/February 2000.

On CAMPION: books—

Margolis, Harriet Elaine, editor, *Jane Campion’s The Piano,* New York, 2000

On CAMPION: articles—

Quart, Barbara, ‘‘The Short Films of Jane Campion,’’ in *Cineaste* (New York), no. 1, 1992.
Ansen, David, and Charles Fleming, ‘‘Passion for *Piano*,’’ in *Newsweek* (New York), 31 May 1993.
Travers, Peter, ‘‘Sex and *The Piano*,’’ in *Rolling Stone* (New York), 9 December 1993.
Current Biography (New York), 1994.
Article, in *New York Times*, 10 March 1994.
Kirchmann, Kay, ‘‘Silence and Physicality,’’ in *Ballet International* (Germany), August/September 1994.
Landrot, Marine, ‘‘Les désaxées,’’ in *Télérama* (Paris), 3 May 1995.
Gordon, Suzy, ‘‘‘I Clipped Your Wing, That’s All’: Auto-Erotism and the Female Spectator in The Piano Debate,’’ in *Screen* (Oxford), Summer 1996.
Murphy, Kathleen, ‘‘Jane Campion’s Shining Moment: Portrait of a Director,’’ in *Film Comment* (New York), November/December 1996.
Feinstein, Howard, ‘‘Heroine Chic,’’ in *Vanity Fair* (New York), December 1996.
Genry, R., ‘‘Painterly Touches,’’ in *American Cinematographer* (Orange Drive), January 1997.
Chumo, Peter N., II, ‘‘Keys to the Imagination: Jane Campion’s The Piano,’’ in *Literature/Film Quarterly* (Salisbury), July 1997.

* * *

Whatever their quality, all of Jane Campion’s feature films have remained consistent in theme. They depict the lives of girls and women who are in one way or another separate from the mainstream, because of physical appearance (if not outright physical disability) or personality quirk, and she spotlights the manner in which they relate to and function within their respective societies.

Campion began directing features after making several highly acclaimed, award-winning short films which were extensively screened on the international film festival circuit. Her first two features are similar in that they focus on the relationships between two young women, and how they are affected by the adults who control their world. Her debut, *2 Friends*, was made for Australian television in 1985 and did not have its American theatrical premiere until 1996. It depictions the connection between a pair of adolescents, focusing on the changes in their friendship and how they are influenced by adult authority figures. The narrative is told in reverse time: at the outset, the girls are a bit older, and their developing personalities have separated them; as the film continues, they become younger and closer.

Sweetie, Campion’s initial theatrical feature, is a pitch-black comedy about a young woman who is overweight, overemotional, and even downright crazy, with the scenario charting the manner in which she relates to her parents and her skinny, shy, easily manipulated sister. The film was controversial in that critics and viewers either raved about it or were turned off by its quirky sensibility. While not without inspired moments, both *Sweetie* and *2 Friends* lack the assurance of Campion's subsequent work.

The filmmaker's unequivocal breakthrough as a world-class talent came in 1990 with *An Angel at My Table.* The theatrical version of the film is 158 minutes long and is taken from a three-part mini-series made for New Zealand television. *An Angel at My Table* did not benefit from the media hype surrounding *The Piano*, Campion's 1993 international art house hit, but it is equally as fine a film. It is an uncommonly literate portrait of Janet Frame, a plump, repressed child who was destined to become one of New Zealand's most renowned writers. Prior to her fame, however, she was falsely diagnosed as a schizophrenic, passed eight years in a mental hospital, and received over 200 electric shock treatments.

Campion evocatively depicts the different stages of Frame's life; the filmmaker elicits a dynamic performance from Kerry Fox as the adult Janet and, in visual terms, she perfectly captures the essence of the writer's inner being. At the same time, Campion bitingly satirizes the manner in which society patronizes those who sincerely dedicate their lives to the creation of art. She depicts pseudo-artists who would not know a poem from a Harlequin Romance, and publishers who think that for Frame to truly be a success she must have a best-seller and ride around in a Rolls Royce.

If *An Angel at My Table* spotlights the evolution of a woman as an intellectual being, Campion's next work, *The Piano*, depicts a woman's development on a sexual and erotic level. *The Piano*, like *The Crying Game* before it and *Pulp Fiction* later on, became the cinematic cause celebre of its year. It is a deceptively simple story, beautifully told, of Ada (Holly Hunter, in an Academy Award-winning performance), a Scottish widow and mute who arrives with her nine-year-old daughter (Anna Paquin, who also won an Oscar) in remote New Zealand during the 1850s. Ada is to be the bride in an arranged marriage with a stern, hesitant farmer (Sam Neill). But she becomes sexually and romantically involved with Baines (Harvey Keitel), her illiterate, vulnerable neighbor to whom she gives piano lessons: an arrangement described by Campion as an ''erotic pact.''

Campion succeeds in creating a story about the development of love, from the initial eroticism between the two characters to something deeper and more romantic. Ada has a symbolic relationship with the piano, which is both her refuge and way of self-expression. *The Piano* is an intensely haunting tale of exploding passion and deep, raw emotion, and it put its maker at the forefront of contemporary, world-class cinema.

Unfortunately, Campion's follow-up features have not been as cinematically successful as *The Piano* and *An Angel at My Table*. *The Portrait of a Lady,* a static adaptation of the Henry James novel, opens in 1872 and tells the story of orphaned American expatriate Isabel Archer (Nicole Kidman), a young woman with vague feminist inclinations. Isabel pronounces that she values her independence and probably never will marry, yet she inexplicably falls for and weds the boorish, self-centered Gilbert Osmond (John Malkovich). *The Portrait of a Lady* is one of the more disappointing films of its year. Sheer dullness is what does it in. The film is worth seeing only for the deservedly lauded, icy-cool performance of Barbara Hershey as Madame Merle, Osmond's mistress.

Campion's next feature, *Holy Smoke,* may be linked to *The Piano* for the underlying eroticism that bonds its two key characters. But here is where all comparisons end. *Holy Smoke* is the story of Ruth Barron (Kate Winslet), another free-spirited Campion heroine: a young woman who has come of age in an Australian suburb and chosen to reject Western materialism by running off to India and joining a religious cult. Her free will is compromised first by her manipulative, male-dominated family, and then by macho American deprogrammer P.J. Waters (Harvey Keitel), the ''cult-exiter'' hired to toy with her mind and return her to her family in spirit as well as body. Ruth is an intelligent woman, strongly committed to her new faith; her embracing the cult is her way of rejecting the vapidity of contemporary society. She may be directly contrasted to her sister-in-law, who dyes her hair, wears clothes that appear to be made out of plastic, and fantasizes about movie stars while making love to her husband. Yet the core of the story spotlights the battle of wills and physical, sexual, and psychological grappling between Ruth and Waters, resulting in an exploration of clashing cultures and the nature of sexual desire and fantasy.

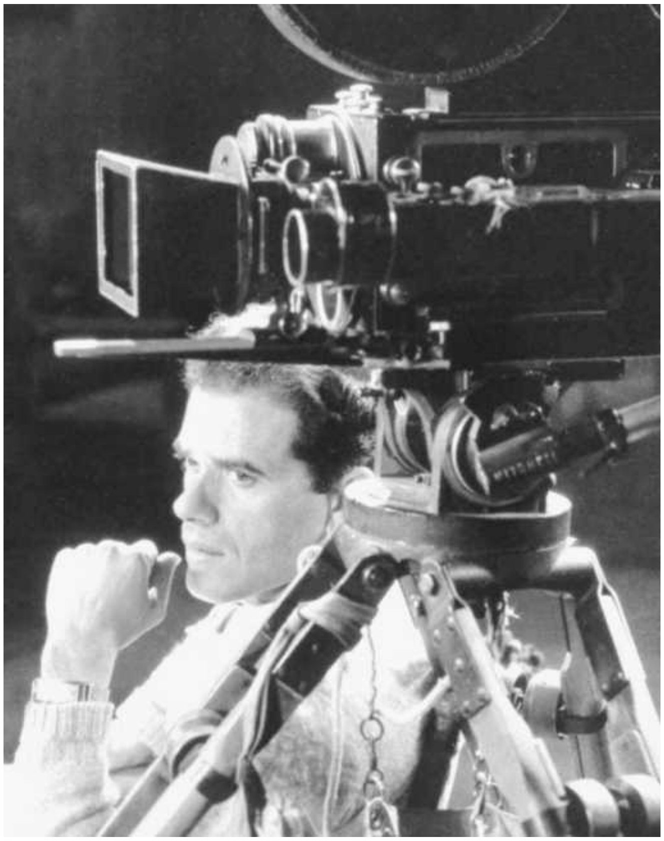
Granted, *Holy Smoke* is a serious-minded film. But dramatically speaking, it is shrill and obvious. The members of Ruth's family are cliches, superficially trite characters who view with suspicion anything they do not understand. As they float through their lives as pop culture consumers, mindlessly watching television and munching on junk food, they are painted in the broadest of strokes. The same may be said for the P.J. Waters character. As a professional who is supposed to be tops at his trade, he too-easily is out-finessed by Ruth. In his one-dimensional narcissism—he wears cool ''shades'' indoors, and exudes vanity while combing his hair and spraying his mouth with breath enhancer—Waters is an obvious target for ridicule.

Given Campion's cinematic mission, however, it is obligatory that she present Waters as a hypocrite. While he harangues cults for controlling their members, he is just as guilty of manipulating his clients; he is a deprogrammer precisely because he has nothing substantial in which to believe. When he sleeps with Ruth—a professionally irresponsible action—Waters is depicted as being just another guy who wants to get laid. Yet when Ruth cracks his shell, and he ends up garbed in a dress and lipstick, crawling on the ground and begging her to marry him, the profundity of the moment is obliterated by unintentional laughter.

—Rob Edelman

CAPRA, Frank

Nationality: American. **Born:** Bisaquino, Sicily, 18 May 1897; emigrated with family to Los Angeles, 1903. **Education:** Manual Arts High School, Los Angeles; studied chemical engineering at California Institute of Technology, Pasadena, graduated 1918. **Family:** Married 1) Helen Howell, 1924 (divorced 1938); 2) Lucille Reyburn, 1932, two sons, one daughter, Ballistics teacher, U.S. Army, 1918–19. **Career:** Lab assistant for Walter Bell, 1922–23; prop man, editor for Bob Eddy, writer for Hal Roach and Mack Sennett, 1923–25; hired by Columbia Pictures, 1928; began to work with Robert Riskin, 1931; elected President of Academy, 1935; elected President of Screen Directors' Guild, 1938; formed Frank Capra Productions with writer Robert Riskin, 1939; Major in Signal Corps, 1942–45; formed Liberty Films with Sam Briskin, William



Frank Capra

Wyler, and George Stevens, 1945 (sold to Paramount, 1948). **Awards:** Oscar for Best Director, for *It Happened One Night*, 1934, for *Mr. Deeds Goes to Town*, 1936, and *You Can't Take It With You*, 1938; Distinguished Service Medal, U.S. Armed Forces, 1945; D.W. Griffith Award, Directors Guild of America, 1958; honorary doctorates, Temple University, Philadelphia, 1971, and Carthage College, Wisconsin, 1972; American Film Institute Life Achievement Award, 1982. **Died:** 3 September 1991, in La Quinta, California.

Films as Director:

1922 *Fultah Fisher's Boarding House*
1926 *The Strong Man* (+ co-sc)
1927 *Long Pants*; *For the Love of Mike*
1928 *That Certain Thing*; *So This Is Love*; *The Matinee Idol*; *The Way of the Strong*; *Say It with Sables* (+ co-story); *Submarine*; *The Power of the Press*; *The Swim Princess*; *The Burglar* (*Smith's Burglar*)
1929 *The Younger Generation*; *The Donovan Affair*; *Flight* (+ dialogue)
1930 *Ladies of Leisure*; *Rain or Shine*
1931 *Dirigible*; *The Miracle Woman*; *Platinum Blonde*
1932 *Forbidden* (+ sc); *American Madness*
1933 *The Bitter Tea of General Yen* (+ pr); *Lady for a Day*
1934 ***It Happened One Night***; *Broadway Bill*
1936 *Mr. Deeds Goes to Town* (+ pr)
1937 *Lost Horizon* (+ pr)
1938 *You Can't Take It with You* (+ pr)
1939 ***Mr. Smith Goes to Washington*** (+ pr)
1941 *Meet John Doe* (+ pr)
1942 ***Why We Fight*** (Part 1): *Prelude to War* (+ pr)
1943 ***Why We Fight*** (Part 2): *The Nazis Strike* (co-d, pr); ***Why We Fight*** (Part 3): *Divide and Conquer* (co-d, pr)
1944 ***Why We Fight*** (Part 6): *The Battle of China* (co-d, pr); *Tunisian Victory* (co-d, pr); *Arsenic and Old Lace* (+ pr) (filmed in 1942)
1945 *Know Your Enemy: Japan* (co-d, pr); *Two Down, One to Go* (+ pr)
1946 ***It's a Wonderful Life*** (+ pr, co-sc)
1948 *State of the Union* (+ pr)
1950 *Riding High* (+ pr)
1951 *Here Comes the Groom* (+ pr)
1956 *Our Mr. Sun* (+ pr, sc) (Bell System Science Series Numbers 1 to 4)
1957 *Hemo the Magnificent* (+ pr, sc); *The Strange Case of the Cosmic Rays* (+ pr, co-sc)
1958 *The Unchained Goddess* (+ pr, co-sc)
1959 *A Hole in the Head* (+ pr)
1961 *Pocketful of Miracles* (+ pr)

Other Films:

1924 (as co-sc with Arthur Ripley on films featuring Harry Longdon): *Picking Peaches*; *Smile Please*; *Shanghaied Lovers*; *Flickering Youth*; *The Cat's Meow*; *His New Mama*; *The First Hundred Years*; *The Luck o' the Foolish*; *The Hansom Cabman*; *All Night Long*; *Feet of Mud*
1925 (as co-sc with Arthur Ripley on films featuring Harry Langdon): *The Sea Squawk*; *Boobs in the Woods*; *His Marriage Wow*; *Plain Clothes*; *Remember When?*; *Horace Greeley Jr.*; *The White Wing's Bride*; *Lucky Stars*; *There He Goes*; *Saturday Afternoon*
1926 (as co-sc with Arthur Ripley on films featuring Harry Langdon): *Fiddlesticks*; *The Soldier Man*; *Tramp, Tramp, Tramp*
1943 ***Why We Fight*** (Part 4): *The Battle of Britain* (pr)
1944 *The Negro Soldier* (pr); ***Why We Fight*** (Part 5): *The Battle of Russia* (pr); *Know Your Ally: Britain* (pr)
1945 ***Why We Fight*** (Part 7): *War Comes to America* (pr); *Know Your Enemy: Germany* (pr)
1950 *Westward the Women* (story)
1973 *Frank Capra* (Schickel) (as himself)
1980 *Hollywood* (Brownlow, Gill—doc) (as himself)
1982 *The 10th American Film Institute Life Achievement Award: A Salute to Frank Capra*
1984 *George Stevens: A Filmmaker's Journey* (as himself)

Publications

By CAPRA: books—

The Name above the Title, New York, 1971.
It's a Wonderful Life, with Frances Goodrich and Albert Hackett, New York, 1986.

By CAPRA: articles—

''The Gag Man,'' in *Breaking into Movies*, edited by Charles Jones, New York, 1927.

''Sacred Cows to the Slaughter,'' in *Stage* (New York), 13 July 1936.

''We Should All Be Actors,'' in *Silver Screen* (New York), September 1946.

''Do I Make You Laugh?,'' in *Films and Filming* (London), September 1962.

''Capra Today,'' with James Childs, in *Film Comment* (New York), vol.8, no.4, 1972.

''Mr. Capra Goes to College,'' with Arthur Bressan and Michael Moran, in *Interview* (New York), June 1972.

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''Dialogue on Film,'' in *American Film* (Washington, D.C.), October 1978.

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Silke, James, *Frank Capra: One Man—One Film*, Washington, D.C., 1971.

Bergman, Andrew, *We're in the Money: Depression America and Its Films*, New York, 1972.

Willis, Donald, *The Films of Frank Capra*, Metuchen, New Jersey, 1974.

Glatzer, Richard, and John Raeburn, editors, *Frank Capra: The Man and His Films*, Ann Arbor, 1975.

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Zagarrio, Vito, *Frank Capra*, Florence 1985.

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On CAPRA: articles—

''How Frank Capra Makes a Hit Picture,'' in *Life* (New York), 19 September 1938.

Hellman, Geoffrey, ''Thinker in Hollywood,'' in *New Yorker*, 5 February 1940.

Ferguson, Otis, ''Democracy at the Box Office,'' in *New Republic* (New York), 24 March 1941.

Salemson, Harold, ''Mr. Capra's Short Cuts to Utopia,'' in *Penguin Film Review* no.7, London, 1948.

Deming, Barbara, ''Non-Heroic Heroes,'' in *Films in Review* (New York), April 1951.

''Capra Issue'' of *Positif* (Paris), December 1971.

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Nelson, J., ''Mr. Smith Goes to Washington: Capra, Populism, and Comic-Strip Art,'' in *Journal of Popular Film* (Bowling Green, Ohio), Summer 1974.

Badder, D.J., ''Frank Capra,'' in *Film Dope* (London), November 1974 and October 1975.

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Sklar, Robert, ''The Making of Cultural Myths: Walt Disney and Frank Capra,'' in *Movie-made America*, New York, 1975.

''Lost and Found: The Films of Frank Capra,'' in *Film* (London), June 1975.

Rose, B., ''It's a Wonderful Life: The Stand of the Capra Hero,'' in *Journal of Popular Film* (Bowling Green, Ohio), vol.6, no.2, 1977.

Quart, Leonard, ''Frank Capra and the Popular Front,'' in *Cineaste* (New York), Summer 1977.

Gehring, Wes, ''McCarey vs. Capra: A Guide to American Film Comedy of the '30s,'' in *Journal of Popular Film and Television* (Bowling Green, Ohio), vol.7, no.1, 1978.

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Fallows, Randall, ‘‘George Bailey in the Vital Center: Postwar Liberal Politics and It’s a Wonderful Life,’’ in *Joural of Popular Film & Television* (Washington, D.C.), Summer 1997.

Santaolalla, Isabel C., ‘‘East Is East and West Is West? Otherness in Capra’s *The Bitter Tea of General Yen,*’’ in *Literature/Film Quarterly* (Salisbury), January 1998.

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The critical stock of Frank Capra has fluctuated perhaps more wildly than that of any other major director. During his peak years, the 1930s, he was adored by the press, by the industry and, of course, by audiences. In 1934 *It Happened One Night* won nearly all the Oscars, and through the rest of the decade a film of Frank Capra was either the winner or the strong contender for that honor. Long before the formulation of the *auteur* theory, the Capra signature on a film was recognized. But after World War II his career went into serious decline. His first post-war film, *It’s a Wonderful Life*, was not received with the enthusiasm he thought it deserved (although it has gone on to become one of his most-revered films). Of his last five films, two are remakes of material he treated in the thirties. Many contemporary critics are repelled by what they deem indigestible ‘‘Capracorn’’ and have even less tolerance for an ideology characterized as dangerously simplistic in its populism, its patriotism, its celebration of all-American values.

Indeed, many of Capra’s most famous films can be read as excessively sentimental and politically naive. These readings, however, tend to neglect the bases for Capra’s success—his skill as a director of actors, the complexity of his staging configurations, his narrative economy and energy, and most of all, his understanding of the importance of the spoken word in sound film. Capra captured the American voice in cinematic space. The words often serve the cause of apple pie, mom, the little man and other greeting card clichés (indeed, the hero of *Mr. Deeds Goes to Town* writes verse for greeting cards). But often in the sound of the voice we hear uncertainties about those very clichés.

Capra’s career began in the pre-talkie era, when he directed silent comic Harry Langdon in two successful films. His action films of the early thirties are not characteristic of his later work, yet already, in the films he made with Barbara Stanwyck, his individual gift can be discerned. The narrative pretext of *The Miracle Woman* is the urgency of Stanwyck’s voice, its ability to move an audience, to persuade listeners of its sincerity. Capra exploited the raw energy of Stanwyck in this and other roles, where her qualities of fervor and near-hysterical conviction are just as essential to her persona as her hard-as-nails implacability would be in the forties. Stanwyck’s voice is theatricalized, spatialized in her revivalist circus-tent in *The Miracle Woman* and on the hero’s suicide tower in *Meet John Doe*, where her feverish pleadings are the only possible tenor for the film’s unresolved ambiguities about society and the individual.

John Doe is portrayed by Gary Cooper, another American voice with particular resonance in the films of Capra. A star who seems to have invented the ‘‘strong, silent’’ type, Cooper first plays Mr. Deeds, whose platitudinous doggerel comes from a simple, do-gooder heart, but who enacts a crisis of communication in his long silence at the film’s climax, a sanity hearing. When Mr. Deeds finally speaks it is a sign that the community (if not sanity) is restored—the usual resolution of a Capra film. As John Doe, Cooper is given words to voice by reporter Stanwyck, and he delivers them with such conviction that the whole nation listens. The vocal/dramatic center of the film is located in a rain-drenched ball park filled with John Doe’s ‘‘people.’’ The hero’s effort to speak the truth, to reveal his own imposture and expose the fascistic intentions of his sponsor, is stymied when the lines of communication are literally cut between microphone and loudspeaker. The Capra narrative so often hinges on the protagonist’s ability to speak and be heard, on the drama of sound and audition.

The bank run in *American Madness* is initiated by a montage of telephone voices and images, of mouths spreading a rumor. The panic is quelled by the speech of the bank president (Walter Huston), a situation repeated in more modest physical surroundings in *It’s a Wonderful Life.* The most extended speech in the films of Capra occurs in *Mr. Smith Goes to Washington.* The whole film is a test of the hero’s voice, and it culminates in a filibuster, a speech that, by definition, cannot be interrupted. The climax of *State of the Union* involves a different kind of audience and audition. There, the hero confesses his political dishonesty and his love for his wife on television.

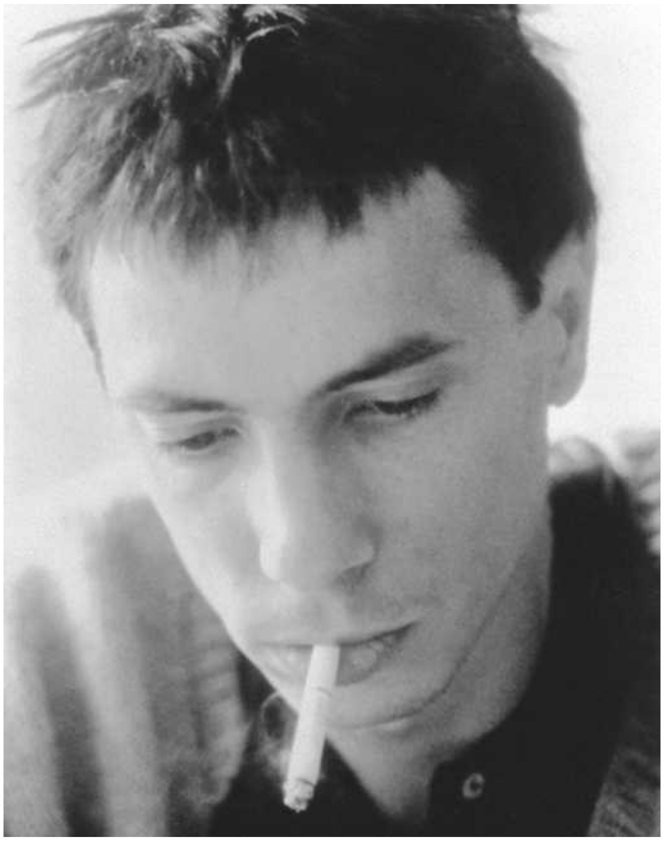
The visual contexts, both simple and complex, never detract from the sound of Capra’s films. They enhance it. The director’s most elaborately designed film, *The Bitter Tea of General Yen* (recalling the style of Josef von Sternberg in its chiaroscuro lighting and its exoticism) expresses the opposition of cultural values in its visual elements, to be sure, but also in the voices of Stanwyck and Nils Asther, a Swedish actor who impersonates a Chinese war lord. Less unusual but not less significant harmonies are sounded in *It Happened One Night*, where a society girl (Claudette Colbert) learns ‘‘real’’ American speech from a fast-talking reporter (Clark Gable). The love scenes in *Mr. Deeds* are for Gary Cooper and Jean Arthur, another quintessential Capra heroine, whose vocal personality is at least as memorable as her physical one. In James Stewart Capra finds his most disquieting voice, ranging in *Mr. Smith* from ingenuousness to hysterical desperation and in *It’s a Wonderful Life* to an even higher pitch of hysteria when the hero loses his identity.

The sounds and sights of Capra’s films bear the authority of a director whose autobiography is called *The Name above the Title.* With that authority comes an unsettling belief in authorial power, the power dramatized in his major films, the persuasiveness exercised in political and social contexts. That persuasion reflects back on the director’s own power to engage the viewer in his fiction, to call upon a degree of belief in the fiction—even when we reject the meaning of the fable.

—Charles Affron

CARAX, Léos

Nationality: French. **Born:** Alexandre Oscar Dupont in Suresnes, France, 22 November 1960. **Education:** Left school and moved to Paris at age sixteen; watched films at the Cinématheque and audited a university film course. **Career:** Contributed several reviews to *Cahiers du Cinéma;* attempted but did not complete a short film, 1978; first feature, *Boy Meets Girl*, 1984; took a long hiatus from filmmaking after the expensive failure of *Les Amants du Pont-Neuf* and his breakup with leading lady Juliette Binoche. **Awards:** Prix



Léos Carax

Delluc for *Boy Meets Girl*, 1984; Alfred Bauer Prize (Berlin) for *Mauvais Sang*, 1987.

Films as Director:

1978	*La Fille revée* (short, unfinished + sc)
1980	*Strangulation Blues* (short + sc)
1984	*Boy Meets Girl* (+ sc)
1986	*Mauvais Sang* (*Bad Blood/The Night Is Young*) (+ sc)
1991	*Les Amants du Pont-Neuf* (*The Lovers on the Bridge*) (+ sc)
1997	*Sans Titre* (short)
1999	*Pola X* (+ sc)

Other Films:

1987	*King Lear* (Godard) (ro)
1988	*Les Ministères de L'Art* (Garrel) (ro)
1997	*A Casa* (*The House*) (Bartas) (ro)

Publications:

By CARAX: articles—

‘‘Léos Carax,’’ interview with David Thompson, *Sight and Sound* (London), September 1992.

On CARAX: articles—

Forbes, Jill, ‘‘Omegaville,’’ in *Sight and Sound* (London), Autumn 1987.

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His name is entirely made up—for nothing as prosaic as ‘‘Alexandre Dupont,’’ the birth name of Léos Carax, could possibly contain the delirium of his sensibility. Léos Carax is, however, an anagram that includes his original name, Alex, mixed together with Oscar. This may be the only Oscar Carax ever wins, since his deeply personal style is probably too purely poetic, too elliptical for Academy Award consideration. But the merging of his real identity with the symbol of movie illusion is a clue to appreciating this singular director, arguably the most talented French filmmaker of his generation.

Carax was born in 1960, to a French father and American mother, and began writing sporadic contributions to *Cahiers du Cinéma* while a teenager. He also worked on short films, including *Strangulation Blues* (1980), before directing his first feature, *Boy Meets Girl*, in 1984. A spare, black-and-white picture, *Boy Meets Girl* announced the arrival of a distinct, if not quite developed, talent. In this monochrome ode to Paris at night, a drifter (Denis Lavant) keeps track of his own wanderings, while an actress (Mireille Perrier) escapes to the boulevards to avoid a lover. The title, so suggestive of the most conventional of all plot lines, is ironic in a variety of ways, not least because the boy doesn't meet the girl for a very long time. On its own terms an evocative paean to Paris, *Boy Meets Girl* is also an attempt to re-create the French New Wave—in an even more self-conscious light than the New Wave itself.

Boy Meets Girl brought its young director some status in Europe, even if he was irrelevantly lumped together with two young compatriots, Jean-Jacques Beineix and Luc Besson. It also established Carax's working relationship with three important partners: producer Alain Dahan, who died after the completion of *Les Amants du Pont-Neuf*; cinematographer Jean-Yves Escoffier, who would shoot the director's subsequent two features; and Denis Lavant. A strange leading man by any measure, Lavant's troll-like face, gymnast's physicality, and near-autistic acting style embodied the Carax alter ego; he plays characters named Alex in the loose trilogy that begins with *Boy Meets Girl.* Capable of self-contained watchfulness and sudden eruptions of violence, Lavant's presence is obviously key to Carax's Baudelairean conception of a movie hero.

Their next film was *Mauvais Sang* (*Bad Blood/The Night Is Young*), in 1987. Although its plot about a mysterious blood-borne virus touches on the specter of AIDS, *Mauvais Sang* is really another excursion into romantic (and movie) love. Carax's real-life companion at the time, future Oscar-winner Juliette Binoche, is also the star of the film, deliberately molded by her director-lover to resemble Jean-Luc Godard's wife-muse-star of the 1960s, Anna Karina.

Although susceptible, like all of Carax's films, to a certain murkiness, *Mauvais Sang* bursts with sheer filmmaking ecstasy. A sequence of Denis Lavant running/dancing/exploding down city streets, as the camera tracks breathlessly alongside him and David Bowie sings ''Modern Love'' on the soundtrack, is pure exhilaration, and evidence of Carax's talent for the set-piece.

At this time, Carax acted in a couple of films, including Godard's bizarre doodle on *King Lear* (1987). He also prepared his greatest film and greatest folly, *Les Amants du Pont-Neuf* (*The Lovers on the Bridge*, 1990), again starring Lavant and Binoche. Most of the film is set on the oldest bridge in Paris, the Pont-Neuf, closed for restoration during the French Revolution bicentennial. A scruffy street performer (Lavant) lives on the bridge, with an older mentor. They are soon joined by an artist (Binoche) who is going blind—a postmodern echo of Chaplin's *City Lights*, one of the film's varied inspirations.

Though Carax may allude to his cinematic forbears—*L'Atalante* being one touchstone—*Les Amants* is, gloriously and astonishingly, unlike any other film. It begins with a grueling sequence, apparently shot in a police drunk tank with real street people, that promises a documentary-like approach. But the film quickly enters the realm of gutter-level fable, including a Bastille Day sequence that depicts the lovers gamboling across the Pont-Neuf as fireworks streak across the bridge and music blares from a dozen different sources—later followed by an eye-popping water-skiing stunt down the Seine. The actors themselves appear to be in danger at various moments in the movie.

Les Amants was plagued by serious production problems, with stop-and-start shooting from summer 1988 to spring 1990. An injury to Denis Lavant, cost overruns, and the expensive re-creation of the Pont-Neuf in southern France all contributed to the lengthy process. It received a chilly box-office reception in France, and for years failed to secure an American distributor (finally finding an arthouse release in 1999, after its existence had become semi-legendary). Carax, according to his own cryptic description, went ''to hell'' during the 1990s, returning with *Pola X* in time for the Cannes Festival of 1999.

Pola X is a contemporary adaptation of Melville's *Pierre, or The Ambiguities* (the title is whimsical shorthand: Pola for the French title of the novel, *Pierre, ou les ambiguities*, X for the tenth draft of Carax's script). The saga of a privileged young writer (Guillaume Depardieu) who leaves his golden existence for the squalor of bohemia (and the bed of his long-lost sister), *Pola X* pleased few critics, even as it raised eyebrows for its explicit sex scene; in *Film Comment*, Phillip Lopate declared that the film ''never comes alive, never is believable for a second.'' Some of the criticism missed the picture's deadpan humor—like the original novel, it is partly a parody of a certain kind of melodrama—but Carax did seem to be in a holding pattern of sorts. However, his ability to create rich and dizzy images, and to explore the far reaches of *l'amour fou*, remains excitingly intact.

—Robert Horton

CARNÉ, Marcel

Marcel Carné

Nationality: French. **Born:** Batignolles, Paris, 18 August 1909. **Career:** Worked as insurance clerk, mid-1920s; assistant to cameraman Georges Périnal on *Les Nouveaux Messieurs*, 1928; worked as film critic, and made short film, 1929; assistant to René Clair on *Sous les toits de Paris*, 1930; editor-in-chief, *Hebdo-Films* journal, and member, ''October'' group, early 1930s; assistant to Jacques Feyder, 1933–35; directed first feature, *Jenny*, 1936. **Awards:** Special Mention, Venice Festival, for *Quai des brumes*, 1938. **Died:** 31 October 1996, in Clamart, France.

Films as Director:

1929 *Nogent, Eldorado du dimanche*
1936 *Jenny*
1937 *Drôle de drame* (*Bizarre Bizarre*)
1938 ***Quai des brumes*** (*Port of Shadows*); *Hotel du Nord*
1939 ***Le Jour se lève*** (*Daybreak*); *École communale* (abandoned due to war)
1942 *Les Visiteurs du soir* (*The Devil's Envoys*)
1945 ***Les Enfants du paradis*** (*Children of Paradise*)
1946 *Les Portes de la nuit* (*Gates of the Night*)
1947 *La Fleur de l'âge* (not completed)
1949 *La Marie du port* (+ co-sc)
1951 *Juliette ou la Clé des songes* (+ co-sc)
1953 *Thérèse Raquin* (*The Adulteress*) (+ co-sc)
1954 *L'Air de Paris* (+ co-sc)
1956 *Le Pays d'où je viens* (+ co-sc)
1958 *Les Tricheurs* (*The Cheaters*)

1960 *Terrain vague* (+ co-sc)
1962 *Du mouron pour les petits oiseaux* (+ co-sc)
1965 *Trois Chambres à Manhattan* (+ co-sc)
1967 *Les Jeunes Loups* (*The Young Wolves*)
1971 *Les Assassins de l'ordre* (+ co-sc)
1974 *La Merveilleuse Visite* (+ co-sc)
1976 *La Bible* (feature doc for TV and theatrical release)

Publications

By CARNÉ: book—

Les Enfants du Paradis, with Jacques Prevert, London, 1988.

By CARNÉ: articles—

Interview, with F. Cuel and others, in *Cinématographe* (Paris), May 1978.
“Comment est ne *Le Quai des brumes*,” in *Avant-Scène du Cinéma* (Paris), 15 October 1979.
“Marcel Carné sous la coupole,” in *Avant-Scène du Cinéma* (Paris), 1 July 1980.
Interview in *Avant-Scène du Cinéma* (Paris), October 1988.
Interview in *Film Comment* (New York), November-December 1991.

On CARNÉ: books—

Béranger, Jean-Louis, *Marcel Carné*, Paris, 1945.
Landrey, Bernard, *Marcel Carné, sa vie, ses films*, Paris.
Quéval, Jean, *Marcel Carné*, Paris, 1952.
Prévert, Jacques, *Children of Paradise*, New York, 1968.
Armes, Roy, *French Film since 1946: The Great Tradition*, New York, 1970.
Prévert, Jacques, *Le Jour se lève*, New York, 1970.
Perez, Michel, *Les films de Carné*, Paris, 1986.
Turk, Edward Baron, *Child of Paradise: Marcel Carné and the Golden Age of Cinema*, Cambridge, Massachusetts, 1989.

On CARNÉ: articles—

Manvell, Roger, “Marcel Carné,” in *Sight and Sound* (London), Spring 1946.
Lodge, J.F., “The Cinema of Marcel Carné,” in *Sequence* (London), December 1946.
Lambert, Gavin, “Marcel Carné,” in *Sequence* (London), Spring 1948.
Michel, J., “Carné ou la Clé des songes,” in *Cinéma* (Paris), no.12, 1956.
Sadoul, Georges, “Les Films de Marcel Carné, expression de notre époque,” in *Les Lettres Françaises* (Paris), 1 March 1956.
Stanbrook, Alan, “The Carné Bubble,” in *Film* (London), November/December 1959.
“Carné Issue” of *Cahiers de la Cinémathèque* (Perpignan), Winter 1972.
Turk, Edward Baron, “The Birth of Children of Paradise,” in *American Film* (Washington, D.C.), July/August 1979.
“*Le Quai des brumes* Issue” of *Avant-Scène du Cinéma* (Paris), 15 October 1979.
Gillett, John, “Salute to a French Master,” in *Radio Times* (London), 2 March 1985.
Virmaux, A., and O. Virmaux, “La malediction: Le film inachève de Carné et Prevert,” in *Cinématographe* (Paris), October 1986.
Thoraval, Yves, “Marcel Carné: Un Parisian à Toulouse,” in *Cinéma* (Paris), 14 January 1987.
Kolker, Robert Phillip, “Carné's *Les Portes de la nuit* and the Sleep of French Cinema,” in *Post Script* (Jacksonville, Florida), Fall 1987.
Charity, Tom, “Heaven Sent,” in *Time Out* (London), 18 August 1993.
Obituary, in *Sequences* (Haute-Ville), November/December 1996.
Obituary, in *Film en Televisie* (Brussels), December 1996.
Palm, Stina, “En stillbild ur Marcel Carnés ‘Pradisets barn,’” in *Chaplin* (Stockholm), vol. 38, 1996–1997.
Bates, Robin, “Audiences on the Verge of a Fascist Breakdown: Male Anxieties and Late 1930s French Film,” in *Cinema Journal* (Austin), Spring 1997.

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At a time when film schools were non-existent and training in filmmaking was acquired through assistantship, no one could have been better prepared for a brilliant career than Marcel Carné. He worked as assistant to René Clair on the first important French sound film, *Sous les toits de Paris*, and to Jacques Feyder on the latter's three great films of 1934–35. Though he had also made a successful personal documentary, *Nogent, Eldorado du dimanche*, and a number of publicity shorts, it was only thanks to the support of Feyder and his wife, the actress Françoise Rosay, that Carné was able to make his debut as a feature filmmaker with *Jenny* in 1936. If this was a routine melodrama, Carné was able in the next three years to establish himself as one of Europe's leading film directors.

During the period up to the outbreak of war in 1939 Carné established what was to be a ten-year collaboration with the poet and screenwriter Jacques Prévert, and gradually built up a team of collaborators—including the designer Alexandre Trauner and composer Maurice Jaubert—which was unsurpassed at this period. In quick succession Carné made the comedy *Drole de drame*, which owes more to Prévert's taste for systematic absurdity and surreal gags than to the director's professionalism, and a trio of fatalistic romantic melodramas, *Quai des brumes, Hotel du nord* and *Le Jour se lève.* These are perfect examples of the mode of French filmmaking that had been established by Jacques Feyder: a concern with visual style and a studio-created realism, a reliance on detailed scripts with structure and dialogue separately elaborated, and a foregrounding of star performers to whom all elements of decor and photography are subordinate. Though the forces shaping a character's destiny may be outside his or her control, the story focuses on social behavior and the script offers set-piece scenes and confrontations and witty or trenchant dialogue that enables the stars to display their particular talents to the full.

The various advocates of either Prévert or Carné have sought to make exclusive claims as to which brought poetry to the nebulous and ill-defined “poetic realism” that these films are said to exemplify. In retrospect, however, these arguments seem over-personalized, since the pair seem remarkably well-matched. The actual differences seem less in artistic approach than in attitude to production. From the first, Carné, heir to a particular mode of quality filmmaking, was concerned with an industry, a technique, a career. Prévert, by contrast, though he is a perfect example of the archetypal 1930s screenwriter, able to create striking star roles and write dazzling and memorable dialogue, is not limited to this role and has a quite separate identity as surrealist, humorist and poet.

The pair share a certain fantastic conception of realism, with film seen as a studio construct in which fidelity to life is balanced by attention to a certain poetic atmosphere. Carné's coldly formal command of technique is matched by Prévert's sense of the logic of a tightly woven narrative. If it is Prévert's imagination that allows him to conceive both the *amour fou* that unites the lovers and the grotesque villains who threaten it, it is Carné's masterly direction of actors that turns Jean Gabin and Michèle Morgan into the 1930s ideal couple and draws such memorable performances from Michel Simon, Jules Berry and Arletty.

The collaboration of Prévert and Carné was sustained during the very different circumstances of the German Occupation, when they together made two films that rank among the most significant of the period. Since films in the mode of 1930s poetic realism were now banned, it is hardly surprising that Carné and Prévert should have found the need to adopt a radically new style. Remaining within the concept of the studio-made film, but leaving behind the contemporary urban gloom of *Le Jour se lève*, they opted for a style of elaborate and theatrical period spectacle. The medieval fable of *Les Visiteurs du soir* was an enormous contemporary success but it has not worn well. Working with very limited resources the filmmakers—assisted clandestinely by Trauner and the composer Joseph Kosma—succeeded in making an obvious prestige film, a work in which Frenchmen could take pride at a dark moment of history. But despite the presence of such players as Arletty and Jules Berry, the overall effect is ponderous and stilted.

Carné's masterpiece is *Les Enfants du paradis*, shot during the war years but released only after the Liberation. Running for over three hours and comprising two parts, each of which is of full feature length, *Les Enfants du paradis* is one of the most ambitious films ever undertaken in France. Set in the twin worlds of theatre and crime in nineteenth century Paris, this all-star film is both a theatrical spectacle in its own right and a reflection on the nature of spectacle. The script is one of Prévert's richest, abounding in wit and aphorism, and Carné's handling of individual actors and crowd scenes is masterly. The sustained vitality and dynamism of the work as it moves seemingly effortlessly from farce to tragedy, from delicate love scenes to outrageous buffoonery, is exemplary, and its impact is undimmed by the years.

Marcel Carné was still only thirty-six and at the height of his fame when the war ended. Younger than most of those who now came to the fore, he had already made masterly films in two quite different contexts and it seemed inevitable that he would continue to be a dominant force in French cinema despite the changed circumstances of the postwar era. But in fact the first post-war Carné-Prévert film, *Les Portes de la nuit*, was an expensive flop. When a subsequent film, *La Fleur de l'âge*, was abandoned shortly after production had begun, one of the most fruitful partnerships in French cinema came to an end. Carné directed a dozen more films, from *La Marie du port* in 1950 to *La Merveilleuse Visite* in 1973, but he was no longer a major force in French filmmaking.

Marcel Carné was an unfashionable figure long before his directing career came to an end. Scorned by a new generation of filmmakers, Carné grew more and more out of touch with contemporary developments, despite an eagerness to explore new subjects and use young performers. His failure is a measure of the gulf that separates 1950s and 1960s conceptions of cinema from the studio era of the war and immediate prewar years. He was, however, the epitome of this French studio style, its unquestioned master, even if—unlike Renoir—he was unable to transcend its limitations. While future critics are unlikely to find much to salvage from the latter part of his career, films like *Drole de drame* and *Quai des brumes, Le Jour se lève* and *Les Enfants du paradis*, remain rich and complex monuments to a decade of filmmaking that will reward fresh and unbiased critical attention.

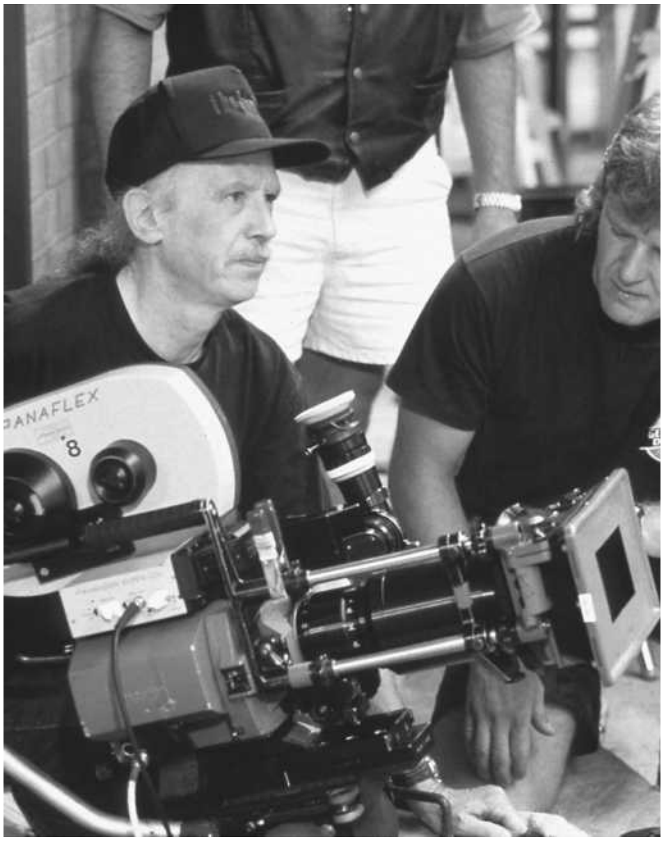
—Roy Armes

CARPENTER, John

Nationality: American. **Born:** Carthage, New York, 16 January 1948. **Education:** Studied filmmaking at University of Southern California, graduated 1972. **Family:** Married 1) actress Adrienne Barbeau, 1979 (divorced 1984); 2) Sandy King, 1990. **Career:** Made first feature, *Dark Star*, 1974. **Awards:** Best Short Subject Academy Award, for *The Resurrection of Bronco Billy*, 1970.

Films as Director:

1970 *The Resurrection of Bronco Billy* (short) (+ ed, mus)
1974 *Dark Star* (+ pr, co-sc)
1977 *Assault on Precinct 13* (+ sc, mus)
1978 *Someone's Watching Me!* (+ sc); *Halloween* (+ co-sc)
1979 *Elvis* (for TV)
1980 *The Fog* (+ sc, mus)
1981 *Escape from New York* (+ co-sc, co-pr)
1982 *The Thing*



John Carpenter

1983 *Christine*
1984 *Starman*
1986 *Big Trouble in Little China*
1987 *Prince of Darkness*; *Armed and Dangerous*
1988 *They Live* (+ co-mus)
1991 *Memoirs of an Invisible Man*
1995 *In the Mouth of Madness* (+ co-sc); *Village of the Damned* (+ co-sc, role)
1996 *Escape from L.A.* (+ co-sc, co-mus)
1998 *Vampires* (+ mus)
2001 *Ghosts of Mars* (+ co-sc)

Other Films:

1962–70 (short films, as director): *Revenge of the Colossal Beasts*; *Gorgon versus Godzilla*; *Terror from Space*; *Sorcerer from Outer Space*; *Warrior and the Demon*; *Gorgon, the Space Monster*
1978 *The Eyes of Laura Mars* (Kershner) (sc)
1981 *Halloween II* (Rosenthal) (pr, co-sc)
1983 *Halloween III: Season of the Witch* (Wallace) (mus)
1984 *The Philadelphia Experiment* (Raffill) (sc)
1986 *Black Moon Rising* (Cokliss) (co-sc)
1988 *Halloween 4: The Return of Michael Meyers* (Little) (mus)
1989 *Halloween 5: The Revenge of Michael Meyers* (Othenin-Girard) (mus)
1990 *El Diablo* (Markle—for TV) (co-sc)
1991 *Blood River* (Damski—for TV) (co-sc)
1993 *Body Bags* (role)
1994 *The Silence of the Hams* (Greggio) (role)
1995 *After Sunset: The Life & Times of the Drive-in Theater* (Bokenkamp) (as himself)
1998 *Halloween H20: Twenty Years Later* (mus)
1999 *Silent Predators* (Nosseck—for TV) (co-sc); *Meltdown* (de Jong—for TV) (story)

Publications

By CARPENTER: articles—

''The Man in the Cyrogenic Freezer,'' an interview with Tom Milne and Richard Combs, in *Sight and Sound* (London), Spring 1978.
''Trick and Treat,'' an interview with T. McCarthy, in *Film Comment* (New York), January/February 1980.
''New Fright Master: John Carpenter,'' an interview with J. Wells, in *Films in Review* (New York), April 1980.
Interview in *Starburst* (London), nos. 36 and 37, 1981.
Interview in *Cahiers du Cinéma* (Paris), September 1982.
Interview in *Films* (London), May 1985.
Interview in *American Cinematographer* (Los Angeles), September 1988.
''Cheap Thrills and Dark Glasses,'' an interview with Sheila Johnston, in *The Independent* (London), 22 June 1989.
Interview with Philippe Rouyer, in *Positif* (Paris), March 1995.
''Damned Again!'' an interview with Robert Sokol and Sean Farrell, in *Scarlet Street* (Glen Rock), Fall 1995.
''Fires-floods-riots-earthquakes John Carpenter!'' an interview with Ted Elrick, in *DGA* (Los Angeles), July-August 1996.
''Boom Towns,'' an interview with David Eimer, in *Time Out* (London), 11 September 1996.
Carpenter, John, ''The Carpenter Debate III,'' in *Written By* (Los Angeles), November 1996.

On CARPENTER: books—

Meyers, Richard, *For One Week Only: The World of Exploitation Films*, Piscataway, New Jersey, 1983.
McCarty, John, *Splatter Movies: Breaking the Last Taboo of the Screen*, New York, 1984.
Newman, Kim, *Nightmare Movies: A Critical History of the Horror Movie from 1968*, London, 1988.
McCarty, John, *Movie Psychos and Madmen*, Secaucus, New Jersey, 1993.
McCarty, John, *The Fearmakers*, New York, 1994.
Muir, John Kenneth, *The Films of John Carpenter*, McFarland & Company, 2000.
Cumbow, Robert C., *Order in the Universe: The Films of John Carpenter*, Metuchen, New Jersey, 2000.

On CARPENTER: articles—

Appelbaum, R., ''From Cult Homage to Creative Control,'' in *Films and Filming* (London), June 1979.
Scanlon, P., ''*The Fog*: A Spook Ride on Film,'' in *Rolling Stone* (New York), 28 June 1979.
Stevenson, James, ''Profiles: People Start Running,'' in *New Yorker*, 28 January 1980.
Ross, P., ''John Carpenter: Les rhythmes de l'angoisse,'' in *Revue du Cinéma* (Paris), February 1984.
''John Carpenter,'' in *Casablanca* (Madrid), November 1984.
Nillson, T., and S. Biodrowski, ''The Return of John Carpenter,'' in *Cinefantastique* (Forest Park), vol. 22, no. 3, 1991.
Biodrowski, S., ''Memoirs of an Invisible Man,'' in *Cinefantastique* (Forest Park), vol. 22, no. 4, 1992.
Liberti, F., ''John Carpenter,'' in *Film Threat* (Beverly Hills), February 1995.
Liberti, F., ''John Carpenter,'' in *Castoro Cinema* (Milan), March/April 1997.

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While his career has been neither as erratic as Wes Craven's nor as disaster-littered as that of Tobe Hooper, John Carpenter currently stands as an out-of-time B specialist. His later directorial output has not exactly failed to live up to the promise of his earliest films, but nor has it been able to match their perfect achievements.

Carpenter's first three movies are marvelously economical, deftly exciting, genuinely distinctive, and slyly amusing, and cover a wide range of generic bases. *Dark Star*, which he made as a student in collaboration with Dan O'Bannon, is one of the miracles of the 1970s, an intelligent and approachable science-fiction film made in the wake of *2001* but fresh and lively, with a satiric bite carried over from the *written* sf of the 1950s—its surfing punchline is an apt borrowing from Ray Bradbury—and a near-absurdist sense of humour. Its storyline concerns the crew of the spaceship *Dark Star* and its plunge into isolation-fueled insanity as their twenty-year mission to demolish useless planets with sentient bombs drags on and on. It is a film that repays many repeat viewings. *Assault on Precinct 13*, an urban

Western rooted in *Rio Bravo* and *Night of the Living Dead*, is at once a lean, generic, action machine (its plot centers around a nightmarish street gang as it besieges and lays waste to an isolated police station) and a witty transposition of the certainties of a Hawksian ensemble piece into the racially and sexually tense 1970s. In these films, Carpenter demonstrated that suspense and humour could be combined. He also showed that he was a skilled handler of unfamiliar actors, concentrating unusually on nuances of character in forms where spectacle and effects often take precedence. Finally, he established himself as a talented composer of driving, minimalist, synthesizer-oriented musical themes.

Halloween is every bit as good as the first few films, but seems less fresh because it has been so influential. Itself a psycho suspense horror movie in the vein of *The Spiral Staircase* or *Black Christmas* (and Carpenter's lady-stalking 1978 TV movie *Someone's Watching Me*), *Halloween* single-handedly revived the drive-in horror movie in the late 1970s, inspiring such nasty pieces of work as *Friday the 13th* and literally hundreds of blatant imitations. It also inspired a series of sequels, including the intriguing Nigel Kneale-scripted box office failure *Halloween III: Season of the Witch*, the Carpenter-produced *Halloween II*, and a couple of *Halloween* films with which he was not involved in any capacity, except for their re-use of parts of his scores for the original film and its sequel, particularly the title theme.

The original *Halloween*, which featured Jamie Lee Curtis pursued by an unkillable, masked madman and Donald Pleasence as a hammy shrink on the killer's trail, establishes its own world of horror, as enclosed and unreal as the Transylvanian backlots of the Universal or Hammer series. Carpenter utilizes a mythic American small town teenage milieu, where Halloween is a magical evocation of terror and delight, and where babysitting, trick-or-treating, and blind-dating hold possibilities of joy and/or terror. With its absolute mastery of the hand-through-the-window shock moment, cunning use of the Panavision shape, and a shivery theme tune, *Halloween* is a slender but masterly confection, and it should not be blamed for the floodgates it opened when it became an unexpected box office bonanza (in fact, one of the most successful independent films in history). Before *Halloween* took off at the box office, however, Carpenter returned to TV to helm a biopic of Elvis Presley for Dick Clark productions. The telefilm marked the beginning of Carpenter's long association with Kurt Russell, a former Disney child star then trying to break away from his image and land more serious (read adult) roles. Russell was one of many actors who tested for the high profile part, but he got it, and turned in a bravura (at times even uncanny) performance as the legendary King of Rock 'n Roll in what many critics still consider to be Carpenter's best film away from the horror/SF genre.

Although there are pleasures to be found in most of his subsequent works, Carpenter has never quite recaptured the confidence and streamlined form of the early pictures. *The Fog*, a maritime ghost story, and *Escape from New York*, a science–fiction action picture, are enjoyable, entertaining movies that straggle through illogical plots, but nevertheless find performers—particularly Carpenter's then-wife Adrienne Barbeau, but also regulars Kurt Russell, Donald Pleasence, Tom Atkins, Nancy Loomis, and Chuck Cyphers—doing nice little things with characters, and individual suspense sequences in these films at times override the general messiness of the stories. The same feel can be found in films made by others from scripts he wrote in this period, such as Stewart Raffill's *The Philadelphia Experiment* and Harley Cokliss's *Black Moon Rising*, not to mention the 1990 TV Western *El Diabolo.* Stepping up into the studio big leagues, Carpenter was then given a chance to remake Hawks's and Nyby's *The Thing from Another World* (1950). He came through with *The Thing*, a controversially downbeat but genuinely effective movie in which an Arctic base is undermined by the presence of a shape-changing alien. The film is buoyed by the edgy, paranoid performances of a well-chosen cast of flabby, unreliable types and frequently punctuated by incredible bursts of special effects activity. *The Thing* handles its set-pieces—severed heads sprouting spiderlegs, a stomach opening up into a toothy mouth, a dog exploding into tentacular gloopiness—remarkably well, but Carpenter is also in control of the funny, tense, questioning passages in between. Like so many of his later films, though, he seems unable to bring it to a satisfying conclusion.

It was the commercial failure of *The Thing*, which having arrived on Earth just as the box office was embracing *E.T.*, a film that rendered evil aliens temporarily unfashionable, appears to have sufficiently disconcerted Carpenter to force him into a succession of blighted big studio movies. *Christine* is the regulation Stephen King adaptation, loud and watchable but essentially empty and ordinary. *Starman* is an uncomfortable and impersonal hybrid of *It Happened One Night* and *The Man Who Fell to Earth.* Finally, *Big Trouble in Little China* is a wacky kung fu-monster-comedy-musical-action-adventure-horror-fantasy that features Kurt Russell's funniest Carpenter hero role and some weird and wayward sequences, but it never quite catches the magic of the Hong Kong films upon which it is obviously based.

Subsequently, Carpenter deserted the big studios and handled a pair of smaller projects in an attempt to get back to the basics of his best work. The first of these, *Prince of Darkness*, is a labyrinthine and diffuse horror movie with a nuclear physics subplot, while *They Live* is a funny and pointed update of *Invasion of the Body Snatchers* in which the aliens have invaded earth to exploit it economically. These two films display traces of Carpenter's old flair, even if they both open a great deal better than they close; *They Live*, in particular, is as interesting and offbeat a movie as *The Fog* or *Escape from New York.* But neither film arrested the general drift of Carpenter's career. By this time, while he had not yet settled into the rut that Tobe Hooper has dug for himself, he had also not achieved the generic apotheosis of a George Romero or a David Cronenberg, either.

In the early 1990s, Carpenter harkened back to another of his favorite films of yesteryear, James Whale's *The Invisible Man.* Carpenter's variation on the theme, *Memoirs of an Invisible Man*, was based on a novel by H. F. Saint. The film presented huge challenges for Carpenter and his FX team in terms of making star Chevy Chase's escapades in invisibility absolutely convincing. Fanciful, funny, and a technical knockout, *Memoirs of an Invisible Man* was nonetheless not the kind of film that his fans wanted to see from cinema's ''titan of trick or treat.''

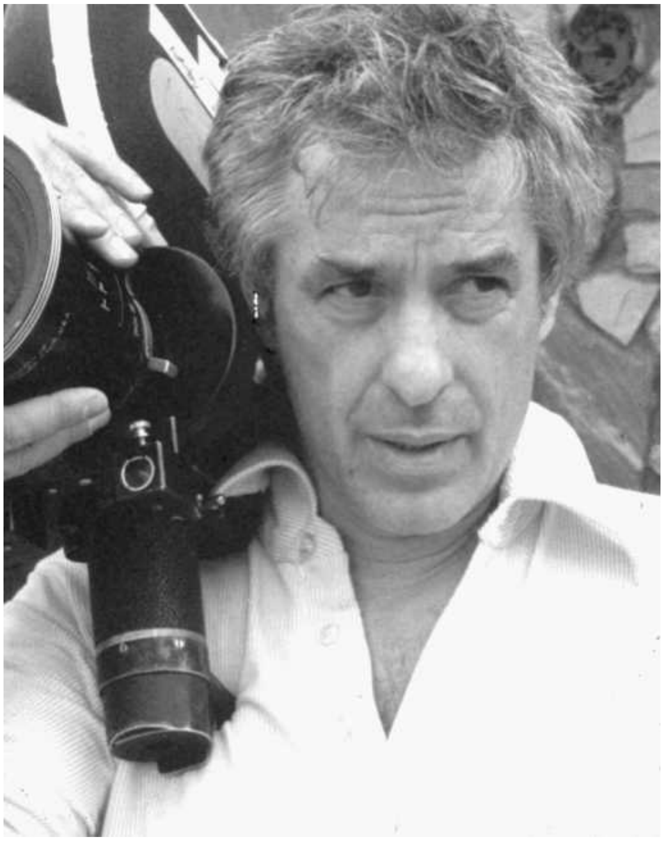
Carpenter's fans wanted Carpenter to return to his traditional landscape of chills and thrills. He did so with a vengeance, creating what many of his fans consider to be the most terrifying film he'd made since the halcyon days of *Halloween* and *The Thing*: the Lovecraftian *In the Mouth of Madness.* Determined to stay the course in the cinema of fear and fright, Carpenter turned again to remaking another classic of his youth, *Village of the Damned*, originally a 1960 shocker about menacing, otherworldly children, but the results were disjointed and anemic. *Escape from L.A.* teamed him again with Kurt Russell in a splashier, bigger-budgeted sequel to and rehash of their successful *Escape from New York,* which did little for the reputations or coffers of either man. With *Vampires*, Carpenter's name appeared resoundingly above the title. Boasting a superb premise—the Vatican has created a Special Forces team (led by James Woods) to track down and destroy the King of the Vampires and his unholy minions — the film surrendered itself completely to the gore and sleaze that had become endemic to the horror genre by this point. And the opportunity to produce a genre classic was unfortunately missed.

John Carpenter once called his movie *Halloween* the film equivalent of a haunted house exhibit at an old country fair. The scares are carefully calculated, coming at you at just the right moments between lulls to ensure a thrilling ride. Without apology, he notes that the film sums up the escapist entertainment that his movies are all about. After all, he says, it is the kind of entertainment he enjoys most himself.

—Kim Newman, updated by John McCarty

CASSAVETES, John

Nationality: American. **Born:** New York City, 9 December 1929. **Education:** Mohawk College, Colgate University, and New York Academy of Dramatic Arts, graduated 1950. **Family:** Married actress Gena Rowlands, 1958, two sons, one daughter. **Career:** Title character in TV series *Johnny Staccato*, 1959–60; directed first film, *Shadows*, 1960; hired by Paramount, then by Stanley Kramer, 1961; worked as independent filmmaker, from 1964. **Awards:** Critics Award, Venice Festival, for *Shadows*, 1960; Best Screenplay, National Society of Film Critics, and five awards from Venice Festival, for *Faces*, 1968; Golden Lion, Venice Festival, for *Gloria*, 1980; Golden Bear, Berlin Festival, for *Love Streams*, 1984; Los Angeles Film Critics Career Achievement Award, 1986. **Died:** Of cirrhosis of the liver, in Los Angeles, 3 February 1989.



John Cassavetes

Films as Director:

1960 *Shadows* (+ sc)
1961 *Too Late Blues* (+ sc, pr)
1962 *A Child Is Waiting*
1968 ***Faces*** (+ sc)
1970 *Husbands* (+ sc, role as Gus)
1971 *Minnie and Moskowitz* (+ sc, role as Husband)
1974 *A Woman under the Influence* (+ sc)
1976 *The Killing of a Chinese Bookie* (+ sc)
1977/78 *Opening Night* (+ sc)
1980 *Gloria*
1984 *Love Streams*
1986 *Big Trouble*

Other Films:

1951 *Fourteen Hours* (Hathaway) (role as extra)
1953 *Taxi* (Ratoff) (role)
1955 *The Night Holds Terror* (Stone) (role)
1956 *Crime in the Streets* (Siegel) (role)
1957 *Edge of the City* (Ritt) (role)
1958 *Saddle the Wind* (Parrish) (role); *Virgin Island* (P. Jackson) (role)
1962 *The Webster Boy* (Chaffey) (role)
1964 *The Killers* (Siegel) (role as Johnny North)
1967 *The Dirty Dozen* (Aldrich) (role as Victor Franko); *Devil's Angels* (Haller) (role)
1968 ***Rosemary's Baby*** (Polanski) (role as Rosemary's husband); *Gli Intoccabili* (*Machine Gun McCain*) (Montaldo) (role)
1969 *Roma coma Chicago* (*Bandits in Rome*) (De Martino) (role); *If It's Tuesday, This Must Be Belgium* (M. Stuart) (cameo role)
1976 *Two-Minute Warning* (Pearce) (role); *Mikey and Nicky* (May) (role)
1978 *The Fury* (De Palma) (role)
1982 *The Tempest* (Mazursky) (role)

Publications

By CASSAVETES: books—

Faces, New York, 1970.
John Cassavetes, Peter Falk, edited by Bruce Henstell, Washington, D.C., 1972.

By CASSAVETES: articles—

''What's Wrong with Hollywood,'' in *Film Culture* (New York), April 1959.
'' . . . and the Pursuit of Happiness,'' in *Films and Filming* (London), February 1961.
''Incoming Tide: Interview,'' in *Cinema* (Beverly Hills), no. 1, 1962.
''Faces: Interview,'' in *Cinema* (Beverly Hills), Spring 1968.

‘‘Masks and Faces: Interview,’’ with David Austen, in *Films and Filming* (London), September 1968.
‘‘The Faces of the Husbands,’’ in *New Yorker*, 15 March 1969.
Interview with Jonas Mekas, in *Village Voice* (New York), 23 December 1971.
Interview with L. Gross, in *Millimeter* (New York), April 1975.
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As perhaps the most influential of the independently produced feature films of its era (1958–1967), *Shadows* came to be seen as a virtual breakthrough for American alternative cinema. The film and its fledgling writer-director had put a group of young, independent filmmakers on the movie map, together with their more intellectual, less technically polished, decidedly less commercial, low-budget alternatives to Hollywood features.

Begun as an improvisational exercise in the method-acting workshop that actor John Cassavetes was teaching, and partly financed by his earnings from the *Johnny Staccato* television series, *Shadows* was a loosely plotted, heavily improvised work of cinema verité immediacy that explored human relationships and racial identity against the background of the beat atmosphere of the late 1950s, given coherence by the jazz score of Charles Mingus.

The origins and style of *Shadows* were to characterize John Cassavetes's work throughout his directorial career, once he got the studio-financed production bug out of his system—and his system out of theirs.

The five prizes garnered by *Shadows*, including the prestigious Critics Award at the 1960 Venice Film Festival, led to Cassavetes's unhappy and resentful experience directing two studio-molded productions (*Too Late Blues, A Child Is Waiting*), both of which failed critically and commercially. Thereafter, he returned to independent filmmaking, although he continued to act in mainstream movies such as *The Dirty Dozen, Rosemary's Baby*, and *Two Minute Warning.* He continued directing feature films, however, in his characteristic, controversial style.

That style centers around a freedom afforded his actors to share in the creative process. Cassavetes's scripts serve as sketchy blueprints for the performers' introspective explorations and emotional embellishments. Consequently, camera movements, at the command of the actors' intuitive behavior, are of necessity spontaneous.

The amalgam of improvisational acting, hand-held camera work, grainy stock, loose editing, and threadbare plot give his films a texture of recreated rather than heightened reality, often imbuing them with a feeling of astonishing psychodramatic intensity as characters confront each other and lay bare their souls. Detractors, however, see Cassavetes as too dedicated to the performers' art and too trusting of the actor's self-discipline. They charge that the result is too often a mild form of aesthetic anarchy.

At worst Cassavetes's films are admittedly formless and self-indulgent. Scenes are stretched excruciatingly far beyond their climactic moments, lines are delivered falteringly, dialogue is repetitious. But, paradoxically, these same blemishes seem to make possible the several lucid, provocative, and moving moments of transcendent human revelation that a Cassavetes film almost inevitably delivers.

As his career progressed, Cassavetes changed his thematic concerns, upgraded his technical production values, and, not surprisingly, attracted a wider audience—but without overhauling his actor-as-auteur approach.

Faces represented Cassavetes's return to his favored semi-documentary style, complete with the seemingly obligatory excesses and gaffes. But the film also contained moments of truth and exemplary acting. Not only did this highly charged drama about the disintegration of a middle-class marriage in affluent Southern California find favor with the critical and filmmaking communities, it broke through as one of the first independent films to find a sizable audience among the general moviegoing public.

In *Husbands*, Cassavetes continued his exploration of marital manners, morals, and sexual identity by focusing on a trio of middle-class husbands—played by Cassavetes, Ben Gazzara, and Peter Falk—who confront their own mortality when a friend dies. Director Cassavetes's doubled-edged trademark—brilliant moments of intense acting amid the banal debris of over-indulgence—had never been in bolder relief.

Minnie and Moskowitz was Cassavetes's demonstration of a lighter touch, an amusing and touching interlude prior to his most ambitious and commercially successful film. The film starred Gena Rowlands (Cassavetes's wife) and Seymour Cassel as a pair of dissimilar but similarly lonely people ensnared in a manic romance. Cassavetes again examined miscommunication in *Minnie and Moskowitz*, but in a much more playful vein.

A Woman under the Influence was by far Cassavetes's most polished, accessible, gripping, and technically proficient film. For this effort, Cassavetes departed from his accustomed style of working by writing a fully detailed script during pre-production. Starring Gena Rowlands in a magnificent performance as a lower-middle class housewife coming apart at the seams, and the reliable Peter Falk as the hardhat husband who is ill-equipped to deal with his wife's mental breakdown, *Woman* offered a more palatable balance of Cassavetes's strengths and weaknesses. The over-long scenes and overindulgent acting jags are there, but in lesser doses, while the privileged moments and bursts of virtuoso screen acting seem more abundant than usual.

Financed by Falk and Cassavetes, the film's crew and cast (including many family members) worked on deferred salaries. Promoted via a tour undertaken by the nucleus of the virtual repertory company (Cassavetes, Rowland, Falk) and booked without a major distributor, *Woman* collected generally ecstatic reviews, Academy Award nominations for Cassavetes and Rowlands, and impressive box office returns.

Cassavetes's next two films (*The Killing of a Chinese Bookie, Opening Night*) feature a return to his earlier structure (or lack thereof)—inaccessible, interminable, and insufferable for all but diehard buffs. However, *Gloria*, which showcased Rowlands as a former gangster's moll, while uneven in tone and erratic in pace, represented a concession by Cassavetes to filmgoers seeking heightened cinematic energy and narrative momentum.

''People who are making films today are too concerned with mechanics—technical things instead of feeling,'' Cassavetes told an interviewer in 1980. ''Execution is about eight percent to me. The technical quality of a film doesn't have much to do with whether it's a good film.''

—Bill Wine

CASTELLANI, Renato

Nationality: Italian. **Born:** Finale Ligure (Savona), 4 September 1913. **Education:** Educated in Argentina to 1925, then in Geneva; studied architecture in Milan. **Career:** Journalist, then scriptwriter for Camerini, Genina, Soldati, and Blasetti in 1930s; assistant to Blasetti, 1940; directed first film, *Un Colpo di pistola*, 1941. **Awards:** Best Film, Venice Festival, for *Sotto il sole di Roma*, 1948; Best Film, Cannes Festival, for *Due Soldi di speranza*, 1952; Golden Lion, Venice Festival, for *Giulietta e Romeo*, 1954. **Died:** 28 December 1985.

Films as Director:

1941 *Un Colpo di pistola* (+ co-sc)
1942 *Zaza* (+ sc)

Renato Castellani

1943 *La Donna del Montagna* (+ sc)
1946 *Mio Figlio Professore* (*Professor My Son*) (+ co-sc)
1948 *Sotto il sole di Roma* (*Under the Sun of Rome*) (+ sc)
1949 *E'primavera* (*It's Forever Springtime*) (+ co-sc)
1952 *Due Soldi di speranza* (*Two Cents Worth of Hope*) (+ sc)
1954 *Giulietta e Romeo* (*Romeo and Juliet*) (+ sc)
1957 *I sogni nel cassetto* (+ sc)
1959 *Nella città l'inferno* (*And the Wild, Wild Women*) (+ co-sc)
1961 *Il Brigante* (+ sc)
1962 *Mare Matto* (+ co-sc)
1964 ''La Vedova'' episode of *Tre notti di amore* (*Three Nights of Love*) (+ co-sc): ''Una Donna d'Afari'' episode of *Controsesso* (+ co-sc)
1967 *Questi fantasmi* (*Ghosts Italian Style*) (+ co-sc)
1969 *Una breve stagione* (+ co-sc)
1972 *Leonardo da Vinci* (condensed from five-part TV series) (+ co-sc)

Other Films:

1938 *L'oròlogio a Cucu* (Mastrocinque) (co-sc); *Batticuore* (Camerini) (co-sc); *Castelli in aria* (Camerini) (co-sc)
1939 *Grandi magazzini* (Camerini) (co-sc, asst d); *Il documento* (Camerini) (co-sc); *Un'avventura di Salvator Rosa* (Blasetti) (co-sc, asst d); *Due milioni per un sorriso* (Borghesio and Soldati) (co-sc)
1940 *Centomila dollari* (Camerini) (asst d); *Una romantica avventura* (Camerini) (co-sc); *La corona di ferro* (Blasetti) (co-sc, asst d)
1941 *La cena della beffe* (Blasetti) (co-sc)
1942 *Malombra* (Soldati) (co-sc)
1944 *Quartieri alti* (Soldati) (co-sc)
1945 *Malia* (Amato) (co-sc); *Notte di tempesta* (Franciolini) (sc)
1958 *Resurrezione* (*Auferstehung*) (Hansen) (co-sc)
1962 *Venere imperiale* (Delannoy) (idea only—begun by Castellani in 1958, discontinued due to dispute with producers and star Gina Lollobrigida)
1964 *Matrimonio all'italiana* (de Sica) (co-sc)

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Poggioli, Lattuada, Chiarini, Soldati—the ''calligraphers''—were the directors, novelists, and critics with which Castellani was associated at the beginning of his film career (1940–1948). The ''calligraphers'' were interested in form above all, strongly attached to the narrative tradition of the nineteenth century, committed to an essentially bourgeois cinema, refined, cultivated, intellectual. Their aesthetic was articulated in theory and in practice, and resistant, even antithetical, to the demands of the new realism voiced by De Santis and others in *Cinema*, and by Visconti in *Ossessione. Un colpo di pistola, Zaza* (a comedy in the French manner set during the ''belle époque''), and *La donna della montagna* are films of escape. Through them Castellani managed his own flight: from the reality of the present, to be sure, but also from fascist propaganda and fascist censorship. The opposition between ''calligraphy'' and neorealism must be treated cautiously, as Roy Armes points out in *Patterns of Realism.* Not only did the two tendencies share a number of temptations (to historicism, for example), but individual artists, Castellani among them, passed with apparent ease from one to the other. A ''Calligrapher'' as late as 1946, Castellani joined the neo-realists with *Sotto il sole di Roma*, announcing his new allegiance in the very first frame with this intertitle: ''This film was inspired by events that actually took place. It was performed by non-professional actors, and shot entirely in Rome, in the neighborhoods depicted in the film.'' While the presence of Alberto Sordi undermined the claim of a non-professional cast, his performance as a shoe salesman (recalling, in comic mode, the shoes of *Paisà* and *Shoe Shine*), the music of Nino Rota, the theme of black marketeering, the Roman locales and dialect, and the coverage of events of early summer 1943 to the end of summer of 1944 (from the invasion of Sicily to the liberation of Rome) cast the film firmly in the honored mold of Rossellini and De Sica. The chronology of *Sotto il sole di Roma* is that of *Paisà*; it is the story of the coming of age of a group of adolescent boys, matured by destruction and death. At its conclusion, unlike the children of *Open City, Bicycle Thief*, and *Shoe Shine*, they face the future with confidence—in themselves and in the society of which they are a part.

Two films followed in the wake of *Sotto il sole di Roma* to shape a trilogy on youth and young love: *E primavera* and *Two Cents Worth of Hope.* To their scripts are linked the names of Suso Cecchi d'Amico, Cesare Zavattini, and Titina de Filippo, names in turn allied with Visconti, De Sica, and the master family of Italian comedy. Shot on location from one end of the peninsula to the other, the burning questions of the day—the *mezzogiorno*, unemployment, Communist vs. Christian Democrat—addressed in the films are cloaked in humor and, more importantly, an optimism that, as Leprohon notes in *The Italian Cinema*, official Italy found reassuring. Threatened by the bleak view of Italy exported by the post-war Italian cinema, the government reacted by passing the Andreotti Law (1948) in the same year Castellani launched what came to be known as ''rosy neorealism.''

The trilogy was followed by *Giulietta e Romeo.* This story of young love thwarted by parents and convention had already found expression in the contemporary working class settings of the three previous films, and was drawn from two Renaissance versions: Shakespeare's and Luigi Da Porto's. Professional and non-professional actors, including a Juliet chosen from an avalanche of responses to a talent search conducted in the neorealist style, combined to create a tension of text and performance that elicited considerable critical controversy. Once again, Castellani had adapted neorealism to his own uses. This time it was a literary neorealism, redefined to suit his inspiration, and dependent as always on the rejection of mimicry and doctrine.

—Mirella Jona Affron

CAVALCANTI, Alberto

Nationality: Brazilian. **Born:** Alberto de Almeida Cavalcanti in Rio de Janeiro, 6 February 1897. **Education:** Attended law school, Brazil, and Geneva Fine Art School, Switzerland. **Career:** Art director in Paris, early 1920s; directed first film, *Rien que les heures*, 1926; directed French language versions of American films for Paramount, Joinsville, 1929–30; joined General Post Office (GPO) Film Unit, London, 1937 (head of unit, 1937); joined Ealing Studios as feature director, 1940; head of production, Vera Cruz group, Brazil, and co-founder, Brazilian Film Institute, 1949–50; settled in Europe, 1955; director, British and French television, 1950s to 1968; film teacher, UCLA, 1963–65. **Awards:** American States Medal for Superior Artistic Achievement, 1972. **Died:** In Paris, 23 August 1982.

Films as Director:

1925 *Le Train sans yeux* (+ sc, ed)
1926 ***Rien que les heures*** (*Only the Hours*) (+ pr, sc, ed)
1927 *Yvette* (+ sc, ed); *En rade* (*Sea Fever*) (+ co-sc, ed); *La P'tite Lilie* (+ sc, ed supervisor)
1928 *La Jalousie du barbouillé* (+ sc, ed, art d); *Le Capitaine Fracasse* (+ co-sc, ed)
1929 *Le Petit Chaperon rouge* (+ sc, ed, art d); *Vous verrez la semaine prochaine* (+ sc, ed); *A michemin du ciel* (French language version of George Abbott's *Half-Way to Heaven*)
1930 *Toute sa vie* (French language version of Dorothy Arzner's *Sarah and Son*); *A cançao do berço* (Portuguese version of Dorothy Arzner's *Sarah and Son*); *Les Vacances du diable* (French language version of Edmund Goulding's *The Devil's Holiday*); *Dans une île perdue* (French language version of William Wellman's *Dangerous Paradise*)
1932 *En lisant le journal*; *Le Jour du frotteur* (+ sc, ed); *Revue Montmartroise* (+ sc); *Nous ne ferons jamais de cinéma*; *Le Truc du brésilien*; *Le Mari garçon* (*Le Garçon divorcé*)
1933 *Plaisirs défendus*; *Tour de chant* (+ sc); *Coralie et Cie* (+ sc)
1934 *Pett and Pott* (+ sound supervisor, bit role); *New Rates*
1935 *Coalface* (+ sound supervisor)
1936 *Message from Geneva*
1937 *We Live in Two Worlds* (+ pr); *The Line to Tschierva Hut* (+ pr); *Who Writes to Switzerland* (+ pr)
1938 *Four Barriers* (+ pr); *The Chiltern Country* (+ pr)
1939 *Alice in Switzerland* (+ pr); *Midsummer Day's Work* (+ pr, sc)
1940 *La Cause commune* (+ pr) (made in Britain for showing in France); *Factory Front* (+ pr) (British version of preceding film); *Yellow Caesar* (*The Heel of Italy*) (+ pr)
1941 *Young Veteran* (+ pr); *Mastery of the Sea* (+ pr)
1942 *Went the Day Well?* (*48 Hours*)
1943 *Watertight* (*Ship Safety*)
1944 *Champagne Charlie*; *Trois Chansons de la résistance* (*Trois Chants pour la France*)
1945 ''The Ventriloquist's Dummy'' episode of ***Dead of Night***
1947 *The Life and Adventures of Nicholas Nickleby*; *They Made Me a Fugitive* (*I Became a Criminal*)
1948 *The First Gentleman* (*Affairs of a Rogue*)
1949 *For Them That Trespass*
1952 *Simao o caolho* (*Simon the One-Eyed*) (+ pr)
1953 *O canto do mar* (*The Song of the Sea*) (+ pr, co-sc) (remake of *En rade*)
1954 *Mulher de verdade* (*A Real Woman*) (+ pr)
1955 *Herr Puntila und sein Knecht Matti* (+ co-sc)

Alberto Cavalcanti (left) with John Mervyn

1956 *Die Windrose* (d prologue only, collective film co-supervised with Joris Ivens)
1958 *La Prima notte* (*Les Noces vénitiennes*)
1960 *The Monster of Highgate Ponds*
1967 *Thus Spake Theodor Herzl* (*The Story of Israel*) (+ sc)

Other Films:

1923 *L'Inhumaine* (L'Herbier) (co-art d)
1924 *L'Inondation* (Delluc) (art d); *La Galerie des monstres* (Catelain) (asst d, art d); ***Feu Mathias Pascal*** (L'Herbier) (art d)
1926 *The Little People* (Pearson) (art d)
1931 *Au pays du scalp* (de Wavrin) (ed)
1934 *Windmill in Barbados* (Wright) (sound supervisor); *Granton Trawler* (Anstey) (sound supervisor); ***Song of Ceylon*** (Wright) (sound supervisor)
1935 *Book Bargain* (McLaren) (pr); *Big Money* (Watt) (pr)
1936 *Rainbow Dance* (Lye) (pr); *Night Mail* (Wright and Watt) (pr, sound supervisor); *Calendar of the Year* (Spice) (pr)
1937 *The Saving of Bill Blewitt* (Watt) (pr); *Roadways* (Coldstream and Legg) (pr)
1938 *North or Northwest* (Lye) (pr); *North Sea* (Watt) (pr, sound supervisor); *Distress Call* (Watt) (pr) (shortened silent version of preceding title); *Many a Pickle* (McLaren) (pr); *Happy in the Morning* (Jackson) (pr)
1939 *The City* (Elton) (pr); *Men in Danger* (Jackson) (pr); *Spare Time* (Jennings) (pr); *Health of a Nation* (*Health for the Nation, Forty Million People*) (Monck) (pr); *Speaking from America* (Jennings) (pr); *Spring Offensive* (*An Unrecorded Victory*) (Jennings) (pr); *The First Days* (Watt, Jennings, and Jackson) (pr)
1940 *Men of the Lightship* (Macdonald) (pr); *Squadron 992* (Watt) (pr); *Sea Fort* (Dalrymple) (pr); *Salvage with a Smile* (Brunel) (pr)
1941 *Guests of Honour* (Pitt) (pr); *The Big Blockade* (Frend) (assoc pr); *Merchant Seamen* (*Merchant Convoy*) (Holmes) (pr); *The Foreman Went to France* (*Somewhere in France*) (Frend) (assoc pr); *Find, Fix and Strike* (Bennett) (pr)
1942 *Greek Testament* (*The Shrine of Victory*) (Hasse) (pr)
1944 *The Halfway House* (Dearden) (assoc pr)

1950 *Caicara* (Loafer) (Celi) (pr, supervisor)
1951 *Terra sempere terra* (*Land Is Forever Land*) (Payne) (pr); *Painel* (*Panel*) (Barreto) (pr); *Santuario* (*Sanctuary*) (Barreto) (pr)
1952 *Volta redonda* (*Round Trip*) (Waterhouse) (pr); *Film and Reality* (selection and compilation)
1969 *Lettres de Stalingrad* (Katz) (role)

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Alberto Cavalcanti was multi-national to a remarkable extent. Brazilian by birth, he worked in French commercial and avant-garde cinema of the 1920s, in British documentaries of the 1930s, and in British features of the 1940s. He also returned briefly to Brazil in an effort to revitalize its production, then lived in Paris during his last years, although he visited and made films elsewhere. In the long view, however, Cavalcanti may be most closely associated with British film, especially with British documentary.

Even Cavalcanti's early years in France led to that subsequent connection. Following work as a set designer, most notably for Marcel L'Herbier, he made the seminal *Rien que les heures* in 1926. Though part of the avant-garde experimentation of the 1920s, *Rien* inaugurated the ‘‘city symphonies,’’ one of the lines picked up by John Grierson as he was molding the British documentary of the 1930s. (The other lines came from the work of Flaherty, and of the Soviets, notably Vertov, Eisenstein, and Turin.)

Before being invited by Grierson to join the General Post Office Film Unit, Cavalcanti had experience in the early sound films produced by the French studios. As he became involved in British documentary he distinguished himself, especially through his work with sound in relation to image. *Granton Trawler, The Song of Ceylon, Coal Face, Night Mail*, and *North Sea* offer evidence of his contributions. It might be argued that these films contain more sophisticated multi-layered sound and edited images—what Eisenstein called vertical montage—than that evident in narrative fiction films of the time. Cavalcanti's personal creativity became the basis for teaching other, younger members of the documentary group. Harry Watt, Basil Wright, and others have attested to Cavalcanti's significance as a teacher of conception and technique.

Though Grierson always acknowledged Cavalcanti's importance to the artistry of British documentary, there developed a split between the Grierson faction (dedicated to making films to bring about social change) and the Cavalcanti faction (more concerned with ways in which realist film technique and style could be brought to the larger audiences of the theatres). In fact, an anthology surveying the documentary film, *The Film and Reality*, co-produced by Cavalcanti and Ernest Lindgren in 1942, created a furor behind the scenes when it was released. It presented essentially an aesthetic history of documentary (Cavalcanti selected the excerpts), ending with coverage of feature fiction films embodying some of the characteristics of documentary. The Grierson group was reputedly outraged that no attention was paid to what they viewed as the dominant purpose of British documentary, which was a sort of citizenship education—communication by the government to the citizenry.

For his part, Cavalcanti said late in life that he always thought he and Grierson were up to the same thing essentially—that of course he had a social sense, as surely as did Grierson. The real trouble was that he had not received adequate screen credits for the work he had done for the GPO Film Unit during Grierson's regime. (Grierson favored the idea of anonymous collective rather than individual auteurs.)

When Cavalcanti returned to entertainment filmmaking early in the war he was missed by the documentary bunch. At the same time it must be said that Cavalcanti (like Watt, who followed him shortly) brought with him a documentary influence to Ealing Studios that extended into the wartime fiction film. The impact of his experiences in the documentary world can be seen, for example, in *The Foreman Went to France*, which he produced, and in *Went the Day Well?*, which he directed. On the other hand, Cavalcanti's finest achievement as fictional producer/director may well be *Dead of Night*, a mingling of fantasy and actuality. The surrealistic elements of the film recalled the French avant-garde.

In summary it can be said that Cavalcanti seemed always to be the artist, personal creator and, especially, consummate technician. He applied himself to the basic modes of film art—narrative fiction, avant-garde, and documentary—in a full range of capacities—set designer, sound recordist, producer, and director. A charming journeyman artist with a cosmopolitan and tasteful flair, he taught and influenced a lot of other filmmakers and was responsible for noteworthy innovation and experimentation in many of the films with which he was associated.

—Jack C. Ellis

CHABROL, Claude

Nationality: French. **Born:** Paris, 24 June 1930. **Education:** University of Paris, Ecole Libre des Sciences Politiques. **Family:** Married 1) Agnes Goute, 1952 (divorced), two sons; 2) actress Stéphane Audran, 1964 (divorced), one son; 3) Aurore Pajot. **Career:** Film critic for *Arts* and for *Cahiers du Cinéma*, Paris, 1953–57 (under own name and as ''Charles Eitel'' and ''Jean-Yves Goute''); Head of production company AJYM, 1956–61; directed first film, *Le Beau Serge*, 1958; director, *Macbeth*, Théâtre Recamier, Paris, 1967; director, French TV, 1970s. **Awards:** Golden Bear, Berlin Festival, for *Les Cousins*, 1959; D. W. Griffith Award, National Board of Review, and New York Film Critics Circle Award for Best Foreign Film, for *Story of Women*, 1989; Metro Media Award, Toronto International Film Festival, 1995, and Los Angeles Film Critics Association Award for Best Foreign Language Film, National Society of Film Critics Award for Best Foreign Language Film, both 1996, for *La cérémonie*; Golden Seashell and Silver Seashell, San Sebastián International Film Festival, for *Rien ne va plus*, 1997. **Agent:** c/o VMA, 40 rue Francois 1er, 75008 Paris, France. **Address:** 15 Quai Conti, 75006 Paris, France.

Films as Director:

1958 *Le Beau Serge* (*Bitter Reunion*) (+ pr, sc, bit role)
1959 *Les Cousins* (*The Cousins*) (+ pr, sc); *A double tour* (*Web of Passion*; *Leda*) (+ bit role)
1960 *Les Bonnes Femmes* (+ adapt, bit role)
1961 *Les Godelureaux* (+ co-adapt, bit role); ''L'Avarice'' episode of *Les Sept Péchés capitaux* (*The Seven Deadly Sins*) (+ bit role)
1962 *L'œil du malin* (*The Third Lover*) (+ sc); *Ophélia* (+ co-sc)
1963 *Landru* (*Bluebeard*) (+ co-sc)
1964 ''L'Homme qui vendit la tour Eiffel'' episode of *Les Plus Belles Escroqueries du monde* (*The Beautiful Swindlers*); *Le Tigre aime la chair fraîche* (*The Tiger Likes Fresh Blood*); *La Chance et l'amour* (Tavernier, Schlumberger, Bitsch, and Berry) (d linking sequences only)
1965 ''La Muette'' episode of *Paris vu par . . .* (*Six in Paris*) (+ sc, role); *Marie-Chantal contre le Docteur Kha* (+ co-sc, bit role); *Le Tigre se parfume à la dynamite* (*An Orchid for the Tiger*) (+ bit role)
1966 *La Ligne de démarcation* (*Line of Demarcation*) (+ co-sc)
1967 *Le Scandale* (*The Champagne Murders*); *La Route de Corinthe* (*Who's Got the Black Box?*; *The Road to Corinth*) (+ role)
1968 *Les Biches* (*The Does*; *The Girlfriends*; *Bad Girls*) (+ co-sc, role)
1969 *La Femme infidèle* (*Unfaithful Wife*) (+ co-sc): *Que la bête meure* (*This Man Must Die*; *Killer!*)
1970 ***Le Boucher*** (+ sc); *La Rupture* (*Le Jour des parques*; *The Breakup*) (+ sc, bit role)
1971 *Juste avant la nuit* (*Just before Nightfall*) (+ sc)
1972 *La Décade prodigieuse* (*Ten Days' Wonder*) (+ co-sc); *Docteur Popaul* (*High Heels*) (+ co-song); *De Grey—Le Banc de Desolation* (for TV)
1973 *Les Noces rouges* (*Wedding in Blood*) (+ sc)
1974 *Nada* (*The NADA Gang*); *Histoires insolites* (series of 4 TV films)
1975 *Une Partie de plaisir* (*A Piece of Pleasure*; *Pleasure Party*); *Les Innocents aux mains sales* (*Dirty Hands*; *Innocents with Dirty Hands*) (+ sc); *Les Magiciens* (*Initiation à la mort*; *Profezia di un delitto*)
1976 *Folies bourgeoises* (*The Twist*) (+ co-sc)
1977 *Alice ou La Dernière Fugue* (*Alice or the Last Escapade*) (+ sc)
1978 *Blood Relatives* (*Les Liens de sang*) (+ co-sc); *Violette Nozière* (*Violette*)
1980 *Le Cheval d'Orgueil* (*The Horse of Pride*; *The Proud Ones*)
1982 *Les Fantômes du chapelier* (*The Hatmaker*)
1983 *Le Sang des autres* (*The Blood of Others*)
1984 *Poulet au vinaigre* (*Coq au Vin*) (+ co-sc)
1985 *Inspecteur Lavardin* (+co-sc)
1986 *Masques* (+ co-sc)
1987 *Le cri du hibou* (*The Cry of the Owl*)
1989 *Une Affaire des femmes* (*Story of Women*) (+ sc)
1990 *Jours tranquilles a Clichy* (*Quiet Days in Clichy*) (+ sc); *Docteur M* (*Club Extinction*) (+sc)
1991 *Madame Bovary* (+ sc)
1993 *Bette* (+sc); *L'oeil de Vichy* (*The Eye of the Vichy*) (doc)
1994 *L'enfer* (*Hell*)

Claude Chabrol

1995 *Le ceremonie* (*The Ceremony*); *A Judgment in Stone* (+ sc)
1997 *Rien ne va plus* (*The Swindle*) (+ sc)
1999 *Au coeur du mensonge* (*The Color of Lies*) (+ co-sc)
2000 *Merci pour le chocolat* (+ co-sc)

Other Films:

1956 *Le Coup de berger* (Rivette) (co-sc, uncred co-mu, role)
1959 ***A bout de souffle*** (Godard) (tech adv); *Les Jeux de l'amour* (de Broca) (role)
1960 *Paris nour appartient* (Rivette) (role); *Saint-Tropez blues* (Moussy) (role); *Les Distractions* (Dupont) (role)
1961 *Ples v dezju* (*Dance in the Rain*) (Hladnik) (supervisor); *Les Menteurs* (Greville) (role)
1964 *Les Durs à cuire* (Pinoteau) (role)
1965 *Brigitte et Brigitte* (Moullet) (role)
1966 *Happening* (Bokanowski) (tech adv); *Zoe bonne* (Deval) (role)
1968 *La Femme ecarlate* (Valere) (role)
1969 *Et crac!* (Douchet) (role); *Version latine* (Detre) (role); *Le Travail* (Detre) (role)
1970 *Sortie de secours* (Kahane) (role)
1971 *Eglantine* (Brialy) (tech adv); *Aussi loin que l'amour* (Rossif) (role)
1972 *Piège à pucelles* (Leroi) (tech adv); *Un Meurtre est un meurtre* (Périer) (role)
1973 *Le Flipping* (Volatron) (role as interviewee)
1987 *Sale destin!* (Sylvain Madigan) (role)
1992 *Sam Suffit* (role as Mr. Denis)
1993 *Jean Renoir* (Thompson); *François Truffaut: Portraits volés* (*François Truffaut: Stolen Portraits*
1997 *Cannesples 400 coups* (Nadeau—for TV) (as himself)

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Regular contributor to *Cahiers du Cinéma* (Paris), under pseudonyms ‘‘Charles Eitel’’ and ‘‘Jean-Yves Goute,’’ 1950s.

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Interview with Noah James, in *Take One* (Montreal), September/October 1970.

Interview with Rui Nogueira, in *Sight and Sound* (London), Winter 1970/71.

Interview with M. Rosier and D. Serceau, in *Cinéma* (Paris), September/October 1973.

Interviews with G. Braucourt, in *Ecran* (Paris), May 1975 and February 1977.

‘‘Chabrol’s Game of Mirrors,’’ an interview with D. Overbey, in *Sight and Sound* (London), Spring 1977.

‘‘The Magical Mystery World of Claude Chabrol,’’ an interview with Dan Yakir, in *Film Quarterly* (Berkeley), no. 3, 1979.

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If Jean-Luc Godard appeals to critics because of his extreme interest in politics and film theory, if François Truffaut appeals to the popular audience because of his humanism and sentimentality, it is Claude Chabrol—film critic, filmmaker, philosopher—whose work consistently offers the opportunity for the most balanced appeal. His partisans find especially notable the subtle tone of Chabrol's cinema: his films are apparently cold and objective portraits of profoundly psychological situations; and yet that coldness never approaches the kind of fashionable cynicism, say, of a Stanley Kubrick, but suggests, rather, something closer to the viewpoint of a god who, with compassion but without sentiment, observes the follies of his creations.

Chabrol's work can perhaps best be seen as a cross between the unassuming and popular genre film and the pretentious and elitist art film: Chabrol's films tend to be thrillers with an incredibly self-conscious, self-assured style—that is, pretentious melodrama, aware of its importance. For some, however, the hybrid character of Chabrol's work is itself a problem: indeed, just as elitist critics sometimes find Chabrol's subject matter beneath them, so too do popular audiences sometimes find Chabrol's style and incredibly slow pace alienating.

Chabrol's films are filled with allusions and references to myth (as in *La rupture*, which begins with an epigraph from Racine's *Phaedra*: ''What an utter darkness suddenly surrounds me!''). The narratives of his films are developed through a sensuousness of decor, a gradual accumulation of psychological insight, an absolute mastery of camera movement, and the inclusion of objects and images—beautiful and evocative, like the river in *Le boucher* or the lighthouse in *Dirty Hands*—which are imbued with symbolic intensity. Like Balzac, whom he admires, Chabrol attempts, within a popular form, to present a portrait of his society in microcosm.

Chabrol began his career as a critic for *Cahiers du Cinéma.* With Eric Rohmer, he wrote a groundbreaking book-length study of Alfred Hitchcock, and with his friends (Truffaut, Godard, Rohmer, Jacques Rivette, and others) he attempted to turn topsy-turvy the entire cinematic value system. That their theories of authorship remain today a basic (albeit modified and continuously examined) premise certainly indicates the success of their endeavor. Before long, Chabrol found himself functioning as financial consultant and producer for a variety of films inaugurating the directorial careers of his fellow critics who, like himself, were no longer content merely to theorize.

Chabrol's career can perhaps be divided into five semi-discrete periods: 1) the early personal films, beginning with *Le beau Serge* in 1958 and continuing through *Landru* in 1962; 2) the commercial assignments, beginning with *The Tiger Likes Fresh Blood* in 1964 and continuing through *The Road to Corinth* in 1967; 3) the mature cycle of masterpieces, beginning with *Les biches* in 1968 and continuing through *Wedding in Blood* in 1973, almost all starring his wife Stéphane Audran, and produced by André Génovès; 4) the more diverse (and uneven) accumulations of films from 1974 to the mid-1980s which have tended neither to garner automatic international release nor to feature Audran in a central role; and 5) the more recent films of higher quality, if sometimes uneven still, produced in the 1980s and 1990s by Marin Karmitz's company MK2 and including a new set of regular collaborators.

If Hitchcock's *Shadow of a Doubt*, as analyzed by Chabrol and Rohmer, is constructed upon an exchange of guilt, Chabrol's first film, *Le beau Serge*, modeled after it, is constructed upon an exchange of redemption. Chabrol followed *Le beau Serge*, in which a city-dweller visits a country friend, with *Les cousins*, in which a country-dweller visits a city friend. Most notably, *Les cousins* offers Chabrol's first ''Charles'' and ''Paul,'' the names Chabrol would continue to use throughout much of his career—Charles to represent the more serious bourgeois man, Paul the more hedonistic id-figure. *A double tour*, Chabrol's first color film, is especially notable for its striking cinematography, its complex narrative structure, and the exuberance of its flamboyant style; it represents Chabrol's first studied attempt to examine and criticize the moral values of the bourgeoisie as well as to dissect the sociopsychological causes of the violence which inevitably erupts as the social and family structures prove inadequate. Perhaps the most wholly successful film of this period is the infrequently screened *L'œil du malin*, which presents the most typical Chabrol situation: a triangle consisting of a bourgeois married couple—Hélène and her stolid husband—and the outsider whose involvement with the couple ultimately leads to violence and tragedy. Here can be found Chabrol's first ''Hélène,'' the recurring beautiful and slightly aloof woman, generally played by Stéphane Audran.

When these and other personal films failed to ignite the box office, despite often positive critical responses, Chabrol embarked on a series of primarily commercial assignments (such as *Marie-Chantal contre le Docteur Kha*), during which his career went into a considerable critical eclipse. Today, however, even these fairly inconsequential films seem to reflect a fetching style and some typically quirky Chabrolian concerns.

Chabrol's breakthrough occurred in 1968 with the release of *Les biches*, an elegant thriller in which an outsider, Paul, disrupts the lesbian relationship between two women. All of Chabrol's films in this period are slow psychological thrillers which tend basically to represent variations upon the same theme: an outsider affecting a central relationship until violence results. In *La femme infidèle*, one of Chabrol's most self-assured films, the marriage of Hélène and Charles is disrupted when Charles kills Hélène's lover. In the Jansenist *Que la bête meure*, Charles tracks down the unremittingly evil hit-and-run killer of his young son, and while doing so disrupts the relationship between the killer, Paul, and his sister-in-law Hélène. In *Le boucher*, the butcher Popaul, who is perhaps a homicidal killer, attempts a relationship with a cool and frigid schoolteacher, Hélène, who has displaced her sexual energies onto her teaching of her young pupils, particularly onto one who is conspicuously given the name Charles.

In the extravagantly expressive *La rupture*, the outsider Paul attempts a plot against Hélène in order to secure a better divorce settlement, desired by the rich parents of her husband Charles, who has turned to drug addiction to escape his repressive bourgeois existence. In *Juste avant la nuit*, it is Charles who has taken a lover, and Charles's wife Hélène who must ultimately resort to an act of calculated violence in order to keep the bourgeois surface intact. In the detective variation *Ten Days' Wonder*, the relationship between Charles and Hélène is disrupted by the intervention of a character named Théo (*Theos*, representing God), whose false image must be unmasked by the outsider Paul. And in *Wedding in Blood*, based on factual material, it is the wife and her lover who team together to plot against her husband.

Jean Renoir said that all great directors make the same film over and over; perhaps no one has taken this dictum as seriously as Chabrol; indeed, all these films represent a kind of formal geometry as Charles, Hélène, and Paul play out their fated roles in a universe strongly influenced by Fritz Lang, the structures of their bourgeois existence unable to contain their previously repressed passions. Noteworthy too is the consistency of collaboration on these films: usually with Stéphane Audran, Michel Bouquet, and Jean Yanne as performers; Jean Rabier as cinematographer; Paul Gégauff as co-scriptwriter; André Génovès as producer; Guy Littaye as art director; Pierre Jansen as composer; Jacques Gaillard as editor; Guy Chichignoud on sound.

In the late 1970s and 1980s, Chabrol has increasingly explored different kinds of financing, making television films as well as international co-productions. Some of these interesting films seem quite unusual from what he has attempted before, perhaps the most surprising being *Le cheval d'orgueil*, an ethnographic drama chronicling the simplicity and terrible harshness of peasant life in Brittany prior to World War I with a straightforwardness and lack of sentimentality which is often riveting. Indeed, the film seems so different from much of Chabrol's work that it forces a kind of re-evaluation of his career, making him seem less an emulator of Hitchcock and more an emulator of Balzac, attempting to create his own *Comédie humaine* in a panoramic account of the society about him.

Meanwhile, without his regular collaborators, most notably Stéphane Audran, Chabrol has had to establish a new ''team''—now including his son, Matthieu Chabrol, as composer replacing the superior Pierre Jansen. Although the series of films directed for producer Marin Karmitz seems laudable and superior to Chabrol's non-Karmitz films of the 1980s and 1990s, with three exceptions they do not match the unity or quality of Chabrol's earlier masterpieces.

One of the exceptions is *Une affaire des femmes*, starring Isabelle Huppert (who had previously starred in *Violette Nozière*). The story of an abortionist who ends up the last female guillotined in France (by the Vichy government), *Une affaire des femmes*, unlike the majority of Chabrol's recent films, received international distribution as well as a variety of awards and critical recognition. Chabrol's achievement here is extraordinary: offering a complex three-dimensional portrait of a woman who is not really very likeable, *Une affaire des femmes* turns out, by its end, to be the most fair, progressive, passionate film ever made about abortion, dissecting the sexual politics of the ''crime'' without ever resorting to polemics; and Chabrol's unswerving gaze becomes the regard of an all-knowing God. *Madame Bovary*, again with Huppert, is perhaps one notch below in quality: but is it surprising that Chabrol turns *Madame Bovary* into one of his tragic bourgeois love triangles, only this time with the protagonist named Emma, rather than Hélène? Also impressive—and perhaps Chabrol's last masterpiece—is the 1995 film *La cérémonie*, again with Huppert. Released several years after the fall of the Soviet Union and its Eastern European satellites, *La cérémonie* (which was based on the thriller *A Judgement in Stone* written by Ruth Rendell) was characterized by its director as ''the last Marxist film'' and presents a polite, likable, stylish, bourgeois French family who is ultimately dispatched by the help. That those who are supposed to provide service should instead gradually institute chaos and revolution within a well-appointed home redolent of privilege and maners, creates an atmosphere of slowly sustaining tension and violent inevitability; that ''*la cérémonie*'' is also the French term for the ritual of the guillotine makes Chabrol's sly ideological point all the clearer. Notably, *La cérémonie* was moderately successful in the United States (unusual for Chabrol), winning significant box office as well as the best foreign film citation from the National Society of Film Critics. The success of *Une affaire des femmes*, *Madame Bovary*, and *La cérémonie*, as well as the earlier *Violette Nozière* (all four starring Isabelle Huppert), may indicate that Chabrol's films—cold as an inherent result of the director's personality and formal interests—may absolutely require an extraordinary, expressive female presence in order to contribute a human, empathic dimension—else they seem slow, tedious exercises. Clearly, Stéphane Audran's contributions to Chabrol's earlier masterpieces—both as fellow artist and muse—may have been seriously underestimated.

More typical of Chabrol's recent career are films like *Les Fantômes du Chapelier*, *Poulet au vinaigre*, *Inspecteur Lavardin*, *Masques*, *Le cri du hibou*, and *Rien ne va plus*, which, though worthy of note, by no means measure up to Chabrol's greatest and therefore disappoint. What becomes indisputably clear is that Chabrol is one of the most uneven great directors; and without a producer like André Génovès and forceful, talented collaborators on Chabrol's wavelength, Chabrol can sometimes make bad or very odd movies. The 1976 *Folies bourgeoises*, for instance, is all but unwatchable, and while *Docteur M* and *Betty* may have interesting concepts, one is a dreary reinterpretation of Fritz Lang, and the other a lifeless adaptation of a Simenon novel, containing a wooden performance by Marie Trintignant. *L'enfer* (directed in 1994) is certainly better, if still minor—a smoldering tale of growing jealousy based on the unproduced script of a master director with a somewhat kindred soul, Henri-Georges Clouzot. Nevertheless, the true cinephile loves Chabrol despite his failures—because in the midst of his overprodigious output, he can change gears and make a fascinating documentary, such as his 1993 *L'œil de Vichy* (which compiles French film propaganda in service of the Nazi cause), or can surprise everyone with a major, narrative film of startling ideas and unity, such as his 1995 *La cérémonie*, suddenly again at the very top of his form, a New Wave exemplar for filmmakers everywhere. One hopes for at least one more definitive Claude Chabrol masterpiece.

—Charles Derry

CHAHINE, Youssef

Nationality: Egyptian. **Born:** Alexandria, 25 January 1926; name also spelled ''Shahin.'' **Education:** Victoria College, and Alexandria University; studied acting at Pasadena Playhouse, California, 1946–48.

Youssef Chahine

Career: Returned to Egypt, worked with Italian documentarist Gianni Vernuccio, 1948; introduced to film production by Alvisi Orfanelli, ''pioneer of the Egyptian cinema,'' directed first film, *Baba Amine*, 1950; introduced actor Omar Sharif, in *Sera'a fil Wadi*, 1953; voluntary exile in Libya, 1965–67. **Awards:** Special Jury Prize, Berlin Festival, for *Alexandria . . . Why?*, 1979; Special Jury Prize, Berlin Festival, for *An Egyptian Story*, 1982; Lifetime Achievement Award, Cannes Film Festival, 1997.

Films as Director:

1950 *Baba Amine* (*Father Amine*)
1951 *Ibn el Nil* (*The Nile's Son*); *El Muharraj el Kabir* (*The Great Clown*)
1952 *Sayidet el Kitar* (*The Lady in the Train*); *Nessa bala Rejal* (*Women without Men*)
1953 *Sera'a fil Wadi* (*Struggle in the Valley*)
1954 *Shaitan el Sahara* (*Devil of the Desert*)
1955 *Sera'a fil Mina* (*Struggle on the Pier*)
1956 *Inta Habibi* (*You Are My Love*)
1957 *Wadaat Hobak* (*Farewell to Your Love*)
1958 ***Bab el Hadid*** (*Iron Gate*; *Cairo Station*; *Gare centrale*) (+ role as Kennawi); *Gamila Bohraid* (Djamila)
1959 *Hub illal Abad* (*Forever Yours*)
1960 *Bayn Ideak* (*Between Your Hands*)
1961 *Nedaa el Ochak* (*Lover's Call*); *Rajol fi Hayati* (*A Man in My Life*)
1963 *El Naser Salah el Dine* (*Saladin*)
1964 *Fajr Yum Jadid* (*Dawn of a New Day*)
1965 *Baya el Khawatim* (*The Ring Seller*)
1966 *Rimal min Zahab* (*Sand of Gold*)
1968 *El Nas wal Nil* (*People and the Nile*)
1969 *El Ard* (*The Land*)
1970 *Al Ekhtiar* (*The Choice*)
1973 *Al Asfour* (*The Sparrow*)
1976 *Awdat al Ibn al Dal* (*Return of the Prodigal Son*)
1978 *Iskindria . . . Leh?* (*Alexandria . . . Why?*) (+ sc)
1982 *Hadota Misreya* (*An Egyptian Story*; *La Memoire*) (+ sc)
1984 *Al Wedaa ya Bonaparte* (*Adieu Bonaparte*)
1986 *Sarikat Sayfeya* (+ ph)
1990 *Iskindiriah Kaman Oue Kaman* (*Alexandria Again and Forever*) (+ sc)
1991 *Cairo as Told by Youssef Chahine*
1994 *The Emigrant* (+ sc)
1995 *Lumière et compagnie* (*Lumière and Company*)
1997 *al-Massir* (*Destiny*) (+ co-sc)
1999 *L'Autre* (*El Akhar*) (+ co-sc)

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‘‘Youssef Chahine: Aller aussi loin qu'un peut,’’ interview with N. Ghali, in *Jeune Cinéma* (Paris), December 1974/January 1975.
‘‘Youssef Chahine: La memoire,’’ an interview with Marcel Martin, in *Revue du Cinéma* (Paris), July/August 1983.
‘‘La verité de personnages,’’ an interview with C. Tesson, in *Cahiers du Cinéma* (Paris), June 1985.
Interview in *Cinématographe* (Paris), December 1986.
‘‘Serge le Vaillant,’’ in *Cahiers du Cinéma* (Paris), July/August 1992.
Interview with Vincent Vatrican, Thierry Jousse and Stéphane Bouquet, in *Cahiers du Cinéma* (Paris), March 1995.

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Nave, B., A. Tournes, and M. Martin, ‘‘Un film bilan: La memoire de Chahine,’’ in *Jeune Cinéma* (Paris), April 1983.
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Kehr, D., “The Waters of Alexandria,” in *Film Comment* (New York), November/December 1996.

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Youssef Chahine is one of the most forceful and complex of Egyptian filmmakers whose progress over the forty years or so since his debut at the age of twenty-four offers remarkable insight into the evolution of Egyptian society. A series of sharply critical social studies—of which *The Sparrow* in 1975 is undoubtedly the most successful—was interrupted by a heart attack while the director was still in his early fifties. This led him to question his own personal stance and development in a manner unique in Arab cinema, and the result was the splendidly fluent autobiography *Alexandria . . . Why?* in 1978, which was followed four years later by a second installment titled *An Egyptian Story*, shot in a style best characterized as an amalgam of Fellini and Bob Fosse's *All That Jazz.* As such references indicate, Chahine is an eclectic filmmaker whose cosmopolitan attitudes can be traced back to his origins. He was born in Alexandria in 1926 of middle-class parents. His father, a supporter of the nationalist Wafd party, was a scrupulous but financially unsuccessful lawyer, and Chahine was brought up as a Christian, educated first at religious school and then at the prestigious Victoria College, where the language of tuition was English. After a year at Alexandria University he persuaded his parents to allow him to study drama for two years at Pasadena Playhouse, near Los Angeles, and on his return to Egypt he plunged into the film industry, then enjoying a period of boom in the last years of King Farouk's reign.

Alexandria . . . Why? presents a vividly drawn picture of this vanished world: Alexandria in 1942, awaiting the arrival of Rommel's troops, who, it is hoped, will finally drive out the British. The film is peopled with English soldiers and Egyptian patriots, aristocrats, and struggling bourgeoises, the enthusiastic young and their disillusioned or corrupt elders. Chahine mocks the excesses of the nationalists (his terrorist patriots are mostly caricatures), leaves condemnation of Zionism to Jews, and tells love stories that cross the neatly drawn barriers separating Muslim and Jew, Egyptian aristocrat and English Tommy. The revelation of Chahine's own background and a few of his personal obsessions (as with the crucified Christ) seems to have released fresh creative powers in the director. His technique of intercutting the action with scenes from Hollywood musicals and newsreel footage from the Imperial War Museum in London is as successful as it is audacious, and the transitions of mood are brilliantly handled.

Chahine is a key figure in Third World cinema. Unlike some of the other major filmmakers who also emerged in the 1950s—such as Satyajit Ray or Lester James Peries—he has not turned his back on commercial cinema. He has always shown a keen desire to reach a wide audience, and *Alexandria . . . Why?*, though personal, is by no means an inaccessible or difficult work. Chahine's strength as a filmmaker lies indeed in his ability to combine mainstream production techniques with a very individual style and approach. Though intensely patriotic, he has shown a readiness to criticize government policies with which he does not agree, such as those of the late President Sadat. It is ironic therefore that the appearance of *Alexandria . . . Why?* should have coincided with the Camp David agreements between Egypt and Israel. As a result, Chahine's very personal statement of his belief in a tolerant society came to be widely criticized in the Arab world as an opportunistic political statement and a justification of Sadat's policies.

His underlying commitment to the making of an Egyptian identity, history, and memory is evident in his more recent works as well. The 1984 *Adieu Bonaparte*, a Franco-Egyptian co-production, portrays an East-West encounter through an Egyptian family during Napoleon's invasion of Egypt. Chahine's continuous efforts to reconstruct and forge an *Egyptian-ness*, ‘‘to be nothing but Egyptian,’’ can be most clearly seen in the ways in which he strives to retell this history from a strictly Egyptian perspective and none other. Chahine's endeavor may not be unique among the whole array of Third World filmmakers who act and/or *re*act against the West. However, given his own involvement and interests in the Western arts and influences, which not too many non-Western filmmakers could in fact claim to be devoid of, it is his inventiveness in forms and consistency in content that make Chahine an important filmmaker in Egypt in particular and in the non-Western filmmaking world in general.

—Roy Armes, updated by Guo-Juin Hong

CHAPLIN, (Sir) Charles (Charlie)

Nationality: British. **Born:** Charles Spencer Chaplin in London, 16 April 1889. **Family:** Married 1) Mildred Harris, 1918 (divorced 1920); 2) Lita Grey, 1924 (divorced 1927), two sons; 3) Paulette Goddard, 1936 (divorced 1941); 4) Oona O'Neill, 1943, eight children. **Career:** Music-Hall Performer in London and provincial theatres, from 1898; engaged by Fred Karno troupe, 1907; toured United States with Karno, 1910 and 1912; signed to Keystone and moved to Hollywood, 1913; after acting in eleven Keystone comedies, began directing (thirty-five films for Keystone), 1914; signed with Essanay (fourteen films), 1915; signed with Mutual (eleven films), 1916; signed with First National (nine films), 1917; joint-founder, with Griffith, Pickford, and Fairbanks, of United Artists, 1919; left United States to visit London, reentry permit rescinded en route, 1952; moved to Vevey, on Lake Geneva, Switzerland, 1953. **Awards:** Best Actor, New York Film Critics, for *The Great Dictator*, 1940 (award refused); Honorary Oscar, ''for the incalculable effect he has had in making motion pictures the art form of the country,'' 1971; Medallion Award, Writers Guild of America, 1971; Oscar for Best Original Dramatic Score (shared) for *Limelight*, 1972; Knighted, 1975. **Died:** In Vevey, 25 December 1977.

Films as Director, Actor and Scriptwriter:

1914 *Caught in a Cabaret* (*Jazz Waiter*; *Faking with Society*) (co-d, co-sc); *Caught in the Rain* (*Who Got Stung?*; *At It Again*); *A Busy Day* (*Lady Charlie*; *Militant Suffragette*); *The Fatal Mallet* (*The Pile Driver*; *The Rival Suitors*; *Hit Him Again*) (co-d, co-sc); *Her Friend the Bandit* (*Mabel's Flirtation*; *A Thief Catcher*) (co-d, co-sc); *Mabel's Busy Day* (*Charlie and the Sausages*; *Love and Lunch*; *Hot Dogs*) (co-d, co-sc); *Mabel's Married Life* (*When You're Married*; *The Squarehead*) (co-d, co-sc); *Laughing Gas* (*Tuning His Ivories*; *The Dentist*); *The Property Man* (*Getting His Goat*; *The Roustabout*; *Vamping Venus*); *The Face on the Bar-Room Floor* (*The Ham Artist*); *Recreation* (*Spring Fever*); *The Masquerader* (*Putting One Over*; *The Female Impersonator*); *His New Profession* (*The Good-for-Nothing*; *Helping Himself*); *The Rounders* (*Two of a Kind*; *Oh, What a Night!*); *The New Janitor* (*The Porter*; *The Blundering Boob*); *Those Love Pangs* (*The Rival Mashers*; *Busted Hearts*); *Dough and Dynamite* (*The Doughnut Designer*; *The Cook*); *Gentlemen of Nerve* (*Some Nerve*; *Charlie at the Races*); *His Musical Career* (*The Piano Movers*; *Musical Tramps*); *His Trysting Place* (*Family Home*); *Getting Acquainted* (*A Fair Exchange*; *Hullo Everybody*); *His Prehistoric Past* (*A Dream*; *King Charlie*; *The Caveman*)

1915 (for Essanay): *His New Job*; *A Night Out* (*Champagne Charlie*); *The Champion* (*Battling Charlie*); *In the Park* (*Charlie on the Spree*); *A Jitney Elopement* (*Married in Haste*); *The Tramp* (*Charlie the Hobo*); *By the Sea* (*Charlie's Day Out*); *Work* (*The Paper Hanger*; *The Plumber*); *A Woman* (*The Perfect Lady*); *The Bank*; *Shanghaied* (*Charlie the Sailor*; *Charlie on the Ocean*); *A Night in the Show*

1916 (for Essanay): *Carmen* (*Charlie Chaplin's Burlesque on Carmen*); *Police!* (*Charlie the Burglar*); (for Mutual): *The Floorwalker* (*The Store*); *The Fireman*; *The Vagabond*; *One A.M.*; *The Count*; *The Pawnshop*; *Behind the Screen*; *The Rink*

1917 (for Mutual): *Easy Street*; *The Cure*; *The Immigrant*; *The Adventurer*

1918 (for First National): *A Dog's Life*; (for Liberty Loan Committee): *The Bond*; *Triple Trouble* (compiled from 1915 footage plus additional non-Chaplin film by Essanay after he left); (for First National): *Shoulder Arms*

1919 (for First National): *Sunnyside*; *A Day's Pleasure*

1921 ***The Kid***; (+ pr); *The Idle Class* (+ pr)

1922 *Pay Day* (+ pr); *Nice and Friendly* (+ pr) (made privately and unreleased)

1923 *The Pilgrim* (+ pr); *A Woman of Paris* (+ pr)

1925 ***The Gold Rush*** (+ pr, narration, mus for sound reissue)

1926 *A Woman of the Sea* (*The Sea Gull*) (von Sternberg) (unreleased) (pr, d additional scenes)

1927 *The Circus* (+ pr, mus, song for sound reissue)

1931 ***City Lights*** (+ pr, mus)

1936 ***Modern Times*** (+ pr, mus)

1940 ***The Great Dictator*** (+ pr, mus)

1947 *Monsieur Verdoux* (+ pr, mus)

1952 *Limelight* (+ pr, mus, co-choreographer)

1957 *A King in New York* (+ pr, mus)

1959 *The Chaplin Revue* (+ pr, mus) (comprising *A Dog's Life, Shoulder Arms*, and *The Pilgrim*, with commentary and music)

1967 *A Countess from Hong Kong* (+ mus)

Other Films:

1914 *Making a Living* (*A Busted Johnny*; *Troubles*; *Doing His Best*) (Lehrman) (role as reporter); *Kid Auto Races at Venice* (*The Kid Auto Race*) (Lehrman) (role as Charlie); *Mabel's Strange Predicament* (*Hotel Mixup*) (Lehrman and Sennett) (role as Charlie); *Between Showers* (*The Flirts*; *Charlie and the Umbrella*; *In Wrong*) (Lehrman) (role as Charlie); *A Film Johnnie* (*Movie Nut*; *Million Dollar Job*; *Charlie at the Studio*) (Sennett) (role as Charlie); *Tango Tangles* (*Charlie's Recreation*; *Music Hall*) (Sennett) (role as Charlie); *His Favorite Pastime* (*The Bonehead*; *His Reckless Fling*) (Nichols) (role as Charlie); *Cruel, Cruel Love* (Sennett) (role as Charlie); *The Star Boarder* (*The Hash-House Hero*) (Sennett) (role as Charlie); *Mabel at the Wheel* (*His Daredevil Queen*; *Hot Finish*) (Normand and Sennett) (role as Charlie); *Twenty Minutes of Love* (*He Loved Her So*; *Cops and Watches*) (Sennett) (role as Charlie, + sc); *The Knock Out* (*Counted Out*; *The Pugilist*) (Arbuckle) (role as Charlie); *Tillie's Punctured Romance* (*Tillie's Nightmare*; *For the Love of Tillie*; *Marie's Millions*) (Sennett) (role as Charlie); *His Regeneration* (Anderson) (guest appearance)

1921 *The Nut* (Reed) (guest appearance)

1923 *Souls for Sale* (Hughes) (guest appearance)

1928 *Show People* (King Vidor) (guest appearance)

Charlie Chaplin

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* * *

Charles Chaplin was the first and the greatest international star of the American silent comic cinema. He was also the twentieth century's first media ''superstar,'' the first artistic creator and popularized creature of our global culture. His face, onscreen antics, and offscreen scandals were disseminated around the globe by new media which knew no geographical or linguistic boundaries. But more than this, Chaplin was the first acknowledged artistic genius of the cinema, recognized as such by a young and influential generation of writers and artists whose number included George Bernard Shaw, H.G. Wells, Bertolt Brecht, Pablo Picasso, James Joyce, Samuel Beckett, and the surrealist painters and poets of both Paris and Berlin. Chaplin may be the one cinema artist who might truly be called a seminal figure of the century—if only because of his influence on virtually every other recognized seminal figure of the century.

Chaplin was born in London into a theatrical family; his mother and father alternated between periods of separation and union, activities onstage and difficulties offstage (his father was an alcoholic, his mother fell victim to insanity). The young Chaplin spent his early life on the London streets and in a London workhouse, but by the age of eight he was earning his living on the stage.

Chaplin's career, like that of Buster Keaton and Stan Laurel, indicates that gifted physical comedians often develop their talents as children (as do concert pianists and ballet dancers) or never really develop them at all. By the time he was twenty years old, Chaplin had become the star attraction of the Fred Karno Pantomime Troupe, an internationally acclaimed English music-hall act, and it was on his second tour of America that a representative of the Keystone comedy film company (either Mack Sennett, comedienne Mabel Normand, or co-owner Charles Bauman) saw Chaplin. In 1913 he was offered a job at Keystone. Chaplin went to work at the Keystone lot in Burbank, California, in January of 1914. To some extent, the story of Chaplin's popular success and artistic evolution is evident from even a cursory examination of the sheer volume of Chaplin's works (and the compensation he received). In 1914 at Keystone, Chaplin appeared in thirty-five one- and two-reel films (as well as the six-reeler *Tillie's Punctured Romance*), about half of which he directed himself, for the yearly salary of $7,800. The following year, Chaplin made fourteen one- and two-reel films for the Essanay Film Company—all of which he wrote and directed himself—for a salary of $67,000. In 1916–17, Chaplin wrote, directed and starred in twelve two-reel films for the Mutual Film company, and then signed a million-dollar contract with First National Corporation to write, direct, produce, and star in twelve more two-reel films. The contract allowed him to build his own studio, which he alone used until 1952 (it is now the studio for A&M Records), but his developing artistic consciousness kept him from completing the contract until 1923 with nine films of lengths ranging from two to six reels. Finally, in 1919, Chaplin became one of the founders of United Artists (along with Mary Pickford, Douglas Fairbanks, and D.W. Griffith), through which Chaplin released eight feature films, made between 1923 and 1952, after which he sold his interest in the company.

In his early one- and two-reel films Chaplin evolved the comic tools and means that would lead to his future success. His character of the Tramp, the ''little fellow,'' a figure invariably garbed with derby, cane, floppy shoes, baggy pants, and tight jacket, debuted in his second Keystone film, *Kid Auto Races at Venice.* Because the tramp was a little guy, he made an easy target for the larger and tougher characters who loomed over him, but his quick thinking, agile body, and surprising ingenuity in converting ordinary objects into extraordinary physical allies helped him more than hold his own in a big, mean world. Although he was capable of lechery (*The Masquerader, Dough and Dynamite*) he could also selflessly aid the innocent woman under attack (*The New Janitor, The Tramp, The Bank*). Although he deserved her affection as a reward, he was frequently rejected for his social or sexual inadequacies (*The Tramp, The Bank, The Vagabond, The Adventurer*). Many of his early films combined his dexterous games with physical objects with deliberate attempts at emotional pathos (*The Tramp, The Vagabond, The Pawnshop*) or with social commentary on the corruption of the police, the brutality of the slums, or the selfishness of the rich (*Police, Easy Street, The Adventurer*).

Prior to Chaplin, no one had demonstrated that physical comedy could be simultaneously hilariously funny, emotionally passionate, and pointedly intellectual. While his cinema technique tended to be invisible—emphasizing the actor and his actions—he gradually evolved a principle of cinema based on framing: finding the exact way to frame a shot to reveal its motion and meaning completely, thus avoiding disturbing cuts.

Chaplin's later films evolved and featured increasingly complicated or ironic situations in which to explore the Tramp's character and the moral paradoxes of his existence. His friend and ally is a mongrel dog in *A Dog's Life*; he becomes a doughboy in *Shoulder Arms*; acquires a child in *The Kid*; becomes a preacher in *The Pilgrim*; and explores the decadent Parisian high life in *A Woman of Paris*, a comedy-melodrama of subtle visual techniques in which the Tramp does not appear. Chaplin's four feature films between 1925 and 1936 might be called his ''marriage group,'' in which he explores the circumstances by which the tramp might acquire a sexual-romantic mate. In *The Gold Rush* the Tramp succeeds in winning the dance-hall gal who previously rejected him, because she now appreciates his kindness and his new-found wealth. The happy ending is as improbable as the Tramp's sudden riches—perhaps a comment that kindness helps but money gets the girl. But in *The Circus*, Charlie turns his beloved over to the romantic high-wire daredevil Rex; the girl rejects him not because of Charlie's kindness or poverty but because he cannot fulfill the woman's image of male sexual attractiveness. *City Lights* builds upon this problem as it rises to a final question, deliberately and poignantly left unanswered: can the blind flower seller, whose vision has been restored by Charlie's kindness, love him for his kindness alone since her vision now reveals him to look so painfully different from the rich and handsome man she imagined and expected? And in *Modern Times*, Charlie successfully finds a mate, a social outcast and child of nature like himself; unfortunately, their marriage can find no sanctification or existence within contemporary industrial society. So the two of them take to the road together, walking away from society toward who knows where—the Tramp's final departure from the Chaplin world.

Although both *City Lights* and *Modern Times* used orchestral music and cleverly comic sound effects (especially *Modern Times*), Chaplin's final three American films were talking films—*The Great Dictator*, in which Chaplin burlesques Hitler and Nazism, *Monsieur Verdoux*, in which Chaplin portrays a dapper mass murderer, and *Limelight*, Chaplin's nostalgic farewell to the silent art of pantomime which nurtured him. In this film, in which Buster Keaton also plays a major role, Chaplin bids farewell not only to a dead movie tradition—silent comedy—but to a two-hundred-year tradition of physical comedy on both stage and screen, the tradition out of which both Keaton and Chaplin came, which would produce no clowns of the future.

Chaplin's later years were scarred by personal and political difficulties produced by his many marriages and divorces, his supposed sexual philanderings, his difficulties with the Internal Revenue Service, his outspoken defence of liberal political causes, and his refusal to become an American citizen. Although he was never called to testify before the House Un-American Activities Committee, Chaplin's films were picketed and boycotted by right-wing activist groups. When Chaplin left for a trip abroad in 1952, the State Department summarily revoked his automatic re-entry permit. Chaplin sent his young wife Oona O'Neill, daughter of the playwright Eugene O'Neill, back to America to settle their business affairs.

Chaplin established his family in Switzerland and conveyed his outrage against his former country by not returning to America for twenty years and by refusing to let any of his films circulate in America for two decades. In 1957 he made a very uneven, often embarrassing satire of American democracy, *A King in New York.* This film, like *A Countess from Hong Kong*, made ten years later, was a commercial and artistic disappointment, perhaps in part because Chaplin was cut off from the familiar studio, the experienced production team, and the painstakingly slow production methods he had been using for over three decades. In 1971 he enjoyed a triumphant return to Hollywood to accept an honorary Academy Award for a lifetime of cinematic achievement.

—Gerald Mast

CHEN Kaige

Nationality: Chinese. **Born:** Beijing, 12 August 1952; son of film director Chen Huai'ai. **Education:** Sent to work on a rubber plantation in Yunnan province to ''learn from the people,'' as part of the Cultural Revolution, 1967; attended the Beijing Film Academy. **Military Service:** Served in Army. **Career:** Worked in film processing lab, Beijing, 1975–78, then studied at Beijing Film Academy, 1978–82; assigned to Beijing Film Studio, assistant to Huang Jianzhong; transferred (with Zhang Yimou and He Qun) to Guangxi Film Studios, and directed first feature, *Huang Tudi'*, 1984. **Awards:** Berlin Film Festival Best Film and Locarno International Film Festival Silver Leopard, for *Yellow Earth*, 1984; Istanbul International Film Festival Golden Tulip, for *Life on a String*, 1991; Best Film (not in the English language) British Academy Award, Cannes Film Festival Golden Palm (tied with *The Piano*), and FIPRESCI Award, for *Farewell My Concubine*, 1993; Cannes Film Festival Technical Grand Prize, for *The Emperor and the Assassin*, 1999.

Films as Director:

1984 *Huang tu di* (*Yellow Earth*) (+ co-sc); *Qiang xing qi fei* (*Forced Take-Off*) (for TV)
1985 *Da yue bing* (*The Big Parade*) (released in 1987)
1987 *Hai zi wang* (*King of the Children*)
1991 *Bian zou bian chang* (*Life on a String*) (+ sc, song lyrics)
1993 *Ba wang bie ji* (*Farewell My Concubine*)
1996 *Feng yue* (*Temptress Moon*) (+ co-story)
1999 *Jing ke ci qin wang* (*The Assassin, The Emperor and the Assassin*) (+ co-sc, exec pr, ro as Lu Buwei)
2001 *Killing Me Softly*

Other Films:

1987 *The Last Emperor* (Bertolucci) (ro as Captain of Imperial Guard)
1996 *Yang + Yin: Gender in Chinese Cinema* (Kwan) (doc) (ro as Interviewee)

Publications

By CHEN: articles—

Interview with Tony Rayns, in *Time Out* (London), 6 August 1986.
Interview in *Film Comment* (New York), July/August 1988.
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''Shanghai Charade,'' an interview with Andrew O. Thompson, in *American Cinematographer* (Orange Drive), April 1997.

''Concubines and Temptresses,'' interview with K. Lally, in *Film Journal* (New York), May 1997.

''Die Kunst ist wie der Wind und das Wasser,'' an interview with Stefan Kramer, in *EPD Film* (Frankfurt/Main), June 1997.

Interview with A. Lu., in *Film Comment* (New York), September/October 1997.

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Richard, Fréderic, ''L'amour, les mirages et l'histoire: Va vie sur un fil,'' *Positif*, March 1992.

Koch, Ulrike, ''Le seul qui puisse voir: La vie sur un fil,'' in *Positif*, March 1992.

Rayns, Tony, ''Nights at the Opera,'' in *Sight and Sound*, December 1992.

Noigret, Hubert, ''Dossier sur *Farewell My Concubine*,'' in *Positif*, November 1993.

Zha Jianying, ''Chen Kaige and the Shadows of the Revolution,'' in *Sight and Sound* (London), February 1994.

Chen, Pauline, ''History Lessons,'' in *Film Comment* (New York), March-April 1994.

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Rayns, Tony, ''Motion and Emotion,'' in *Sight and Sound* (London), March 1996.

Xu, Ben, ''*Farewell My Concubine* and Its Nativist Critics,'' in *Quarterly Review of Film and Video* (Reading), September 1997.

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Chen Kaige is, with Zhang Yimou, the leading voice among the Fifth Generation of Chinese filmmakers, the first group of students to have graduated following the reopening of the Beijing Film Academy in 1978 after the depredations of the Cultural Revolution. As both a participant in (as a Red Guard he denounced his own father) and a victim of the Cultural Revolution (his secondary education was curtailed and, like the protagonist of *King of the Children*, he was sent to the country to ''learn from the peasants''), Chen is particularly well-placed to voice concerns about history and identity.

The majority of his films constitute an intelligent and powerfully felt meditation on recent Chinese history, within which, for him, the Cultural Revolution remains a defining moment. ''It made,'' he has said, ''cultural hooligans of us.'' He has a reputation within China as a philosophical director, and his style is indeed marked by a laconic handling of narrative and a classical reticence. This is largely deceptive: underneath is an unyielding anger and unflinching integrity.

Chen in interviews has stressed the complementary nature of his first three films. *Yellow Earth* examines the relationship of ''man and the land,'' *The Big Parade* looks at ''the individual and the group,'' and *King of the Children* considers ''man and culture.'' *Yellow Earth* seems to adopt the structure of the folk ballads that provide a focus for its narrative, with its long held shots and almost lapidary editing. *The Big Parade* alternates static parade ground shots with the chaos of barrack room life, while the third film mobilises a more rhetorical style of poetic realism. Together the films act as a triple rebuttal of any heroic reading of Maoism and the revolution, precisely by taking up subjects much used in propagandist art—the arrival of the People's Liberation Army in a village, the training of new recruits, the fate of the teacher sent to the country—and by refuting their simplifications and obfuscations, shot for shot, with quite trenchant deliberation. Attention in *Yellow Earth* is focused not on the Communist Army whose soldier arrives at the village collecting songs, but on the barren plateau from which the peasantry attempts to wring a meager existence. In the process the account of Yenan which sees it as the birthplace of Communism is marginalized. *King of the Children* banishes the bright-eyed pupils and spotless classrooms of propaganda in favour of a run-down schoolroom, graffitied and in disrepair, from which the social fabric seems to have fallen away. Likewise *The Big Parade* banishes heroics and exemplary characters in favour of a clear-eyed look at the cost of moulding the individual into the collective.

In Chen's films what is unsaid is as important as that which is said; indeed the act of silence becomes a potent force. The voiceless appear everywhere—the almost mute brother in *Yellow Earth*, the girl's unspoken fears for her marriage (''voiced'' in song), the mute cowherd in *King of the Children.* In *Yellow Earth* the girl's voice is silenced by the force of nature as she drowns singing an anthem about the Communist Party. It is almost better, Chen implies, not to speak at all, than—as he suggests in *King of the Children*—to copy, to repeat, to ''shout to make it right.''

Life on a String, a leisurely allegory whose protagonists are an elderly blind musician and his young acolyte, has as tangible a sense of physical terrain as *Yellow Earth.* It also has an icy twist. Dedicatedly following his own master's instructions all his life, the old man finds himself, in the end, to have been duped. The film, fitting no fashionable niche, was largely ignored. With *Farewell My Concubine* Chen seems, superficially, to have taken a leaf from his rival Zhang Yimou's book. The film has lavish studio sets and costumes and features Zhang's favourite performer, Gong Li. Funded by Hong

Kong actress Hsu Feng's Tomson Films and based on a melodramatic novel by Lilian Lee, the film traces the relationship between a young boy, sold by his prostitute mother into the brutal regime of the Peking Opera School in 1920s China, and an older, tougher boy. Deiyi is destined to play female roles, and before he is accepted he undergoes a symbolic castration. The title is taken from the title of the opera in which they make their names—set during the last days of the reign of King Chu. The film follows their fortunes up to 1977, the end of the Cultural Revolution, and closes on a note of betrayal and sacrifice. Scrupulously performed, finely filmed, the subject allows its director scope to investigate the tortuous intersection of performance, identity, self, gender, and history.

Farewell My Concubine is one of a number of Chen's films that depict the indoctrination and degradation of children by those who should be loving and responsible. Such also is the case in *Temptress Moon*, which tells the story of a brother and sister who are introduced to opium by their father. The film may be set during the pre-communist 1920s, yet it clearly is allegorical in that the father's irresponsibility symbolizes a present-day political machine that has so often callously abused its citizenry. *The Emperor and the Assassin* is set even farther back in Chinese history—the third century B.C.—yet it too tells a story with contemporary reverberations. It is the based-on-fact account of Ying Zheng, a manipulative, increasingly ruthless ruler who is intent on taking over the country's other kingdoms, and becoming the initial Chinese emperor. Ying Zheng might be viewed as the counterpart of Mao. Furthermore, his story, as presented here, could be a camouflaged allegory mirroring the failure of the Cultural Revolution.

Unsurprisingly Chen's films have met with varying degrees of disapproval from the official regime. *Yellow Earth* was criticised in an anti-elitist policy. *The Big Parade* had its final sequence cut and ends with sounds of the eponymous parade in Tianenmen Square over an empty shot. *Life on a String* and *Temptress Moon* were banned. *Farewell My Concubine* was shown, withdrawn, then shown again. *The Emperor and the Assassin* initially was rejected by the censors; roughly 30 minutes of footage reportedly were excised to make it more ''regime friendly.'' To young filmmakers in China Chen's work, and that of other Fifth Generation directors, can seem academic or irrelevant. To the rest of us, the care with which Chen Kaige observes his protagonists' struggles for integrity amid lethally shifting political tides makes for a perennially relevant body of work.

—Verina Glaessner, updated by Rob Edelman

CHRISTENSEN, Benjamin

Nationality: Danish. **Born:** Viborg, Denmark, 28 September 1879. **Education:** Educated in medicine; entered dramatic school of the Royal Theatre, Copenhagen, 1901. **Family:** Married 1) Ellen Arctander in 1904; 2) Sigrid Stahl in 1922; 3) Kamma Winther in 1927. **Career:** Actor in Aarhus Theatre (Jutland), then Folkteatret, Copenhagen, to 1907; left stage, became agent for French champagne firm Lanson, 1907; began as film actor, 1912; directed first film, 1913; went to Germany, worked for Erich Pommer, 1923; worked in United States, 1926–34; returned to Denmark and, in 1939, went to work for Nordisk Films Kompagni; left film production, 1942, and became manager of a movie theater. **Died:** 2 April 1959.

Films as Director:

1913 *Det hemmelighedsfulde X* (*The Mysterious X*) (+ role)
1915 *Haevnens Nat* (*Blind Justice*) (+ role)
1922 *Häxan* (*Witchcraft through the Ages*) (+ sc, role as Devil and doctor)
1923 *Seine Frau, die Unbekannte* (*His Mysterious Adventure*)
1924 *Die Frau mit dem schlechten Ruf* (*The Woman Who Did*) (not completed)
1926 *The Devil's Circus*
1927 *Mockery*
1928 *Hawk's Nest*; *The Haunted House*; *House of Horror*
1929 *Seven Footprints to Satan*
1939 *Skilsmissens Brní*
1940 *Barnet*
1941 *Gaa med mig hjem*
1942 *Damen med de lyse handsker*

Other Films:

1912 *Skaebnebaeltet* (role)
1913 *Gidslet* (role); *Scenens Brní* (role); *Store Klaus og Lille Klaus* (role); *Rumaensk Blod or Sstreneí Corrodi* (role); *Vingeskudt* (role)
1924 *Michael* (role)

Publications

By CHRISTENSEN: book—

Hollywood Skaebner (short stories), 1945.

On CHRISTENSEN: book—

Ernst, John, *Benjamin Christensen*, Copenhagen, 1967.

On CHRISTENSEN: articles—

Gillett, John, ''The Mysterious X,'' in *Sight and Sound* (London), Spring 1966.
Higham, Charles, ''Christensen Continued,'' in *Sight and Sound* (London), Autumn 1966.
Tessier, Max, ''La Sorcellerie à travers les âges,'' in *Cinéma* (Paris), no. 130, 1968.
Routt, W.D., ''Buried Directors,'' in *Focus on Film* (London), Spring 1972.

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Benjamin Christensen's first film was one of the most amazing directorial debuts in the history of film. *Det hemmelighedsfulde X* is a spy melodrama about a lieutenant accused of betraying his country, but who is saved at the last minute. If the story is conventional, the handling of it shows a natural instinct for film that is way ahead of its

Benjamin Christensen (left) directs Lon Chaney

time. Told in often very imaginatively composed pictures, the film is completely free from literary clichés in its narrative style. Throughout the length of the work, Christensen demonstrates an ability to transform the psychology of his characters into physical action. The camerawork (by Emil Dinesen) is full of significant contrasts, while the cutting is dynamic and gives the film a marvelous drive. The film was received with admiration; everybody was stunned by its remarkable visual style, and Christensen was immediately recognized as the individualist and the experimenter of the Danish film of his day. His next film, *Haevnens Nat*, was a social melodrama, burdened by a pathetic story, but also distinguished by an inventive camera style. Christensen played lead roles in both these films.

Benjamin Christensen provoked his contemporaries and set himself in opposition to the filmmaking practices of his time. He had a strong belief in himself and worked consciously with film as a new art form. He considered the director as the author of the film and stated that ‘‘like any other artist he should reveal his own individuality in his own work.’’ Thus Christensen can be regarded as one of the first auteurs of the cinema. Carl Dreyer characterized Christensen as ‘‘a man who knew exactly what he wanted and who pursued his goal with uncompromising stubbornness.’’ Christensen’s main work is *Häxan*, an ambitious and unique film and a pioneering achievement in both the documentary and the fiction film. In this film Christensen combined his rationalistic ideas with his passionate temperament.

Christensen was always an isolated director in the Danish film world, and after *Häxan* he left Denmark. He made an insignificant film in Germany and was seen in Dreyer’s *Michael* as the master. He got an offer from Hollywood and made six films there. He used his talent for the strange and peculiar *Seven Footprints to Satan*, a witty horror comedy. Christensen returned to Denmark in the 1930s and in 1939 he was hired by Nordisk Films Kompagni. Again Christensen showed himself to be a controversial filmmaker. Determined to break the trivial pattern of Danish cinema at that time, he made three films which dealt with topical problems arising from conflicts between generations. One film depicted children from divorce-ridden homes, another was about abortion. Christensen’s last film was a spy thriller set against an international setting. It was a total failure, and Christensen left film production. For the rest of his life he lived in splendid isolation as manager of a small and insignificant cinema in the suburbs of Copenhagen.

—Ib Monty

CHYTILOVÁ, Věra

Nationality: Czech. **Born:** Ostrava, 2 February 1929. **Education:** Studied architecture at Charles University; Film Academy (FAMU), Prague, 1957–62. **Family:** Married cinematographer Jaroslav Kučera. **Career:** Assistant director on *3 Men Missing* (Ztracenci), 1956; directed first film, *Strop*, 1962; forbidden to direct or work for foreign producers, 1969–76. **Address:** c/o Barrandov Studios, Prague, Czechoslovakia.

Films as Director:

1962 *Strop* (*The Ceiling*) (+ sc); *Pytel blech* (*A Bag of Fleas*) (+ sc)
1963 *O něčem jiném* (*Something Different*; *Something Else*; *Another Way of Life*) (+ sc)
1965 ‘‘Automat Svĕt’’ (The World Cafe) segment of *Perličky na dně* (*Pearls of the Deep*) (+ co-sc)
1966 *Sedmikrásky* (*Daisies*) (+ co-sc)
1969 *Ovoce strom rajských jíme* (*The Fruit of Paradise*; *The Fruit of the Trees of Paradise*) (+ co-sc)
1977 *The Apple Game* (+ sc)
1979 *Panelstory* (*Prefab Story*) (+ co-sc)
1980 *Kalamita* (*Calamity*) (+ co-sc)
1981 *Chytilova versus Forman*
1983 *Faunovo prilis pozdni odpoledne* (*The Very Late Afternoon of a Faun*)
1985 *Praha, neklidne srace Europy* (*Prague, the Restless Heart of Europe*) (short)
1986 *Vlci bouda* (*Wolf's Hole*)
1987 *Sasek a kralovna* (*The Jester and the Queen*); *Kopytem Sem, Kopytem Tam* (*Tainted Horseplay*) (+ sc)
1991 *Mi Prazane me Rozùmeji* (*My Praguers Understand Me*)
1990 *T.G.M.—Osvoboditel* (*Tomas G. Masaryk—The Liberator*) (+ sc)
1992 *Dedictví aneb Kurvahosigutntag* (*The Legacy*)
1993 *Kam Parenky*; *The Inheritance of Fuckoffguysgoodbye* (+ sc)
1998 *Pasti, pasti, pasticky* (*Trap, Trap, Little Trap*) (+ co-sc)
1986 *Vzlety a pády*

Other Films:

1958 *Konec jasnovidce* (*End of a Clairvoyant*) (role as girl in bikini)
1991 *Face of Hope* (sc)

Publications

By CHYTILOVÁ: articles—

‘‘Neznám opravdový čin, který by nebyl riskantní’’ [I Don't Know Any Action That Would Not Be Risky], an interview with Galina Kopaněvová, in *Film a doba* (Prague), no. 1, 1963.
‘‘Režijní explikace k filmu *O něčem jiném*’’ [The Director's Comments on *Something Different*], in *Film a Doba* (Prague), no. 1, 1964.
‘‘*Sedmikrásky*: režijní explikace’’ [*Daisies*: The Directress Comments], in *Film a Doba* (Prague), no. 4, 1966.
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So far the only important woman director of the Czech cinema is Věra Chytilová, its most innovative and probably most controversial personality. She is the only contemporary Czech filmmaker to work in the Eisensteinian tradition. She combines didacticism with often daring experimentation, based in essence on montage. Disregarding

Věra Chytilová

chronology and illustrative realism, she stresses the symbolic nature of images as well as visual and conceptual shock. Influenced to some extent also by cinema verité, particularly by its female representatives, and militantly feminist in her attitudes, she nevertheless made excellent use of the art of her husband, the cameraman Jaroslav Kučera, in her boldest venture to date, *Daisies.* This film, Chytilová's best known, is a dazzling display of montage, tinting, visual deformation, film trickery, color processing, etc.—a multifaceted tour de force which, among other things, is also a tribute to the classics of the cinema, from the Lumière Brothers to Chaplin and Abel Gance. It contains shots, scenes, and sequences that utilize the most characteristic techniques and motives of the masters. *Daisies* is Chytilová at her most formalist. In her later films, there is a noticeable shift towards realism. However, all the principles mentioned above still dominate the more narrative approach, and a combination of unusual camera angles, shots, etc., together with a bitterly sarcastic vision, lead to hardly less provocative shock effects.

The didactical content of these highly sophisticated and subtly formalist works of filmic art, as in Eisenstein, is naive and crude: young women should prefer ''useful'' vocations to ''useless'' ones (*The Ceiling*); extremes of being active and being inactive both result in frustration (*Something Different*); irresponsibility and recklessness lead to a bad end (*Daisies*); a sexual relationship is something serious, not just irresponsible amusement (*The Apple Game*); people should help each other (*Panel Story, The Calamity*). Given the fact that Chytilová has worked mostly under the conditions of an enforced and harshly repressive establishment, a natural explanation of this seeming incongruity offers itself: the ''moral messages'' of her films are simply libations that enable her, and her friends among the critics, to defend the unashamedly formalist films and the harshly satirical presentation of social reality they contain. This is corroborated by Chytilová's many clashes with the political authorities in Czechoslovakia: from an interpellation in the Parliament calling for a ban of *Daisies* because so much food—''the fruit of the work of our toiling farmers''—is destroyed in the film, to her being fired from the Barrandov studios after the Soviet invasion in 1968, and on to her open letter to President Husák printed in Western newspapers. In each instance she won her case by a combination of publicly stated kosher ideological arguments, stressing the alleged ''messages'' of her works, and of backstage manipulation, not excluding the use of her considerable feminine charm. Consequently, she is the only one from among the new wave of directors from the 1960s who, for a long time, had been able to continue making films in Czechoslovakia without compromising her aesthetic creed and her vision of society, as so many others had to do in order to remain in business (including Jaromil Jireš, Hynek Bočan, Jaroslav Papoušek, and to some extent Jiří Menzel).

Panel Story and *Calamity* earned her hateful attacks from establishment critics and intrigues from her second-rate colleagues, who are thriving on the absence of competition from such exiled or banned directors as Miloš Forman, Ivan Passer, Jan Němec, Evald Schorm, and Vojtěch Jasný. The two films were practically withdrawn from circulation and can be occasionally seen only in suburban theatres. The only critical film periodical, *Film a doba*, published, in 1982, a series of three articles which, in veiled terms and using what playwright Václav Havel calls ''dialectical metaphysics'' (''on the one hand it is bad, but on the other hand it is also good''), defended the director and her right to remain herself. In her integrity, artistic boldness, and originality, and in her ability to survive the most destructive social and political catastrophes, Chytilová was a unique phenomenon in post-invasion Czech cinema. Unfortunately, during the last years of Communist rule in Czechoslovakia, she seems to have lost something of her touch, and her latest films—such as *The Very Late Afternoon of a Faun* or *The Jester and the Queen*—are clearly not on the level of *Daisies* or *Panel Story.* Since the ''velvet revolution'' she has maintained her independence as idiosyncratically as ever. Refusing to take up any comfortably accommodating position, she has been accused of nostalgia for the Communist years. This would be to misrepresent her position. A fierce campaigner for a state subsidy for the Czech film industry, she cannot but lament the extent to which the implementation of the ideology of the ''free market'' has been allowed to accomplish what the Soviet regime never quite could—the extinguishing of Czech film culture.

She has made a number of documentary films for television as well as a 1992 comedy about the deleterious effects of sudden wealth, which was publicly well received but met with critical opprobrium. She has so far failed to find funding for a long-cherished project, *Face of Hope*, about the nineteenth-century humanist writer Bozena Nemcova. The continuing relevance of *Daisies*, and its depiction of philistinism in several registers, is surely the strongest argument in support of Chytilová's position. It is a film that shines with the sheer craftsmanship Czech cinema achieved in those years.

—Josef Skvorecký, updated by Verina Glaessner

CIMINO, Michael

Nationality: American. **Born:** New York, 1940. **Education:** Yale University, M.F.A. in painting, 1963. **Career:** Moved to New York, 1963; studied acting and ballet, directed documentaries, industrial films, and TV commercials, 1963–71; moved to Hollywood, worked as scriptwriter, 1971; directed first film, *Thunderbolt and Lightfoot*, 1974. **Awards:** Oscar for Best Director, and Best Director Award, Directors Guild, for *The Deer Hunter*, 1979.

Films as Director:

1974	*Thunderbolt and Lightfoot* (+ sc)
1978	***The Deer Hunter*** (+ co-sc, co-pr)
1980	*Heaven's Gate* (+ sc)
1985	*Year of the Dragon* (co-sc)
1987	*The Sicilian* (+ co-pr)
1988	*Santa Anna Winds*
1990	*Desperate Hours* (+ pr)
1996	*The Sunchaser* (+ pr)
1999	*The Dreaming Place*

Other Films:

1972	*Silent Running* (Trumbull) (co-sc)
1973	*Magnum Force* (Post) (co-sc)

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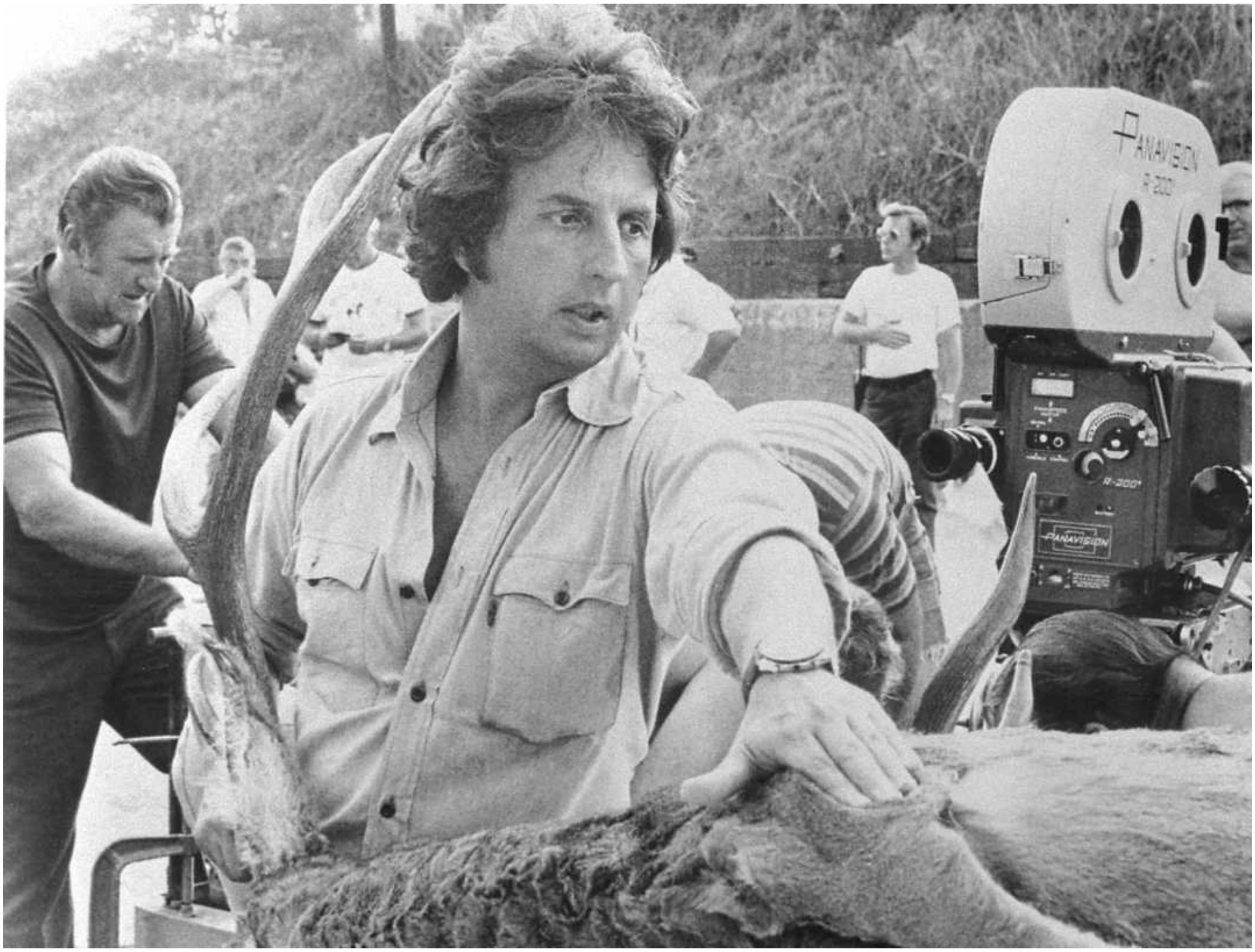

Michael Cimino

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Erratic as his achievement has been, Michael Cimino is, with Martin Scorsese, one of the two most important filmmakers to have emerged in the Hollywood cinema of the 1970s. His reputation must rest, so far, essentially on two enormously ambitious and controversial films, *The Deer Hunter* and *Heaven’s Gate*, and his stature will only receive due recognition when the latter is re-released (in its ‘‘original,’’ three-and-one-half-hour version) and revalued. One can confidently prophesy that it will come as a major revelation.

In one respect, Scorsese and Cimino appear opposites of each other. Scorsese (prior, at least, to *The Last Temptation of Christ*) characteristically starts from a small, precise, concrete subject and radically explores it until it reveals strains, tensions, and contradictions central to our culture; Cimino begins with a vague and grandiose ‘‘vision’’ and proceeds to map in its salient features and attempts to render it concrete by developing its detail. That Scorsese’s method is by far the more conducive to assured artistic success is obvious, and Cimino has yet to produce work as secure in its aim and tone as *Raging Bull* or *King of Comedy.* We may start with *Heaven’s Gate* and its critical reception: the peak of Cimino’s achievement to date (it remains, for me, the greatest Hollywood film of the past fifteen years), it was almost universally savaged by the American press. The pervasive complaint was that Cimino ‘‘can’t tell a story,’’ despite the fact that he had already managed to do so very successfully, as the screenwriter of *Silent Running* and the director of *Thunderbolt and Lightfoot*; that he might wish to attempt something rather different was not considered as a possibility. Much critical and theoretical work has now been done attacking the overwhelming dominance in Hollywood cinema of the rules of classical narrative, centred on individual psychology and scene-by-scene causality: the dominance, to adopt Barthesian terminology, of the proairetic and hermeneutic codes. These form the basis of the kind of cinema to which Hollywood has so long accustomed us, but there is no reason why custom should be institutionalized as an unchallengeable and absolute system of construction, permitting no divergence.

The structure of *Heaven's Gate* is quite other, the best analogy being with architecture. Each scene or segment can be viewed as a building block enacting (though not in any obviously didactic or explicit way) a ''history lesson'' in the Brechtian sense of the term. Within obvious limits (the film *does* have a discernible narrative, with a beginning, middle, and end in that order), these blocks relate to each other freely *across the entire film*, rather than forming a causal a, b, c . . . progression; they gradually add up to a complex structure of thematic interrelatedness. It is significant that when Cimino, after the disastrous North American premières, himself edited a two-and-one-half-hour version for general release, he produced not just a *shorter* version but a different film: not only does he use perceptibly different takes of certain shots, but whole narrative segments are transposed to different parts of the film, and one brief incident is included which he cut from the original version. This also explains why the film, in whatever version, always appears unfinished: the addition, removal, or transposition of the ''blocks'' could be an interminable process, the structure (freed from the strictures of narrative causality) being logically incompletable (there was once, according to Steven Bach, a five-and-one-half-hour version). It is also significant that one of the film's finest set-pieces, the magnificent roller-skating sequence, has no narrative necessity whatever, neither developing character nor furthering the plot, though it is crucial to the film's ''grand design.'' There are no precedents in Hollywood cinema for this type of formal strategy; to find them, one must go further afield, to the Kurosawa of *High and Low* and *Ikiru*, or to the Pasolini of *Medea.*

Another initial critical objection was to the film's ''Marxist content.'' By denying the viewer the traditional narrative pleasures of causality and close identification, Cimino transfers attention from individuals to movements, and the film's overall movement is toward the destruction of a genuinely multi-cultural, non-sexist, and *potentially* socialist America by the capitalist greed for wealth and power. In view of this, it is ironic that *The Deer Hunter* has been widely perceived as a right-wing movie. In fact, the two films are generally consistent. More intuitive than theoretical, more emotional than rational, Cimino does not have a completely consistent ideological position which the films dramatize: they seem, on the contrary, often ideologically incoherent, insufficiently *thought* (particularly the case with *Year of the Dragon*, which disintegrates under the strain of its own internal contradictions). Though less formally radical than *Heaven's Gate, The Deer Hunter* is also characterized by great architectural strength. It is composed of five ''blocks,'' two set in Vietnam alternating with three set in Clairton, Pennsylvania; in both sets, each block is substantially shorter than its predecessor, enacting on the formal level the theme of ''dwindling'' on which the action of the film is constructed. The controversial ending, in which the survivors sing ''God Bless America,'' is neither affirmative (i.e., right wing) nor ironic (i.e., leftist): the singing is characterized by an extreme tentativeness, a failure of confidence in both an available ''America'' that might be blessed or a God to bless it. As in *Heaven's Gate* (and the point relates back interestingly to the work of John Ford and the whole complex American tradition for which it speaks), the ''America'' that might be affirmed, represented by social outsiders (in Cimino's case immigrant ethnic groups), is felt to be irredeemably lost, overwhelmed by the Nixonite/Reaganite America of corporate capitalism.

Cimino's career since *Heaven's Gate* has been as disappointing as Scorsese's since *King of Comedy.* There is perhaps a common cause: the sheer difficulty of setting up intelligent, personal, original, or challenging work in the era of endless mindless sequels and ''packages,'' in a Hollywood dominated by precisely the kind of capitalist concern that *Heaven's Gate* assaults, more concerned with ''business'' than with cinema. In Cimino's case there is a more specific cause: the general distrust generated by the now almost proverbial financial catastrophe of *Heaven's Gate.* For all that, *Year of the Dragon* and *The Sicilian*, though neither can be counted an artistic success, seem far more *interesting* than *The Color of Money* or *The Last Temptation of Christ.* The former contains scenes of stunning brilliance and virtuosity, but is centrally flawed by its inability to construct a coherent attitude toward its protagonist (Mickey Rourke). The film's three most sympathetic characters—his young Chinese assistant, his wife, his mistress—are all given speeches denouncing him; he is indirectly responsible for the deaths of the first two and the gang-rape of the third. Yet Cimino also clearly wishes to affirm the character, an impulse culminating in a conclusion which even Mahler cannot save. *The Sicilian*, like *Heaven's Gate*, is an epic that precludes identification: with the possible exception of Giuliano's fiancée (a relatively minor and somewhat stereotypical role), every position dramatized in the film (including that of the hero) is shown to be severely compromised and untenable. Unlike *Heaven's Gate*, however, the detail of the film only intermittently comes alive, and then only in the supporting roles (Joss Ackland, John Turturro). Cimino seems seriously hampered by the doubtless mandatory fidelity to Mario Puzo's elephantine and cliché-ridden novel, and by the casting of Christopher Lambert, who totally lacks the charisma that alone would make Giuliano plausible. More importantly, perhaps, Cimino has shown himself in all his previous films intensely concerned with ''America'' (the ideological image more than the appalling reality), and relates rather distantly to a foreign environment.

Desperate Hours, a remake of William Wyler's 1955 thriller, was a surprisingly modest project for one of Hollywood's great overreachers, but one that offered the potential of grappling with American values at their core. *Desperate Hours* must be accounted partially unsatisfactory, however, and its commercial failure, with that of *The Sicilian,* has made Cimino's future in Hollywood increasingly problematic. It is, however, an enormously more interesting and challenging film than the original version. Wyler's film was ''safe'' in every way: his usual thoroughly sound, if thoroughly uninspired, direction, and an eminently respectable and sensible bourgeois entertainment. Cimino's film is neither safe nor sensible. It is characterized by an all-pervasive nervous tension, a relentless edginess expressed by all the characters and communicated strongly to the audience. The value and stability of bourgeois family life (a ''given'' in Wyler) are no longer guaranteed; the parents are separated, and can scarcely address a sentence to each other without an eruption; the children are disturbed and potentially rebellious. The corollary of this is that the gang who take over the household are no longer automatically invalidated: dangerous and vicious (with Mickey Rourke's leader prone to psychotic explosions at the slightest provocation), they nonetheless embody the justifiable revolt of the underprivileged in a society riddled with class tensions. Like Rourke's character, the film is jagged, unpredictable, incomplete. Character motivations are often unclear (Lindsay Krouse's role suffered from severe cuts), opaque, and eccentric, yet all the characters have vivid life, a spontaneity of action and reaction, beside which the conventional figures of Wyler's film seem pallid. As usual, Cimino's crime (in terms of commercial success) is to deny the audience any feeling of comfort, stability, or satisfaction; that is also what makes his films so fascinating.

There is no other filmmaker of whom my own view is quite so completely at odds with the generally accepted one. *Heaven's Gate*, above all, stands up magnificently to the test of time and repeated viewings; I have used it in film classes every year, and students greet it invariably as a revelation. Yet ''accepted opinion,'' once established, is notoriously difficult to erode.

—Robin Wood

CISSÉ, Souleymane

Nationality: Malian. **Born:** Bamako, 21 April 1940; lived in Dakar during his adolescence until the Senegalese-Mali Federation broke up in 1960, at which point he moved back to Mali. **Education:** Obtained a three-month grant to study in the Soviet Union, 1961; received a scholarship to study film direction at the VGIK (State Institute of Cinema), Moscow, 1963–1969; made three short films as a student, *L'homme et les idoles* (1965), *Sources d'inspiration* (1966), and *L'aspirant* (1968) **Career:** Film director for SCINFOMA (Service Cinématographique du Ministère de l'Information du Mali), Mali, 1969–1972; with his direction of *Cinq jours d'une vie* (1972) he decided to work on his own projects; established the NFa Cissé, an annual award for artistic creation in Mali. 1991. **Awards:** Bronze prize, Carthage Film Festival (Tunisia), for *Cinq jours d'une vie*, 1972; Bronze prize, Carthage Film Festival, for *Den Muso*, 1974; Grand prize, Fespaco (Burkina Faso), Grand prize, Nantes Festival (France), Silver prize, Carthage Film Festival, for *Baara*, 1977; Gold prize, Carthage Film Festival, Grand prize, Fespaco (Burkina Faso), A Certain Regard section, Cannes Festival (France), for *Finyé*, 1982; Chevalier du Mérite National and Jury prize, Cannes Film Festival (France), for *Yeelen*, 1987; Gold medal, Congress of the International Confederation of Societies of Authors and Composers, for entire works, 1996. **Address:** Sisé Filimu/Les Films Cissé, BP 1236, Bamako, Mali.

Souleymane Cissé

Films as Director:

1972 *Cinq jours d'une vie* (+ sc, d, ph)
1975 *Den Muso* (*The Girl*) (+ sc)
1977 *Baara* (*The Work*) (+ sc)
1982 *Finyé* (*The Wind*) (+ sc)
1987 *Yeelen* (*The Light*) (+ sc)
1995 *Waati* (*The Time*) (+ sc)

Other Films:

1970–71 *Degal à Dialloube* (doc); *Fête du Sanke* (doc)
1973 *Dixième anniversaire de l'O.U.A.* (doc)
1978 *Chanteurs traditionnels des îles Seychelles* (doc)

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''La chronique de Souleymane Cissé,'' in *Libération* (Paris), 15–16 May 1982.
''Je suis à la recherche d'une voie personnelle et mon identité,'' interview with D.A.A. Sow and C. Hamalla, in *Podium* (Bamako), 30 June 1982.
''L'énergie éolienne de Cissé,'' interview with M. Cressole, in *Libération* (Paris), 20 April 1983.
''La conscience et l'espoir,'' interview with H. Guibert, in *Le Monde* (Paris), 21 April 1983.
''Souleymane Cissé, v'la l'bon vent,'' interview with P. Barrat, in *Les Nouvelles Littéraires* (Paris), April-May 1983.
''Bourrasques au Mali,'' interview with C. Ruelle, in *Magazine Littéraire* (Paris), May 1983.
''Rencontre avec Cissé,'' in *Calao* (Abidjan), May-June 1983.
''Je crée en marchant,'' interview with D. Heymann, in *Le Monde* (Paris), 29–30 November 1987.

''L'Afrique dans la lumière,'' interview with C. Tesson, in *Cahiers du Cinéma* (Paris), December 1987.

''Entretien avec Souleymane Cissé,'' interview with J. Binet and K. Touré, in *Positif* (Paris), December 1987.

''Souleymane Cissé, cinéaste malien,'' interview with J-F. Senga, in *Présence Africaine* (Paris), Winter 1987.

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''Entretien avec Cissé,'' interview with J-M. Lalanne and F. Strauss, in *Cahiers du Cinéma* (Paris), June 1995.

''Souleymane Cissé, l'Africain pluriel,'' interview with D. Heymann, in *Le Monde* (Paris), 8 June 1995.

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C.E.S.C.A., editor, *Camera Nigra, Le Discours du cinéma africain*, Brussels, 1984.

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Panh, Rithy, *Souleymane Cissé* (videocassette), 1991

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Souleymane Cissé was the most recognized African filmmaker of the twentieth century. A participant in a general movement toward social realism in African cinema, Cissé was the first African to win a major prize at the Cannes Film Festival. While the success of both *Finyé* and *Yeelen* at the Cannes Film Festival garnered Cissé acclaim and increased attention for African cinema, Cissé has spent his career filming African subjects. Such concentration requires a special devotion because Africa is prone to economic and social precariousness. But after studying in Moscow, Cissé returned to his home land to perfect his craft. In doing so he has contributed significantly to the development of social realism in African cinema.

Cissé used his creative skills to tell stories of everyday Africans. While working at the SCINFOMA he made more than thirty newsreels and documentary films that examined different African societies. His projects carefully depicted the cultural heritage and typical lives of Malian and other African people. Using the very limited technical means provided by the government for which he was still working at that time, Cissé created *Cinq jours d'une vie*, a short movie relating the disappointments of an unemployed young man from Mali in 1972. Cissé's realistic style garnered *Cinq jours d'une vie* considerable attention at the Carthage Festival. Buoyed by the success of the film, Cissé formed his own company, Les Films Cissé, to produce his own films without government support.

Den Muso is both Cissé's first feature movie and the first film in Bambara language in African cinema. This movie deals with the suicide of Ténin, a deaf-mute urban Muslim young woman who is rejected by her family when she bears the child of one of her father's employees. Though the story sadly relates the story of Ténin it also comments on the value of social classes in modern society. Highlighting the moral conflicts of adhering to traditional values in contemporary society, Cissé accounts for the condition of the modern Malian woman.

The first great African movie dealing with the proletarian class, *Baara* is the most Marxist of Cissé's movies, both in its liberal form and its topics. The film grapples with the greed and corruption of the business elite and highlights the emerging social awareness of workers and women. In the film, Balla Traoré, a young engineer newly graduated in Europe, decries the economic exploitation in the textile factory he supervises and the corruption of his manager who will eventually have him murdered.

Finyé is one of the finest and densest movies made on the African continent. Centered around a love affair between two university students with very different backgrounds one father is a traditional chief and the other is a military governor the film tackles the friction between tradition and modernity in African society. In the film, the students join a mass protest against the falsification of exam results and are later supported by the chief who renounces his powers and allies himself with the youth. Meanwhile the military governor, whose authoritarianism bears some similarities to Moussa Traoré's politics when he ruled Mali from 1968 to 1991, remains firm in his defense of the government. In the end, Cissé succeeds in illustrating the power of mass protests against the government. Although not the equal of his later film, *Yeelen*, *Finyé* offers a complex reflection on African culture and politics. Yet the complexity of the film is portrayed with a lightness and efficient simplicity that has come to typify Cissé's work. With a certain virtuosity Cissé combines scenes of everyday life with dreamlike sequences or magic rituals.

Despite the seemingly effortless simplicity conveyed in his films, Cissé works diligently to achieve these results. He aspires to technical perfection and wants his movies to reach the same esthetic level as foreign cinema. To create his films, Cissé must rely heavily on western help and other non-African technicians. And, unlike other filmmakers who consider a movie as primarily a political tool, Cissé has cultural and esthetic visions for his movies.

Paramount to Cissé's work is his use of feminine themes to highlight the feminine condition and to evoke the symbolic sense of femininity in Africa. Cissé has often given feminine themes a central role in his films. In his first feature film *Den Muso*, one can interpret Tenin's dumbness as a way to show Malian women's submissiveness to patriarchal values. In his later film *Waati*, the character Nandi illustrates the role of African women in general. All of Cissé's films use these feminine themes as a metaphor for life in Africa.

Working within these feminine themes, Cissé also brings historical perspective to his films. Each film provides a complex web of historically inspired stories, situations, settings, and speech. A full understanding of Cissé's films requires careful attention to his efforts to place his films in historical context. In *Finyé*, for example, Cissé juxtaposes the film's fictional youth protest with footage from a real protest in Mali in the early 1980s. Unfortunately censorship concerns forced Cissé to only touch on the issues surrounding the ensuing fall of Traoré's regime in Mali. Nevertheless, the force of his Cissé's film highlighted the power of popular protests and, during the events of 1991, *Finyé* has been remembered for its political significance.

For all his efforts, his self-proclaimed masterpiece, *Yeelen*, won him international acclaim. Undoubtedly one of the most famous African movies, *Yeelen* relates the cultural heritage of the Bambara and other Mande-speaking peoples of West Africa. Like *Finyé*, the film reflects on the tensions between tradition and modernity in a generational conflict; the Chief of the Komo secret society tries to murder his son who is accused of having disclosed some important secrets.

In *Yeelen*, Cissé strays from the social realism typical of his previous movies and adapts a style that is influenced by the Bambara culture—the language of which predominates in the whole western Africa—and its cosmology and concepts of time and space. For some, the film brought to the screen aspects of their culture or experience never before seen. The film shows a complete ceremony of the Komo secret society, which many Malians are familiar with but few have seen. Indeed the cultural content of the film is incredibly rich. While based on the Bambara culture, the Peul and Dogon cultures are also highlighted. In the end, *Yeelen* goes beyond the theories about a cultural unity in Africa to provide an argument for the preservation of distinct African cultures. In addition to its cultural complexity, *Yeelen* focuses on the political complexity in an African nation by perfectly representing the Pan-African aspirations of African filmmakers.

In the early 1990s, Cissé crossed the Malian border to film *Waati*, a film about apartheid. In *Waati*, Southern Africa is described as submitting to apartheid whereas Western Africa is almost depicted as an idyllic place. *Waati* can be considered as the first genuine Pan-African creation at a time when Pan-Africanism was still a theoretical discourse promoted by the Pan-African Federation of Filmmakers (FEPACI). While offering a rather predictable description of apartheid, *Waati* reveals the artistic limits of the topic. Images of the arbitrary violence under apartheid permeate the film. Despite the limited artistic success of the film, the African vision on the barbarism of apartheid was not ineffective. One of the first scenes has obvious cathartic and emotional virtues: on a beach prohibited to Black people, Nandi, the heroine, sees her father and little brother slaughtered by an Afrikaner rider. Using her supernatural powers, Nandi succeeds in killing the rider. All the members of the audience, whether they are African or Westerner, can identify with her gesture as the ultimate defense against evil.

Misunderstandings about his work have been increasing since the release of *Waati.* Some have severely criticized Cissé as the director of an agonizing Pan-Africanism, while others favor his approach. These contradictory receptions may illustrate the intrinsic paradox of Cissé's work: his aspirations toward technical and esthetic quality as well as his desire to concentrate on African cultures. While critics and scholars usually consider speech as the main element in African cinema, Cissé emphasizes the visual aspects of his movies. Concerned with pictures and camera movement, his portrayal of everyday life and religious rituals—especially since *Finyé*—dramatizes the political nature of the activities. Cissé's work seems to be increasingly focused on a reflection of cultures to the detriment of a realistic description of Malian or African societies. But in addition to bringing various cultures to the screen, Cissé's contribution to African cinema is based on the development of a style that superposes traditional and modern elements, creating an art that is neither traditionalist nor modernist but rather within post-modernity.

—Samuel Lelievre

CLAIR, René

Nationality: French. **Born:** René Chomette in Paris, 11 November 1898. **Education:** Lycée Montaigne, and Lycée Louis-le-Grand, Paris, 1913–17. **Military Service:** Served in Ambulance Corps, 1917. **Family:** Married Bronya Perlmutter, 1926, one son. **Career:** Retired to Dominican monastery, 1918; began acting at Gaumont studios, 1920; as René Clair, became film editor of *Le Théâtre et comoedia illustré*, Paris, 1922; directed first film, *Paris qui dort*,

René Clair

1923; directed for Alexander Korda in Britain, 1935–38; immigrated to United States and signed to Universal, 1940; returned to Paris, 1946. **Awards:** Honorary doctorate, Cambridge University, 1956; elected to Academie Française, 1960; Doctor *Honoris Causa*, Royal College of Arts, London, 1967; Commander of the Legion of Honour; Commander of Arts and Letters; Commander of the Italian Order of Merit. **Died:** In Neuilly, France, 15 March 1981.

Films as Director:

1923 *Paris qui dort* (+ sc, ed)
1924 ***Entr'acte***; *Le Fantôme du Moulin Rouge* (+ sc)
1925 *Le Voyage imaginaire* (+ sc)
1926 *La Proie du vent* (+ sc)
1927 ***Un Chapeau de paille d'Italie*** (+ sc)
1928 *La Tour* (+ sc); *Les Deux Timides* (+ sc)
1930 *Sous les toits de Paris* (+ sc)
1931 ***Le Million*** (+ sc); ***A Nous la liberté*** (+ sc)
1932 *Quatorze Juillet* (+ sc)
1934 *Le Dernier Milliardaire* (+ sc)
1935 *The Ghost Goes West* (+ co-sc)
1937 *Break the News* (+ co-sc)
1939 *Air pur* (+ sc) (uncompleted)
1940 *The Flame of New Orleans* (+ co-sc)
1942 Sketch featuring Ida Lupino in *Forever and a Day* (Lloyd) (+ sc); *I Married a Witch* (+ co-sc, pr)
1943 *It Happened Tomorrow* (+ co-sc)
1945 *And Then There Were None* (+ co-sc, pr)
1947 *Le Silence est d'or* (+ pr, sc)
1949 *La Beauté du diable* (+ co-sc, pr)
1952 *Les Belles-de-nuit* (+ sc, pr)
1955 *Les Grandes Manoeuvres* (+ co-sc, pr)
1957 *Porte des Lilas* (+ co-sc, pr)
1960 ''Le Mariage'' episode of *La Française et l'amour* (+ sc)
1961 *Tout l'or du monde* (+ co-sc, pr)
1962 ''Les Deux Pigeons'' episode of *Les Quatres vérités* (+ sc)
1965 *Les Fêtes galantes* (+ pr, sc)

Other Films:

1920 *Le Lys de la Vie* (Fuller) (role); *Les Deux Gamines* (Feuillade—serial) (role)
1921 *Le Sens de la mort* (Protozanoff) (role); *L'Orpheline* (Feuillade) (role); *Parisette* (Feuillade—serial) (role)
1922 *Parisette* (Feuillade) (role)
1930 *Prix de beauté* (*Miss Europe*) (Genina) (sc contribution)
1939 *Un Village dans Paris* (co-pr)
1959 *La Grande Époque* (French version of Robert Youngson's *The Golden Age of Comedy*) (narrator)

Publications

By CLAIR: books—

De fil en aiguille, Paris, 1951.
La Princesse de Chine, Paris, 1951.
Réflexion faite, Paris, 1951.
Reflections on the Cinema, London, 1953.
Comédies et commentaires, Paris, 1959.
Tout l'or du monde, Paris, 1962.
''À nous la liberté'' and ''Entr'acte,'' New York, 1970.
Four Screenplays, New York, 1970.
Cinema Yesterday and Today, New York, 1972.
Jeux d'hasard, Paris, 1976.

By CLAIR: articles—

''A Conversation with René Clair,'' with Bernard Causton, in *Sight and Sound* (London), Winter 1933.
''*It Happened Tomorrow*,'' with Dudley Nichols, in *Theatre Arts* (New York), June 1944.
''Television and Cinema,'' in *Sight and Sound* (London), January 1951.
''René Clair in Moscow,'' in *Sight and Sound* (London), Winter 1955/56.
''Nothing Is More Artificial than Neo-realism,'' in *Films and Filming* (London), June 1957.
''Picabia, Satie et la première d'*Entr'acte*,'' in *L'Avant-Scène du Cinéma* (Paris), November 1968.
''René Clair in Hollywood,'' an interview with R.C. Dale, in *Film Quarterly* (Berkeley, California), Winter 1970/71.

Interview in *Encountering Directors* by Charles Samuels, New York, 1972.

‘‘A Conversation with René Clair,’’ with John Baxter and John Gillett, in *Focus on Film* (London), Winter 1972.

‘‘René Clair,’’ interviews with Patrick McGilligan and Debra Weiner, in *Take One* (Montreal), January/February 1973 and May 1974.

‘‘René Clair at 80,’’ an interview with G. Mason, in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 10, no. 2, 1982.

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Potamkin, Harry, ‘‘René Clair and Film Humor,’’ in *Hound and Horn* (New York), October/December 1932.

Jacobs, Louis, ‘‘The Films of René Clair,’’ in *New Theatre* (New York), February 1936.

Lambert, Gavin, ‘‘The Films of René Clair,’’ in *Sequence* (London), no. 6, 1949.

‘‘Clair Issue’’ of *Bianco e Nero* (Rome), August/September 1951.

Gauteur, Claude, ‘‘René Clair, hélas. . . !’’ in *Image et Son* (Paris), June 1963.

Beylie, Claude, ‘‘*Entr'acte*, le film sans maître,’’ in *Cinéma* (Paris), February 1969.

Fraenkel, Helene, ‘‘*It Happened Tomorrow*,’’ in *Films in Review* (New York), August/September 1974.

Fischer, Lucy, ‘‘René Clair, *Le Million*, and the Coming of Sound,’’ in *Cinema Journal* (Evanston, Illinois), Spring 1977.

Carroll, Noel, ‘‘*Entr'acte*, Paris and Dada,’’ in *Millenium Film Journal* (New York), Winter 1977/78.

Grignaffini, Giovanna, ‘‘René Clair’’ (special issue), *Castoro Cinema* (Firenze), no. 69, 1979.

Haustrate, Gaston, ‘‘René Clair: était-il un grand cinéaste?,’’ in *Cinéma* (Paris), April 1981.

Adair, Gilbert, ‘‘Utopia Ltd., the Cinema of René Clair,’’ in *Sight and Sound* (London), Summer 1981.

‘‘*Sous les toits de Paris* Issue’’ of *Avant-Scène du Cinéma* (Paris), 1 February 1982.

Oms, M., and J. Baldizzone, ‘‘Entretien avec Rene Clair,’’ in in *Cahiers du Cinéma* (Paris), no. 35–36, Autumn 1982.

Kramer, S.P., ‘‘René Clair: Situation and Sensibility in *A nous la liberté*,’’ in *Literature/Film Quarterly* (Salisbury, Maryland), April 1984.

Vittorini, E., ‘‘Nella poetica di Clair una lezione di linguaggio,’’ in *Cinema Nuovo* (Bari), March-April 1986.

Faulkner, Christopher, ‘‘René Clair, Marcel Pagnol, and the Social Dimension of Speech,’’ *Filmfax* (Evanston, Illinois), no. 36, December-January 1992–93.

Renard, P., ‘‘Louis Delluc, Rene Clair,’’ in *Positif* (Paris), no. 383, January 1993.

Herpe, N., ‘‘Rene Clair,’’ in *Positif* (Paris), no. 384, February 1993.

Cremonini, G., ‘‘Aweune domani di Rene Clair,’’ in *Cineforum* (Bergamo), vol. 33, May 1993.

Trémois, C.-M., ‘‘La belle époque de Rene Clair,’’ in *Télérama* (Paris), 8 September 1993.

Alion, Yves, ‘‘Rene Clair,’’ in *Mensuel du Cinema* (Paris), no. 10, October 1993.

On CLAIR: film—

Knapp, Hubert, and Igor Barrère, *Le Rouge est mis* (documentary on making of *Les Belles de nuit*), 1952.

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During the 1930s, when the French cinema reigned intellectually preeminent, René Clair ranked with Renoir and Carné as one of its greatest directors—perhaps the most archetypally French of them all. His reputation has since fallen (as has Carné's), and comparison with Renoir may suggest why. Clair's work, though witty, stylish, charming, and technically accomplished, seems to lack a dimension when compared with the work of Renoir; there is a certain oversimplification, a fastidious turning away from the messier, more complex aspects of life. (Throughout nearly the whole of his career, Clair rejected location shooting, preferring the controllable artifice of the studio.) Critics have alleged that his films are superficial and emotionally detached. Yet, at their best, Clair's films have much of the quality of champagne—given so much sparkle and exhilaration, it would seem churlish to demand nourishment as well.

At the outset of his career, Clair directed one of the classic documents of surrealist cinema, *Entr'acte*, and this grounding in surrealism underlies much of his comedy work. The surrealists' love of sight gags (Magritte's cloud-baguettes, Duchamp's urinal) and mocking contempt for bourgeois respectability can be detected in the satiric farce of *Un Chapeau de paille d'Italie*, Clair's masterpiece of the silent era. Dream imagery, another surrealist preoccupation, recurs constantly throughout his career, from *Le Voyage imaginaire* to *Les Belles-de-nuit*, often transmuted into fantasy—touchingly poetic at its best, though in weaker moments declining into fey whimsicality.

The key films in Clair's early career, and those which made him internationally famous, were his first four sound pictures: *Sous les toits de Paris, Le Million, A Nous la liberté*, and *Quatorze Juillet.* Initially sceptical of the value of sound—‘‘an unnatural creation’’—he rapidly changed his opinion when he recognized the creative, nonrealistic possibilities which the soundtrack offered. Sound effects, music, even dialogue could be used imaginatively to counterpoint and comment on the image, or to suggest a new perspective on the action. Words and pictures, Clair showed, need not, and in fact should not, be tied together in a manner that clumsily duplicates information. Dialogue need not always be audible; and even in a sound picture, silence could claim a validity of its own.

In these four films, Clair created a wholly individual cinematic world, a distinctive blend of fantasy, romance, social satire, and operetta. Song and dance are introduced into the action with no pretence at literal realism, characters are drawn largely from stock, and the elaborate sets are explored with an effortless fluidity of camera movement which would be impossible in real locations. These qualities, together with the pioneering use of sound and Clair's knack for effective pacing and brilliant visual gags, resulted in films of exceptional appeal, full of charm, gaiety, and an ironic wit which at times—notably in the satire on mechanised greed in *A Nous la liberté*—darkened towards an underlying pessimism.

As always, Clair wrote his own scripts, working closely on all four films with designer Lazare Meerson and cinematographer Georges Périnal. Of the four, *Le Million* most effectively integrated its various elements, and is generally rated Clair's finest film. But all were successful, especially outside France, and highly influential: both Chaplin (*Modern Times*) and the Marx Brothers (*A Night at the Opera*) borrowed from them.

In some quarters, though, Clair was criticized for lack of social relevance. Ill-advisedly, he attempted to respond to such criticisms; *Le Dernier Milliardaire* proved a resounding flop. This led to Clair's long exile. For thirteen years he made no films in France other than the abortive *Air pur*, and his six English-language pictures—two in Britain, four in America—have an uneasy feel about them, the fantasy strained and unconvincing. By the time Clair finally returned to France in 1946, both he and the world had changed.

The films that Clair made after World War II rarely recapture the lighthearted gaiety of his early work. In its place, the best of them display a new-found maturity and emotional depth, while preserving the characteristic elegance and wit of his previous films. The prevailing mood is an autumnal melancholy that at times, as in the elegiac close of *Les Grandes Manoeuvres*, comes near to tragedy. Characters are no longer the stock puppets of the pre-war satires, but rounded individuals, capable of feeling and suffering. More serious subjects are confronted, their edges only slightly softened by their context: *Porte des Lilas* ends with a murder, *La Beauté du diable* with a vision of the atomic holocaust. Nearest in mood to the earlier films is the erotic fantasy of *Les Belles-de-nuit*, but even this is darkly underscored with intimations of suicide.

In the late 1950s Clair came under attack from the writers of *Cahiers du Cinéma*, François Truffaut in particular, who regarded him as the embodiment of the ''Old Guard,'' the ossified *cinéma de papa* against which they were in revolt. To what he saw as Clair's emotionless, studio-bound artifice, Truffaut proposed an alternative, more ''truly French'' cinematic tradition, the lyrical freedom of Renoir and Jean Vigo. Clair's reputation never fully recovered from these onslaughts, nor from the lukewarm reception which met his last two films, *Tout l'or du monde* and *Les Fêtes galantes.* Although Clair no longer commands a place among the very first rank of directors, he remains undoubtedly one of the most original and distinctive stylists of the cinema. His explorations of sound, movement, and narrative technique, liberating at the time, still appear fresh and inventive. For all his limitations, which he readily acknowledged—''a director's intelligence,'' he once wrote, ''can be judged partly by his renunciations''—Clair succeeded in creating a uniquely personal vision of the world, which in his best films still retains the power to exhilarate and delight.

—Philip Kemp

CLARKE, Shirley

Nationality: American. **Born:** Shirley Brimberg in New York City, 1925. **Education:** Stephens College, John Hopkins University, Bennington College, and University of North Carolina. **Family:** Married lithographer Burt Clarke, one daughter. **Career:** Dancer with Martha Graham and Doris Humphrey, also chairwoman, National Dance Foundation, 1946–53; made first film, *A Dance in the Sun*, 1954; co-founder, with Jonas Mekas, Filmmakers Cooperative, 1962; worked with Public Broadcast Lab, late 1960s (fired 1969); Professor of Film and Video at U.C.L.A, 1975–85. **Died:** 23 September 1997, in Boston, Massachusetts, following a stroke.

Films as Director:

1954 *A Dance in the Sun* (+ pr, ph, ed, co-choreo); *In Paris Parks* (+ pr, ph, ed, co-choreo)
1955 *Bullfight* (+ pr, co-ph, ed, co-choreo)
1957 *A Moment in Love* (+ pr, co-ph, ed, co-choreo)
1958 *The Skyscraper* (pr, co-d only); *Brussels ''Loops''* (12 film loops made for Brussels Exposition, destroyed) (+ pr, co-ph, ed)
1959 *Bridges-Go-Round* (+ pr, co-ph, ed)
1960 *A Scary Time* (+ co-sc, ph)
1961 *The Connection* (+ co-pr, ed)
1963 *The Cool World* (+ co-sc, ed); *Robert Frost: A Lover's Quarrel with the World* (co-d)
1967 *Portrait of Jason* (+ pr, ed, voice); *Man in Polar Regions* (11-screen film for Expo '67)
1978 *Trans*; *One Two Three*; *Mysterium*; *Initiation* (all video)
1981 *Savage/Love* (video)
1982 *Tongues* (video/theatre collaboration with Sam Shepard)
1985 *Ornette, Made in America*

Shirley Clarke

Other Films:

1959 *Opening in Moscow* (Pennebaker) (co-ed)
1969 *Lion's Love* (Varda) (role as herself)

Publications

By CLARKE: articles—

''The Expensive Art,'' in *Film Quarterly* (Berkeley), Summer 1960.
''*The Cool World*,'' in *Films and Filming* (London), December 1963.
Interview with Harriet Polt, in *Film Comment* (New York), no. 2, 1964.
Interview with Axel Madsen, in *Cahiers du Cinéma* (Paris), March 1964.
Interview with James Blue, in *Objectif* (Paris), February/March 1965.
Interview with Gretchen Berg, in *Film Culture* (New York), Spring 1967.
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''Entretiens—Le Depart pour Mars,'' an interview with Michel Delahaye, in *Cahiers du Cinéma* (Paris), October 1968.
''Shirley Clarke: Image and Ideas,'' an interview with S. Rice, in *Take One* (Montreal), February 1972.
''What Directors Are Saying,'' in *Action* (Los Angeles), March/April 1975.

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Rabinovitz, Lauren, *Points of Resistance: Women, Power and Politics in the New York Avant-Garde Cinema, 1943–1971*, Urbana, Illinois, 1991.

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Archer, Eugene, ''Woman Director Makes the Scene,'' in *New York Times Magazine*, 26 August 1962.
Pyros, J., ''Notes on Woman Directors,'' in *Take One* (Montreal), November/December 1970.
Mekas, Jonas, in *Village Voice* (New York), 20 May 1971.
Cooper, K., ''Shirley Clarke,'' in *Filmmakers Newsletter* (Ward Hill, Massachusetts), June 1972.
Bebb, Bruce, ''The Many Media of Shirley Clarke,'' in *Journal of University Film Association* (Carbondale, Illinois), Spring 1982.
American Film (Washington, D.C.), June 1982.
Grant, Barry Keith, ''When Worlds Collide: The Cool World,'' in *Literature/Film Quarterly* (Salisbury), vol. 28, no. 3, July 1990.
Morice, Jacques and Nevers, Camille, ''Disco, bachot et autres épisodes de jeunesse,'' in *Cahiers du Cinéma (*Paris*)*, no. 478, April 1994.
De Bruyn, Olivier, ''Belfort 1993. Hommage à Shirley Clarke,'' in *Positif (*Paris*)*, no. 406, December 1994.
Obituary, in *Variety* (New York), 10 November 1997.
Obituary, in *Cahiers du Cinéma (*Paris*)*, no. 518, November 1997.
Obituary, in *EPD Film (*Frankfurt*)*, vol. 14, no. 12, December 1997.
Obituary, in *Positif* (Paris), no. 444, February 1998.
Obituary, in *Sight and Sound (*London), March 1998.

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Shirley Clarke was a leader and major filmmaker in the New York film community in the 1950s and 1960s. Her films, which exemplify the artistic directions of the independent movement, are classic examples of the best work of American independent filmmaking. Clarke began her professional career as a dancer. She participated in the late 1940s in the avant-garde dance community centered around New York City's Young Men's-Young Women's Hebrew Association's (YM-YWHA) performance stage and Hanya Holm's classes for young choreographers. In 1953, Clarke adapted dancer-choreographer Daniel Nagrin's *Dance in the Sun* to film. In her first dance film, Clarke relied on editing concepts to choreograph a new cinematic space and rhythm. She then applied her cinematic choreography to a non-dance subject in *In Paris Parks*, and further explored the cinematic possibilities for formal choreography in her dance films, *Bullfight* and *A Moment in Love.* During this time period, Clarke studied filmmaking with Hans Richter at City College of New York and participated in informal filmmaking classes with director and cinematographer Peter Glushanok. In 1955, she became an active member of Independent Filmmakers of America (IFA), a short-lived New York organization that tried to improve promotion and distribution for independent films. Through the IFA, Clarke became part of the Greenwich Village artistic circle that included avant-garde filmmakers Maya Deren, Stan Brakhage, and Jonas Mekas. It also introduced her to the importance of an economic structure for the growth of avant-garde film, a cause she championed throughout the 1960s. Clarke worked with filmmakers Willard Van Dyke, Donn Alan Pennebaker, Ricky Leacock, and Wheaton Galentine on a series of film loops on American life for the United States Pavilion at the 1958 World's Fair in Brussels. With the leftover footage of New York City bridges, she then made her experimental film masterpiece, *Bridges-Go-Round*, utilizing editing strategies, camera choreography, and color tints to turn naturalistic objects into a poem of dancing abstract elements. It is one of the best and most widely seen examples of a cinematic Abstract Expressionism in the 1950s.

Clarke made the documentary film *Skyscraper* in 1958 with Van Dyke, Pennebaker, Leacock, and Galentine, followed by *A Scary Time* (1960), a film commissioned by the United Nations International Children's Emergency Fund (UNICEF). Clarke also began work on a public television film on Robert Frost, *A Lover's Quarrel with the World*, but due to artistic disagreements and other commitments she left the project before the film's completion while retaining a credit as co-director.

Influenced by the developing cinema-verité style in documentary films of Leacock and Pennebaker, Clarke adapted cinema verité to two feature-length dramatic films, *The Connection* and *The Cool*

World. The Connection was a landmark for the emergence of a New York independent feature film movement. It heralded a new style that employed a greater cinematic realism and addressed relevant social issues in black-and-white low budget films. It was also important because Clarke made the film the first test case in the courts in a successful fight to abolish New York State's censorship rules. Her next feature film, *The Cool World*, was the first movie to dramatize a story on black street gangs without relying upon Hollywood-style moralizing, and it was the first commercial film to be shot on location in Harlem. In 1967, Clarke directed a 90-minute cinema verité interview with a black homosexual. *Portrait of Jason* is an insightful exploration of one person's character while it simultaneously addresses the range and limitations of cinema verité style. Although Clarke's features had only moderate commercial runs and nominal success in the United States, they have won film festival awards and critical praise in Europe, making Clarke one of the most highly regarded American independent filmmakers among European film audiences. In the 1960s, Clarke also worked for the advancement of the New York independent film movement. She was one of the 24 filmmakers and producers who wrote and signed the 1961 manifesto, ''Statement for a New American Cinema,'' which called for an economic, artistic, and political alternative to Hollywood moviemaking. With Jonas Mekas in 1962, she co-founded Film-Makers Cooperative, a non-profit distribution company for independent films.

Later, Clarke, Mekas and filmmaker Louis Brigante co-founded Film-Makers Distribution Center, a company for distributing independent features to commercial movie theatres. Throughout the 1960s, Clarke lectured on independent film in universities and museums in the United States and Europe, and in 1969 she turned to video as her major medium in which to work.

—Lauren Rabinovitz

CLAYTON, Jack

Nationality: British. **Born:** Brighton, Sussex, 1 March 1921. **Family:** Married 1) actress Christine Norden; 2) Kathleen Kath; 3) Haya Haraneet. **Career:** Trained as racing ice skater. Third assistant director, assistant director, then editor, London Films, 1935–40; served in Royal Air Force Film Unit, finally Commanding Officer, 1940–46; associate producer, Romulus Films, 1950s; directed first feature, *Room at the Top*, 1958. **Awards:** Special Prize, Venice Festival, for *The Bespoke Overcoat*, 1956; Best Director Award, British Academy, for *Room at the Top*, 1959. **Died:** 26 February 1995, in Slough, Berkshire, England.

Jack Clayton

Films as Director:

1944 *Naples Is a Battlefield* (+ sc, co-ph—uncredited)
1955 *The Bespoke Overcoat* (+ pr)
1958 ***Room at the Top***
1961 *The Innocents* (+ pr)
1964 *The Pumpkin Eater*
1967 *Our Mother's House*
1974 *The Great Gatsby*
1983 *Something Wicked This Way Comes*
1988 *The Lonely Passion of Judith Hearne*
1992 *Memento Mori* (for TV) (+ co-sc)

Other Films:

1948 *Bond Street* (Parry) (2nd unit d); *An Ideal Husband* (A. Korda) (pr mgr); *The Queen of Spades* (Dickinson) (assoc pr)
1951 *Flesh and Blood* (Kimmins) (assoc pr)
1952 *Moulin Rouge* (Huston) (assoc pr)
1953 *Beat the Devil* (Huston) (assoc pr)
1954 *The Good Die Young* (Gilbert) (assoc pr)
1955 *I Am a Camera* (Cornelius) (assoc pr)
1956 *Sailor Beware!* (*Panic in the Parlor*) (Parry) (pr); *Dry Rot* (Elvey) (pr); *Three Men in a Boat* (Annakin) (pr)
1957 *The Story of Esther Costello* (Miller) (assoc pr, 2nd unit d)
1958 *The Whole Truth* (Guillermin) (pr)

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''The Way Things Are,'' an interview with Gordon Gow, in *Films and Filming* (London), April 1974.

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‘‘Gatsby le magnìfique,’’ in *Avant-Scène du Cinéma* (Paris), January 1975.
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Sinyard, Neil, ‘‘Jack Clayton,’’ in *Cinema Papers* (Fitzroy), no. 78, March 1990.
McIlroy, Brian, ‘‘Tackling Aloneness: Jack Clayton’s *The Lonely Passions of Judith Hearne*,’’ in *Literature/Film Quarterly* (Salisbury), vol. 21, no. 1, January 1993.
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Though nearly forty before directing his first feature, Clayton had a solid professional grounding as associate producer. His credits, though few, have been mostly major productions. Though he disclaims consciously *auteurial* choices, his films evince a heavily recognisable temperament. True, his approach is national-generational, insofar as his heavy, faintly expressionistic, blocking-in of a basic mood perpetuates the lyrical emphasis conspicuous in such ‘‘quality’’ films of the 1940s as *Brief Encounter, Odd Man Out*, and *Dead of Night*. His penchant for themes of melancholy, frustration, obsession, hallucination, and hauntings are also amply evident.

Clayton attracted much critical praise, and an Academy Award, with *The Bespoke Overcoat*, a ‘‘long short’’ brought in for $5,000; writer Wolf Mankowitz adapted Gogol’s tale of a haunted tailor to London’s East End. Clayton’s first feature was *Room at the Top*, from John Braine’s novel. Laurence Harvey played the ambitious young Northerner who sacrifices his true love, played by Simone Signoret, to a cynical career-move, impregnating an industrialist’s innocent daughter. Its sexual frankness (as the first ‘‘quality’’ film to carry the new X certificate) and its class-consciousness (its use of brand-names being as snobbery-conscious as James Bond’s—though lower-class) elicited powerful audience self-recognition. It marked a major breakthrough for British cinema, opening it to other ‘‘angry young men’’ with their ‘‘kitchen-sink realism’’ and social indignation (though politically more disparate than legend has it).

Clayton kept his distance from such trends, turning down both *Saturday Night and Sunday Morning* and *The L-shaped Room*, to select a very ‘‘literary,’’ Victorian, ghost story, *The Innocents*, from Henry James’s *The Turn of the Screw.* Deborah Kerr played the children’s governess who sees ghosts by sunlight while battling to save her charges from possession by the souls of two evil, and very sexual, servants. Is the lonely governess imagining everything, or projecting her own evil? *The Pumpkin-Eater* adapted Penelope Mortimer’s novel about a mother of eight (Anne Bancroft) whose new husband, a film scriptwriter, bullies her into having a hysterectomy. In *Our Mother’s House*, a family of children conceal their mother’s death from the authorities to continue living as a family—until their scapegrace father (Dirk Bogarde) returns and takes over, introducing, not so much ‘‘reality,’’ as *his*, disreputable, reality.

The three films are all but a trilogy, brooding with ‘‘haunted realism’’ over the psychic chaos between parental—especially mother—figures and children caught in half-knowledge of sexuality, death, and individuality. Atmospheres sluggish or turbulent, strained or cavernous, envelope women or child-women enmeshed in tangles of family closeness and loneliness. If *The Innocents* arraigns Victorian fears of childhood sexuality, it acknowledges also the evil in children. *The Pumpkin Eater* balances assumptions of ‘‘excessive’’ maternal instinct being a neurotic defence by raising the question of whether modern superficiality is brutally intolerant of maternal desire. *Our Mother’s House* concerns a ‘‘lost tribe’’ of children, caught between the modern, ‘‘small-family’’ world, infantile over-severity (with dangers of a *Lord of the Flies* situation) and adult dissipation (with Dirk Bogarde somewhat reminiscent of *The Servant*). Its echoes of other films may do it injustice.

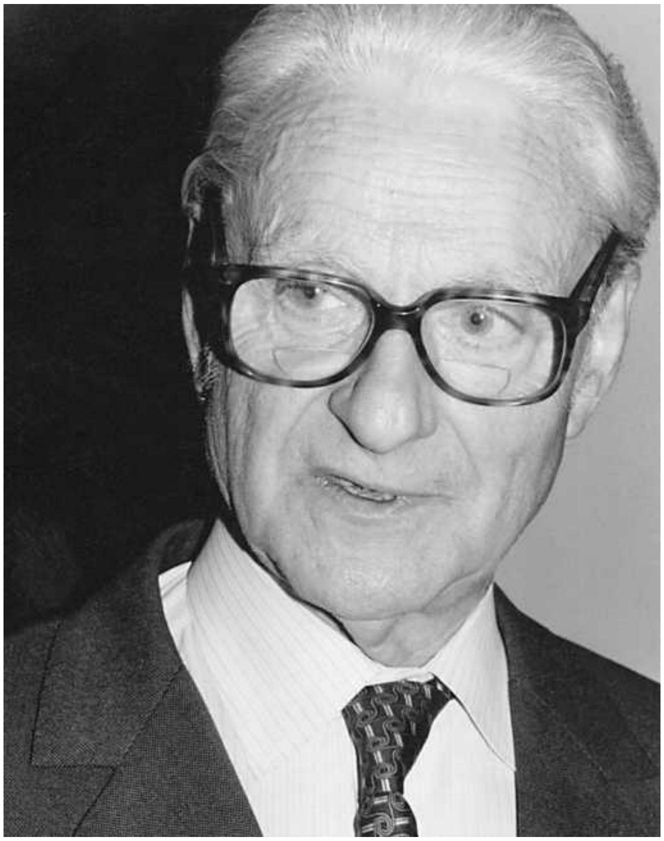
Several years and aborted projects later came *The Great Gatsby*, an ultra-lavish version of Scott Fitzgerald’s tale of the lost love of a bootlegger turned socialite. It’s a 1920s yuppie story, but its glitzy surfaces and characters even wispier than their originals acquire an icy, sarcophagal air. Almost as expensive, *Something Wicked This Way Comes*, from Ray Bradbury, about an eerie carnival touring lonely prairie towns to snare unsatisfied souls, evokes children’s storybook illustrations, but proved a heavy commercial failure. *The Lonely Passion of Judith Hearne* reverted to more intimate and lacerating material—Brian Moore’s novel of a genteel but alcoholic spinster (Maggie Smith) courted by an opportunist (Bob Hoskins) for the money he mistakenly thinks she has.

Clayton's ''family trilogy'' achieves a strange osmosis of 1940s ''lyrical realism'' and a more ''calligraphic'' sensitivity, of strong material and complicated interactions between profoundly different people. The resultant tensions between a central subjectivity and ''the others,'' emphasise the dark, confused, painful gaps between minds. If the films border on the ''absurdist'' experience (Pinter adapted the Mortimer), they retain the richness of ''traditional'' themes and forms. Critics (and collaborators) keenly discussed shifts between Mortimer's first person narration and the camera as third person, and the relegation of Fitzgerald's narrator to onlooker status. Even in the lesser films, ''shifting emphases'' (between gloss and core in *Gatsby*, space and emotion in *Wicked*) repay re-seeing, and Clayton's combinations of fine literary material with a troubling temperament make powerful testimony to their time and to abiding human problems.

—Raymond Durgnat

CLÉMENT, René

Nationality: French. **Born:** Bordeaux, 18 March 1913. **Education:** Educated in architecture at Ecole des Beaux-Arts. **Career:** Made animated film, *Cesar chez les Gaulois*, while a student, early 1930s; directed first live-action film, *Soigne ton gauche* (with Jacques Tati), 1936; made documentaries in Arabia and North Africa, 1936–39; technical consultant on Cocteau's *La Belle et la bête*, 1946. **Awards:** Best Director Award, Cannes festival, for *La Bataille du rail*, 1946, and *Au-dela des grilles*, 1949; Academy Awards, Best Foreign Film, for *Au delà des grilles* (1949) and *Jeux interdits* (1951). **Died:** 17 March 1996.



René Clément

Films as Director:

1936 *Soigne ton gauche* (short)
1937 *L'Arabie interdite* (short)
1938 *La Grande Chartreuse* (short)
1939 *La Bièvre, fille perdue* (short)
1940 *Le Triage* (short)
1942 *Ceux du rail* (short)
1943 *La Grande Pastorale* (short)
1944 *Chefs de demain* (short)
1945 ***La Bataille du rail*** (*Battle of the Rails*) (+ sc)
1946 *Le Père tranquille* (*Mr. Orchid*)
1947 *Les Maudits* (*The Damned*) (+ co-adapt)
1948 *Au-delà des grilles Le Mura di Malapaga* (*The Walls of Malapaga*)
1950 *Le Chateau de verre* (+ co-sc)
1951 ***Les Jeux interdits*** (*Forbidden Games*) (+ co-sc)
1954 *Monsieur Ripois* (*Knave of Hearts*); *Lovers, Happy Lovers* (+ co-sc)
1956 *Gervais*
1958 *Barrage contre le Pacifique* (*La Diga sul Pacifico*); *This Angry Age*; *The Sea Wall* (+ co-sc)
1959 *Plein soleil* (*Purple Noon*; *Lust for Evil* (+ co-sc)
1961 *Che gioia vivere* (*Quelle joie de vivre*) (+ co-sc)
1962 *Le Jour et l'heure* (*The Day and the Hour*) (+ co-sc)
1964 *Les Félins* (*Joy House*); *The Love Cage* (+ co-sc)
1966 *Paris brûle-t-il?* (*Is Paris Burning?*)
1969 *Le Passager de la pluie* (*Rider on the Rain*)
1971 *La Maison sous les arbres* (*The Deadly Trap*)
1972 *La Course du lièvre à travers les champs* (*And Hope to Die*)
1975 *Jeune fille libre le soir* (*L.A. Babysitter*) (+ co-sc)

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Interview with Francis Koval, in *Sight and Sound* (London), June 1950.
''On Being a Creator,'' in *Films and Filming* (London), October 1960.

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Lyons, Donald, ''Purple Noons and Quiet Evenings,'' in *Film Comment* (New York), vol. 22, no. 3, May-June 1996.
Bikacsy, G., ''René Clément halalara,'' in *Filmvilag* (Budapest), vol. 39, no. 5, 1996.
Obituary, in *Film en Televisie + Video* (Brussels), no. 462, May 1996.
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Herpe, N., ''René Clément,'' in *Positif* (Paris), May 1996.
Obituary, in *Classic Images* (Muscatine), May 1996.
Obituary, in *Séquences* (Haute-Ville), no. 184, May/June 1996.
Ghiyati, Karim, ''Le petit Parisien à la campagne,'' in *Avant-Scène du Cinéma* (Paris), no. 469, February 1998.
Austin, Guy, ''Gangsters in Wonderland: René Clément's *And Hope to Die* as a Reading of Lewis Carroll's Alice stories,'' in *Literature/Film Quarterly* (Salisbury), vol. 26, no. 4, October 1998.

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René Clément was the most promising filmmaker to emerge in France at the end of World War II. He became the most technically adroit and interesting of the makers of ''quality'' films during the 1950s, only to see his career begin to disappoint the critics. In the years of the New Wave it was Clément, above all, who tied the older generation to the younger, especially through a film like *Purple Noon.* In a more recent phase he was associated with grand-scale dramas (*Is Paris Burning?*) and with small, personal, lyric films (*Rider on the Rain*). Clément began his career auspiciously, helping Cocteau with *Beauty and the Beast* and directing France's only great resistance film, *La Bataille du rail.* These films showed the world his wide range. The first is a classic of fantasy while the second exhibits what can only be termed a ''neo-realist'' style. Because *La Bataille du rail* was shot on location with non-actors, and because its episodic story was drawn from the chronicle of everyday life, Clément, at the end of the war, was championed as France's answer to the powerful Italian school of the liberation.

For a time Clément seemed anxious to live up to this reputation. He associated himself with the progressive journal *L'Ecran francais* and sought other realist topics for his films. In *Les Maudits* he observed the plight of a group of Germans and refugees aboard a submarine. Evidently he was more concerned with the technical problems of filming in small spaces than with the moral dimensions of his plot, and this film was not a great success. But with *The Walls of Malapaga* Clément recovered his audience. This film, which won the Academy Award for best foreign film, was in fact a Franco-Italian co-production and brought together on the screen the most popular star of each country: Jean Gabin and Isa Miranda. The plot and style returned Clément to the poetic-realist films of pre-war France and continued to exhibit that tension of realism and abstraction that characterized all his work.

Unquestionably he was, along with Claude Autant-Lara, the most important figure in the French film industry during the 1950s. His *Forbidden Games* remains a classic today and is notable both for the ingenuous performances of his child actors against a natural location and for the moral incisiveness of its witty plot and dialogue, scripted by the team of Aurenche and Bost. Doubtless because he had begun working with these writers, Truffaut condemned Clément in his notorious 1954 essay, ''A Certain Tendency in French Cinema,'' but Bazin, commenting on this essay, found Truffaut to have been too harsh in Clément's case. Indeed Bazin lobbied to have the Cannes Film Festival award its Golden Palm to Clément's next feature, *Monsieur Ripois.* Starring Gérard Philipe, this film makes extensive use of subjective camera and voice over. Shot on location in London, it is clearly an experimental project.

But Clément's experiments are always limited. Technical problems continue to interest him, but he has never relinquished his belief that a film must be well-crafted in the traditional sense of that term. This is what must always distinguish him from the New Wave filmmakers with whom he otherwise has something in common. His all-knowing pessimism, and his literary good taste, finally put him in the camp of the ''quality'' directors. Clément, then, must be thought of as consummately French. His technical mastery sits well with his advanced political and moral ideas. He is cultured and trained. He makes excellent films both on a grand scale and on a smaller, more personal one. But finally there is something impersonal about even these small films, for, before representing himself, René Clément represents the institution of filmmaking in France. He is a good representative, perhaps the best it had after the war right up through the New Wave.

—Dudley Andrew

CLOUZOT, Henri-Georges

Nationality: French. **Born:** Niort, 20 November 1907. **Education:** Ecole Navale, Brest. **Family:** Married Vera Amado Gibson, 1950 (died 1960). **Career:** As reporter for *Paris-Midi*, offered job in film industry while interviewing Adolphe Osso, 1930; assistant to Carmine Gallone, Anatole Litvak, and others, 1930–34; contracted pleurisy, confined to sanatoriums, 1934–38; reentered film industry as writer, 1938; directed first film, *L'Assassin habite au 21*, 1942. **Awards:** Best Director, Venice Festival, for *Quai des Orfèvres*, 1947; Grand Prix, Cannes Festival, for *Le Salaire de la peur*, 1953; Prix Louis Delluc, for *Les Diaboliques*, 1955; Jury Prize, Cannes Festival, for *Le Mystère Picasso*, 1956; Oscar for Best Foreign Film, for *La Vérité*, 1960. **Died:** 12 January 1977.

Films as Director:

1931 *La Terreur des Batignolles* (short)
1942 *L'Assassin habite au vingt-et-un* (+ co-sc)
1943 *Le Corbeau* (+ co-sc)
1947 *Quai des Orfèvres* (+ co-sc)
1948 *Manon* (+ co-sc)
1949 ''Le Retour de Jean'' in *Retour à la vie* (+ co-sc); *Miquette et sa mère* (+ co-sc)
1952 ***Le Salaire de la peur*** (+ sc)
1954 ***Les Diaboliques*** (+ co-sc)

Henri-Georges Clouzot (right)

1955 *Les Espions* (+ co-sc)
1956 *Le Mystère Picasso*
1960 *La Vérité* (+ sc)
1968 *La Prisonnière* (+ sc)

Other Films:

1931 *Ma Cousine de Varsovie* (Gallone) (co-sc); *Un Soir de Rafle* (Gallone) (adaptation); *Je serai seule après minuit* (de Baroncelli) (co-sc): *Le Chanteur inconnu* (Tourjansky) (co-adapt)
1932 *Le Roi des palaces* (Gallone) (co-sc); *Le Dernier Choc* (de Baroncelli) (co-sc); *La Chanson d'une nuit* (French language version of Anatole Litvak's *Das Lied einer Nacht*) (co-adapt, dialogue); *Faut-il les marier?* (French version of Carl Lamac's *Die grausame Freundin*, co-d with Pierre Billon) (adapt, dialogue)
1933 *Caprice de princesse* (French version of Karl Hartl's *Ihre Durchlacht, die Verkäuferin*) (adapt, assoc d, ed, sc); *Chateau de rêve* (French version of Geza von Bolvary's *Das Schloss im Süden*) (sc, adapt, assoc d, ed); *Tout pour l'amour* (French version of Joe May's *Ein Lied für dich*) (sc, adapt, co-dialogue, lyrics, assoc d)
1934 *Itto d'Afrique* (Benoit-Lévy) (lyrics)
1938 *Le Révolté* (Mathot) (co-sc, lyrics, dialogue)
1939 *Le Duel* (Fresnay) (co-sc, lyrics, dialogue); *Le Monde tremblera* (*La Révolté des vivants*) (Pottier) (co-sc, lyrics, dialogue)
1941 *Le Dernier des six* (Lacombe) (lyrics, dialogue); *Les Inconnus dans la maison* (Decoin) (co-adapt, lyrics, dialogue)
1955 *Si tous les gars du monde . . .* (Christian-Jaque) (co-adapt)

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''Haberezhnaia luvelirov,'' in *Iskusstvo Kino* (Moscow), no. 2, 1993.

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Jeancolas, J.-P., ''Clouzot en 1991,'' in *Positif* (Paris), no. 374, April 1992.

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In a country like France where good taste is so admired, Henri-Georges Clouzot has been a shocking director. A film critic during the age of surrealism, Clouzot was always eager to assault his audience with his style and concerns.

Like so many others, Clouzot found his chance to move from scriptwriting to directing during the Occupation, a time when there was a paucity of directors in France. His first effort, *L'Assassin habite au 21*, was a safe film. Its script followed two similar films he had written which had been well received by audiences. These witty police dramas were exercises in style and cleverness, befitting the epoch. *Le Corbeau*, made the next year, was in contrast a shattering film, unquestionably hitting hard at the society of the war years. Retaining all the conventions of the thriller, Clouzot systematically exposed the physical and psychological grotesqueries of every character in the film. A grim picture of small-town mores, *Le Corbeau* was condemned by the Nazis and French patriots alike.

When the war ended Clouzot found himself barred from the industry for two years by the ''purification committee,'' an industry-appointed watchdog group that self-righteously judged complicity with the Germans. Clouzot's crime was to have made films for a German-financed company, though he was officially arraigned on charges of having maligned the French character and having demoralized the country during its dark hours. But even at this time many critics claimed that *Le Corbeau* was the only authentically engaged film made during the entire Occupation.

When he did resume his career, Clouzot's grim view of life had not improved. Both *Quai des Orfèvres* and his 1948 adaptation of *Manon* emulated American film noir with their lowlife settings. Both are extremely well acted, but ultimately small works.

Clouzot's fame in the United States came in the mid-1950s when *The Wages of Fear* and *Diabolique* gave him a reputation as a French Hitchcock, interested in the mechanics of suspense. In France, however, these films, especially *Diabolique*, were seen as only well-made studio products. His 1960 *La Vérité*, starring Brigitte Bardot, was designed to win him favor in the youth culture of the time, which was obsessed by New Wave life and movies. While the film outgrossed its New Wave competition, its cloyingly paternalistic style showed how far Clouzot was from the spontaneity of the New Wave. The cafe scenes in the film are insincere, and the inevitable indictment of society rings false.

All of Clouzot's films, even up to the 1968 *La Prisonnière*, were financial successes, but in the end he ceased being the instrumental force in the film industry he had been twenty years earlier.

—Dudley Andrew

COCTEAU, Jean

Nationality: French. **Born:** Maisons-Lafitte, near Paris, 5 July 1889. **Education:** Lycée Condorcet and Fenelon, Paris. **Career:** Actor, playwright, poet, librettist, novelist, painter, and graphic artist in 1920s and throughout career. Directed first film, *Le Sang d'un poète*, 1930; became manager of boxer Al Brown, 1937; remained in Paris during the Occupation, 1940. **Awards:** Chevalier de la Légion d'honneur, 1949; member, Academie Royale de Belgique, 1955; member, Academie Française, 1955; honorary doctorate, Oxford University, 1956. **Died:** In Milly-la-Foret, France, 11 October 1963.

Films as Director:

1925 *Jean Cocteau fait du cinéma* (+ sc) (neg lost?)
1930 ***Le Sang d'un poète*** (originally ***La Vie d'un poète)*** (+ ed, sc, voice-over)
1946 ***La Belle et la bête*** (+ sc)
1947 *L'Aigle à deux têtes* (+ sc)
1948 *Les Parent terribles* (+ sc, voice-over)
1950 ***Orphée*** (+ sc); *Coriolan* (+ sc, role); a 1914 ''dramatic scene'' by Cocteau included in *Ce siècle a cinquante ans* (Tual) (+ sc)
1952 *La Villa Santo-Sospir* (+ sc)
1960 *Le Testament d'Orphée* (*Ne me demandez pas pourquoi*) (+ sc, role as le poète)

Other Films:

1940 *La Comedie du bonheur* (L'Herbier) (co-sc)
1942 *Le Baron fantôme* (de Poligny) (sc, role as Le Baron)
1943 *L'Eternel Retour* (Delannoy) (sc); *La Malibran* (Guitry) (narration + role as Alfred de Musset)
1945 ***Les Dames du Bois de Boulogne*** (Bresson) (co-sc)
1946 *L'Amitie noire* (Villiers and Krull) (role and narration)
1947 *Ruy Blas* (Billon) (sc)
1948 *La Voix humaine* (Rossellini, from Cocteau's play); *Les Noces de sable* (Zvoboda) (sc, voice-over); *La Légende de Sainte Ursule* (Emmer) (role and narration)
1949 *Tennis* (Martin) (role + narration)
1950 *Les Enfants terribles* (Melville) (sc); *Colette* (Bellon) (role + narration); *Venise et ses amants* (Emmer and Gras) (role + narration)
1951 *Desordre* (Baratier) (role + narration)
1952 *La Couronne noire* (Saslavski) (co-sc); *8 x 8* (Richter) (role + narration)
1953 *Le Rouge est mis* (Barrère and Knapp) (role + narration)
1956 *A l'aube d'un monde* (Lucot) (role + narration); *Pantomimes* (Lucot) (role + narration)
1957 *Le Bel indifferent* (Demy, from Cocteau's play)
1958 *Django Reinhardt* (Paviot) (role + narration); *Le Musée Grevin* (Demy and Masson) (role + narration)
1959 *Charlotte et son Jules* (Godard, from same play as Demy 1957 film)
1961 *La Princesse de Cleves* (Delannoy) (co-sc)
1963 *Anna la bonne* (Jutra, from song by Cocteau)
1965 *Thomas l'imposteur* (Franju) (co-sc)
1970 *La Voix humaine* (Delouche, from Poulenc and Cocteau opera)

Publications

By COCTEAU: books—

L'Aigle à deux têtes, Paris, 1946.
Diary of a Film [La Belle et la bête], New York, 1950.
Cocteau on the Film, New York, 1954.
Jean Cocteau par lui-même, edited by André Fraigneau, Paris, 1957.

Jean Cocteau

Le Sang d'un poète, with drawings, Monaco, 1957.
Le Testament d'Orphée (filmscript), Paris, 1961.
The Eagle with Two Heads, London, 1962.
The Journals of Jean Cocteau, edited by Wallace Fowlie, Bloomington, Indiana, 1964.
The Difficulty of Being, London, 1966.
Two Screenplays [The Blood of a Poet and *The Testament of Orpheus]*, New York, 1968.
Beauty and the Beast, edited by Robert Hammond, New York, 1970.
Professional Secrets: An Autobiography of Jean Cocteau, edited by Robert Phelps, New York, 1970.
Cocteau on the Film, New York, 1972.
Jean Cocteau: Three Screenplays [The Eternal Return, Beauty and the Beast, and *Orpheus*], New York, 1972.
Le Testament d'Orphée; Le Sang d'un poète, Monaco, 1983.
Past Tense, Volume 1: Diaries, London, 1987.
Souvenir portraits: Paris in the Belle Epoque, translated by Jesse Browner, London, 1990.
Erotica: Drawings, London, 1991.
Correspondance: Jacques-Emile Blanche, Jean Cocteau, Paris, 1993.
Les parents terribles, translated by Simon Callow, London, 1994.

By COCTEAU: articles—

Interview with Francis Koval, in *Sight and Sound* (London), August 1950.
''Conversation,'' in *Sight and Sound* (London), July/September 1952.
''Cocteau,'' in *Film* (London), March 1955.
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''Four Letters by Jean Cocteau to Leni Riefenstahl,'' in *Film Culture* (New York), Spring 1973.
''Aphorismes cinématographiques,'' and ''Cocteau face a *La Belle et la bête*,'' in *Avant-Scène du Cinéma* (Paris), July/September 1973.
''Encuento con Chaplin,'' in *Cine Cubano* (Havana), no. 126, 1989.

On COCTEAU: books—

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Dauven, Jean, *Jean Cocteau chez les Sirènes*, Paris, 1956.
Pillaudin, Roger, *Jean Cocteau tourne son dernier film*, Paris, 1960.
Fraigneau, André, *Cocteau*, New York, 1961.

Fowlie, Wallace, *Jean Cocteau: The History of a Poet's Age*, Bloomington, Indiana, 1968.
Lannes, Roger, *Jean Cocteau*, Paris, 1968.
Sprigge, Elizabeth, and Jean-Jacques Kihm, *Jean Cocteau: The Man and the Mirror*, New York, 1968.
Gilson, René, *Cocteau*, New York, 1969.
Armes, Roy, *French Cinema since 1946: Vol. 1—The Great Tradition*, New York, 1970.
Steegmuller, Francis, *Cocteau*, Boston, 1970.
Evans, Arthur, *Jean Cocteau and His Films of Orphic Identity*, Philadelphia, 1977.
Anderson, Alexandra, and Carol Saltus, editors, *Jean Cocteau and the French Scene*, New York, 1984.
de Miomandre, Philippe, *Moi, Jean Cocteau*, Paris, 1985.
Keller, Marjorie, *The Untutored Eye: Childhood in the Films of Cocteau, Cornell and Brakhage*, Cranbury, New Jersey, 1986.
Peters, Arthur King, *Jean Cocteau and His World: An Illustrated Biography*, London, 1987.
Knapp, Bettina L., *Jean Cocteau*, Boston, 1989.
Mourgue, Gérard, *Cocteau*, Paris, 1990.
Marais, Jean, *L'inconcevable Jean Cocteau*, Monaco, 1993.
Soleil, Christian, *Jean Cocteau: Le Bonheur Fabriqué*, Le Chambon-Fuegerolles, France, 1993.
Tsakiridou, Cornelia A., editor, *Reviewing Orpheus: Essays on the Cinema and Art of Jean Cocteau*, Lewisburg, Pennsylvania, 1997.

On COCTEAU: articles—

Lambert, Gavin, ''Cocteau and Orpheus,'' in *Sequence* (London), Autumn 1950.
Oxenhandler, Neal, ''On Cocteau,'' in *Film Quarterly* (Berkeley), Fall 1964.
Durgnat, Raymond, ''Images of the Mind—Part 13: Time and Timelessness,'' in *Films and Filming* (London), July 1969.
Amberg, G., ''The Testament of Jean Cocteau,'' in *Film Comment* (New York), Winter 1971/72.
''Cocteau Issue'' of *Image et Son* (Paris), June/July 1972.
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Renaud, T., ''Retrospective: Jean Cocteau. Un cineaste? Peut-etre. Un auteur? Certainement.,'' in *Cinéma* (Paris), December 1973.
Gow, Gordon, ''Astonishments: Magic Film from Jean Cocteau,'' and ''The Mirrors of Life,'' in *Films and Filming* (London), January and February 1978.
''Cocteau Issue'' of *Avant-Scène du Cinéma* (Paris), 1 May 1983.
''Cocteau Supplement,'' in *Cinéma* (Paris), May 1983.
Milani, R., ''Cocteau dell'immaginario,'' in *Filmcritica* (Florence), June 1984.
Combs, Richard, ''Dream work,'' in *Listener* (London), 29 May 1986.
Spiess, E., ''Ein schillernder Paradiesvogel verirrt sich in eine Ruinenlandschaft. Eine Betrachtung zu Jean Cocteau,'' in *Filmfaust* (Frankfurt/Main), vol. 13, July-September 1989.
Prudenzi, A., ''Cocteau poeta dell'illusione,'' in *Immagine* (Rome), no. 13, Winter 1989–1990.
Gauteur, C., ''Cocteau contre Cocteau,'' in *Revue de la Cinémathèque* (Montreal), no. 464, October 1990.
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Perry, Joseph, ''L'enfant Terrible: The 'Cinematographic' Poetry of Jean Cocteau,'' *Filmfax* (Evanston, Illinois), no. 36, December-January, 1992–93.
Beylot, P., ''Premières images,'' in *Focales*, 1993.
Vajdovich, G., ''Uralom az idö felett,'' in *Filmkultura* (Budapest), vol. 30, December 1994.

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Jean Cocteau's contribution to cinema is as eclectic as one would expect from a man who fulfilled on occasion the roles of poet and novelist, dramatist and graphic artist, and dabbled in such diverse media as ballet and sculpture. In addition to his directorial efforts, Cocteau also wrote scripts and dialogue, made acting appearances, and realized amateur films. His work in other media has inspired adaptations by a number of filmmakers ranging from Rossellini to Franju and Demy, and he himself published several collections of eclectic and stimulating thoughts on the film medium.

Though Cocteau took his first real steps as a filmmaker at the very beginning of the sound era, his period of greatest involvement was in the 1940s, when he contributed to the scripts of a half-dozen films, at times dominating his director (as in *L'Eternel Retour*), at other times submitting to the discipline of contributing to another's vision (as in his dialogue for Bresson's *Les Dames du Bois de Boulogne*). In addition, he directed his own adaptations of such diverse works as the fairy tale *La Belle et la bête*, his own period melodrama *L'Aigle à deux têtes*, and his intense domestic drama, *Les Parents terribles.* But Cocteau's essential work in cinema is contained in just three wholly original films in which he explores his personal myth of the poet as Orpheus: *Le Sang d'un poète, Orphée*, and *Le Testament d'Orphée.* Though made over a period of thirty years, these three works have a remarkable unity of inspiration. They are works of fascination in a double sense. They convey Cocteau's fascination with poetry and his own creative processes, and at the same time display his openness to all the ways of fascinating an audience, utilizing stars and trickery, found material and sheer fantasy. The tone is characterized by a unique mixture of reality and dream, and his definition of *Le Sang d'un pòete* as ''a realistic documentary of unreal events'' is a suitable description of all his finest work.

Crucial to the lasting quality of Cocteau's work, which at times seems so light and fragile, is the combination of artistic seriousness and persistent, but unemphatic, self-mockery. For this reason his enclosed universe, with its curiously idyllic preoccupation with death, is never oppressive or constricting; instead, it allows the spectator a freedom rare in mainstream cinema of the 1930s and 1940s. In technical terms Cocteau displays a similar ability to cope with the contributions of totally professional collaborators, while still retaining a disarming air of ingenuousness, which has sometimes been wrongly characterized as amateurism.

Reviled by the Surrealists as a literary poseur in the 1920s and 1930s and distrusted as an amateur in the 1940s, Cocteau nonetheless produced films of lasting quality. In retrospect he is to be admired for the freedom with which he expressed a wholly personal vision and for his indifference to the given rules of a certain period of French ''quality'' filmmaking. He was one of the few French filmmakers of the past to whom the directors of the New Wave could turn for inspiration, and it is totally fitting that Cocteau's farewell to cinema, *Le Testament d'Orphée*, should have been produced by one of the most talented of these newcomers, François Truffaut.

—Roy Armes

COEN, Joel

Nationality: American. **Born:** Minneapolis, 1955. **Education:** Attended Simon's Rock College, Massachusetts, and New York University. **Family:** Married actress Frances McDormand, 1984. **Career:** Worked as an assistant film editor on *Fear No Evil* and *Evil Dead;* collaborated on screenplays with brother Ethan Coen (b. 1958); with Ethan produced first film, *Blood Simple*, 1984. **Awards:** Grand Jury Prize, U.S. Film Festival, for *Blood Simple*, 1984; Best Director Award, Cannes Film Festival, for *Barton Fink*, 1991. **Address:** c/o UTA, 9560 Wilshire Blvd., Suite 500, Beverly Hills, California 90212, U.S.A.

Films as Director and Co-scriptwriter:

(All co-written and produced by brother, Ethan Coen)

1984	*Blood Simple*
1987	*Raising Arizona*
1990	*Miller's Crossing*
1991	*Barton Fink*
1994	*The Hudsucker Proxy*
1996	***Fargo***
1998	*The Big Lebowski*
2000	*To the White Sea*

Publications

By COEN: articles—

''Bloodlines,'' an interview with Hal Hinson, in *Film Comment* (New York), March-April 1985.
''Too Weird for Words,'' an interview with Geoff Andrew, in *Time Out* (London), 5 February 1992.
Interview, in *EPD Film* (Frankfurt), July 1994.
Interview, in *Chaplin* (Stockholm), vol. 38, no. 5(266), 1996.
''Back to Basics,'' an interview with P. Zimmerman, in *Film Threat* (Beverly Hills), April 1996.
''Hell Freezes Over,'' an interview with Lizzie Francke, in *Sight and Sound* (London), May 1996.
''Pros and Coens,'' an interview with Geoff Andrew, in *Time Out* (London), 15 May 1996.
Interview, in *Positif* (Paris), May 1998.

On COEN: books—

Korte, Peter, and Georg Seesslen, *Joel and Ethan Coen*, Boston, 1995.
Preston Robertson, William, and others, *The Big Lebowski: The Making of a Coen Brothers Film*, New York, 1998.
Woods, Paul, editor, *Blood Siblings: The Cinema of Joel and Ethan Coen*, London, 1999.
Bergan, Ronald, *Coen Brothers*, New York, 2000.
Mottram, James, *Coen Brothers*, New York, 2000.

On COEN: articles—

Ansen, D., ''The Coens: Partners in Crime,'' in *Newsweek* (New York), 21 January 1985.
Breitbart, E., ''Leaving the Seventies Behind: Four Independents Find Happiness Making Movies in the Manner of Hollywood,'' in *American Film* (Washington, D.C.), May 1985.
Edelstein, D., ''Invasion of the Body Snatchers,'' in *American Film* (Washington, D.C.), April 1987.
Handelman, D., ''The Brothers from Another Planet,'' in *Rolling Stone* (New York), 21 May 1987.
Seidenberg, Robert, ''*Miller's Crossing:* John Turturro Meets the Coen Brothers,'' in *American Film* (Washington, D.C.), March 1990.
Valot, J., ''Joel Coen,'' in *Revue du Cinèma* (Paris), May 1990.
Sharkey, Betsy, ''Movies of Their Very Own,'' in *New York Times Magazine*, July 8, 1990.
Richardson, J. H., ''The Joel and Ethan Coen Story,'' in *Premiere*, October 1990.
Robertson, William Preston, ''What's the Goopus?,'' in *American Film* (Washington, D.C.), August 1991.
Horowitz, M., ''Coen Brothers A-Z: The Big Two-headed Picture,'' in *Film Comment* (New York), September/October 1991.
Ferguson, K., ''From Two Directions,'' in *Film Monthly*, February 1992.
Giavarini, J., ''Joel et Ethan Coen,'' in *Cahiers du Cinéma* (Paris), December 1992.
Clark, John, ''Strange Bedfellows,'' in *Premiere*, April 1994.
Robertson, William Preston, ''The Coen Brothers Made Easy,'' in *Playboy*, April 1994.
Friend, Tad, ''Inside the Coen Heads,'' in *Vogue*, April 1994.
Lally, K., ''Up North with the Coen Brothers,'' in *Film Journal* (New York), February 1996.
Burdeau, Emmanuel, and Nicolas Saada, in *Cahiers du Cinéma* (Paris), September 1996.

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Although Joel Coen had worked as an assistant film editor on commercial projects and had made valuable contacts within the industry (particularly director Sam Raimi), he and brother Ethan decided to produce their first feature film independently, raising $750,000 to shoot their jointly written script for *Blood Simple*, a neo-noir thriller with a Dashiell Hammett title and a script full of homages to Jim Thompson. Though Joel received screen credit for direction and Ethan for the script, this distinction is somewhat artificial both here and in their subsequent productions. Joel and Ethan co-write their scripts and meticulously prepare storyboards in a collaborative effort unusual for the American cinema (the closest analogy perhaps comes from abroad with the British team of Powell and Pressburger).

Blood Simple was hardly the first film the brothers Coen made together. Addicted to TV and movies at an early age, they spent a good deal of their childhood writing films and then shooting them on a Super-8 camera. Movie brats in the Spielberg tradition, Ethan and Joel desired commercial success but were determined to retain control over what they produced. Hence their initial decision to make an independent film rather than continue working in an industry where Joel was already beginning to be established.

Joel Coen directing *Barton Fink*

A hit with many on the art film/independent circuit but also a commercial success in art house and cable release, *Blood Simple* was the perfect choice to achieve this aim. Here was a film that succeeded because of its individual, even quirky vision. Using the film noir conventions popular with American audiences for half a century, the Coens offer a clear narrative, solidly two-dimensional characters, and the requisite amount of riveting violent spectacle (including one scene that pictures a dying man buried alive and another featuring close-ups of a white-gloved hand suddenly impaled by a knife). *Blood Simple*, however, is by no means an ordinary thriller. The plot turns expertly and unexpectedly on a number of dramatic ironies (no character knows what the spectator does, and even the spectator is sometimes taken by surprise). Unlike hardboiled narrative à la Raymond Chandler, the narrative delights in its Aristotelian neatness, in its depiction of experiences that make perfect sense, climaxing in a poetic justice that the main character and narrator, a venal private detective, finds humorous even as it destroys him. Thematically, the Coens offer a compelling analysis of *mauvaise foi* in the Sartrean vein as they develop characters doomed by bad intentions or a failure to trust and communicate (an existentialist theme that results perhaps from the fact that Ethan majored in philosophy at Princeton). *Blood Simple*'s most notable feature, however, is an expressive stylization of both sound and image that creates an experiential correlative for the viewer of the characters' confusion and disorientation. These effects are achieved by a Wellesian repertoire of tricks (wide-angle lenses, tracking set-ups, unusual framings, an artfully selected score of popular music, etc.). The film noir genre naturalizes this stylization to some degree, but *Blood Simple* exudes a riotous self-consciousness, a delight in the creation of an exciting cinema that offers moments of pure visceral or visual pleasure.

Though some critics thought *Blood Simple* a kind of pointless film-school exercise, audiences were impressed—as were the major studios who competed for releasing rights to the brothers' next project. The Coens' subsequent five films have all been made with substantial commercial backing; but these films continue to be independent in the sense that none fits into the routine categories of contemporary Hollywood production. In fact, the art cinema tradition of the seventies has been kept alive by the Coens and the few other mavericks (e.g., Quentin Tarantino) who have emerged to prominence.

The least successful of these films—*Miller's Crossing*—is the most traditional. A ''realistic'' drama (though the scenes of violence are highly stylized) with a well-developed plot line, this saga of

Prohibition-era mobsters, like Scorsese's *Goodfellas* (released the year before), aims to debunk the romantic tradition of the gangster film most tellingly exemplified by *The Godfather* (1972). The central character, a ''good guy'' high up in the organization, confusingly seems more a victim of his poor circumstances than a force to be reckoned with. The plot is otherwise dependent upon unbelievable characters and unlikely twists and turns. Some elements of parody are present, but are not well integrated into the film's structure, indicating that the Coens were uncertain about how to proceed, whether to make a gangster film or send up the conventions of the genre.

The other films share a different representational regime, a magical realism that does not demand verisimilitude or logical closure, but has the virtue—for the Coens—of permitting more stylization, more moments of pure cinema. *Raising Arizona* and *The Hudsucker Proxy* offer postmodern versions of the traditional Hollywood madcap comedy; in both films, a series of zany adventures climax in romantic happiness for the male and female leads. *Raising Arizona* concerns the ultimately unsuccessful attempt of a zany and childless couple to kidnap a baby; *The Hudsucker Proxy* sends up, in mock Capra-corn style, the triumph of the virtuous, if obtuse, hero over the evil system that attempts to use him for its own purposes. *Barton Fink*, in contrast, is a darker story, heavily indebted to German Expressionism (an influence to be noted as well in the elaborately artificial sets and unnaturalistic acting of *The Hudsucker Proxy*). The film's main character is a thirties stereotype, a left-wing Jewish playwright committed to representing the miseries of what he calls ''the common man.'' Hired away from Broadway by a Hollywood studio, he embarks unwittingly on a penitential journey that lays bare the forces of the id both in the apparently common man he meets (a salesman who is actually a serial killer) and in himself (abandoning his writing responsibility, he finds himself at film's end at the beach with the beautiful woman whose picture he first saw in a calendar).

All three of these films abound in bravura stylizations. A man dives out a skyscraper window and the camera traces the stages of his fall (*Hudsucker*); a baby's meanderings across the floor are captured by a camera literally at floor level (an elaborate mirror shot in *Arizona*); wallpaper peels off a hotel room wall revealing something warm and gooey like human flesh underneath (*Barton Fink*); exaggerated sounds—a mosquito's flight, a noisy bed, a whirling fan—perfectly express the main character's self-absorption and anxiety (*Barton Fink* again). With *Fargo*, their 1996 release, the Coen brothers return to the crime drama. Set primarily in Minnesota, the film follows an immensely likable and very pregnant sheriff (played by Frances McDormand, Joel Coen's wife) as she pursues a couple of dimwitted and cold-blooded kidnappers. A macabre thriller veined with moments of comedy, *Fargo* features the Coen brothers' trademark cinematic flair (though the landscape mutes this somewhat) and intelligent narrative focus.

The Coens appear to have abandoned for good the stylized realism and Aristotelian narrative that made *Blood Simple* such a success. But in an era that has witnessed the commercial success of cartoonish antinaturalism *(Dick Tracy*, the Batman films), their concern with striking visual and aural effects may provide the basis for a long career, though difficult films like *Barton Fink*, despite critical acclaim, will never gain a wide audience.

—R. Barton Palmer

COOLIDGE, Martha

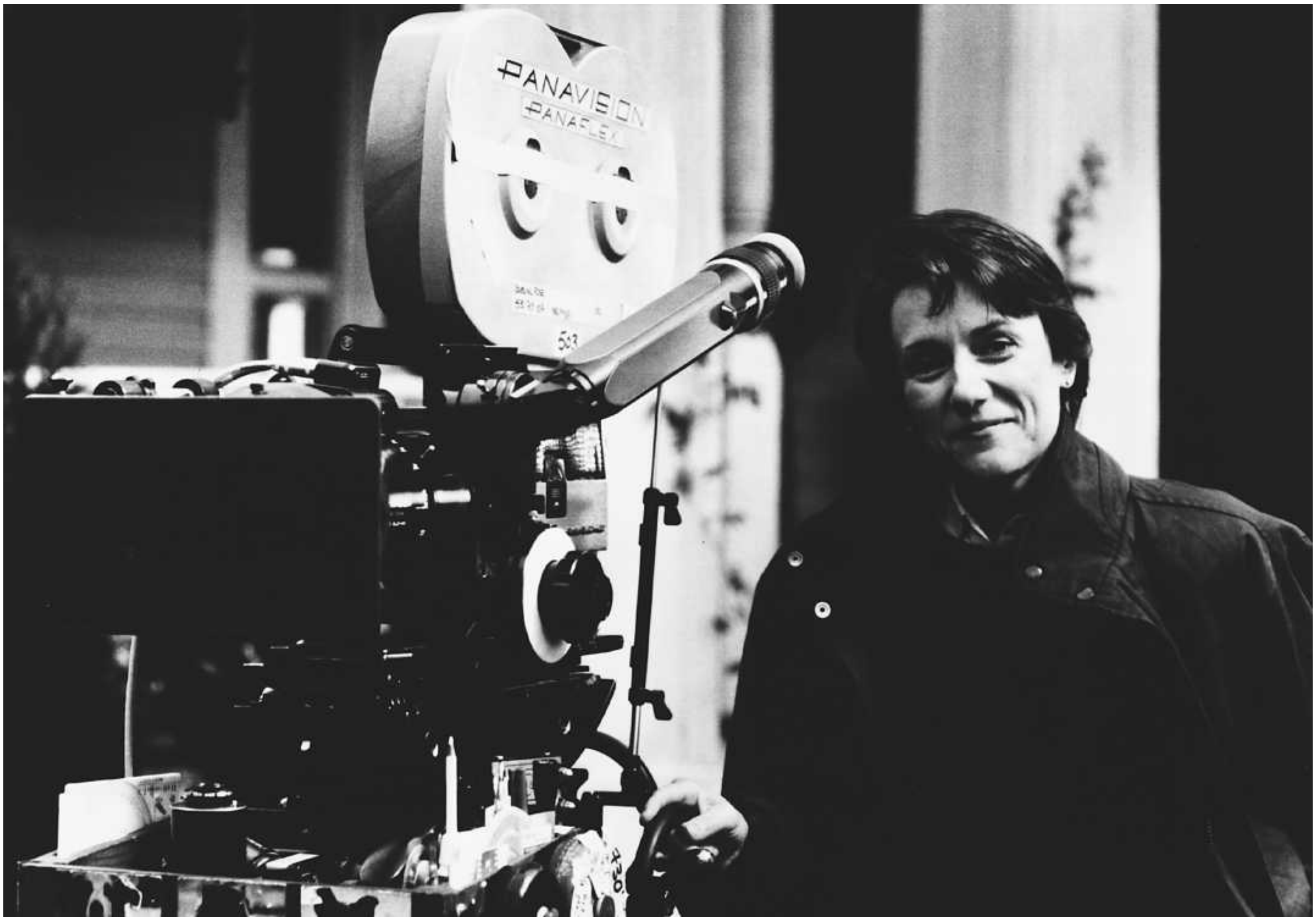
Nationality: American. **Born:** New Haven, Connecticut, 17 August 1946. **Education:** Studied animation at the Rhode Island School of Design; studied filmmaking at New York University's School of Film and Television, where she earned an MFA; also studied film at the School of Visual Arts and Columbia University. **Career:** Acted with Blackfriars, a Cheshire, Connecticut, acting company, 1960s; began making short films while studying at the Rhode Island School of Design, worked behind the camera on commercials and documentary shorts, and produced a children's program for Canadian television, mid-to-late 1960s; directed first documentary, *David: Off and On*, 1972; directed an episode of the TV series *Winners*, 1978; hired by Francis Coppola's Zoetrope Studio to develop the film *Photoplay*, which never was produced, 1978; directed first feature, *City Girl*, which was not released for two years, 1982; directed episodes of the TV series *The Twilight Zone*, 1985–1987; directed episodes of the TV series *Sledge Hammer*, 1986. **Awards:** Best Director Independent Spirit Award, for *Rambling Rose*, 1991; Women in Film Crystal Award, 1992; Directors Guild of America Robert B. Aldrich Achievement Award, 1998. Address: 2129 Coldwater Canyon, Beverly Hills, CA 90212, U.S.A.

Films as Director:

1972 *David: Off and On* (doc) (+ pr, ed)
1974 *More than a School* (doc) (+ ed); *Old-Fashioned Woman* (doc) (+ pr, ed)
1975 *Not a Pretty Picture* (doc) (+ sc, pr, co-ed)
1976 *Employment Discrimination: The Troubleshooters* (doc)
1978 *Bimbo* (doc) (+ pr, ed)
1980 *Strawberries and Gold* (for TV)
1983 *Valley Girl* (*Bad Boyz, Rebel Dreams*)
1984 *City Girl* (+ pr) (completed in 1982); *Joy of Sex*
1985 *Real Genius*
1988 *Plain Clothes* (for TV); *Roughhouse*
1989 *Trenchcoat in Paradise* (for TV)
1990 *The Friendly; Rope Dancing*
1991 *Bare Essentials* (for TV); *Rambling Rose*
1992 *Crazy in Love* (for TV)
1993 *Lost in Yonkers*
1994 *Angie*
1995 *Three Wishes*
1997 *Out to Sea*
1999 *Introducing Dorothy Dandridge* (for TV)
2000 *If These Walls Could Talk 2* (co-d) (for TV)

Other Films:

1971 *Passing Quietly Through* (pr, ed)
1979 *The London Connection* (*The Omega Connection*) (Clouse) co-story)
1989 *That's Adequate* (Hurwitz) (ro as Herself)
1993 *In Search of Oz* (for TV) (doc) (ro as Interviewee)
1994 *Beverly Hills Cop III* (Landis) (ro as Security Woman)
2000 *Rip Girls* (Chopra) (exec-pr)



Martha Coolidge

Publications

By COOLIDGE: articles—

Interview with Chris Chase, in *New York Times*, 6 May 1983.
''Dialogue on Film: Martha Coolidge,'' in *American Film* (Washington, D.C.), June 1984.
Interview with Claire-France Perez, in *L.A. Woman* (Los Angeles), August 1985.
''Close Up,'' interview with Debby Birns, in *American Premiere* (Beverly Hills), September 1985.
''Dialogue on Film: Martha Coolidge,'' in *American Film* (Los Angeles), December 1988.
''Off Screen: Martha Coolidge Gets an 'A','' interview with Renee Shafransky, in *Village Voice* (New York), 13 August 1995.

On COOLIDGE: articles—

Schwann, S., ''Close-Ups: Martha Coolidge,'' in *Millimeter* (New York), September 1983.
Roddick, Nick, ''Martha's Bag Full of Roles,'' in *Stills* (London), June/July 1984.
Attanasio, Paul, ''The Road to Hollywood—Director Martha Coolidge's Long Trek to *Real Genius*,'' in *Washington Post*, 7 August 1985.
Klapper, Zina, ''Movie Directors: Four Women Who Get to Call the Shots in Hollywood,'' in *Ms.* (New York), November 1985.
Cook, P., ''Not a Political Picture—Martha Coolidge,'' in *Monthly Film Bulletin* (London), December 1986.
Bernstein, Sharon, ''Women and Hollywood—It's Still a Lousy Relationship, But Is There Hope for the Future?,'' in *Los Angeles Times*, 11 November 1990.
Zeitlin, M., ''Martha, I Says,'' in *DGA News* (Los Angeles), no. 2, 1994.
Chira, Susan, ''Unwed Mothers: The Scarlet Letter Returns in Pink,'' in *New York Times*, 23 January 1994.
Sigesmund, B. J., ''Feature Filmmaker,'' in *Independent Film and Video Monthly* (New York), June 1994.

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Martha Coolidge began her career as one of the high-profile women filmmakers whose initial credits parallel the rise of post-1960s feminism. Through the 1970s she worked exclusively within the independent sector, directing a series of savvy feminist/humanist documentaries that explore political and social issues. Perhaps her best-known film from the period is *Not a Pretty Picture*, an uncompromising, autobiographical portrait of a woman filmmaker directing a narrative re-staging of her own rape.

In 1983, Coolidge ''went Hollywood'' and directed *Valley Girl*, a mainstream comedy as well as her first fiction feature to earn theatrical distribution. (The independently-produced *City Girl* was made a year earlier, but released a year later.) On one level, it is a mark of social progress that, in the intervening years, Coolidge has been able to forge a mainstream commercial career; had she been a generation older, her gender would have excluded her from entering the ranks of studio directors. Yet conversely, after perusing her filmography, one might dismiss her as a careerist who sold out her artistic independence, with her early credits merely serving as her Tinseltown calling card. For after all, Coolidge is no Woody Allen, Martin Scorsese, John Sayles, or Spike Lee: independent-minded filmmakers who, throughout their careers, have cannily used the system as a means to produce their own distinctive projects.

It would be unjust to imply, however, that all filmmakers working within the confines of Hollywood are sell-outs. So with regard to Coolidge, more meaningful questions arise: Has she become merely a cookie cutter commercial director, content to bask in the spotlight as a Hollywood player? Or has she been able to successfully operate within the commercial constraints of the industry, directing films that are viable at the box office—and, thus, insuring that she will continue working—while maintaining a semblance of the intelligence, commitment, and political sensibility that characterize her early films?

What can be said for Coolidge is that quite a few of her mainstream features are non-exploitive, and spotlight the trials of female characters. Yet despite their noble intentions, too many have been commercial throwaways or failed efforts. *Valley Girl*, a teen comedy, may be admired for transcending the limitations of its genre, and *Real Genius* may be lauded for its depiction of college students who are not all-consumed by sex. Yet both are disposable, forgettable satires. *Lost in Yonkers*, based on a Neil Simon play and Coolidge's highest-pedigreed film, is a slightly-better-than-average adaptation. *Three Wishes* is a slow-moving 1950s reminiscence, while *Joy of Sex* is an insipid farce about a high school virgin and how she reacts when she thinks she is dying. *Introducing Dorothy Dandridge*, produced for television, is a by-the-numbers biography of the tragic African-American actress. Despite its star power—it features Jack Lemmon and Walter Matthau—*Out to Sea* is a dopey comedy. Easily the apex of Coolidge's Hollywood career is *Angie*, charting the plight of the independent-minded title character, a working-class Brooklynite who is being pressured to marry and, instead, decides to have a baby out of wedlock.

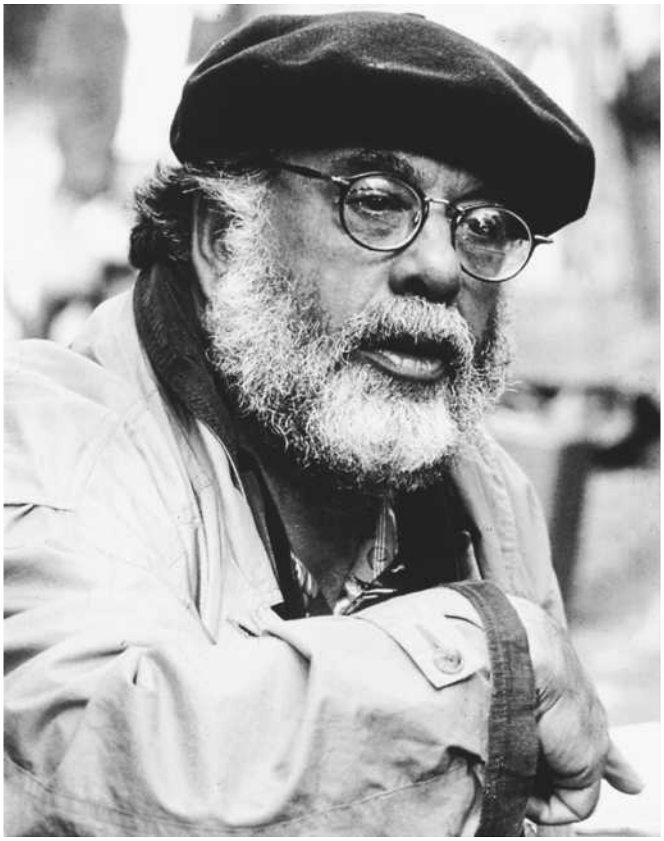
Unsurprisingly, Coolidge's very best features—those that offer genuine insight along with entertainment value—are independent productions. Given her cinematic origins, *City Girl* is a logical starting point for her narrative career: a penetrating (albeit little-seen) portrait of an ambitious young photographer and her assorted, unsatisfactory involvements with men. By far, Coolidge's very best film is *Rambling Rose.* Based on an autobiographical novel by Calder Willingham, *Rambling Rose* offers a compassionate portrait of the title character, a troubled, orphaned 19-year-old. Rose is a vulnerable young woman who confuses sex with affection, and the scenario records the impact she has on the family with whom she comes to live—and, in particular, on a sensitive young teen-aged boy.

Angie and *Rambling Rose* aside, one hopes that the banal *Out to Sea* and the disappointing *Introducing Dorothy Dandridge*, her final two credits of the 1990s, do not represent the creative maturation of Martha Coolidge.

—Rob Edelman

COPPOLA, Francis Ford

Nationality: American. **Born:** Detroit, Michigan, 7 April 1939. **Education:** Hofstra University, B.A., 1959; University of California, Los Angeles, M.F.A. in cinema, 1967. **Family:** Married Eleanor Neil, 1963; children: Sophia, Giancarlo (died, 1987), Roman. **Career:** Worked in various capacities for Roger Corman at American International, 1962–64; director for Seven Arts, 1964–68; founder, American Zoetrope production organization, San Francisco, 1969; director for American Conservatory Theatre and San Francisco Opera Company, 1971–72; founder, with Peter Bogdanovich and William Friedkin, Directors Company, 1972; publisher, *City* magazine, 1975–76; opened Zoetrope Studios, San Francisco, 1980. **Awards:** Oscar for Best Screenplay (with Edmund H. North), for *Patton*, 1970; Oscar for Best Screenplay (with Mario Puzo), and Best Director Award, Directors Guild of America, for *The Godfather*, 1973; Palme d'or, Cannes Festival, for *The Conversation*, 1974; Oscars for Best Director and Best Screenplay (with Puzo) for *The Godfather II*, 1975; Palme d'or and FIPRESCI Prize, Cannes Festival, 1979, for *Apocalypse Now*, 1979. **Address:** Zoetrope Studios, 916 Kearny Street, San Francisco, CA 94133, U.S.A.



Francis Ford Coppola

Films as Director and Scriptwriter:

1962 *The Playgirls and the Bellboy* (co-d, co-sc); *Tonight for Sure* (+ pr);
1963 *The Terror* (*Lady of the Shadows*) (co-d, + assoc pr); *Dementia 13* (*The Haunted and the Hunted*) (co-sc)
1966 *You're a Big Boy Now*
1968 *Finian's Rainbow* (d only)
1969 *The Rain People*
1972 ***The Godfather*** (co-sc)
1974 ***The Conversation*** (+ pr); ***The Godfather, Part II*** (co-sc, + co-pr)
1979 ***Apocalypse Now*** (co-sc, + pr, role, co-mus)
1982 *One from the Heart* (co-sc, + pr)
1983 *The Outsiders* (+ pr); *Rumble Fish* (co-sc, + pr)
1984 *The Cotton Club* (co-sc)
1986 *Peggy Sue Got Married* (+ pr)
1987 *Gardens of Stone* (+ pr)
1988 *Tucker: The Man and His Dream* (+ pr)
1989 episode in *New York Stories*
1991 ***The Godfather, Part III***
1992 *Bram Stoker's Dracula* (+ co-pr)
1996 *Jack* (+ co-pr)
1997 *The Rainmaker* (co-sc)

Other Films:

1962 *The Premature Burial* (Corman) (asst-d); *Tower of London* (dialogue d); *The Magic Voyage of Sinbad* (adaptor)
1963 *The Young Racers* (Corman) (sound, 2nd unit ph—uncredited); *Battle beyond the Sun* (Corman) (sc)
1966 *This Property Is Condemned* (Pollack) (co-sc); *Is Paris Burning?* (*Paris brûle-t-il?*) (Clément) (co-sc)
1967 *Reflections in a Golden Eye* (Huston) (sc)
1970 *Patton* (Schaffner) (co-sc)
1971 *THX 1138* (Lucas) (exec pr)
1973 ***American Graffiti*** (Lucas) (exec pr)
1974 *The Great Gatsby* (Clayton) (sc)
1979 *The Black Stallion* (Ballard) (exec pr)
1982 *Hammett* (Wenders) (exec pr); *The Escape Artist* (Deschanel) (exec pr)
1983 *The Black Stallion Returns* (Dalva) (exec pr)
1985 *Mishima: A Life in Four Chapters* (Schrader) (exec pr)
1987 *Tough Guys Don't Dance* (Mailer) (exec pr)
1992 *Wind* (exec pr)
1993 *The Secret Garden* (exec pr)
1994 *Mary Shelley's Frankenstein* (co-pr)
1995 *My Family, Mi Familia* (exec pr); *Haunted* (exec pr); *Don Juan DeMarco* (pr)
1996 *Dark Angel* (exec pr)
1997 *The Odyssey* (series for TV) (exec pr); *Buddy* (exec pr)
1998 *Lanai-Loa* (pr); *Outrage* (exec pr); *Moby Dick* (for TV) (exec pr); *First Wave* (series for TV) (exec pr)
1999 *The Florentine* (pr); *The Virgin Suicides* (pr); *The Third Miracle* (exec pr); *Goosed* (exec pr); *Sleepy Hollow* (exec pr)

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‘‘The Dangerous Age,’’ an interview with John Cutts, in *Films and Filming* (London), May 1969.
‘‘The Making of *The Conversation*,’’ an interview with Brian De Palma, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), May 1974.
Interview with Marjorie Rosen, in *Film Comment* (New York), August 1974.
‘‘Journey up the River,’’ an interview with Greil Marcus, in *Rolling Stone* (New York), 1 November 1979.
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‘‘Ten Years of a Dreamer,’’ interview with Gideon Bachmann, in *Stills* (London), September-October 1983.
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‘‘Francis Ford Coppola: Promises to Keep,’’ an interview with Robert Lindsey, in *New York Times Magazine*, 24 July 1988.
Interview with Ric Gentry, in *Post Script* (Jacksonville, Florida), Spring-Summer 1987 and Fall 1988.
Interview in *Time Out* (London), 2 November 1988.
‘‘Francis Ford Coppola,’’ an interview with L. Vincenzi, in *Millimeter*, November 1990.
‘‘Francis Ford Coppola,’’ an interview with David Briskin, in *Rolling Stone* (New York), 7 February 1991.
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* * *

Francis Ford Coppola became the first major American film director to emerge from a university degree program in filmmaking. He received his Master of Cinema degree from UCLA in 1968, after submitting his first film of consequence, *You're a Big Boy Now* (1967), a free-wheeling comedy about a young man on the brink of manhood, to the university as his master's thesis.

The Rain People (1969), based on an original scenario of his own, followed in due course. The plot of this tragic drama concerns a depressed housewife who impulsively decides to walk out on her family one rainy morning to make a cross-country trek in her station wagon, in the hope of getting some perspective on her life. For the first time Coppola's overriding theme, which centers on the importance of the role of a family spirit in people's lives, is clearly delineated in one of his films.

Coppola's preoccupation with the importance of family in modern society is brought into relief in his *Godfather* films, which depict an American family over a period of more than seventy years. Indeed, the thing that most attracted him to the project in the first place was the fact that the best-selling book on which the films are based is really the story of a family. It is about ''this father and his sons,'' he says, ‘‘and questions of power and succession.’’ In essence, *The Godfather* (1972) offers a chilling depiction of the way in which young Michael Corleone’s loyalty to his flesh-and-blood family gradually turns into an allegiance to the larger Mafia family to which they in turn belong—a devotion that in the end renders him a cruel and ruthless mass murderer. With this film Coppola definitely hit his stride as a filmmaker, and the picture was an enormous critical and popular success.

The Godfather II (1974) treats events that happened before and after the action covered in the first film. The second *Godfather* movie not only chronicles Michael’s subsequent career as head of the ‘‘family business,’’ but also presents, in flashback, the early life of his father in Sicily, as well as his rise to power in the Mafia in New York City’s Little Italy. *The Godfather II*, like *The Godfather*, was a success both with the critics and the public, and Coppola won Oscars for directing the film, co-authoring the screenplay, and co-producing the best picture of the year. In 1990 he made his third *Godfather* film. This trilogy of movies, taken together, represents one of the supreme achievements of the cinematic art.

In contrast to epic films like the *Godfather* series, *The Outsiders* was conceived on a smaller scale; it revolves around a gang of underprivileged teenage boys growing up in Tulsa, Oklahoma, in the 1960s. *The Outsiders* was a box-office hit, as was *Peggy Sue Got Married*, a remarkable fantasy. The title character is a woman approaching middle age who passes out at a high-school reunion and wakes up back in high school in 1960. But she brings with her on her trip down memory lane a forty-two-year-old mind, and hence views things from a more mature perspective than she possessed the first time around.

Coppola has made two films about the Vietnam War. *Apocalypse Now*, the first major motion picture about the war, is a king-sized epic shot on location in the Philippines; and it contains some of the most extraordinary combat footage ever filmed. But there are no such stunning battle sequences in its companion film, *Gardens of Stone*, since it takes place state-side, and is concerned with the homefront during the same period.

His next subject was a biographical film about Preston Tucker, a maverick automobile designer, titled *Tucker: The Man and His Dream.* Coppola contends that Tucker developed plans for a car that was way ahead of its time in terms of engineering; yet the auto industry at large stubbornly resisted his ideas. Unfortunately, Coppola comments, creative people do not always get a chance to exercise their creativity.

Coppola demonstrated once more that he had mastered his craft in making *Bram Stoker’s Dracula.* In it he created a more faithful rendering of the Stoker novel than had been the case with previous film versions of the celebrated horror tale, and the film turned out to be a huge critical and popular success. Francis Coppola is one creative person who has continued to exercise his considerable talent throughout his career. Admittedly, he has had his occasional failure, such as the off-center teen movie *Rumble Fish* (1983). But the majority of the films he has directed over the years have demonstrated that he is one of the most gifted directors to come across the Hollywood horizon since Stanley Kubrick.

Coppola himself observes that he looks upon the movies he has directed in the past as providing him with the sort of experience that will help him to make better films in the future. So the only thing for a filmmaker to do, he concludes, is to just keep going.

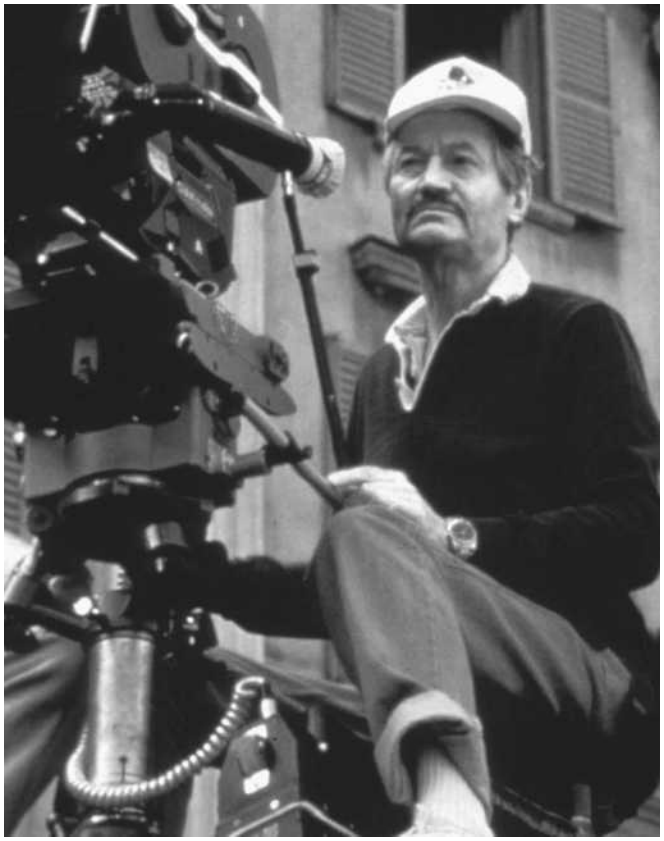
—Gene D. Phillips

CORMAN, Roger

Nationality: American. **Born:** Roger William Corman in Detroit, Michigan, 5 April 1926. **Education:** Attended Beverly Hills High School; Stanford University, California, engineering degree; Oxford University, one term, 1950. **Military Service:** Served in United States Navy during World War II. **Family:** Married Julie Halloran, 1969, one daughter, two sons. **Career:** Messenger boy, Twentieth Century-Fox, then television stagehand and literary agent, Hollywood, early 1950s; scriptwriter and producer, then director and producer, mainly for American International Pictures (AIP), from 1953; directed first film, *Guns West*, 1954; founder and director of production and distribution company New World Pictures, 1970–83; founded production company New Horizons Pictures, 1983, and distribution company Concorde, 1985; set up Brentwood TV company, 1990. **Address:** c/o New Horizons Production Company, 11600 San Vicente Boulevard, Los Angeles, California 90049, U.S.A.

Films as Producer and Director:

1954 *Guns West*
1955 *Apache Woman*; *Day the World Ended*
1956 *The Oklahoma Woman*; *It Conquered the World*; *Gunslinger*; *Swamp Woman*; *The Undead*
1957 *She-Gods of Shark Reef* (*Shark Reef*); *Naked Paradise*; *Not of This Earth*; *Rock All Night*; *Attack of the Crab Monsters*; *Carnival Rock*; *Teenage Doll*; *Sorority Girl* (*The Bad One*);



Roger Corman

The Saga of the Viking Women and Their Voyage to the Waters of the Great Sea Serpent (*Viking Women and the Sea Serpent*; *Viking Women*)
1958 *War of the Satellites* (+ role); *Machine Gun Kelly*; *Teenage Caveman* (*Out of the Darkness*); *I, Mobster* (*The Mobster*); *Last Woman on Earth* (+ role)
1959 *The Wasp Woman* (+ role); *A Bucket of Blood*
1960 *Ski Troop Attack* (+ role); *The Fall of the House of Usher* (*House of Usher*); *The Little Shop of Horrors* (+ role); *Creature from the Haunted Sea* (+ role); *Atlas*
1961 *Pit and the Pendulum*; *The Intruder* (*I Hate Your Guts*)
1962 *The Premature Burial*; *Tales of Terror*; *Tower of London*
1963 *The Raven*; *The Young Racers* (+ role); *The Haunted Palace*; *The Terror*; *X* (*The Man with the X-Ray Eyes*)
1964 *The Secret Invasion*; ***The Masque of the Red Death***; *The Tomb of Ligeia*
1966 *The Wild Angels*
1967 *The St. Valentine's Day Massacre*
1969 *What's In It for Harry* (for TV)
1970 *Gass-s-s-s, or It Became Necessary to Destroy the World in Order to Save It*
1971 *Von Richthofen and Brown* (*The Red Baron*)
1989 *Frankenstein Unbound*

Films as Producer or Executive Producer:

1954 *Highway Dragnet* (Juran) (+ co-sc); *Monster from the Ocean Floor* (Ordung); *The Fast and the Furious* (Ireland and Sampson)
1955 *Beast with 1,000,000 Eyes* (Kramarsky)
1958 *Stake out on Dope Street* (Kershner); *The Cry Baby* (Addiss); *Monster from Galaxy 27* (Kowalski); *Hot Car Girl* (Kowalski); *Night of the Blood Beast* (Kowalski); *The Brain Eaters* (Ve Sota); *Paratroop Command* (Witney); *The Wild Ride* (Berman)
1959 *Tank Commando* (*Tank Commandos*) (Topper); *Crime and Punishment U.S.A.* (Sanders); *High School Big Shot* (*The Young Sinners*) (Rapp); *Attack of the Giant Leeches* (*Demons of the Swamp*) (Kowalski); *Beast from a Haunted Cave* (Hellman); *T-Bird Gang* (*The Pay-Off*) (Harbinger); *Battle of Blood Island* (Rapp)
1961 *Night Tide* (Harrington); *The Mermaids of Tiburon* (*Aquasex*) (Lamb)
1962 *The Magic Voyage of Sinbad* (Posco) (re-edited version of Ptuschko's 1952 film *Sadko*); *Battle beyond the Sun* (Colchart) (re-edited version of Kozyr and Karyukov's 1960 film *Nebo zovet/The Heavens Call*)
1963 *Dementia* (*The Haunted and the Hunted*) (Coppola)
1965 *The Girls on the Beach* (Witney); *Sky Party* (Rafkin); *Beach Ball* (Weinrib); *The Shooting* (Hellman); *Ride in the Whirlwind* (Hellman); *Blood Bath* (Hill and Rothman)
1966 *Queen of Blood* (Harrington)
1967 *Targets* (Bogdanovich); *Devil's Angels* (Haller)
1969 *The Dunwich Horror* (Haller); *Naked Angels* (Clark); *Pit Stop* (Hill); *Paddy* (Haller)
1970 *Student Nurses* (Rothman); *Angels Die Hard!* (Compton)
1971 *Angels Hard as They Come* (Viola); *Women in Cages* (de Leon); *Private Duty Nurses* (Armitage); *The Big Doll House* (Hill); *The Velvet Vampire* (Rothman)
1972 *The Final Comedown* (Williams); *Boxcar Bertha* (Scorsese); *The Big Bird Cage* (Hill); *The Unholy Rollers* (Zimmerman); *Night Call Nurses* (Kaplan); *Fly Me* (Santiago); *The Young Nurses* (Kimbro); *The Hot Box* (Viola); *Night of the Cobra Woman* (Meyer)
1973 *I Escaped from Devil's Island* (Meyer); *The Arena* (Carver); *The Student Teachers* (Kaplan); *Tender Loving Care* (*Naughty Nurses*) (Edmonds)
1974 *Cheap* (Swenson); *Candy Stripe Nurses* (Holleb); *Cockfighter* (*Born to Kill*) (Hellman); *Big Bad Mama* (Carver); *Caged Heat* (Demme); *TNT Jackson* (Santiago); *Street Girls* (Miller); *The Woman Hunt* (Romero)
1975 *Capone* (Carver); *Death Race 2000* (Bartel); *Crazy Mama* (Demme); *Summer School Teachers* (Peeters); *Dark Town Strutters* (Witney); *Cover Girl Models* (Santiago)
1976 *Hollywood Boulevard* (Arkush and Dante); *Fighting Mad* (Demme); *Cannonball* (*Carquake*) (Bartel); *Jackson County Jail* (Miller); *Nashville Girl* (*New Girl in Town*) (Trikonis); *Moving Violation* (Dubin); *God Told Me To* (Demon) (Cohen); *Dynamite Women* (*The Great Texas Dynamite Chase*) (Pressman); *Eat My Dust*! (Wilson)
1977 *Black Oak Conspiracy* (Kelljan); *Grand Theft Auto* (Howard); *I Never Promised You a Rose Garden* (Page); *Thunder and Lightning* (Allen); *Andy Warhol's Bad* (Johnson); *Moonshine County Express* (Trikonis); *Dirty Duck* (Swenson); *Maniac* (*Assault on Paradise*) (Compton); *A Hero Ain't Nothin' but a Sandwich* (Nelson)
1978 *Deathsport* (Suso and Arkush); *Piranha* (Dante); *Avalanche* (Allen); *Outside Chance* (Miller); *The Bees* (Zacharias)
1979 *Rock 'n' Roll High School* (Arkush); *Saint Jack* (Bogdanovich)
1980 *Battle beyond the Stars* (Colchart)
1981 *Smokey Bites the Dust* (Griffith); *Galaxy of Terror* (Clark)
1982 *Forbidden World* (Holzman)
1983 *Star Child* (Cohne); *Space Raiders* (Howard Cohen); *Suburbia* (Spheeris); *Warrior and the Sorceress* (Broderick)
1984 *Love Letters* (Jones); *Deathstalker* (John Watson)
1985 *Barbarian Queen* (Oliveira); *Streetwalkin'* (Freeman)
1986 *Cocaine Wars* (Oliveira), *Big Bad Mama II* (Wynorski)
1987 *Munchies* (Hirsch); *Stripped to Kill* (Ruben); *The Lawless Land* (Hess); *Amazons* (Sessa); *Slumber Party Massacre* (Amy Jones); *Hour of the Assassin* (Llosa); *Sweet Revenge* (Sobel)
1988 *The Drifter* (Brand); *Daddy's Boys* (Minion); *Half Life* (Ruben); *Saturday the 14th Strikes Back* (Howard Cohen); *Nightfall* (Mayersberg); *Dangerous Love* (Ollstein); *Watchers* (Hess)
1989 *Two to Tango* (Oliveira); *Crime Zone* (Llosa); *Stripped to Kill* (Shea Ruben); *Dance of the Damned* (Shea Ruben); *The Terror Within* (Notz); *Time Trackers* (Howard Cohen); *Bloodfist* (Winkless); *Masque of the Red Death* (Brand); *Wizards of the Lost Kingdom II* (Griffith); *Heroes Stand Alone* (Griffiths); *Transylvania Twist* (Wynorski)
1990 *Overexposed* (Brand); *Streets* (Shea Ruben); *Morella* (Wynorski); *Cry in the Wild* (Griffiths); *Back to Back* (Kincade); *Primary Target* (Henderson); *Watchers II* (Notz); *Silk 2* (Santiago); *Full Fathom Five* (Franklin); *Bloodfist II* (Blumenthal)
1991 *Terror Within II* (Stevens); *Hollywood Boulevard* (Dante and Arkush); *Rock 'n' Roll High School Forever* (Feldman); *Futurekick* (Klaus)

1992 *Play Murder for Me* (Oliveira); *Eye of the Eagle 3* (Santiago); *In the Heat of Passion* (Flender); *Deathstalker 4* (Hill); *Bloodfist 3* (Sassone); *Immortal Sins* (Hachuel); *Berlin Conspiracy* (Winkless); *Field of Fire* (Santiago); *Dance with Death* (Moore); *Ultra Violet* (Griffiths); *Bodywaves* (Pesce); *Blackbelt* (C.P. Moore); *Sorority House Massacre 2* (Wynorski); *Munchie* (Wynorski); *Body Chemistry 2* (Simon); *Assassination Game* (Winfrey); *Final Embrace* (Sassone); *Homicidal Impulse* (Tausik); *Bloodfist 4* (Ziller)
1993 *Firehawk* (Santiago); *To Sleep with a Vampire* (Friedman); *Stepmonster* (Stanford); *Dracula Rising* (Gallo); *Carnosaur* (Simon); *800 Leagues down the Amazon* (Llosa); *Live by the Fist* (Santiago); *Dragonfire* (Jacobson)
1994 *Cheyenne Warrior* (Griffiths); *Unborn 2* (Jacobson); *Watchers 3* (Stanford); *In the Heat of Passion II* (Cyran); *Reflections in the Dark* (Purdy)
1995 *Carnosaur 2* (Morneau); *Spy Within* (Railsback); *Crazysitter* (McDonald); *Dillinger and Capone* (Purdy); *Twisted Love* (Lottimer) (exec pr); *One Night Stand* (Shire) (exec pr)
1996 *Vampirella* (Wynorski) (exec pr); *The Unspeakable* (McCain) (exec pr); *Subliminal Seduction* (Stevens) (exec pr); *Rumble in the Streets* (McCormick) (exec pr); *Last Exit to Earth* (Shea) (exec pr); *Ladykiller* (Winkless); *Humanoids from the Deep* (Yonis—for TV) (exec pr); *House of the Damned* (Levy) (exec pr); *Death Game* (Cheveldave—for TV); *Bloodfist VIII: Trained to Kill* (Jacobson) (exec pr); *Black Scorpion II: Aftershock* (Winfrey) (exec pr); *Black Rose of Harlem* (Gallo) (exec pr); *Bio-Tech Warrior* (McCormick) (exec pr); *Alien Avengers* (Spiro) (exec pr); *Carnosaur 3: Primal Species* (Winfrey)
1997 *Urban Justice* (Payne) (exec pr); *Stripteaser II* (Ernest) (exec pr); *Starquest II* (Gallo) (exec pr); *Shadow Dancer* (M.P. Girard) (exec pr); *The Sea Wolf* (McDonald) (exec pr); *Overdrive* (Spiro) (exec pr); *Macon County Jail* (Muspratt) (exec pr); *Haunted Sea* (Golden) (exec pr); *Future Fear* (Baumander) (exec pr); *Falling Fire* (D'Or) (exec pr); *Eruption* (Gibby) (exec pr); *Don't Sleep Alone* (Andrew) (exec pr); *Detonator* (Clancy) (exec pr); *Criminal Affairs* (Cullinane) (exec pr); *Club Vampire* (Ruben) (exec pr); *Circuit Breaker* (Muspratt) (exec pr); *Born Bad* (Yonis) (exec pr); *Black Thunder* (Jacobson); *Alien Avengers II* (Payne) (exec pr); *Spacejacked* (Cullinane) (exec pr)
1998 *Stray Bullet* (Wood) (exec pr); *Running Woman* (Samuels); *Watchers Reborn* (Buechler); *A Very Unlucky Leprechaun* (Kelly)
1999 *The Protector* (McCormick); *The Phantom Eye* (Gibby—mini for TV) (+ role as Dr. Gorman); *The Haunting of Hell House* (Marcus); *Shepherd*
2000 *The Doorway*; *The Suicide Club*

Other Films:

1967 *A Time for Killing* (*The Long Ride Home*) (Karlson) (uncredited co-d); *Wild Racers* (Haller) (uncredited 2nd unit d)
1969 *De Sade* (Enfield) (uncredited co-d)
1974 ***The Godfather, Part II*** (Coppola) (role)
1980 *The Howling* (Dante) (role)
1983 *Der Stand der Dinge* (*The State of Things*) (Wenders) (role)
1984 *Swing Shift* (Demme) (role)
1991 ***Silence of the Lambs*** (Demme) (role as FBI Director Hayden Burke)
1993 ***Philadelphia*** (Demme) (role as Mr. Laird)
1995 *Apollo 13* (Howard) (role as Congressman)
1997 *The Second Civil War* (Dante) (role as Sandy Collins)
2000 *Scream 3* (Craven) (role as Studio Executive)

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* * *

Grand master and patron saint of the American exploitation film, Roger Corman has forged a reputation for creative filmmaking on means so minimal as to seem absurd. He began his career in the mid-1950s producing and directing Westerns, gangster movies, mythological ''spectacles,'' teen pictures, and sci-fi/horror films distinguished largely by their five-digit budgets and shooting schedules as short as three days. By the early 1960s his business savvy and understanding of the developing ''youth'' market had made him the most valuable commodity at American International Pictures, and his shrewd innovations in production and distribution contributed substantially to that company's pre-eminence in the exploitation market.

Backhandedly dubbed by critics ''the King of Schlock'' and ''the Orson Welles of Z-Pictures,'' Corman has become a symbol of the creativity available to those willing to accept the economic limitations of working outside the mainstream. As a producer, he was able to provide decisive career breaks for a number of actors (Jack Nicholson, Ellen Burstyn, Robert De Niro, Cindy Williams), screenwriters (Robert Towne), and directors (Francis Ford Coppola, Peter Bogdanovich, Martin Scorsese, Jonathan Demme) who were to rise toward the upper echelons of the New Hollywood. Meanwhile, Corman insisted on maintaining his own kingdom on the fringes. When AIP's growing budgets and pretenses began to tighten studio control over individual projects, Corman left and, in 1970, established his own studio, New World Pictures, which quickly usurped AIP's place in the exploitation field. Corman did not direct at New World, but instead exerted a decisive influence as producer, cultivating the drive-in/inner-city audience by developing specialized sub-genres (women's prison pictures; soft-core nurse/teacher films; hard-core action and horror movies) and a strict formula, requiring given amounts of violence, nudity, humor, and social commentary. The social element not only reflected Corman's own attitudes (a self-characterized ''liberal to radical'' politically, he independently financed his anti-racist *The Intruder* when no studio would put up the money), but also an understanding of the politically disfranchised groups which comprised the New World audience. At the same time, Corman used the company to provide some of the first intelligent American marketing of foreign ''art films,'' accruing respectable successes with Bergman's *Cries and Whispers*, Fellini's *Amarcord*, Truffaut's *Adele H.*, and Kurosawa's *Dersu Uzala.* Yet it would not be quite fair to dismiss Corman, as Andrew Sarris did in 1968, as a producer ''miscast'' as a director. Admittedly, at that time Corman's most accomplished, complex, and disturbing film, *Bloody Mama*, was still to be made. But Corman had hit his artistic stride in the early 1960s with a series of seven flamboyantly artificial color horror films, loosely based on Poe and ranging in tone from slightly tongue-in-cheek to openly parodic. The cycle peaked with *Masque of the Red Death*, which made ingenious use of imagery borrowed from Bergman's *Seventh Seal*, to the disbelief of American critics and the delight of the Europeans, who have always seemed willing to take Corman fairly seriously. Indeed, even in the 1950s Corman had learned to make artistic virtue of low-budget tawdriness, which contributed greatly to the existential bleakness of such tortured morality plays as *Teenage Doll* and *Sorority Girl*, and to the essential minimalism of the definitive black comedies *Bucket of Blood* and *Little Shop of Horrors.* Yet, even if one is unwilling to recognize the philosophical despair of the moralist struggling against nihilism which underlies the straight-faced lunacy of *It Conquered the World*, the visionary metaphysics of *X (The Man with the X-Ray Eyes)*, and even the Urbiker picture of the 1960s, *The Wild Angels*, Corman's audacious independence has at least earned him the right to symbolize the myriad contradictions between artistic ambition and fiscal responsibility which seem inherent to commercial filmmaking.

Circumstances caused Corman to put his directorial career in the deep freeze in 1971. A rare foray into TV with *What's in It for Harry* (1969) had resulted in a film rejected as too violent by ABC, which released the film theatrically without a Corman credit. Studio interference with his youth movement paean, *Gas-s-s-s* (1970), eased his break with long-term home-base AIP, but he fared even worse when United Artists slashed his pet World War I drama, *Von Richthofen and Brown* (1971), into unrecognizability. It was critical savagery of the latter that drove him to assume mogul status full-time by forming New World Pictures, where he served as mentor to Ron Howard, Jonathan Kaplan, John Sayles, and Joe Dante, among others.

After selling New World Pictures in 1983 and then suing the purchasers for reneging on a distribution agreement, Corman returned to the pre-sold production whirl with a new outfit, Concorde/New Horizons. Although Corman is still a vital, hands-on moviemaker and a godsend to untried auteurs, his current product is indistinguishable from other direct-to-video fodder. In addition to expanding into family escapism and sexploitation noirs, Corman has been remaking his AIP classics for Showtime, along with some cable-TV originals like *Runaway Daughters* and *Suspect Device*, but none of these Cormanized revamps and remakes demonstrates the verve of the compact originals.

Cleverly conceived and infused with an undertow of nostalgic tristesse, Corman's directorial comeback, *Frankenstein Unbound*, is truly a monster movie for the backward-glancing 1990s. Responsible for precipitating an apocalypse in the future through his unchecked experimentations, a scientist travels back to the nineteenth century, where he tries to bridle Victor Frankenstein's excesses as a *mea culpa* for his own God-complex.

A cinematic Victor Frankenstein, Corman goes on robbing genre graveyards to bring new life to exploitation filmmaking. While Corman is irreplaceable as a studio chief, his *Frankenstein Unbound* is idiosyncratic enough to raise hopes for an occasional slumming into personal expression. An unselfish artist with a healthy respect for profits, Corman genuinely gets gratification out of his hired guns' success stories, and this shining example of vicarious creativity may be the only producer in Hollywood history who could be considered a father figure. As a cinematic icon, Corman's cameo appearances in his protegee's blockbusters like *Godfather: Part Two*, *Philadelphia*, and *Apollo 13* reveal a soft-spoken, mysterious man with immense powers of focus; he looks like the archetypical American loner who simply gets the job done.

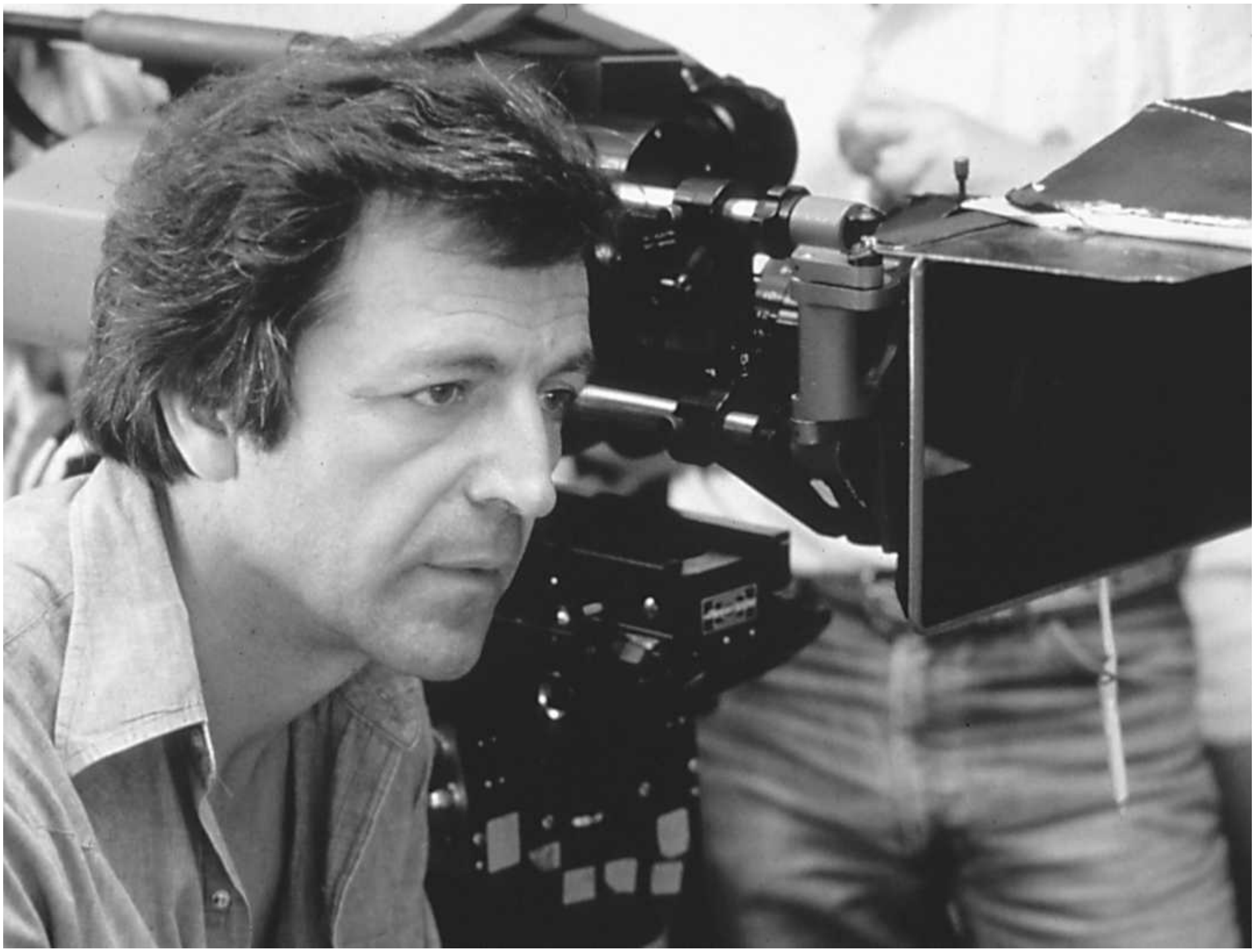
—Ed Lowry, updated by Robert J. Pardi

COSTA-GAVRAS, Constantin

Nationality: French. **Born:** Konstantinos Gavras in Athens, Greece, on February 13, 1933 (naturalized French citizen, 1956). **Education:** The Sorbonne, Paris, and Institut des Hautes Etudes Cinématographiques. **Family:** Married Michèle Ray, 1968, one son, one daughter. **Career:** Ballet dancer in Greece, then moved to Paris, 1952; assistant to Yves Allegret, René Clair, René Clément, Henri Verneuil, and Jacques Demy, 1958–65; became naturalized French citizen, 1956; directed first film, *Compartiment tueurs*, 1966; became president of the Cinematheque Francais, 1982. **Awards:** Moscow Film Festival Prize for *Un Homme de trop;* Best Director, New York Film Critics Award, and Jury Prize, Cannes Festival, for *Z*, 1970; Oscar nominations for Best Director and Best Screenplay, for *Z*, 1970; Louis Delluc Prize for *State of Siege*, 1973; Best Director Award, Cannes Festival, for *Special Section*, 1975; Palme d'or, Cannes Festival, 1982, and Oscar for Best Screenplay (with Donald Stewart), for *Missing*, 1983; ACLUF Award for *Betrayed*, 1988. **Agent:** John Ptak, William Morris Agency, 151 El Camino Drive, Beverly Hills, CA 90212, U.S.A.

Films as Director and Scriptwriter:

1966 *Compartiment tueurs* (*The Sleeping Car Murders*)
1968 *Un Homme de trop* (*Shock Troops*)



Constantin Costa-Gavras

1969 **Z** (co-sc)
1970 *L'Aveu* (*The Confession*)
1973 *Etat de siège* (*State of Siege*) (co-sc)
1975 *Section speciale* (*Special Section*) (co-sc)
1979 *Clair de femme* (*Womanlight*)
1982 *Missing* (co-sc)
1983 *Hanna K* (co-sc, + pr)
1985 *Family Business*
1988 *Summer Lightning* (*Sundown*); *Betrayed* (d only)
1990 *Music Box* (d only)
1993 *La Petite Apocalypse* (*The Minor Apocalypse*) (co-sc)
1995 *Les kankobals*, episode in *A propos de Nice, la suite*; *Lumière et compagnie*
1997 *Mad City*

Other Films:

1977 *La Vie devant soi* (*Madame Rosa*) (Mizrahi) (role as Ramon)
1985 *Spies like Us* (Landis) (role as Tadzhik); *Thé au harem d'Archimede* (*Tea in the Harem*) (sc)
1996 *The Stupids* (Landis) (role as Gas Station Guy)
1998 *Enredando sombras* (as himself)

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Interview with John Pilger, in *Time Out* (London), 8 December 1983.

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‘‘Constantin Costa-Gavras: Politics at the Box Office,’’ an interview with Claudia Dreifus, in *The Progressive*, September 1988.

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‘‘Keeping Alive the Memory of the Holocaust,’’ an interview with Gary Crowdus, in *Cineaste* (New York), February 1990.

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Interview with Claude-Marie Trémois, in *Télérama* (Paris), 10 February 1993.

‘‘Fini les émigrés,’’ an interview with Freddy Sartor, in *Film en Televisie + Video* (Brussels), no. 432, May 1993.

‘‘La vie des hommes,’’ an interview with Jackie Viruega, in *Avant-Scène du Cinéma* (Paris), no. 474, July 1998.

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‘‘Colleagues Attack Costa-Gavras for Pic Archive Stand,’’ in *Variety* (New York), 4 February 1987.

‘‘Four Who’ve Made It,’’ in *Variety* (New York), 25 October 1989.

Dargis, M., ‘‘Crimes of the Heart,’’ in *Village Voice* (New York), 17 April 1990.

Crawley, T., ‘‘A Hellene in Gaul and a U.S. Favorite,’’ in *Variety* (New York), 2 May 1990.

Lubelski, T., ‘‘Trzy dni Costy-Gavrasa,’’ in *Kino* (Warsaw), December 1993.

‘‘Costa-Gavras Strikes a Match,’’ in *New Yorker* (New York), 19 June 1995.

‘‘L’aveu,’’ in *Avant-Scène du Cinéma* (Paris), no. 474, July 1998.

* * *

The films of Constantin Costa-Gavras are exciting, enthralling, superior examples of dramatic moviemaking, but the filmmaker is far from being solely concerned with keeping the viewer in suspense. A Greek exile when he made *Z*, set in the country of his birth, Costa-Gavras is most interested in the motivations and misuses of power: politically, he may be best described as an anti-fascist, a humanist. As such, his films are as overtly political as any above-ground, internationally popular and respected filmmaker in history.

Costa-Gavras’s scenarios are often based on actual events in which citizens are deprived of human rights and expose the hypocrisies of governments to both the left and right of center. In *Z*, Greek pacifist leader Yves Montand is killed by a speeding truck, a death ruled accidental by the police. Journalist Jean-Louis Trintignant’s investigation leads to a right-wing reign of terror against witnesses and friends of the deceased, and to revelations of a government scandal. *The Confession* is the story of a Communist bureaucrat (Montand) who is unjustifiably tortured and coerced into giving false testimony against other guiltless comrades. *State of Siege* is based on the political kidnapping of a United States official in Latin America (Montand); the revolutionaries slowly discover the discreetly hidden function of this ‘‘special advisor’’—to train native police in the intricacies of torture. In *Special Section*, a quartet of young Frenchmen are tried and condemned by an opportunistic Vichy government for the killing of a German naval officer in occupied Paris. In *Missing*, an idealistic young American writer (John Shea) is arrested, tortured, and killed in a fascist takeover of a Latin American country. His father, salt-of-the-earth businessman Jack Lemmon, first feels it’s all a simple misunderstanding. After he realizes that he has been manipulated and lied to by the American embassy, he applies enough pressure and embarrasses enough people so that he can finally bring home the body of his son. Despite these sobering, decidedly non-commercial storylines, Costa-Gavras has received popular as well as critical success, particularly with *Z* and *Missing*, because the filmmaker does not bore his audience by structuring his films in a manner that will appeal only to intellectuals. Instead, he casts popular actors with significant box office appeal. Apart from a collective message—that fascism and corruption may occur in any society anywhere in the world—Costa-Gavras’s films also work as mysteries and thrillers. He has realized that he must first entertain in order to bring his point of view to a wider, more diversified audience, as well as exist and even thrive within the boundaries of motion picture economics in the Western world. As Pauline Kael so aptly noted, *Z* is ‘‘something very unusual in European films—a political film with a purpose and, at the same time, a thoroughly commercial film.’’ Costa-Gavras, however, is not without controversy: *State of Siege* caused a furor when it was cancelled for political reasons from the opening program of the American Film Institute theater in Washington.

Not all of Costa-Gavras’s features are ‘‘political’’: *The Sleeping Car Murders* is a well-made, atmospheric murder mystery, while *Clair de femme* is the dreary tale of a widower and a woman scarred by the death of her young daughter. Both of these films star Yves Montand. But while Costa-Gavras’s most characteristic works do indeed condemn governments that control other governments or suppress human rights, his concerns as a filmmaker have perhaps shifted towards the more personal. The two features made with scriptwriter Joe Eszterhaus, *Betrayed* and *Music Box*, focused on the relationship between the central female character and a man (a lover in *Betrayed*, a father in *Music Box*) who is subsequently revealed as a fascist.

On further review, both *Betrayed* and *Music Box* prove to be deeply flawed films. Both are set in America, and spotlight quintessentially American characters: an all-American farmer and an up-by-the-bootstraps immigrant. Yet both reveal deeply prejudicial, preconceived notions about the essence of the American character. *Betrayed* covers a difficult, explosive topic: Racism and white supremacy in mainstream America. Gary Simmons (Tom Berenger) is a Vietnam war hero and widowed farmer who, outwardly at least, is a likable, salt-of-the-earth American. His mother is the type whose apple pies win blue ribbons at county fairs. His two kids, a boy and a girl, are fine, well-behaved youngsters. On the Fourth of July, this family joins with its neighbors for an afternoon of picnicking and an evening of fireworks.

Yet underneath this picture-perfect view of Main Street lies something warped and sinister. Through changing times and economic realities beyond their understanding and control, Gary and those like him have been losing their farms and their way of life. This powerlessness has been translated into a violent, horrific extremism. Gary—and, it is implied, thousands of others like him—has become a clandestine terrorist. He spouts the gospel that ''the Jews are running the country.'' He claims that blacks are not human, but rather ''mud people.'' In a sequence that is among the most jarring of any movie of the late 1980s, he and his cronies hunt down and kill a black man strictly for sport. Most disturbing of all, Gary's sweet, cuddly daughter repeats what she's learned from her father. On to the scene comes a government investigator (Debra Winger), posing as an itinerant farm laborer. Before she is certain of his true nature, she finds herself becoming involved with him sexually and romantically.

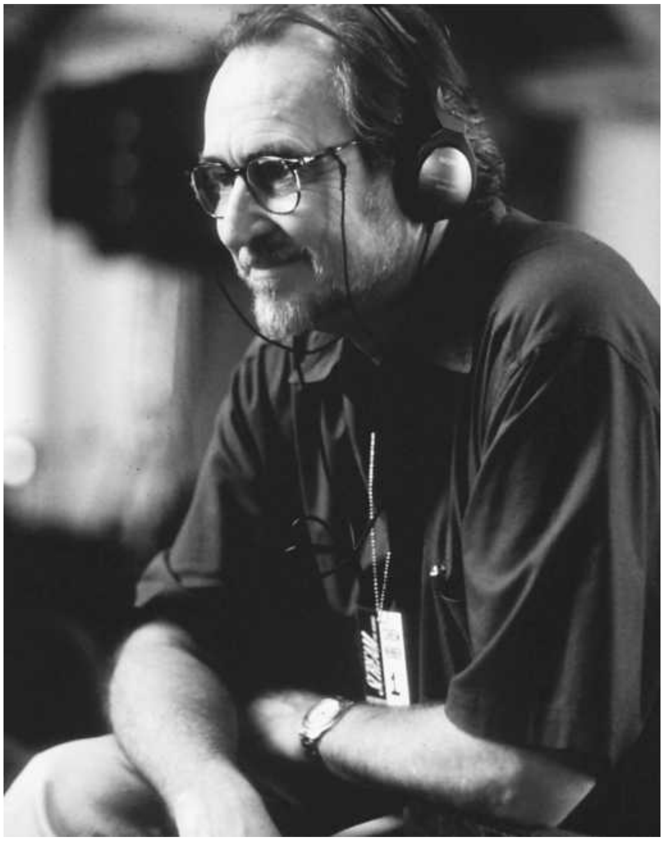
Betrayed is ultimately an outsider's view of the American heartland and the Vietnam veteran. While Gary and his ilk objectify blacks, Jews, Asians, and gays, Costa-Gavras and screenwriter Joe Eszterhaus are equally as guilty of objectifying white midwesterners. The film would lead you to believe that every last American farmer is a closet cross-burner. And Gary Simmons, a psycho in sheep's clothing, is yet one more superficial celluloid Vietnam veteran.

In *Music Box*, Armin Mueller-Stahl takes on the Berenger role: a Hungarian-immigrant father accused of horrible war crimes and thus faces deportation. Jessica Lange plays his devoted attorney daughter who defends him in a high-profile trial. Of course, the sweet old man eventually is shown to be guilty as charged. The generalization here is that all working-class immigrants hold equally sinister views, and equally clandestine pasts.

Costa-Gavras' most recent film, *La Petite Apocalypse (The Minor Apocalypse)*, is a decidedly minor affair, a satire of 1960s radicals, capitalist greed, the demise of communism, and an overzealous media. It premiered in New York in 1995 not on a theatrical run, but as the opening film in the Sixth Annual Human Rights Watch International Film Festival.

—Rob Edelman

CRAVEN, Wes



Wes Craven

Nationality: American. **Born:** Wesley Earl Craven in Cleveland, Ohio, 2 August 1939. **Education:** Wheaton College, B.A.; John Hopkins University, M.A. **Family:** Married, one son, one daughter. **Career:** College humanities professor, left to work as a messenger in a film production house, New York City; assistant editor for Sean Cunningham, from 1970; directed first feature, *Last House on the Left*, 1972, for $90,000 (it made $20 million); also TV director, from 1985. **Awards:** Best Director Award, Madrid Festival, 1988. **Agent:** International Creative Management, 8899 Beverly Boulevard, Los Angeles, CA 90048, U.S.A. **Address:** c/o Alive Films, 8271 Melrose Avenue, Los Angeles, CA 90046, U.S.A.

Films as Director:

1973 *Last House on the Left* (+ ed)
1977 *The Hills Have Eyes* (+ sc, ed)
1978 *Stranger in Our House* (*Summer of Fear*) (+ sc)
1981 *Deadly Blessing* (+ co-sc)
1982 *Swamp Thing* (+ sc)
1983 *The Hills Have Eyes, Part II* (+ co-sc)
1984 *A Nightmare on Elm Street (*+ sc) ; *Invitation to Hell* (+ co-sc)
1985 *Chiller* (+ co-sc)
1986 *Deadly Friend* (+ co-sc)
1988 *Serpent and the Rainbow* (+ sc)
1989 *Shocker* (+ sc)
1990 *Night Visions* (for TV) (+ co-sc, exec pr)
1991 *The People under the Stairs* (+ co-sc, exec pr)
1994 *Wes Craven's New Nightmare* (+ co-sc, pr, role as himself)
1995 *Vampire in Brooklyn* (+ co-sc)
1996 *Scream* (+ exec pr)

1997 *Scream 2* (+ exec pr)
1999 *Music of the Heart*
2000 *Scream 3* (+ exec pr)

Other Films:

1971 *Together* (*Sensual Paradise*) (Cunningham) (asst-pr); *You've Got to Walk It like You Talk It or You'll Lose That Beat* (Cunningham) (co-ed)
1972 *It Happened in Hollywood* (Cunningham) (ed)
1986 *A Nightmare on Elm Street 3: Dream Warriors* (co-sc, exec pr)
1987 *Flowers in the Attic* (co-sc)
1990 *Bloodfist II* (advisor)
1992 *Nightmare Cafe* (TV series) (creator, exec pr, sc of pilot)
1995 *The Fear* (role as Dr. Arnold); *Wes Craven Presents Mind Ripper: Live in Horror, Die in Fear* (for TV) (exec pr)
1997 *Wishmaster* (Kurtzman) (pr)
1998 *Don't Look Down* (Shaw—for TV) (pr); *Carnival of Souls* (Grossman) (exec pr)
2000 *Dracula 2000* (Lussier) (pr)

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Interviews in *Hollywood Reporter*, 5 February and 26 August 1988.
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''Entretien avec Wes Craven,'' with T. Jousse and N. Saada, in *Cahiers du Cinéma*, January 1993.
Hardesty, Mary, ''Wes Craven's Recurring Nightmare'' (interview), in *DGA* (Los Angeles), vol. 19, no. 5, October-November 1994.
Grünberg, Serge, ''Entretien avec Wes Craven/La mort des marionettes,'' in *Cahiers du Cinéma* (Paris), no. 491, May 1995.
Williamson, Kevin, and Tod Lippy, ''*Scream* / Writing *Scream* / Directing *Scream*'' (script and interview), in *Scenario* (Rockville, Maryland), vol. 3, no. 1, Spring 1997.

On CRAVEN: books—

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Robb, Brian J., *Screams and Nightmares: The Films of Wes Craven*, New York, 1999.

On CRAVEN: articles—

''Wes Craven,'' in *Image et Son* (Paris), May 1981.
Starburst (London), April and July 1985, and April 1986.
National Film Theatre Booklet (London), June 1988.
Time Out (London), 1 June 1988.
Mancini, Marc, ''Professor Gore,'' in *Film Comment*, September-October 1989.
Biodrowski, S., ''Wes Craven: Alive and Shocking,'' in *Cinefantastique*, vol. 22, no. 2, 1991.
Biodrowski, S., ''Director Wes Craven on the Politics of Horror,'' in *Cinefantastique*, vol. 22, no. 5, 1992.

* * *

Of all the horror specialists who came to prominence during the 1970s, Wes Craven has had the least settled career. While Tobe Hooper and John Carpenter have had major creative slumps, George Romero and Larry Cohen have carved out their own areas of independent endeavour, and David Cronenberg and Brian De Palma have, with various levels of success, graduated to major studio projects, Craven has been bouncing between successes (*The Hills Have Eyes, A Nightmare on Elm Street*) and failures (*Swamp Thing*, *Deadly Friend*) with a manic energy, forced occasionally to take work on television to keep going. While his best work exhibits a canny grasp of genre and a disturbing understanding of the place of violence within society, and *Elm Street*—after a long and difficult gestation period—emerged as one of the most influential horror movies of the 1980s, his worst films literally flounder in the wake of his successes, frequently (as in *The Hills Have Eyes, Part 2* and *Shocker*) resorting to self-plagiarism to tie together blatantly misconceived projects, suggesting a desperate intellect which too often tries to find a short cut.

Craven's first movie, *Last House on the Left*, a hard-gore remake of Bergman's *The Virgin Spring*, was an ultra-low-budget sleeper that hit the drive-ins well before *The Texas Chain-Saw Massacre* and served to drag the genre away from the then-tired mists of Hammer-style gothic towards the more fruitful modern fields of gritty psychosis and social unrest. As with the early films of Romero, Hooper, and Cohen, the focus of *Last House* is on the destructive potential of the family, as a group of homicidal maniacs torture a pair of innocent girls and are themselves slaughtered by the martyr heroine's ''normal'' parents. Filmed with a raw style and a sense of fascinated revulsion, *Last House*—still banned in the United Kingdom—is one of the strongest of horror pictures, and remains so tough that most audiences cannot take it, either when the maniacs are disembowelling their victims or the parents are fighting back. *The Hills Have Eyes* is a more expansive, more fantastically horrid re-run of the first movie, stirring in some black humour and a DC Comics-style set of inbred mutants as it replays the wagon train Western scenario out in the desert, where a vacationing family of normals clash with their degenerate mirror image. Although it tackles the same thematic territory as *Last House*, *The Hills Have Eyes* is a more approachable work and shows off Craven's special skills with simple action, even daring to turn the heroes' dog into a modern movie hero who relates to Rin-Tin-Tin much as Dirty Harry relates to George Dixon.

Despite these two powerful pictures, which at once demonstrated Craven's competence as a director and his flair for the intriguingly horrific, he then fell into a career hole of botched projects, including TV work and an interesting attempt to film David Morell's *First Blood. Deadly Blessing*, a hodge-podge of psychotic and demonology themes, is alarmingly inconsistent, featuring some of the best and the worst of Craven as it deals with a series of murders in a cleverly evoked Hittite community. *Swamp Thing*, an adaption of the DC comic, is a misconceived and childish superhero picture dragged under by ridiculous monster suits and an underdeveloped screenplay, although it has one memorably unchildish scene when Adrienne Barbeau takes a nude swim in the swamp. After this, it is easy to see how Craven could resort to making *The Hills Have Eyes, Part 2*, which contains an inordinate amount of flashback footage from the first film simply because the budget ran out before the movie was actually completed. Although *Deadly Friend* and *Shocker* are more expensively bad, the misconceived *Hills 2* stands as Craven's worst film to date with its use of flashbacks upon flashbacks to the original film (so as to cut costs by re-using old footage?); even the recurring character of the dog gets to have a flashback!

However, Craven then turned his career round, dashing off the unexceptional but acceptable *Invitation to Hell* and *Chiller* and several pretty good *Twilight Zone* segments—including ''Shatterday,'' a Harlan Ellison story with Bruce Willis, and the disorienting ''Word Play''—before finally getting the green light on *A Nightmare on Elm Street. Last House* and *Deadly Blessing* had experimented with surreal, disorienting dream sequences—a bit of nightmare dentistry, and a spider-falling-into-mouth shock—but *Elm Street* is built around such moments, and features a dreamstalking bogeyman, Freddy Krueger (Robert Englund), who somehow became a cult hero through the course of four sequels—only one of which, *A Nightmare on Elm Street, Part 3: Dream Warriors*, did Craven have anything to do with, as a writer—and a TV series. The first *Elm Street* is a seamless stalk-and-scare horror movie that fully deserved its success for its clever reassembly of the elements of teenage horror established by Carpenter with *Halloween* and Stephen King in *Carrie* and *Christine.* However, it is a less rigorous, less satisfying movie than Craven's best early films, reducing their ambiguous culture clash to a simple conflict between an innocent heroine (Heather Langenkamp) and an unredeemable monster villain. Part of the disturbing quality of *Last House* and *Hills* comes from their occasionally sympathetic approaches to their villains, and in the way the heroes' violent revenge is seen to degrade them to the level of the monsters; Langenkamp's guerilla-style assault on Freddy, meanwhile, is simply a cheerable demonstration of American resourcefulness.

Leaving the *Elm Street* sequels, which had been set up by a fairly annoying last-minute logical lapse at the end of the first film, to other hands, Craven departed the independent sector for a pair of big studio projects—the execrable *Deadly Friend*, a cute-robot-cum-teen-zombie movie adapted from Diana Henstell's novel *Friend*, and *The Serpent and the Rainbow*, an interesting and seductive voodoo picture adapted from Wade Davis's nonfiction novel. Both films carry over the dream theme from *Elm Street*, in the first case to beef up a badly sagging storyline, and in the second as part of a bizarre and affecting cultural travelogue that develops the old Craven's fascination with magical and monstrous societies as opposed to individuals. However, following that experience, Craven returned to the independents, like John Carpenter before him, and produced another carbon copy of his own most successful work in *Shocker*, a failed attempt to come up with another franchise series that is nothing but an identikit of *A Nightmare on Elm Street* with more ideas than it can handle and severe lapses of script, characterisation, and tone to pull it down between its undeniably brilliant sequences (a grand guignol electrocution, a final chase through ''television land''). Craven's entire career has been like *Shocker*, with moments of startling inspiration and genre craftsmanship let down by hurried scripts and just plain wrong decisions.

Craven bounced back from the erratic *Shocker* with *The People under the Stairs.* The film fuses the time-honored ''wicked stepmother'' concept with Craven's familiar predilections for home-style booby-traps and nightmare sequences. The house itself is one big booby-trap, wired with explosives and rigged with electronic doors of solid steel. It is also one big, bad *Nightmare on Elm Street* dreamscape, seemingly designed by the same deranged architect responsible for the labyrinthine yet claustrophobic cabin in Sam Raimi's *The Evil Dead.* Craven returned to Elm Street with the film-within-a-film *Wes Craven's New Nightmare.* The film brought back Freddy Krueger as well as some of the cast members of the original *Elm Street* as themselves, now victims of the horror series, which is mysteriously being acted out in ''real life.'' Craven appears as himself in the film. Cynics viewed the film as a run-for-cover effort on Craven's part to renew the Freddy Krueger franchise following the lukewarm reception of *People under the Stairs.* Others viewed it as the ultimate Craven statement on dream psychology. It confused many, scared few, and was not a box-office winner. Craven then abandoned horror cinema's most famous street for equally tried and true genre territory with *Vampire in Brooklyn.* A mixture of comedy and splatter, it marked another attempt by former superstar Eddie Murphy to jump-start his fading career—which he [Murphy] eventually did with his remake of *The Nutty Professor*.

Craven's persistent attempts to find another successful franchise finally hit paydirt with *Scream*, a throwback to the teenagers-in-jeopardy slasher genre of *Friday the 13th* and, of course, *A Nightmare on Elm Street*. Kevin Williamson's script, with its solid ear for Generation X slang, cast many knowing winks at past slasher films, particularly *Elm Street*, in its story of a masked killer on the loose in suburbia. It spawned two blockbuster sequels, *Scream 2* and *Scream 3*, which Craven cleverly turned into films-within-the-film a là his *Wes Craven's A New Nightmare*, albeit this time successfully. In between *Scream 2* and *Scream 3*, Craven also made the anomalous *Music of the Heart*, the true story of an indefatigable New York City music teacher played by Meryl Streep. He also found time to pen his first novel, *Fountain Society*, a conspiracy tale with futuristic elements.

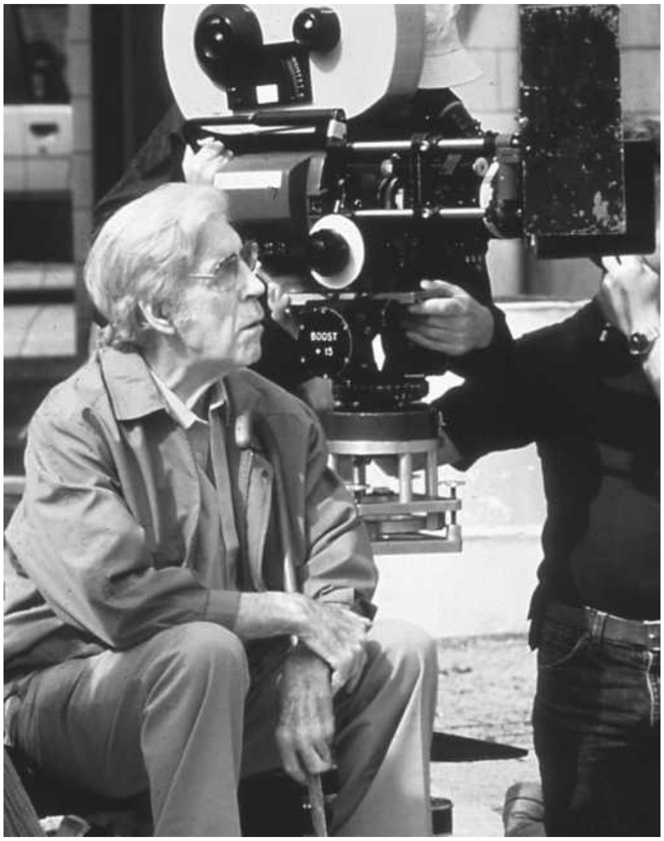
—Kim Newman, updated by John McCarty

CRICHTON, Charles

Nationality: British. **Born:** Wallasey, England, 6 August 1910. **Education:** Oundle School and Oxford University. **Career:** Began as cutter for London Film Productions, 1931; editor on major Korda productions, 1935–40; joined Ealing Studios, 1940; directed first film, *For Those in Peril*, 1944; TV director, from 1960s. **Died:** 14 September 1999, in South Kensington, London.

Films as Director:

1944 *For Those in Peril*
1945 *Painted Boats* (*The Girl on the Canal*); ''The Golfing Story'' episode of ***Dead of Night***
1946 *Hue and Cry*
1948 *Against the Wind*; *Another Shore*
1949 ''The Orchestra Conductor'' episode of *Train of Events*
1950 *Dance Hall*
1951 ***The Lavender Hill Mob***; *Hunted* (*The Stranger in Between*)
1952 *The Titfield Thunderbolt*
1953 *The Love Lottery*
1954 *The Divided Heart*
1956 *The Man in the Sky* (*Decision against Time*)
1958 *Law and Disorder*; *Floods of Fear* (+ sc)
1959 *The Battle of the Sexes*
1960 *The Boy Who Stole a Million* (+ co-sc)



Charles Crichton

1964 *The Third Secret*
1965 *He Who Rides a Tiger*
1968 *Tomorrow's Island* (+ sc)
1988 *A Fish Called Wanda*, (+ co-sc)

Other Films:

1932 *Men of Tomorrow* (Sagan) (asst ed)
1933 *Cash* (*For Love or Money*) (Z. Korda) (asst ed); ***The Private Life of Henry VIII*** (A. Korda) (asst ed); *The Girl from Maxim's* (A. Korda) (asst ed)
1935 *Sanders of the River* (Z. Korda) (ed); ***Things to Come*** (Menzies) (co-assoc ed)
1937 *Elephant Boy* (Flaherty and Z. Korda) (ed); *Twenty-one Days* (*The First and the Last*; *Twenty-one Days Together*) (Dean) (ed)
1938 *Prison without Bars* (Hurst) (ed)
1940 *Old Bill and Son* (Dalrymple) (ed); *The Thief of Bagdad* (Berger, Powell, Whelan) (ed); *Yellow Caesar* (*The Heel of Italy*) (Cavalcanti) (ed)
1941 *The Big Blockade* (Frend) (co-ed); *Guests of Honour* (Pitt) (ed); *Young Veteran* (Cavalcanti) (ed); *Find, Fix, and Strike* (Bennett) (ed, assoc pr)
1942 *Nine Men* (Watt) (ed, assoc pr); *Greek Testament* (*The Shrine of Victory*) (Hasse) (assoc pr)

Publications

By CRICHTON: book—

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By CRICHTON: article—

Interview in *Directing Motion Pictures*, edited by Terence Marner, New York, 1972.
Interview in *Sight and Sound* (London), Spring 1988.
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Interview in *American Film*, January-February 1989.

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Balcon, Michael, *A Lifetime of Films*, London, 1969.
Barr, Charles, *Ealing Studios*, London, 1977.
Perry, George, *Forever Ealing*, London, 1981.

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Tynan, Kenneth, ''Ealing: The Studio in Suburbia,'' in *Films and Filming* (London), November and December 1955.
Barr, Charles, ''Projecting Britain and the British Character: Ealing Studios,'' in *Screen* (London), Summer 1974.
Green, Ian, ''Ealing: In the Comedy Frame,'' in *British Cinema History*, edited by James Curran and Vincent Porter, London, 1983.

Barr, Charles, ''Charles Crichton,'' in *Edinburgh Film Festival Booklet*, 1988.
Falk, Quentin, ''*Wanda*: Cleese, Crichton, and Man-Management,'' in *Sight and Sound* (London), Spring 1988.
Listener (London), 13 October 1988.
Obituary, in *Variety* (New York), 20 September 1999.

* * *

The demise of Ealing Studios seemed to cast a blight on the careers of those who worked there. Within ten years of the final Ealing release virtually all the studio's leading directors—Mackendrick, Hamer, Harry Watt, Charles Frend—had shot their last film; only Basil Dearden was still active. And until the late 1980s the career of Charles Crichton appeared to have followed the same dispiriting pattern. His triumphant comeback at the age of seventy-eight, with the huge international success of *A Fish Called Wanda*, was as heartening as it was wholly unexpected.

Wanda kicks off with a jewel heist sequence notable for the wit and precision of its editing. Like several of his Ealing colleagues, Crichton started out in the cutting room, working for Korda on *Things to Come* and *The Thief of Bagdad*, and was said to be one of the finest editors in the British film industry. (Among his uncredited achievements is the rescue of Mackendrick's *Whisky Galore*, which he recut after it had been botched by its original editor.) A sense of pace and timing, the skilled editor's stock-in-trade, distinguishes all his best work. Comedy has always been seen as Crichton's forte. His reputation, prior to *Wanda*, rested on the three comedies he directed at Ealing to scripts by T. E. B. Clarke: *Hue and Cry*, *The Lavender Hill Mob*, and *The Titfield Thunderbolt.* If all three seem to belong more to the writer's oeuvre than to the director's, this may be because Crichton has always been dependent in his comedies on the quality of the script. *The Lavender Hill Mob*, perhaps the archetypal comedy of the Ealing mainstream, gains enormously from Crichton's supple comic timing; but given stodgy material, as in *The Love Lottery* or *Another Shore*, his lightness of touch deserts him. Even *Titfield*, with Clarke writing some way below his best, feels sluggish and underdirected beside its two predecessors.

Though the serious side of Crichton's output, the dramas and thrillers, has attracted little attention, he often seems here less at the mercy of his script, able to make something personal even of flawed material. His one non-comedy with Clarke, the Resistance drama *Against the Wind*, has a downbeat realism and a refusal of easy heroics that recalls Thorold Dickinson's *Next of Kin* (and probably ensured its failure at the post-war box-office). *Hunted*, a killer-on-the-run thriller, builds up a complex tension as well as offering Dirk Bogarde a rare intelligent role amid the dross of his early career. Crichton's cool, unemphatic handling of the central conflict in *The Divided Heart* deftly avoids emotional overkill—though nothing, perhaps, could have prevented the film's final slide into sententiousness.

After Ealing, projects attuned to his talents became increasingly rare. Given the darker aspects of his work, black comedy was clearly well within his range, and *The Battle of the Sexes*, with Peter Sellers as the Scots clerk trying to bump off efficiency expert Constance Cummings, would have been ideal—were it not for a script that junked the quiet implacability of the original (Thurber's caustic tour-de-force *The Catbird Seat*) for cautious whimsy and a vapid happy ending. After a couple of interestingly off-beat thrillers—*The Third Secret* and *He Who Rides a Tiger*—both marred by clumsy writing and uncertainty of tone, Crichton cut his losses and retreated into television. From there, directing corporate videos must have seemed like a further downhill step. But the company involved was John Cleese's Video Arts, and it was Cleese's enthusiastic backing—and his status as a bankable star—that enabled Crichton, after more than twenty years, to return to the cinema. *A Fish Called Wanda*, with its four ill-assorted crooks, its central portrait of respectability undermined by larcenous urges, and its running theme of internecine treachery, crosses *The Lavender Hill Mob* with *The Ladykillers*—and adds a degree of sex and violence that would certainly have alarmed Michael Balcon. But had Ealing comedy survived Balcon's death and lived on into the late 1980s, *Wanda* is most likely what it would have looked like—and its bite and vitality only inspire regret for the films left unmade during Crichton's years in the wilderness.

—Philip Kemp

CROMWELL, John

Nationality: American. **Born:** Elwood Dager in Toledo, Ohio, 23 December 1887. **Education:** Howe High School, Howe, Indiana, 1901–05. **Military Service:** 1917–18. **Family:** Married 1) Alice Indahl; 2) Marie Goff; 3) Kay Johnson; 4) Ruth Nelson; one son. **Career:** Actor on Broadway, from 1910; theatre director for William Brady, from 1913; actor and stage director, New York Repertory Theatre, 1915–1919; stage actor-producer to 1928; hired by Paramount as dialogue director, 1928; directed first film, *Close Harmony*,

John Cromwell

1929; hired by RKO, 1933; President, Screen Actors' Guild, 1944–45; returned to Broadway, 1951, and to repertory theatre, 1960s. **Died:** In Santa Barbara, California, 26 September 1979.

Films as Director:

1929 *Close Harmony* (co-d); *The Dance of Life* (co-d with Sutherland, role as doorkeeper); *The Mighty* (+ role as Mr. Jamieson)
1930 *The Street of Chance* (+ role as Imbrie); *The Texan*; *Seven Days' Leave* (*Medals*); *For the Defense*; *Tom Sawyer*
1931 *Scandal Sheet*; *Unfaithful*; *Vice Squad*; *Rich Man's Folly*
1932 *The World and the Flesh*
1933 *Sneepings*; *The Silver Cord*
1934 *Of Human Bondage*; *The Fountain*; *Jalna*; *I Dream Too Much*
1936 *Little Lord Fauntleroy*; *To Mary with Love*; *Banjo on My Knee*
1937 *The Prisoner of Zenda*
1938 *Algiers*
1939 *Made for Each Other*; *In Name Only*
1940 *Abe Lincoln in Illinois* (*Spirit of the People*) (+ role as John Brown); *Victory*
1941 *So Ends Our Night*
1942 *Son of Fury*
1944 *Since You Went Away*
1945 *The Enchanted Cottage*
1946 *Anna and the King of Siam*
1947 *Dead Reckoning*; *Night Song*
1950 *Caged*
1951 *The Company She Keeps*; *The Racket*
1958 *The Goddess*
1959 *The Scavengers*
1960 *De Sista Stegen* (*A Matter of Morals*)

Other Films:

1929 *The Dummy* (R. Milton) (role as Walter Babbing)
1957 *Top Secret Affair* (*Their Secret Affair*) (Potter) (role as General Grimshaw)
1977 *Three Women* (Altman) (role)
1978 *A Wedding* (Altman) (role as cardinal)

Publications

By CROMWELL: articles—

Interview with D. Lyons, in *Interview* (New York), February 1972.
Interview with Leonard Maltin, in *Action* (Los Angeles), May/June 1973.

On CROMWELL: articles—

''*The Goddess*,'' in *Films in Review* (New York), May 1958.
Rotha, Paul, in *Films and Filming* (London), August 1958.
Prouse, Derek, in *Sight and Sound* (London), Autumn 1958.
Sarris, Andrew, ''Likable but Elusive,'' in *Film Culture* (New York), Spring 1963.
Cutts, John, ''The Finest Zenda of Them All,'' in *Cinema* (Beverly Hills), Spring 1968.
Frey, R., ''John Cromwell,'' in *Sight and Sound* (London), Autumn 1972.
Canham, Kingsley, ''John Cromwell: Memories of Love, Elegance, and Style,'' in *The Hollywood Professionals* (London) vol. 5, 1976.
Bleys, J.P., ''John Cromwell ou la mélodie du mélodrame,'' in *Cahiers de la Cinémathèque* (Perpignan), no. 28, 1979.
''Cromwell Section,'' in *Positif* (Paris), March 1979.
Obituary in *New York Times*, 28 September 1979.
Obituary in *Cinéma* (Paris), March 1980.

* * *

John Cromwell, a fine New York actor, had a distinguished list of credits when he was hired by Paramount in 1928. Talking films were a new medium then, and Cromwell was eminently qualified to direct dialogue. He started in collaboration with Edward Sutherland on *Close Harmony* and *The Dance of Life* (from the play *Broadway*). Paramount then promoted him to solo status on such films as *The Street of Chance*, with William Powell, and *The Texan* and *Seven Days' Leave*, both with Gary Cooper.

Once established as an ace director, he went over to the new RKO studios, where in 1933 he directed such movies as *The Silver Cord* (from Sidney Howard's play), starring Irene Dunne with Joel McCrea; and the adaptation of Maugham's novel *Of Human Bondage*, with Leslie Howard and Bette Davis. He met David O. Selznick at this time, and subsequently directed such Selznick films as *Little Lord Fauntleroy, The Prisoner of Zenda, Made for Each Other*, and *Since You Went Away.* Meanwhile, Cromwell continued as director of other RKO successes, including *In Name Only*, with Cary Grant, Carole Lombard, and Kay Francis; and Robert Sherwood's *Abe Lincoln in Illinois*, starring Raymond Massey. He also directed Hedy Lamarr's American film debut with Charles Boyer in *Algiers; Victory*, from the Joseph Conrad novel; and *So Ends Our Night*, a remarkably tense melodrama of World War Two, with Fredric March, Margaret Sullavan, Glenn Ford, Frances Dee, and Erich von Stroheim.

In 1944 Harriet Parsons at RKO signed Cromwell to direct *The Enchanted Cottage*, a sensitive drama of a plain girl (Dorothy McGuire) and a scarred, crippled war veteran (Robert Young) who begin to see one another as straight and beautiful through the power of love. By this time, Cromwell was a thorough craftsman. He believed in full rehearsals with camera before any shooting took place. ''For every day of full rehearsal you give me,'' he was fond of saying, ''I'll knock off a day on the shooting schedule.'' At RKO they gave him three days for rehearsal, and he obligingly came in three days early. *The Enchanted Cottage* was a tricky assignment; the love story was so sensitive that it could easily slip into sentimentality, but it never did. He treated it realistically, an approach that, as he said, is ''the only way to treat a fantasy. It always works.''

Cromwell then directed Irene Dunne and Rex Harrison in *Anna and the King of Siam*, a film of great pictorial beauty. His best subsequent efforts were a woman's prison story, *Caged*, and *The Goddess*, a realistic story about a film star. Cromwell was falsely accused by Howard Hughes of being a communist during the McCarthy era. ''I was never anything that suggested a Red,'' he said, ''and there never was the slightest evidence with which to accuse me of being one.'' He was blacklisted, however, and the assignments ceased coming his way. He simply returned to the theatre as an actor, and was brilliant as Henry Fonda's father in the stage play of John Marquand's *Point of No Return.*

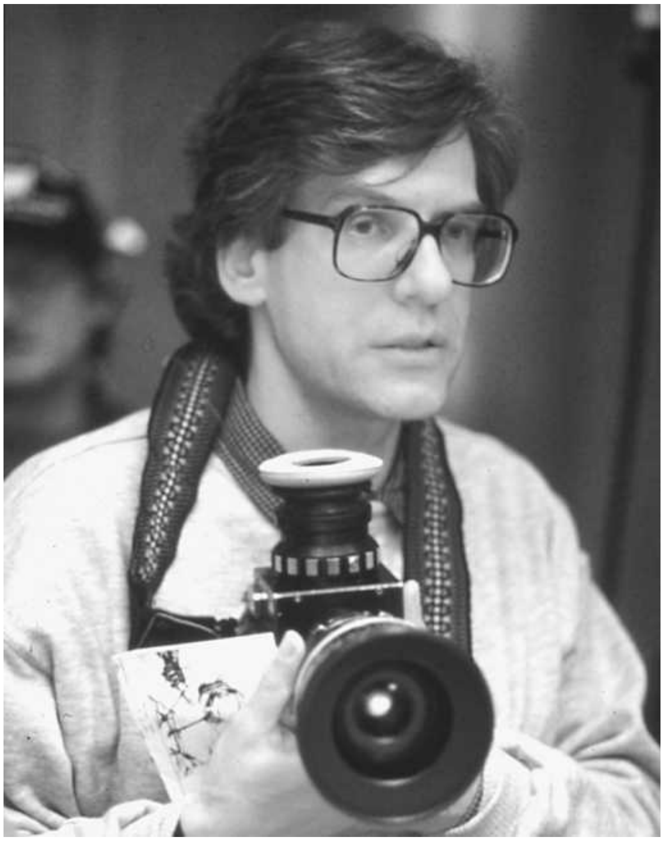
—DeWitt Bodeen

CRONENBERG, David

Nationality: Canadian. **Born:** Toronto, 15 March 1943. **Education:** University of Toronto, B.A., 1967. **Career:** After making two short films, made first feature, *Stereo*, 1969; travelled to France, directed filler material for Canadian TV, 1971. **Address:** David Cronenberg Productions, 217 Avenue Road, Toronto M5R 2J3, Canada. **Agent:** William Morris Agency, 151 El Camino Drive, Beverly Hills, CA 90212, U.S.A.

Films as Director:

1966 *Transfer* (short) (sc, ph, ed)
1967 *From the Drain* (short) (sc, ph, ed)
1969 *Stereo* (pr, sc, ph, ed + role as Dr. Luther Stringfellow)
1970 *Crimes of the Future* (pr, sc, ph + role as Antoine Rouge)
1975 *Shivers* (*They Came from Within*; *The Parasite Murders*; *Frissons*) (sc)
1976 *Rabid* (*Rage*) (sc)
1978 *Fast Company*; *The Brood*
1979 *Scanners* (sc)
1982 *Videodrome* (sc)
1983 *The Dead Zone*
1986 *The Fly* (co-sc, + role as gynecologist)
1988 ***Dead Ringers*** (*Twins*) (co-sc, + pr)
1991 *Naked Lunch* (sc)
1992–93 *M. Butterfly*
1996 *Crash* (sc + role as Auto Wreck Salesman)
1999 *eXistenZ* (sc)



David Cronenberg

Other Films:

1985 *Into the Night* (Landis) (as Group Supervisor)
1990 *Nightbreed* (Barker) (as Decker)
1992 *Blue* (McKellar) (role)
1994 *Trial by Jury* (Gould) (as Director); *Boozecan* (Campbell) (role); *Henry & Verlin* (Ledbetter) (as Doc Fisher)
1995 *To Die For* (Van Sant) (as Man at Lake); *Blood and Donuts* (Dale) (as Stephen)
1996 *Moonshine Highway* (Armstrong—for TV) (as Clem Clayton); *The Stupids* (Landis) (as Postal Supervisor); *Extreme Measures* (Apted) (as Hospital Lawyer)
1997 *The Grace of God* (L'Ecuyer) (role)
1998 *Last Night* (McKellar) (as Duncan)
1999 *Resurrection* (Mulcahy) (as Priest); *David Cronenberg, I Have to Make the World Be Flesh* (as himself)
2000 *Dead by Monday* (Truninger) (role)
2001 *Jason X: Friday the 13th Part 10* (Isaac) (role as Dr. Wimmer)

Publications

By CRONENBERG: books—

Cronenberg on Cronenberg, with Chris Rodley, London, 1997.
Crash, New York, 1997.
Existenz: A Graphic Novel, Toronto, 1999.

By CRONENBERG: articles—

Interview in *Ecran Fantastique* (Paris), no. 2, 1977.
Interview in *Time Out* (London), 6 January 1978.
Interview in *Cinema Canada* (Montreal), September/October 1978.
Interview in *Starburst* (London), nos. 36/37, 1981.
Interview in *Films* (London), June 1981.
Interviews in *Ecran Fantastique* (Paris), June and November 1983.
Interview with S. Ayscough, in *Cinema Canada* (Montreal), December 1983.
Interview in *Starburst* (London), May 1984.
Interview with C. Tesson and T. Cazals, in *Cahiers du Cinéma* (Paris), January 1987.
Interview with Brent Lewis, in *Films and Filming* (London), February 1987.
Interview in *Film Comment* (New York), September/October 1988.
Interview in *American Film* (Washington, D.C.), October 1988.

Interview in *Cinefex* (Riverside, California), November 1988.
Interview with Derek Malcolm, in the *Guardian* (London), 29 December 1989.
Interview in *Film and Televisie*, no. 419, April 1992.
Interview in *Sight and Sound* (London), vol. 4, no. 12, December 1994.
Interview in *Sight and Sound* (London), vol. 6, no. 6, June 1996.
Interview in *Take One* (Toronto), no. 13, Fall 1996.
Interview in *Time Out* (London), no. 1368, 6 November 1996.
Interview in *Film Comment* (New York), vol. 33, no. 2, March-April 1997.
Interview in *American Cinematographer* (Hollywood), vol. 78, no. 4, April 1997.

On CRONENBERG: books—

McCarty, John, *Splatter Movies: Breaking the Last Taboo*, New York, 1981.
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Drew, Wayne, editor, *David Cronenberg*, London, 1984.
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Morris, Peter, *David Cronenberg: A Delicate Balance*, Toronto, 1994.
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Film Comment (New York), March/April 1980.
‘‘Cronenberg Section’’ of *Cinema Canada* (Montreal), March 1981.
‘‘Cronenberg Section’’ of *Cinefantastique* (Oak Park, Illinois), Spring 1981.
Sutton, M., ‘‘Schlock! Horror! The Films of David Cronenberg,’’ in *Films and Filming* (London), October 1982.
Harkness, J., ‘‘The Word, the Flesh, and the Films of David Cronenberg,’’ in *Cinema Canada* (Montreal), June 1983.
Sharrett, C., ‘‘Myth and Ritual in the Post-Industrial Landscape: The Films of David Cronenberg,’’ in *Persistence of Vision* (Maspeth, New York), Summer 1986.
Edelstein, R., ‘‘Lord of the Fly,’’ in *Village Voice* (New York), 19 August 1986.
Lucas, Tim, in *American Cinematographer* (Los Angeles), September 1986.
‘‘*The Fly* Issue’’ of *Starburst* (London), January 1987.
‘‘*The Fly* Issue’’ of *Ecran Fantastique* (Paris), January 1987.
Newman, Kim, ‘‘King in a Small Field,’’ in *Monthly Film Bulletin* (London), February 1987.
Time Out (London), 11 February 1987.
Revue du Cinéma (Paris), May 1987.
Morris, Peter, ‘‘Up from the Underground,’’ in *Take One* (Toronto), no. 6, Fall 1994.
Beard, William, ‘‘Cronenberg, Flyness, and the Other-Self,’’ in *Cinémas* (Montreal), vol. 4, no. 2, Winter 1994.
‘‘Special Section,’’ in *Mensuel du Cinéma* (Nice), no. 16, April 1994.
Testa, Bart, ‘‘Technology’s Body: Cronenberg, Genre, and the Canadian Ethos,’’ in *Post Script* (Commerce, Texas), vol. 15, no. 1, Fall 1995.
Lucas, Tim, ‘‘Ideadrome: David Cronenberg from *Shivers* to *Dead Ringers*,’’ in *Video Watchdog* (Cincinnati), no. 36, 1996.
‘‘David Cronenberg’’ (special issue), in *Post Script* (Commerce, Texas), vol. 15, no. 2, Winter-Spring 1996.
Cowan, Noah, and Angela Baldassare, ‘‘Canadian Science Fiction Comes of Age,’’ in *Take One* (Toronto), vol. 4, no. 11, Spring 1996.
Grünberg, Serge, ‘‘Crash: eros + massacre,’’ in *Cahiers du Cinéma* (Paris), no. 504, July-August 1996.
Sanjek, David, ‘‘Dr. Hobbe’s Parasites: Victims, Victimization, and Gender in David Cronenberg’s *Shivers*,’’ in *Cinema Journal* (Austin, Texas), vol. 36, no. 1, Fall 1996.
Daviau, Allen, Fred Elmes, and Stephen Pizzello, ‘‘Auto Erotic / Driver’s Side,’’ in *American Cinematographer* (Hollywood), vol. 78, no. 4, April 1997.
Suner, Asuman, ‘‘Postmodern Double Cross: Reading David Cronenberg’s *M. Butterfly* as a Horror Story,’’ in *Cinema Journal* (Austin, Texas), vol. 36, no. 359, Winter 1998.

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David Cronenberg’s breakthrough movie, *Shivers*, carries over the Burroughsian mind-and-body-bending themes of his underground pictures—*Stereo* and *Crimes of the Future*—but also benefits from the influence of Romero’s *Night of the Living Dead* and Siegel’s *Invasion of the Body Snatchers* in its horror movie imagery, relentless pacing, and general vision of a society falling apart. Thus the film locates Cronenberg at the centre of the thriving 1970s horror movement that produced such figures as Romero, Larry Cohen, John Carpenter, Wes Craven, and Tobe Hooper. While a mad scientist’s creation—a horde of creeping phallic-looking parasites—infects people with a combination of venereal disease and aphrodisiac, a chilly, luxurious, modernist skyscraper apartment building becomes a Boschian nightmare of blood and carnality. An undisciplined film, *Shivers* gains from its scattershot approach. Cronenberg has since proved himself capable of more control but, in a movie about the encroachment of chaos upon order, it is appropriate that the narrative itself should break down. While strong enough in its mix of sex and violence to give fuel to critics who view Cronenberg as a reactionary moralist, it is clear that his approach is ambiguous, and that he is as concerned with the anomie of the normality disrupted as he is with the nature of the outbreak. The orgiastic solution of the blood parasites may be too extreme, but the soulless routine they replace suggests the straight world deserves to be eaten away from within.

His follow-up movies, *Rabid*, *The Brood*, and *Scanners*, develop the themes of *Shivers*—although his odd-man-out film, the drag-racing drama *Fast Company*, comes from this period also—and gradually struggle away from impersonal nihilism. *Rabid* is a plague story, with Marilyn Chambers quite affecting as the Typhoid Mary, while *The Brood* is an intense family melodrama about child abuse triggered by Nola (Samantha Eggar), a mad mother who can manifest her anger as murderous malformed children, and *Scanners* concerns itself with the feuds of a race of telepaths who co-exist with humanity and are unsure whether to conquer or save the world. With its exploding heads and car chases, *Scanners* is a progression away from the venereal apocalypse of the earlier films and is almost an upbeat movie after the icy down-ness of *The Brood. Scanners* has the typical early Cronenberg construction: it crams in more ideas than it can possibly deal with and tears through its overly complex plot so quickly that the holes only become apparent when it is all over. The unrelenting action of *Shivers* and *Rabid* show a society tearing itself apart; and, given the breakup of Nola's family, the incestuous cruelty of *The Brood* is inevitable; but *Scanners* follows a purposeful conflict between opposing, highly motivated sides, out of which a new world will emerge. If *The Brood* finds a balance between mind and body, *Scanners* finally achieves a hard-won harmony. *Crimes of the Future, Shivers, Rabid*, and *The Brood* all end with the persistent disease threatening to spread. In *Scanners*, for the first time in a David Cronenberg film, the good guys win.

Cronenberg closed this phase of his career with *Videodrome*, which summed up his work to date. Structurally reminiscent of *Shivers*, the film follows Max Renn (James Woods), a cable TV hustler whose justification for his channel's output of ''softcore pornography and hardcore violence'' is ''better on television than in the streets.'' Renn is trying to track down a pirate station that is transmitting *Videodrome*, ''a show that's just torture and murder. No plot. No characters. Very realistic,'' because he thinks ''it's the coming thing.'' Underneath the stimulating images of sex and violence is a signal which causes a tumor in Renn's brain that makes him subject to hallucinations which increasingly take over the flow of the film, completely fracturing reality with disturbing developments of Cronenberg's by-now familiar bodily evolutions. A television set pulses with life and Renn buries his head in its mammary screen as he kisses the image of his fantasy lover (Deborah Harry). A vaginal slot grows from a rash on his stomach and the villains plunge living videocassettes into it which program him as an assassin. His hand and gun grow together to create a sickening biomechanical synthesis. Once Renn has been exposed to *Videodrome*, the film cannot hope to sustain its storyline, and, as Paul Taylor wrote in *Monthly Film Bulletin*, ''becomes most akin to sitting before a TV screen while someone else switches channels at random.''

After traveling so far into his own personal—and uncommercial—nightmare, Cronenberg felt the need to ease off by tackling an uncomplicated project. *The Dead Zone*, a bland but efficient adaptation of Stephen King's novel, is one of the few films he has directed without having been involved in writing the screenplay. Having proved that he could work in the mainstream, Cronenberg turned to more personal projects that still somehow pass as commercial cinema, keeping up a miraculous balancing act that has put him, in a career sense, on a much more solid footing than Romero, Hooper, Cohen, Carpenter, or Craven, all of whom he has outstripped. *The Fly*, a major studio remake of the 1958 monster movie, is despite its budget and lavish special effects a quintessentially Cronenbergian movie, pruning away the expected melodrama to concentrate on a single relationship, between Seth Brundle (Jeff Goldblum), a gawky scientist whose teleportation device has set in motion a metamorphosis that turns him into an insect, and his horrified but compassionate lover (Geena Davis). *The Fly* is an even more concentrated, intimate movie than *The Brood*, with only three main characters and one major setting. Like Rabid Rose and Max Renn, Brundle remains himself as he changes, tossing away nervous remarks about his collection of dropped-off body parts, giving an amusingly disgusting TV-chef-style demonstration of the flylike manner in which the new creature eats a doughnut, humming, ''I know an old lady who swallowed a fly,'' and treating his mutation as a voyage of discovery.

Based on a true-life *National Enquirer* headline (''Twin Docs Found Dead in Posh Pad''), *Dead Ringers* follows the lives of Beverly and Elliot Mantle (Jeremy Irons), identical twins who develop a precocious interest in the problems of sex and the female anatomy and grow up to be a world-beating team of gynecologists. Their intense relationship, when unbalanced by the presence of a third party (Genevieve Bujold), eventually leads to their destruction. The film takes fear of surgery about as far as it can go when Beverly, increasingly infuriated that women's bodies do not conform to his textbooks, brings in a Giger-ish surrealist metalworker to create a set of ''Gynecological Instruments for Operating on Mutant Women.'' In the theatre, Beverly is kitted up in scarlet robes more suited to a mass and horrifyingly blunders through a supposedly simple operation, wielding these bizarre and distorted implements. The home stretch is profoundly depressing, and yet deeply moving, as the twins come to resemble each other more and more in their degradation. The calculating Elliot follows Beverly into drug addiction on the theory that only if the Mantle brothers really become identical can the two inadequate personalities separate from each other and get back to some kind of functioning normality. Too often genre publications sneer at filmmakers who achieve success with horror but then claim they want to move on, but notions of genre are inherently limiting, and Cronenberg is entirely justified in leaving behind the warmed-over science-fiction elements of his earlier films and concentrating on a more intellectual, character-based mode. For the first time, he is able to present the inhuman condition without recourse (one slightly too blatant dream sequence apart, as in *The Fly*) to slimy special effects, borrowings from earlier horror films, and the trappings of conventional melodrama. This is not the work of someone trying for the commercial high ground, and it certainly is not by any stretch of the imagination a mainstream movie. *Dead Ringers* is not a horror film. It is a David Cronenberg film, and entering the 1990s, that put it at the cutting edge of the nightmare cinema.

Cronenberg used his commercial clout to bring to the screen William S. Burroughs' novel *Naked Lunch*, a book that had long preoccupied him. It proved a challenge because the book is almost ''unfilmable'' (''It would cost hundreds of millions of dollars and be banned in every country on earth,'' Cronenberg has noted), so, rather than adapt the book in the traditional sense, he opted to make a film about what it was like to be William S. Burroughs. Where *Dead Ringers* had largely eschewed the fantastic while retaining the horrific, *Naked Lunch* grows from the fantastic, relegating the horrific to a minor position, in order to become a dissection of the act of creativity itself, which Cronenberg presents in the film as subversive, cathartic, and sexual act to the artist. Whereas Cronenberg had presented art as a viable outlet for release in *Scanners*, in *Naked Lunch* he seems to be saying that such a release can also lead to an inescapable trap for the artist, as well. Peter Weller's Burroughs would like to be a ''normal'' person, but can't. He has no choice in the matter—a viewpoint many critics interpreted as self-justification on Cronenberg's part for the nightmare images he puts on the screen.

With *Naked Lunch*, Cronenberg came full-circle, arriving back where he started—with an original, unsettling, dangerous, and subversive ''art film'' reminiscent of his earliest work. These qualities made him a seemingly natural choice to direct the film version of David Henry Hwang's bizarre, gender- and identity-bending Broadway hit *M. Butterfly*, about a French diplomat's (Jeremy Lyons) love affair with a Chinese opera diva whom he never realizes is a man (and spy to boot). Remarkably, the film turned out to be rather subdued and orthodox—most unCronenberg-like. He turned that around with his next film, however, the *very* Cronenberg-like *Crash*. A lover of cars in his youth (perhaps this is what the anomalous *Fast Company* derived from), Cronenberg had long been fascinated by J.G. Ballard's controversial science-fiction novel *Crash*, the story of a group of people turned on by revisiting the sites of, and even recreating, famous car wrecks such as the one that killed teen idol James Dean. The novel is disturbingly perverse, and, like *Naked Lunch*, ''unfilmable,'' except that Cronenberg went ahead and filmed it anyway. As the characters keep raising the bar on their twisted hobby in order to increase their kicks and feel more alive, they start having sex with each other using their accident wounds as orifices—bizarre and horrific behavior from which Cronenberg does not avert his camera's eye. As a result, the film was slapped with the dreaded NC-17 rating until Cronenberg agreed to make some cuts to get it an ''R.'' The NC-17 version was eventually released on video. Either version, though, is a powerful viewing experience—albeit an unwholesome and unpleasant viewing experience that makes one question, ''Why am I watching this?'' This is undoubtedly the kind of audience response Cronenberg was striving for (as he has throughout his career), and sought to elicit as well with his next film, *eXistenZ*, another twisted allegory about the sexual and others extremes people feel the need to go to keep feeling alive in today's Virtual Reality world.

—Kim Newman, updated by John McCarty

CUKOR, George

Nationality: American. **Born:** New York, 7 July 1899. **Education:** DeWitt Clinton High School, New York. **Military Service:** Served in U.S. armed forces; directed film for the Signal Corps., 1943. **Career:** Stage manager on Broadway, 1919–24; manager, stock company in Rochester, New York, and director, New York City, 1924–26; stage director, New York, 1926–29; co-director for Paramount in Hollywood, 1929–32; joined RKO, began association with Katharine Hepburn, 1932; began association with writers Ruth Gordon and Garson Kanin, 1947. **Awards:** Oscar for Best Director, and Directors Guild of America Award, for *My Fair Lady*, 1964; Honorary doctorates, University of Southern California, 1968, and Loyola University, Chicago, 1976; D.W. Griffith Award, Directors Guild of America, 1981; Golden Lion, Venice Festival, 1982. **Died:** 24 January 1983.

Films as Director:

1930 *Grumpy* (co-d); *The Virtuous Sin* (co-d); *The Royal Family of Broadway* (co-d)
1931 *Tarnished Lady*; *Girls about Town*
1932 *What Price Hollywood?*; *A Bill of Divorcement*; *Rockabye*; *One Hour with You* (co-d with Lubitsch, uncredited, + dialogue director); *The Animal Kingdom* (co-d, uncredited)
1933 *Our Betters*; *Dinner at Eight*; *Little Women*; *David Copperfield* (*The Personal History, Adventures, Experience, and Observations of David Copperfield, the Younger*); *No More Ladies* (co-d, uncredited)
1936 *Sylvia Scarlett*; *Romeo and Juliet*
1937 ***Camille***
1938 *Holiday*
1939 *Zaza*; ***The Women***; ***Gone with the Wind*** (co-d, uncredited)

George Cukor

1940 *Susan and God*; ***The Philadelphia Story***
1941 *A Woman's Face*; *Two-Faced Woman*
1942 *Her Cardboard Lover*
1943 *Keeper of the Flame*
1944 *Gaslight*; *Winged Victory*
1945 *I'll Be Seeing You* (co-d, uncredited)
1947 *A Double Life*; *Desire Me* (co-d, uncredited)
1949 *Edward My Son*; ***Adam's Rib***
1950 *A Life of Her Own*; *Born Yesterday*
1951 *The Model and the Marriage Broker*
1952 *The Marrying Kind*; *Pat and Mike*
1953 *The Actress*
1954 *It Should Happen to You*; ***A Star Is Born***
1956 *Bhowani Junction*
1957 *Les Girls*; *Wild Is the Wind*
1958 *Hot Spell* (co-d, uncredited)
1960 *Heller in Pink Tights*; *Let's Make Love*; *Song without End* (co-d, uncredited)
1962 *The Chapman Report*
1964 *My Fair Lady*
1969 *Justine*
1972 *Travels with My Aunt*
1975 *Love among the Ruins* (for TV)
1976 *The Bluebird*

1979 *The Corn Is Green* (for TV)
1981 *Rich and Famous*

Other Films:

1929 *River of Romance* (Wallace) (dialogue d)
1930 ***All Quiet on the Western Front*** (Milestone) (dialogue d)

Publications

By CUKOR: articles—

Interview with Eric Rohmer and Jean Domarchi, in *Cahiers du Cinéma* (Paris), January 1961.

''Conversation with George Cukor,'' with John Gillett and David Robinson, in *Sight and Sound* (London), Autumn 1964.

Interview with Richard Overstreet, in *Interviews with Film Directors*, edited by Andrew Sarris, New York, 1969.

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''The Director,'' in *Hollywood Directors: 1914–40*, edited by Richard Koszarski, New York, 1976.

''Surviving,'' an interview with John Taylor, in *Sight and Sound* (London), Summer 1977.

''Dialogue on Film: George Cukor,'' edited by James Powers, in *American Film* (Washington, D.C.,), February 1978.

''Carry on, Cukor,'' with J. McBride and T. McCarthy, in *Film Comment* (New York), September/October 1981.

Interview with Gene D. Phillips, in *Films and Filming* (London), January 1982.

Interview with J.P. Le Pavec and D. Rabourdin, in *Cinéma* (Paris), March 1982.

''Gazovyi svet,'' in *Iskusstvo Kino* (Moscow), no. 5, 1993.

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Langlois, Henri, and others, *Hommage a George Cukor*, Paris, 1963.

Domarchi, Jean, *George Cukor*, Paris, 1965.

Carey, Gary, *Cukor and Company: The Films of George Cukor and His Collaborators*, New York, 1971.

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''Retrospective Cukor'' issue of *Cahiers du Cinéma* (Paris), February 1964.

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Grisolia, M., ''George Cukor, ou comment le desir vient aux femmes,'' in *Cinéma* (Paris), February 1974.

McBride, J., ''George Cukor: The Blue Bird,'' in *Action* (Los Angeles), November/December 1975.

Friedman, A., ''George Cukor: A Tribute,'' in *Cinema* (Beverly Hills), no. 35, 1976.

Sarris, Andrew, ''Cukor,'' in *Film Comment* (New York), March/April 1978.

Estrin, Allen, ''George Cukor,'' in *The Hollywood Professionals*, London and New York, 1980.

Bodeen, De Witt, ''George Cukor,'' in *Films in Review* (New York), November 1981.

Flint, Peter, obituary in *New York Times*, 26 January 1983.

Obituary, *Hollywood Reporter*, 26 and 28 January 1983.

Kanin, Garson, ''George Cukor's Loving Marriage to the Movies,'' in *New York Times*, 30 January 1983.

''Cukor Section'' of *Casablanca* (Madrid), March 1983.

Magny, Joel, ''George Cukor: Un homme qui s'affiche,'' in *Cinéma* (Paris), March 1983.

Taylor, John Russell, ''Remembering George Cukor,'' in *Films and Filming* (London), March 1983.

Clarens, Carlos, ''The Cukor Touch,'' in *Film Comment* (New York), March-April 1983.

Ward, L.E., ''The Films of George Cukor,'' in *Classic Images* (Muscatine, Iowa), December 1986.

Berg, A. S., ''George Cukor: Sparkling Director of *Holiday, The Philadelphia Story*, and *My Fair Lady*,'' in *Architectural Digest* (Los Angeles), vol. 47, April 1990.

Mirza, C., ''The Collective Spirit of Revolt: An Historical Reading of *Holiday*,'' in *Wide Angle* (Baltimore), vol. 12, July 1990.

Lippe, Richard, ''Authorship and Cukor: A Reappraisal,'' in *Cineaction* (Toronto), no. 21, Summer-Fall 1990.

Calanquin, L., ''Saga of George Cukor,'' in *Classic Images* (Muscatine), no. 192, June 1991.

Cincotti, J. A., ''I Thought It Was Going to Kill Me,'' in *New York Times*, 15 December 1991.

Lippe, Richard, ''Greta Garbo: The Star Image: A Corrective Reading,'' in *Cineaction* (Toronto), no. 26–27, Winter 1992.

Petertic, A., ''George Cukor,'' in *Ekran* (Ljubljana, Slovenia), vol. 17, no. 3, 1992.

Doty, A., ''Whose Text Is It Anyway?: Queer Cultures, Queer Auteurs, and Queer Authorship,'' in *Quarterly Review of Film and Video* (Langhorne, PA), vol. 15, November 1993.

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George Cukor's films range from classics like Greta Garbo's *Camille*, to *Adam's Rib* with Spencer Tracy and Katharine Hepburn, to the Judy Garland musical *A Star Is Born.* Throughout the years he managed to ''weather the changes in public taste and the pressures of the Hollywood studio system without compromising his style, his taste, or his ethical standards,'' as his honorary degree from Loyola University of Chicago is inscribed. Indeed, Cukor informed each of the stories he brought to the screen with his affectionately critical view of humanity. In film after film he sought to prod the mass audience to reconsider their cherished illusions in order to gain fresh insights into the problems that confront everyone. ''When a director has provided tasteful entertainment of a high order consistently,'' noted Andrew Sarris, ''it is clear that he is much more than a mere entertainer, he is a genuine artist.''

Although most of Cukor's films are adaptations of preexisting novels and plays, he has always chosen material that has been consistent with his view of reality. Most often he has explored the conflict between illusion and reality in peoples' lives. The chief characters in his films are frequently actors and actresses, for they, more than anyone, run the risk of allowing the world of illusion with which they are constantly involved to become their reality. This theme is obvious in many of Cukor's best films and appears in some of his earliest work, including *The Royal Family of Broadway*, which he co-directed. In it he portrays a family of troupers, based on the Barrymores, who are wedded to their world of fantasy in a way that makes a shambles of their private lives.

The attempt of individuals to reconcile their cherished dreams with the sober realities of life continues in films as superficially different as *Dinner at Eight, The Philadelphia Story*, and *A Double Life.* Ronald Colman earned an Academy Award in the last as an actor who becomes so identified with the parts he plays that, while enacting Othello, he develops a murderous streak of jealousy which eventually destroys him.

While it is true that Cukor was often drawn to stories about show people, his films also suggest that everyone leads a double life that moves between illusion and reality, and that everyone must seek to sort out fantasy from fact if they are to cope realistically with their problems—something Cukor's characters frequently fail to do. *Les Girls* is the most explicit of all Cukor's films in treating this theme. Here the same events are told from four different points of view at a libel trial, each version differing markedly from the others. Because Cukor allows each narrator ''equal time,'' he is sympathetic to the way each of them has subconsciously revised their common experiences in a manner that enables him or her to live with the past in the present. As Sarris remarks, Cukor does not imply that people necessarily are liars, but rather that they tell the truth in their own fashion.

Though Cukor must have harbored some degree of affection and sympathy for the world of romantic illusion—for there is always a hint of regret in his films when actuality inevitably asserts itself in the life of one of his dreamers—his movies nonetheless remain firmly rooted in, and committed to, the workaday world of reality.

Directing his last film, *Rich and Famous*, merited Cukor the distinction of being one of the oldest filmmakers ever to direct a major motion picture. His work on that film likewise marked him as a man who had enjoyed the longest continuous career of any director in film or television. Some of the satisfaction which he derived from his long career was grounded in the fact that few directors have commanded such a large portion of the mass audience. ''His movies,'' Richard Schickel has noted, ''can be appreciated—no, liked—at one level or another by just about everyone.''

For his part, Cukor once reflected that ''I look upon every picture that I make as the first one I've ever done—and the last. I love each film I have directed, and I try to make each one as good as I possibly can. Mind you, making movies is no bed of roses. Every day isn't Christmas. It's been a hard life, but also a joyous one.''

—Gene D. Phillips

CURTIZ, Michael

Nationality: Hungarian. **Born:** Born Mihály Kertész in Budapest, 24 December 1888. Also known as Michael Courtice. **Education:** Markoszy University and Royal Academy of Theatre and Art, Budapest. **Military Service:** Served in Hungarian infantry, 1914–15. **Family:** Married 1) actress Lucy Dorraine, 1915 (divorced 1923); 2) Bess Meredyth. **Career:** Stage actor, 1906–12; directed first Hungarian feature film, *Az utolsó bohém*, 1912; studied filmmaking at Nordisk Studios in Denmark, 1912–14; managing director, Phönix Studios, Hungary, 1917; left Hungary, worked in Swedish, French, and German film industries, 1918; director for Sascha Films, Austria, 1919; signed by Jack Warner, directed first Hollywood film, *The 3rd*

Michael Curtiz

Degree, 1926. **Awards:** Oscar for Best Director for *Casablanca*, 1943. **Died:** 11 April 1962.

Films as Director:

(as Mihály Kertész)

1912 *Az utolsó bohém* (*The Last Bohemian*); *Ma es holnap* (*Today and Tomorrow*) (+ role)
1913 *Rablélek* (*Captive Soul*); *Hazasodik az uram* (*My Husband Lies*)
1914 *A hercegnö Pongyolaban* (*Princess Pongyola*); *Az éjszaka rabjai* (*Slaves of the Night*) (+ role); *A Kölcsönkért csecsemök* (*Borrowed Babies*); *Bánk bán*; *A tolonc* (*The Vagrant*); *Aranyáso* (*The Golden Shovel*)
1915 *Akit ketten szeretnek* (*Loved By Two*) (+ role)
1916 *Az ezust kecske* (*The Silver Goat*) (+ co-sc); *A medikus* (*The Apothecary*); *Doktor ur* (*The Doctor*); *Farkas* (*The Wolf*); *A fekete szivarvany* (*The Black Rainbow*); *Makkhetes* (*Seven of Clubs*); *Karthauzi* (*The Carthusian*); *A Magyar föld ereje* (*The Strength of the Hungarian Soil*)
1917 *Arendás zsidó* (*John, the Tenant*); *Az ezredes* (*The Colonel*); *A föld embere* (*The Man of the Soil*); *Halálcsengö* (*The Death Bell*); *A kuruzslo* (*The Charlatan*); *A Szentjóbi erdö titka* (*The Secret of St. Job Forest*); *A senki fia* (*Nobody's Son*); *Tavasz a télben* (*Spring in Wintertime*); *Zoárd Mester* (*Master Zoard*); *Tatárjárás* (*Invasion*); *A béke ut ja* (*The Road to Peace*); *A vörös Sámson* (*The Red Samson*); *Az utolsó hajnal* (*The Last Dawn*); *Egy krajcár története* (*The Story of a Penny*)
1918 *Kilencvenkilenc* (*99*); *Judás*; *Lulu*; *Az ördög* (*The Devil*); *A napraforgós hölgy* (*The Lady with Sunflowers*); *Alraune* (co-d); *Vig özvegy* (*The Merry Widow*) (+ sc); *Varázskeringö* (*Magic Waltz*); *Lu, a kokott* (*Lu, the Cocotte*); *A Wellingtoni rejtély* (*The Wellington Mystery*); *Szamárbör* (*The Donkey Skin*); *A csunya fiu* (*The Ugly Boy*); *A skorpió* (*The Scorpion*)
1919 *Jön az öcsem* (*John the Younger Brother*); *Liliom* (unfinished)

(in Austria, as Michael Kertesz)

1919 *Die Dame mit dem schwarzen Handschuh* (*The Lady with the Black Glove*)
1920 *Der Stern von Damaskus*; *Die Dame mit den Sonnenblum* (+ sc); *Herzogin Satanella*; *Boccaccio* (+ pr); *Die Gottesgeisel*
1921 *Cherchez la femme*; *Dorothys Bekenntnis* (*Frau Dorothys Bekenntnis*); *Wege des Schreckens* (*Labyrinth des Grauens*); *Miss Tutti Frutti*
1922 ***Sodom und Gomorrah*** (*Die Legende von Sünde und Strafe*) (+ co-sc)
1923 *Sodom und Gomorrah: Part II. Die Strafe* (*Die Legende von Sünde und Strafe*) (+ co-sc); *Samson und Dalila* (co-d); *Der Lawine* (*Avalanche*); *Der junge Medardus*; *Namenlos* (*Der Scharlatan*; *Der falsche Arzt*)
1924 *Ein Spiel ums Leben*; *Harun al Raschid*; *Die Slavenkönigin* (*Moon of Israel*)
1925 *Celimene, Poupee de Montmartre* (*Das Spielzeug von Paris*; *Red Heels*)
1926 *Der goldene Schmetterling* (*The Road to Happiness*); *Fiaker Nr. 13* (*Einspänner Nr. 13*) (tm)

(in United States, as Michael Curtiz)

1926 *The Third Degree*
1927 *A Million Bid*; *Good Time Charley*; *A Desired Woman*
1928 *Tenderloin*
1929 *Noah's Ark*; *The Glad Rag Doll*; *Madonna of Avenue A*; *Hearts in Exile*; *The Gamblers*
1930 *Mammy*; *Under a Texas Moon*; *The Matrimonial Bed* (*A Matrimonial Problem*); *Bright Lights*; *A Soldier's Plaything* (*A Soldier's Pay*); *River's End*
1931 *Dämon des Meeres* (German language version of Lloyd Bacon's *Moby Dick*); *God's Gift to Women* (*Too Many Women*); *The Mad Genius*
1932 *The Woman from Monte Carlo*; *Alias the Doctor*; *The Strange Love of Molly Louvain*; *Doctor X*; *Cabin in the Cotton*
1933 *Twenty Thousand Years in Sing Sing*; *The Mystery of the Wax Museum*; *The Keyhole*; *Private Detective 62*; *Goodbye Again*; *The Kennel Murder Case*; *Female*
1934 *Mandalay*; *British Agent*; *Jimmy the Gent*; *The Key*
1935 *Black Fury*; *The Case of the Curious Bride*; *Front Page Woman*; *Little Big Shot*; *Captain Blood*
1936 *The Walking Dead*; *Stolen Holiday*; *Charge of the Light Brigade*
1937 *Kid Galahad*; *Mountain Justice*; *The Perfect Specimen*
1938 *Gold is Where You Find It*; ***The Adventures of Robin Hood*** (co-d); *Four Daughters*; *Four's a Crowd*; *Angels with Dirty Faces*
1939 *Dodge City*; *Sons of Liberty*; *The Private Lives of Elizabeth and Essex*; *Four Wives*; *Daughters Courageous*
1940 *Virginia City*; *The Sea Hawk*; *Santa Fe Trail*
1941 *The Sea Wolf*; *Dive Bomber*
1942 *Captains of the Clouds*; *Yankee Doodle Dandy*; ***Casablanca***
1943 *Mission to Moscow*; *This Is the Army*
1944 *Passage to Marseille*; *Janie*
1945 *Roughly Speaking*; ***Mildred Pierce***
1946 *Night and Day*
1947 *Life with Father*; *The Unsuspected*
1948 *Romance on the High Seas* (*It's Magic*)
1949 *My Dream Is Yours* (+ pr); *Flamingo Road* (+ exec pr); *The Lady Takes a Sailor*
1950 *Young Man with a Horn* (*Young Man of Music*); *Bright Leaf*; *Breaking Point*
1951 *Jim Thorpe—All American* (*Man of Bronze*); *Force of Arms*
1952 *I'll See You in My Dreams*; *The Story of Will Rogers*
1953 *The Jazz Singer*; *Trouble along the Way*
1954 *The Boy from Oklahoma*; *The Egyptian*; *White Christmas*
1955 *We're No Angels*
1956 *The Scarlet Hour* (+ pr); *The Vagabond King*; *The Best Things in Life Are Free*
1957 *The Helen Morgan Story* (*Both Ends of the Candle*)
1958 *The Proud Rebel*; *King Creole*
1959 *The Hangman*; *The Man in the Net*

1960 *The Adventures of Huckleberry Finn*; *A Breath of Scandal* (*Olympia*)
1961 *Francis of Assisi*
1962 *The Comancheros*

Other Films:

1913 *Atlantis* (Blom) (asst d, role)

Publications

By CURTIZ: article—

''Talent Shortage Is Causing Two-Year Production Delay,'' in *Films and Filming* (London), June 1956.

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Rosenzweig, Sidney, *''Casablanca'' and Other Major Films of Michael Curtiz*, Ann Arbor, Michigan, 1982.
Kinnard, Roy, and R.J. Vitone, *The American Films of Michael Curtiz*, Metuchen, New Jersey, 1986.
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Martin, Pete, ''Hollywood's Champion Language Assassin,'' in *Saturday Evening Post* (New York), 2 August 1947.
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Nolan, Jack Edmund, ''Michael Curtiz,'' in *Films in Review* (New York), no. 9, 1970.
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Canham, Kingsley, ''Michael Curtiz,'' in *The Hollywood Professionals, Vol. 1*, London, 1973.
Shadoian, J., ''Michael Curtiz' *Twenty Thousand Years in Sing Sing*,'' in *Journal of Popular Film* (Bowling Green, Ohio), Spring 1973.
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Berard, V.R., and P. Canniere, ''Michael Curtiz: Maître du baroque,'' in *Image et Son* (Paris), February 1982.
Werner, G., ''Fran Lidingon till *Casablanca*?'' in *Chaplin* (Stockholm), vol. 26, no. 2, 1984.
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Minutolo, S., ''Casablanca,'' in *Quaderni di Cinema* (Firenze), October-December 1990.
Vernet, M., ''Michael Curtiz,'' in *Ekran* (Ljubljana, Slovenia), vol. 16, no. 6–7, 1991.
Sayre, N., ''Curtiz: A Man for All Genres. . . ,'' in *New York Times*, 29 November 1992.
Schnelle, J., ''All Right My Hearties, Follow Me,'' in *Film-Dienst* (Köln), vol. 46, 19 January 1993.
Bruyn, O. de, and F. Richard, ''Michael Curtiz au festival de La Rochelle: L'homme pressé,'' in *Positif* (Paris), no. 384, February 1993.
Lyons, Donald, ''Iron Mike,'' *Film Comment* (Denville, New Jersey), vol. 32, no. 2, March-April 1996.

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The films of Michael Curtiz have come to symbolize Warner Brothers Studios of the 1930s and 1940s. Curtiz directed many favorites from that era, including *Captain Blood, The Charge of the Light Brigade, The Sea Hawk, Yankee Doodle Dandy, Twenty Thousand Years in Sing Sing*, and *Mildred Pierce.* He helped guide Bette Davis as her popularity rose in the 1930s, and helped establish Errol Flynn as the symbol of the swashbuckling hero. James Cagney (*Yankee Doodle Dandy*) and Joan Crawford (*Mildred Pierce*) both won Oscars under Curtiz's direction. His long career and directorial strengths benefitted from the constant work available in the studios of the 1930s and 1940s. Most observers, however, note a precipitous decline in the quality of Curtiz's films after World War II.

Surely Curtiz's most famous creation for today's audience is *Casablanca*, the only film for which he received an Oscar for Best Director. This cult favorite now has achieved a life of its own and established Bogart and Bergman as modern folk heroes. Conversely, director Curtiz has been lost in the shuffle with the passage of time. The anti-auteurist argument seems to be that this particular film represents a happy ''accident'' of the studio system, and that its enduring popularity should not be credited to its director. What is lost in this analysis is the fact that *Casablanca* was a major hit of 1943 (finishing among the top grossing films of the year), won three Academy Awards (Best Picture, Director, and Screenplay), and earned Curtiz several awards as the year's best director. Critics of the day recognized Curtiz's input. Certainly today we should give proper credit to the director of a film that was popular upon release, continues to be popular today, and has influenced countless other works.

Curtiz has been difficult for film historians to deal with because of the length and breadth of his career. Usually overlooked is the time he spent in Europe; Curtiz did not begin with Warner Brothers until he came to the United States at the age of thirty-eight. His career began in Hungary, where he participated in the beginning of the Hungarian film industry, usually receiving credit for directing that country's first feature film.

Curtiz remained active until the outbreak of the First World War. After the war he moved to Vienna where he directed several important films, including the epic *Sodom and Gomorrah.* Scholars know little else about this part of Curtiz's career, however. Accounts of other activities lead only to contradictions; no wholly reliable list of credits exists. Sadly, historians have written off the first two decades of Curtiz's career. We know a great deal of the work of other emigrés, such as Fritz Lang and F.W. Murnau, but virtually nothing of Curtiz.

Not unexpectedly there exist several versions of why and how Warner Brothers contacted Curtiz and brought him to the United States. Regardless, from 1926 Curtiz became intertwined with all the innovations of the Warner Brothers studio. In the mid-1920s he was thrust into Warner attempts to innovate sound. His *Tenderloin* and *Noah's Ark* were two-part talkies that achieved considerable popularity and garnered millions in box-office revenues. In a key transitional year, 1930, Curtiz directed no less than six Warner Brothers talkies. In that same year Warner Brothers tried to introduce color, but with none of the success associated with the studio's efforts with sound. Curtiz's *Mammy*, one of Jolson's follow-ups to *The Jazz Singer* and *The Singing Fool*, had color sequences. In 1933 he directed the well-regarded, all-color horror film, *The Mystery of the Wax Museum.* Curtiz's record during the transition to sound elevated him to the top echelon of contract directors at Warner Brothers. Unlike others, Curtiz seemed not to utilize this success to push for greater freedom and independence. Instead, he seemed content to take what was assigned, executing his work in a classic style. He produced crisp flowing narratives, seeking efficiency of method. He was a conservative director, adapting, borrowing, and ultimately utilizing all the dominant codes of the Hollywood system. Stylistic innovations were left to others. Today critics praise the film noir look of *Mildred Pierce*, but this film was never thought of as one of the forerunners of that style when it was initially released. After *Mildred Pierce*, Curtiz moved on to *Night and Day*, the fictionalized life of Cole Porter starring Cary Grant, and *Life with Father*, a nostalgic, light family romance starring William Powell and Irene Dunne. Both of these latter features took in a great deal of money and earned considerable critical praise, once again demonstrating how well Curtiz could operate when called upon by his employer.

If there is a way to get a handle on the enormous output of Curtiz's career, it is through genre analysis. In the early 1930s Curtiz stuck to formula melodramas. His limited participation in Warner Brothers's social realism cycles came with films like *Black Fury*, which looked at strikebreaking. Curtiz seemed to hit his stride with Warner Brothers's Errol Flynn pirate cycle of the late 1930s. *Captain Blood* and *The Sea Hawk* stand as lasting symbols of Hollywood's ability to capture the sweep of romantic adventure. Warner Brothers also sent director Curtiz and star Flynn to the Old West in *Dodge City* and *Virginia City.* In the early 1940s the Warner studio returned to the musical, establishing its niche with the biographical film. Curtiz participated, directing *Yankee Doodle Dandy* (which depicted George M. Cohan's life), *This Is the Army* (Irving Berlin), and the aforementioned *Night and Day* (Cole Porter). *Yankee Doodle Dandy* demonstrated how well this European emigré had taken to the United States. Curtiz would continue to deal with Americana in his films during the 1940s. For example, he touched deep American ideological strains with *Casablanca*, while *Mildred Pierce* examined the dark side of the American family. Feminist critics have noted how the portrait of a strong woman in the latter film mirrors the freedom women achieved during World War II—a freedom withdrawn after the war when the men returned home. The family in *Mildred Pierce* is constructed in an odd, bitter way, contrasting with Curtiz's affectionate portrait in *Life with Father.* Genre analysis is helpful, but in the end it still tells us too little of what we want to know about this important director. As critics and historians continue to go through his films and utilize the records now available at the University of Wisconsin, University of Southern California, and Princeton, more insights will come to light about Curtiz's participation in the Hollywood studio system. In the meantime, Curtiz's films will live on for the fans with continual re-screenings of *Casablanca, Mildred Pierce*, and *The Adventures of Robin Hood.*

—Douglas Gomery

D

DANTE, Joe

Nationality: American. **Born:** Morristown, New Jersey, 28 November 1946. **Family:** Single. **Education:** Graduated from Philadelphia College of Art (now Philadelphia Colleges of the Arts), 1968. **Career:** Contributing editor for *Castle of Frankenstein, form 1962*; managing editor of *Film Bulletin*, 1968–1974; trailer editor for Roger Corman's New World Pictures, 1974–1976; co-director and co-editor of his first feature, *Hollywood Boulevard*, 1976; director of *Police Squad*, *The Twilight Zone*, and *Amazing Stories* TV series, from 1983; *Gremlins* a major commercial success for director Dante and producer Steven Spielberg, 1984; creative consultant for *Eerie, Indiana* TV series, 1991; director and executive producer for *Warlord: The Battle for the Galaxy* (*The Osiris Chronicles*) TV series, 1998. **Awards:** Saturn Award, Best Editing, for *Piranha*, shared with Mark Goldblatt, 1979; Silver Raven Award, for *Matinee*, 1993; Locarno International Film Festival, Leopard of Honor Award, 1998. **Agent:** David Gersh, The Gersh Agency, 222 N. Canon Drive, Suite 202, Beverly Hills, CA 90210, U.S.A.

Joe Dante on the set of *Small Soldiers*

Films as Director:

1976 *Hollywood Boulevard* (+ ed)
1978 *Piranha* (+ ed)
1979 *Rock'n'Roll High School* (uncredited)
1980 *The Howling* (+ ed)
1983 Third segment of *The Twilight Zone: The Movie*
1984 *Gremlins*
1985 ''The Shadow Man'' episode of *The Twilight Zone* TV series; ''Boo'' and ''The Greibble'' episodes of *Amazing Stories* TV series; *Explorers*
1987 *Innerspace; Amazon Women on the Moon* (co-d; segments: ''Hairlooming,'' ''Bullshit or Not,'' ''Critic's Corner,'' ''Roast Your Loved One,'' ''Reckless Youth'')
1989 *The 'Burbs*
1990 *Gremlins II: The New Batch* (+ ro as Grandpa Fred)
1993 *Matinee*
1994 *Runaway Daughters* (for TV)
1995 ''Lightening'' episode (''Picture Windows: Language of the Heart'') of *Picture Windows* (TV mini series)
1997 *The Second Civil Was* (for TV)
1998 *Small Soldiers*

Films as Actor:

1976 *Cannonball*
1985 *The Fantasy Film Worlds of George Pal*
1991 *Oscar* (as face on the cutting room floor)
1992 *The Magical World of Chuck Jones* (as interviewee); *Flying Saucers over Hollywood: The Plan 9 Companion* (*The Ed Wood Story: The Plan 9 Companion*); *Sleepwalkers* (as lab assistant)
1994 *A Century of Cinema* (as himself); *Il Silenzio dei prosciutti* (*Silence of the Hams*) (as dying man); *Beverly Hills Cop III* (as jailer)
1997 *Flesh and Blood* (as himself)

Other Films:

1972 *Fly Me* (dialogue director)
1973 *The Arena* (*Naked Warriors* and *La Rivolta delle Gladiatrici*) (ed)
1977 *Grand Theft Auto* (ed)
1995 *Mr. Stitch TV* (special thanks)
1996 *The Phantom* (exec pr)

Publications

By DANTE: articles—

Crisafulli, Chuck, ''A Fan Turned Pro . . . A Guy Named Joe'' (interview), in *Filmfax* (Evanston, Illinois), no. 38, April-May 1993.

On DANTE: articles—

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Bassan Raphael, and Frédéric Benudis, ''Panic sur Florida Beach: conte philosophique dantesque / Joe Dante: l'ange noir de Spielberg,'' in *Mensuel du Cinéma* (Nice), no. 8, July-August 1993.

Barbano, N., ''Jeg savner film!'' in *Kosmorama* (Copenhagen), vol. 42, no. 216, Summer 1996.

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Multi-talented director Joe Dante is a bit like one of the juvenile heroes of one of his best films, *Explorers*, tinkering about with various cinematic bits and pieces and the found parts of miscellaneous cultural artifacts to assemble unique vehicles which sometimes take flight to new and astounding fantasy worlds. It's no wonder personalities similarly steeped in America's cinematic and pop cultural past (such as Roger Corman and Steven Spielberg) were among the first to recognize Dante's unique attributes.

Like certain other writers on film who eventually became filmmakers themselves (Truffaut, Goddard, Peter Bogdanovich) Dante also began his career as a periodical editor and critic of the genre films he loved. But in 1974 Dante began editing films as well, and his active career in filmmaking commenced with a job developing trailers for Roger Corman's New World Pictures (with Jon Davison and Allan Arkush). At New World the trio was given the daunting challenge of generating audience anticipation for an assortment of Corman releases, among them a steady stream of no-budget Filipino imports.

Dante's first effort (done with Davison, who would later produce Dante's first two legitimate features) was *The Movie Orgy*, a seven-hour pastiche of 1950s B movies. This was followed in 1976 by his first commercial feature, *Hollywood Boulevard*, a collaboration with Allan Arkush in which Corman let the two aspiring filmmakers toss together a satire of low-budget filmmaking on . . . an extremely low budget. Dante would further pursue his love of B movies in 1987 with *Amazon Women on the Moon*, and in 1993 with *Matinee.* Dante's two feature films that followed *Hollywood Boulevard* launched his career as a legitimate master of genre film in his own right. *Piranha*, co-written by novelist/director John Sayles, was originally conceived as a *Jaws* parody. However, the screenplay's inherent humanity elevates it above the typical slasher films popular in the post-*Halloween* 1980s. Aside from its imaginative technique, *Piranha* is effective because Dante and Sayles develop characters about which the audiences cares. The same held true for *The Howling*, a film which also manifested Dante's fondness for self-reflexive, life/media blurring situations in a tale of a television reporter who eventually becomes involved in a werewolf cult in an Esalen-like California retreat. The involving screenplay was also rife with references to Little Red Riding Hood, Big Bad Wolf cartoons, famous directors of werewolf films, and Allan Ginsberg's ''Howl''.

The Howling ushered in a peak decade for Dante and the 1980s saw the release of his most distinctive feature films. *Gremlins*, produced by Steven Spielberg, proved a box-office blockbuster, and the apex of Dante's commercial clout. The tale centered on Mogwai, an adorably cuddly creature who morphs into a tribe of grotesque and gleefully malicious reptilian creatures that wage an assault on an idyllic Frank Capra-esque small town. *Gremlins* introduced a level of graphic violence that was new to Dante's work, and for which the film received some severe critical reviews. In two of the film's most celebrated technical sequences one of the creatures is pureed in a blender, another self-destructs in a microwave oven. One review dubbed the film ''Dante's Inferno.'' Dante had first worked for Spielberg on the third segment of 1983's *Twilight Zone: The Movie*, and comments that Spielberg chose him for *Gremlins* because *Piranha* was Spielberg's ''favorite rip-off of *Jaws.*''

Dante followed *Gremlins* with some of his most unique and appealing work. *Explorers* in 1985 was a kind of ''Boy's Own Story'' of three preteen buddies who construct a working space craft from the carriage of a 1950s amusement park ride, the Tilt-a-Whirl. Transported into outer space the trio encounter a race of grotesque yet appealing Muppet-like aliens whose knowledge (and paranoiac apprehension) of the human race stems from their having tuned in to a steady stream of old movies, television, and media beamed up from earth. A charming amalgam of *Peter Pan* and *Tom Swift,* of childhood wonder and disillusionment, the sentiment is kept in check by a sharp gloss of media satire.

Dante's enduring love of B movies peaked most overtly in a collaborative funny valentine to low-budget science-fiction films and mass media foibles, 1987's *Amazon Women on the Moon.* This most unique and self-reflexive of American movie satires is a hodgepodge of comic skits held together by on-going episodes from a mangled print of a 1950s sci-fi film being screened on late-night television. (When viewed on TV the effect is truly disorienting!) Co-directed by Carl Gottlieb, Peter Horton, John Landis, and Robert K. Weiss, Dante helmed several of the film's best sequences. These include the substantial ''Critic's Corner/Roast Your Loved One'' episode in which a nondescript middle-class male expires of a heart attack while watching a mysterious television critique of his mundane life (which is given an emphatic ''two thumbs down'' by two merciless critics). His demise is followed by a funeral in the guise of a celebrity roast MC'ed by his wife, and featuring real-life comedians such as Steve Allan and Rip Taylor. The film is capped by Dante's brilliant post-credit parody of old sex/VD education films, ''Reckless Youth,'' with Carrie Fisher and Paul Bartel.

Two rather disappointing films—a comedy, *The 'Burbs*, and the technically interesting *Fantastic Voyage* parody, *Innerspace*—spawned a sequel to Dante's major commercial success, *Gremlins II: The New Batch*, in 1990. But the director was back in peak form in 1993 with *Matinee*, an affectionate homage to B-movie mogul William Castle. Like *Explorers*, *Matinee* tempers its unexpectedly poignant evocation of a young boy's experience of the Cuban missile crisis of 1962 with an affectionately satirical portrait of a low-budget film producer come to town to promote his cheap creature feature, *Mant!* (''Half-Man, Half-Ant!'')

Dante focused on television work for the rest of the 1990s, but did direct one other feature, *Small Soldiers*, in 1998. *Soldiers* is a well-meaning but rather mean-spirited allegory that deals with children's action toys which turn violently aggressive when implanted with faulty military microchips by a greedy defense industry conglomerate. Somewhat obscured by the violent techno wizardry is a plea for pacifism and tolerance, and a critique of profiteering big business. But, as *Variety* pointed out, ''Despite good intentions, *Small Soldiers* is a muddle of violence and sermonizing that doesn't achieve its intended comic edge. When the lethal toys go into action any 'message' evaporates, and all one can do is marvel at the technology—and be dumbstruck by the onscreen carnage.''

Still, in his finest work Dante was genuinely (and knowledgeably) retro long before *everything* from music to Volkswagens seemed to become trendily so in the 1990s. He innately possesses a mindset which has translated into a body of films which draw on a plethora of influences from America's cinematic and cultural past with a unique blend of poignancy and satire. At his best there's no one like him, and even misfired Dante is more interesting than most other genre work done in the Hollywood mainstream in the last decades of history's most complex, commercial, and culturally bewildering century.

—Ross Care

DASSIN, Jules

Nationality: American. **Born:** Middletown, Connecticut, 12 December 1911. **Education:** Morris High School, the Bronx, New York. **Family:** Married 1) Beatrice Launer, 1933 (divorced 1962), one son, two daughters; 2) actress Melina Mercouri, 1966. **Career:** Member of Artef Players (Jewish socialist theatre collective), 1936; directed first Broadway production, *Medicine Show*, 1939; contracted to RKO (moved to MGM after eight months), Hollywood, 1940; left MGM and worked with producer Mark Hellinger, 1946; named by Edward Dmytryk and Frank Tuttle in HUAC testimony as member of Hollywood ''Communist faction,'' 1951; subpoenaed by HUAC, 1952; moved to Europe, 1953. **Awards:** Best Director Award (shared), Cannes Festival, for *Rififi*, 1955. **Address:** 25 Anagnostopoulou St., Athens, Greece.

Films as Director:

1941 *The Tell-Tale Heart* (short)
1942 *Nazi Agent*; *The Affairs of Martha* (*Once upon a Thursday*); *Reunion* (*Reunion in France*; *Mademoiselle France*)
1943 *Young Ideas*
1944 *The Canterville Ghost*
1946 *A Letter for Evie*; *Two Smart People*
1947 *Brute Force*
1948 ***The Naked City***
1949 *Thieves' Highway*
1950 *Night and the City*
1955 ***Du Rififi chez les hommes*** (*Rififi*) (+ co-sc, role as jewel thief under pseudonym Perlo Vita)
1958 *Celui qui doit mourir* (*He Who Must Die*) (+ co-sc)
1959 *La legge* (*La Loi*) (released in U.S. 1960 as *Where the Hot Winds Blow*) (+ sc)
1960 *Pote tin kyriaki* (*Never on Sunday*) (+ pr, sc, role)
1962 *Phaedra* (+ pr, co-sc)
1964 *Topkapi* (+ pr)
1966 *10:30 p.m. Summer* (+ co-pr, sc, bit role)
1967 *Survival 67* (+ co-pr, appearance) (documentary)
1968 *Uptight!* (+ pr, co-sc)
1971 *La Promesse de l'aube* (*Promise at Dawn*) (+ pr, sc, role as Ivan Mozhukhin under pseudonym Perlo Vita)
1974 *The Rehearsal* (+ sc)
1978 *A Dream of Passion* (+ pr, sc)
1980 *Circle of Two* (released in USA 1982)

Publications

By DASSIN: articles—

Interview with Claude Chabrol and François Truffaut, in *Cahiers du Cinéma* (Paris), April and May 1955.
Interview with Cynthia Grenier, in *Sight and Sound* (London), Winter 1957/58.
Interview with George Bluestone, in *Film Culture* (New York), February 1958.
''I See Dassin Make the Law,'' interview with John Lane, in *Films and Filming* (London), September 1958.
''Style and Instinct,'' interview with Gordon Gow, in *Films and Filming* (London), February and March 1970.
'''A Dream of Passion': An Interview with Jules Dassin,'' with D. Georgakas and P. Anastasopoulos, in *Cinéaste* (New York), Fall 1978.

On DASSIN: books—

Ferrero, Adelio, *Jules Dassin*, Parma, 1961.
McArthur, Colin, *Underworld USA*, London, 1972.
Schuster, Mel, *The Contemporary Greek Cinema*, Metuchen, New Jersey, 1979.
Arnold, Frank, and Michael Esser, *Hommage fur Melina Mercouri und Jules Dassin*, Berlin, 1984.
Siclier, Fabrien, and Jacques Levy, *Jules Dassin*, Paris, 1986.

On DASSIN: articles—

Alpert, Hollis, ''Greek Passion,'' in *Saturday Review* (New York), 20 December 1958.
Hammel, F., ''A Director's Return,'' in *Cue* (New York), 10 March 1962.
''Jules Dassin,'' in *Film Dope* (London), April 1976.
Horton, A., ''Jules Dassin: A Multi-national Filmmaker Considered,'' in *Film Criticism* (Meadville, Pennsylvania), Spring 1984.
Kozloff, S.R., ''Humanizing the Voice of God: Narration in *The Naked City*,'' in *Cinema Journal* (Austin), vol. 23, no. 4, Summer 1984.
Film a Doba (Prague), February 1987.
Cieutat, Michel, ''Trois exilés du maccarthyisme en Europe: Berry, Losey, Dassin,'' in *Cinémaction* (Courbevoie), July 1990.
Sight and Sound (London), October 1993.
Lewis, Kevin, ''Love and Noir with Jules Dassin,'' in *DGA Magazine* (Los Angeles), April-May 1995.
Hanisch, Michael, ''Fremder in Hollywood,'' in *Film-Dienst* (Cologne), 17 December 1996.

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Jules Dassin

Between the mid-1940s and the late 1950s, Jules Dassin directed some of the better realistic, hard-bitten, fast-paced crime dramas produced in America, before his blacklisting and subsequent move to Europe. However, while he has made some very impressive films, his career as a whole is lacking in artistic cohesion.

Dassin's films are occasionally innovative: *The Naked City* is one of the first police dramas shot on location, on the streets of New York; *Rififi* is a forerunner of detailed jewelry heist dramas, highlighted by a thirty-five-minute sequence chronicling the break-in, shot without a word of dialogue or note of music; *Never on Sunday*, starring his wife Melina Mercouri as a happy hooker, made the actress an international star, won her an Academy Award nomination, and popularized in America the Greek *bouzouki* music. *The Naked City* and *Rififi* are particularly exciting, as well as trend-setting, while *Brute Force* remains a striking, naturalistic prison drama, with Burt Lancaster in one of his most memorable early performances and Hume Cronyn wonderfully despicable as a Hitlerish guard captain. *Thieves' Highway*, also shot on location, is a vivid drama of truck driver Richard Conte taking on racketeer Lee J. Cobb.

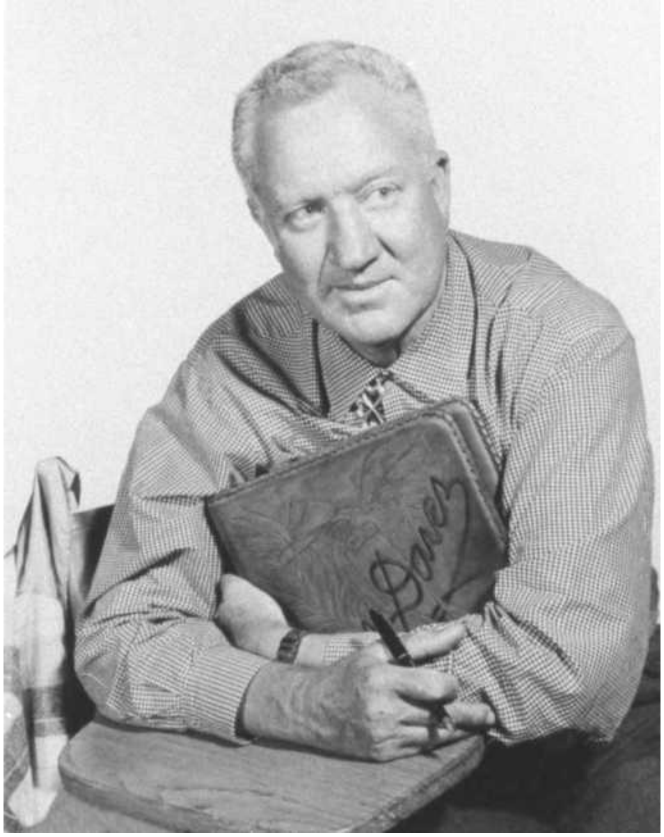
Topkapi is a *Rififi* remake, with a delightful touch of comedy. Many of Dassin's later films, such as *Brute Force* and *Thieves' Highway*, attempt to observe human nature: they focus on the individual fighting his own demons while trying to survive within a chaotic society. For example, in *A Dream of Passion*, an updating of Sophocles' *Medea*, an American woman is jailed in Greece for the murder of her three children; *Up Tight*, the filmmaker's first American-made release after the McCarthy hysteria, is a remake of *The Informer* set in a black ghetto. Unfortunately, they are all generally flawed: with the exception of *Never on Sunday* and *Topkapi*, his collaborations with Melina Mercouri (from *He Who Must Die* to *A Dream of Passion*) are disappointing, while *Up Tight* pales beside the original. *Circle of Two*, with teenager Tatum O'Neal baring her breasts for aging Richard Burton, had a limited release. Dassin's early triumphs have been obscured by his more recent fiascos, and as a result his critical reputation is now irrevocably tarnished.

The villain in his career is the blacklist, which tragically clipped his wings just as he was starting to fly. Indeed, he could not find work in Europe for five years, as producers felt American distributors would automatically ban any film with his signature. When *Rififi* opened, critics wrote about Dassin as if he were European. The *New York Herald Tribune* reported in 1961, ''At one ceremony, when the award to *Rififi* was announced, (Dassin) was called to the dais, and a French flag was raised above him. 'It should have been a moment of triumph but I feel awful. They were honoring my work and I'm an American. It should have been the American flag raised in honor.''' The blacklist thus denied Jules Dassin his roots. In 1958, it was announced that he was planning to adapt James T. Farrell's *Studs Lonigan*, a project that was eventually shelved. It is one more tragedy of the blacklist that Dassin was not allowed to follow up *Brute Force*, *The Naked City*, and *Thieves' Highway* with *Studs Lonigan.*

—Rob Edelman

DAVES, Delmer

Nationality: American. **Born:** San Francisco, 24 July 1904. **Education:** Studied civil engineering; received law degree from Stanford University. **Family:** Married actress Mary Lou Lender. **Career:** Lived for several months in Arizona desert among Hopi and Navajo, renounced law career, and joined Pasadena Playhouse, 1925; joined James Cruze production company as property boy, 1927; scriptwriter at Warner Bros., also actor, from 1929; directed first film, *Destination Tokyo*, 1944; formed Diamond-D productions, 1950s. **Died:** September 1977.


Delmer Daves

Films as Director and Scriptwriter:

1944 *Destination Tokyo*; *The Very Thought of You*; *Hollywood Canteen*
1945 *Pride of the Marines* (*Forever in Love, Body and Soul*)
1947 *The Red House*; *Dark Passage*
1948 *To the Victor* (d only)
1949 *A Kiss in the Dark*; *Task Force*
1950 *Broken Arrow* (d only)
1951 *Bird of Paradise*
1952 *Return of the Texan* (d only)
1953 *Treasure of the Golden Condor*; *Never Let Me Go* (d only)
1954 *Demetrius and the Gladiators* (d only); *Drum Beat*
1956 *Jubal*; *The Last Wagon*
1957 *3:10 to Yuma* (d only)
1958 *Cowboy* (d only); *Kings Go Forth* (d only); *The Badlanders* (d only)
1959 *The Hanging Tree* (d only); *A Summer Place* (+ pr)
1961 *Parrish* (+ pr); *Susan Slade* (+ pr)
1962 *Rome Adventure* (*Lovers Must Learn*) (+ pr)
1963 *Spencer's Mountain* (+ pr)
1964 *Youngblood Hawke* (+ pr)
1965 *The Battle of the Villa Fiorita* (+ pr)

Other Films:

1915 *Christmas Memories* (Leonard) (role)
1925 *Zander the Great* (Hill) (role)
1928 *The Night Flyer* (Lang) (role, prop man); *Three Sinners* (Lee) (role); *The Red Mark* (Cruze) (role, prop man); *Excess Baggage* (Cruze) (role, prop man)
1929 *So This Is College* (Wood) (co-sc, role); *A Man's Man* (Cruze) (bit role, prop man); *The Duke Steps Out* (Cruze) (role, tech adv)
1930 *The Bishop Murder Case* (Grinde and Burton) (role); *Good News* (Grinde and McGregor)
1931 *Shipmates* (Pollard) (co-adapt, co-dialogue, role, sc)
1932 *Divorce in the Family* (Riesner) (sc, role)
1933 *Clear All Wires* (Hill) (continuity)
1934 *No More Women* (Rogell) (co-sc, co-story); *Dames* (Enright) (sc); *Flirtation Walk* (Borzage) (sc)
1935 *Stranded* (Borzage) (co-sc); *Page Miss Glory* (LeRoy) (co-sc); *Shipmates Forever* (Borzage) (sc)
1936 *The Petrified Forest* (Mayo) (co-sc)
1937 *The Go Getter* (Berkeley) (sc); *Slim* (Enright) (co-sc, uncredited); *The Singing Marine* (Enright) (sc); *She Married an Artist* (Gering) (co-sc)
1938 *Professor Beware* (Nugent) (sc)
1939 *Love Affair* (McCarey) (co-sc); *Thousand Dollars a Touchdown* (Hogan) (sc)
1940 *The Farmer's Daughter* (Hogan) (story, sc); *Safari* (Edward Griffith) (sc); *Young America Flies* (Eason) (short) (sc)
1941 *The Night of January 16th* (Clemens) (co-sc); *Unexpected Uncle* (Godfrey) (co-sc)
1942 *You Were Never Lovelier* (Seiter) (co-sc)
1943 *Stage Door Canteen* (Borzage) (sc)

1955 *White Feather* (Webb) (co-sc)
1957 *An Affair to Remember* (McCarey) (co-sc) (remake of *Love Affair* 1939)
1972 *Seventy-five Years of Cinema Museum* (Hershon and Guerra) (appearance)

Publications

By DAVES: article—

Interview with Christopher Wicking, in *Screen* (London), July/October 1969.

On DAVES: book—

Pigenet, M., *Delmer Daves*, IDHEC, Paris, 1960.

On DAVES: articles—

Whitehall, Richard, ''On the 3:10 to Yuma—Delmer Daves,'' in *Films and Filming* (London), April and May 1963.
Wallington, Mike, ''Auteur and Genre: The Westerns of Delmer Daves,'' in *Cinema* (Cambridge), October 1969.
''Screenwriters Symposium,'' in *Film Comment* (New York), Winter 1970/71.
''Daves Issue'' of *Filmkritik* (Munich), January 1975.
Rabourdin, D., ''Delmer Daves ou le secreat perdu,'' in *Cinéma* (Paris), October 1977.
Cebe, G., obituary in *Ecran* (Paris), October 1977.
Passek, J.L., obituary in *Cinéma* (Paris), November 1977.
Ledieu, Christian, ''Delmer Daves ou la raison du cœur,'' in *Etudes Cinématographiques* (Paris), n.d.

On DAVES: film—

Wilkinson, Hazel, director, *The Critic and ''3:10 to Yuma,''* Great Britain, 1961.

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Delmer Daves is perhaps best remembered for the highly successful youth-oriented movies that he made for Warner Brothers in the late 1950s and early 1960s. *A Summer Place*, the definitive teenage love film, was the most financially successful of these. Yet it is unfair to relegate Daves to the realm of glossy soap opera directors. When analyzed as a whole, the body of his work reveals some fine moments. *Pride of the Marines, Broken Arrow*, and *3:10 to Yuma* are all very different films, yet each is regarded by film historians as a classic.

After an early career in films as an actor, Daves turned to screenwriting in the early 1930s and worked, often in collaboration with others, on a variety of films, the most prominent of which were *The Petrified Forest* and *Love Affair.* When he began directing he continued to write the screenplays for his own films. His directorial debut was *Destination Tokyo.* While it was not a great film, this first effort was at least a cut above the glut of wartime propaganda movies being made at the time. It was also noteworthy as the only film which Cary Grant ever made without a romantic element (or even any women in the plot).

Another war film, *Pride of the Marines*, was one of Hollywood's first attempts to dramatize the plight of the returning servicemen. On a par with such other celebrated movies as *Bright Victory* and *The Men, Pride of the Marines* simply showed the anxieties and frustrations of war veterans who were wounded both physically and psychologically by their experiences. The film was powerful, yet did not resort to over-dramatization. It also dealt, albeit briefly, with the sociological issue of minority soldiers who would return home to a nation perhaps unaware of the value of their contributions to their country.

Some of Daves's most significant movies were westerns that were sympathetic to Native Americans and did not glamorize traditional western themes. *Broken Arrow* is often cited as the first film to portray Indians without stereotyping them, even if most of the actors were white. *3:10 to Yuma* was one of the earliest ''anti-hero'' westerns and is regarded as a classic both in the United States and Europe. *Cowboy* was another atypical western. Although ostensibly a comic western, *Cowboy* had an underlying anti-macho theme ahead of its time. In the beginning of the film the main characters, played by Glenn Ford and Jack Lemmon, are opposites: Ford a traditional ''he-man'' cowboy, and Lemmon a tenderfoot. By the end of the film both characters become aware of the opposite sides of their own natures. At least a decade before the theme became popular, *Cowboy* showed that men's hard and soft sides could co-exist and could make entertaining subject matter for a motion picture.

Daves's final film, *The Battle of Villa Fiorita*, is regarded by most critics as a run-of-the-mill soap opera, yet even this project shows his ability to build a film around an important social theme before it became popular. In this story, which, like *Cowboy*, begins as a comedy and gradually becomes a drama, Daves's characters are faced by problems which are now visible issues of social concern: divorce, remarriage (or in this case cohabitation), and the rearing of stepchildren. In this film, like *A Summer Place* and his other well known ''soap operas,'' Daves's writing and direction make the work much better than its subject matter would suggest. Like his contemporary Douglas Sirk, whose films have been criticized in terms similar to those directed at Daves, his films are actually richer than general critical opinion would seem to indicate.

—Patricia King Hanson

de ANTONIO, Emile

Nationality: American. **Born:** Scranton, Pennsylvania, 1920. **Education:** Harvard, and Columbia University, New York. **Military Service:** Served in World War II. **Career:** Teacher of philosophy, longshoreman, and editor, 1940s and 1950s; formed G-String productions, 1958; began making compilation documentaries with *Point of Order*, 1963. **Died:** December 1989.

Emile de Antonio (right) with Martin Sheen

Films as Director:

1963 *Point of Order* (+ co-pr)
1965 *That's Where the Action Is* (for television) (+ pr)
1966 *Rush to Judgment* (+ co-pr)
1968 *In the Year of the Pig* (+ pr)
1969 *America Is Hard to See* (+ co-pr)
1971 *Millhouse: A White House Comedy* (*Millhouse: A White Comedy*) (+ pr)
1972 *Painters Painting* (+ pr)
1976 *Underground* (co-d, pr)
1983 *In the King of Prussia*
1989 *Mr. Hoover and I*

Other Films:

1961 *Sunday* (Drasin) (pr)
1965 *Drunk* (Warhol) (role)

Publications

By de ANTONIO: articles—

Interview with Jonas Mekas, in *Village Voice* (New York), 13 November 1969.
''Radical Scavenging: An Interview with Emile de Antonio,'' with Bernard Weiner, in *Film Quarterly* (Berkeley), Fall 1971.
Interview with G. O'Brien, in *Inter/View* (New York), February 1972.
''Rencontre avec Emile de Antonio,'' with L. Marcorelles, in *Cahiers du Cinéma* (Paris), December 1976.
''Filmer de que ne montre pas l'histoire 'officielle','' an interview with M. Euvrard, in *Cinéma Quebec* (Montreal), vol. 5, no. 19, 1977.
Interview with A. Rosenthal, in *Film Quarterly* (Berkeley), Fall 1978.
Interview in *Cineaste* (New York), vol. 12, no. 2, 1982.
''History Is the Theme of All My Films,'' an interview with Gary Crowdus and Dan Georgakas, in *Cineaste* (New York), vol. 12, no. 2, 1982.
''De Antonio and the Plowshares Eight,'' an interview with D. Segal, in *Sight and Sound* (London), Summer 1982.

''Emile de Antonio Interviews Himself,'' in *Film Quarterly* (Los Angeles), Fall 1982.
''My Brush with Painting,'' in *American Film* (Washington, D.C.), March 1984.
''Quotations from Chairman 'Dee': Decodifying de Antonio,'' in *Cinema Canada* (Montreal), July-August 1984.

On de ANTONIO: articles—

Bazelon, David, ''Background of *Point of Order*,'' in *Film Comment* (New York), Winter 1964.
Westerbeck, Colin, Jr., ''Some Out-Takes from Radical Film Making: Emile de Antonio,'' in *Sight and Sound* (London), Summer 1970.
Hess, J., ''Political Filmmaking: Feds Harass Film Crew,'' in *Jump Cut* (Berkeley), September 1975.
Linfield, Susan, ''De Antonio's Day in Court,'' in *Village Voice* (New York), 8 February 1983.
Obituary in *Variety* (New York), 27 December 1989.
Ruth, W., ''Emile de Antonio, 1919–15.12.1989,'' in *EPD Film* (Frankfurt), vol. 71, no. 2, February 1990.
Tuchman, M., ''Freedom of Information,'' in *Film Comment* (New York), vol. 26, no. 4, July-August 1990.
Wintonick, P., ''Appelez-moi 'D,''' in *Revue Cinémathèque* (Paris), no. 7, August-September 1990.

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A communist with impeccable Ivy League credentials, Emile de Antonio came to filmmaking relatively late in his career. Leaving Harvard in the 1930s, he first flexed his muscles as a longshoreman on Baltimore docks. After World War II, he returned to academia, attending graduate school at Columbia University, and then teaching for a time at William and Mary College, Virginia.

The late 1950s found him in New York, engaged in get-rich-quick schemes. (With a friend, he set up ''Sailor's Surplus,'' a mail order business.) More significantly, he became acquainted with several notable personalities in the New York art world. He went drinking with Rauschenberg and Jasper Johns and organized ''galas'' for the minimalist composer John Cage and the dancer Merce Cunningham. As far as his future filmmaking was concerned, this period was crucial: he was encountering the wealthy liberal arts patrons whose backing would later be so important to him.

De Antonio was a member of ''The Group,'' a ''free open organization of American cinema'' set up in the summer of 1961 with the avowed aim of rejecting censorship and exploding the ''myth of budget.'' The organization was comprised of such luminaries of the New York avant garde film scene as Jonas Mekas and Shirley Clarke. However, it was as a film producer/distributor, not as a filmmaker, that de Antonio was associated with this organization. In 1958 he had formed G–String Productions to distribute the celebrated underground classic, *Pull My Daisy*.

In the early 1960s, de Antonio was given access to 188 hours worth of kinetoscopes of the McCarthy hearings. He managed to raise $75,000 from his friend Eliot Pratt, the Standard Oil heir, and set to work editing.

It took him more than two years, and he went broke in the process, but in 1964 de Antonio emerged with his first documentary, *Point of Order.* Paul Newman offered to do a narration. De Antonio turned him down. He had already evolved his film philosophy, and it held no place for narrators: ''the narrator on TV becomes a super figure who has to explain to you what you've seen, or what you haven't been allowed to see. It's not the same as the jackboot of the nazis, but it is a kind of fascism of the mind.''

In a sense, de Antonio was the great precursor of scratch video and sampling. He described his own method as ''radical scavenging'': what it entailed was expropriating footage from the television networks and editing the footage together to make a scathing critique of some aspect of American society. De Antonio devoted his energy to looking for the parapraxes, the out-takes, those never-broadcast moments that had been consigned to the deepest vaults of the network archives.

The 1960s proved to be a good period for him. Although *Point of Order* was slammed by the *New York Times*, it was successful with students, who were beginning to be politicized by the Vietnam War. Pressed as to why he did not shoot his own footage, de Antonio asked critics what chance an independent filmmaker had against the all-powerful television stations, ''the ruling class of America,'' as he described them. An independent filmmaker would not have been allowed to get near Kennedy on that fateful day in Dallas.

Kennedy's assassination, indeed, was the subject of de Antonio's second film, *Rush to Judgment.* Sponsored in the United Kingdom by Woodfall Films, Tony Richardson's production company, this project did not endear him to the establishment. Although officially shunned, he was privately helped by ''insiders'' who gave him access to sensitive material. Nonetheless, the networks had an annoying tendency of destroying the most valuable, and most incriminating, footage.

His Vietnam film, *In the Year of the Pig*, was again eccentrically financed. Mrs. Orville Schell, a wealthy New York socialite, gave dinner parties at which the production money was raised, and she is credited as the film's executive producer. De Antonio managed to find an interview with U.S. General George Patton in which Patton described the young Americans in Vietnam as ''a bloody good bunch of killers.''

De Antonio's 1976 effort was *Underground.* He managed to track down and interview the infamous Weather Underground for this project, a fact that exasperated the authorities, who hadn't been able to get near the group. The FBI therefore tried to subpoena the film and crew.

Not long before his death, Emile de Antonio discovered that J. Edgar Hoover and the FBI had been keeping files on him for nearly thirty years. Appalled by American ''secret society,'' he could not help but be amused at the same time. There was something pathetic and comic about this sinister man, Hoover, and his pet organization. De Antonio, in *Mr. Hoover and I*, took great pleasure in reporting FBI minutiae: the way that Hoover made all his employees wear felt hats; his admiration for the Jewish star of the television series about the FBI despite his own notorious anti-Semitism; Hoover's insistence that his driver never take a left turn because of a previous car accident suffered by the FBI chief after such a turn. All of these tales appealed to de Antonio's sense of irony. ''I am as much Dada as I am a Marxist,'' he said in an interview he conducted with himself for *Film Quarterly.* A strange mixture of Thomas Paine and Huckleberry Finn, Emile de Antonio was a devout patriot, who defined his role as ''artist'' in constructively negative terms. As far as he was concerned, art was necessarily adversary, and he was determinedly critical and anarchistic. He saw such a stance as his duty.

—G.C. Macnab

DEARDEN, Basil

Nationality: British. **Born:** Basil Dear in Westcliffe-on-Sea, England, 1 January 1911. **Family:** Married actress Melissa Stribling, 1947, two sons (including scriptwriter James). **Career:** Actor in repertory, toured United States with Ben Greet Company, late 1920s; general stage manager for Basil Dean (changed name to avoid confusion), 1931–36; production manager, associate producer and scriptwriter at Ealing studios, 1936–40; co-directed several Will Hay comedies, 1941–43; directed first film, *The Bells Go Down*, 1943; worked with producer Michael Relph, 1949–71 (TV director, 1960s). **Awards:** British Film Academy Awards, with Michael Relph, for *The Blue Lamp*, 1950, and *Sapphire*, 1960. **Died:** In auto accident, 23 March 1971.

Films as Director:

1941 *The Black Sheep of Whitehall* (co-d)
1942 *The Goose Steps Out* (co-d)
1943 *The Bells Go Down*; *My Learned Friend* (co-d)
1944 *The Halfway House*; *They Came to a City*
1945 ''The Hearse Driver'' episode and linking story of ***Dead of Night***
1946 *The Captive Heart*
1947 *Frieda*
1948 *Saraband for Dead Lovers* (*Saraband*)
1949 ''The Actor'' and ''The Prisoner of War'' episodes of *Train of Events* (+ co-sc, Michael Relph producer); ***The Blue Lamp***
1950 *Cage of Gold*; *Pool of London*
1951 *I Believe in You* (co-d + co-pr with Michael Relph, co-sc)
1952 *The Gentle Gunman* (co-d + co-pr with Michael Relph)
1953 *The Square Ring* (co-d + co-pr with Michael Relph)
1954 *The Rainbow Jacket* (co-d + co-pr with Michael Relph); *Out of the Clouds* (co-d + co-pr with Michael Relph)
1955 *The Ship That Died of Shame* (co-d + co-pr with Michael Relph, co-sc); *Who Done It?* (co-d + co-pr with Michael Relph)
1957 *The Smallest Show on Earth*
1958 *Violent Playground*
1959 *Sapphire*; *The League of Gentlemen*
1960 *Man in the Moon*; *The Secret Partner*
1961 ***Victim***; *All Night Long* (co-d, co-pr with Relph)
1962 *Life for Ruth* (*Walk in the Shadow*)
1963 *The Mind Benders*; *A Place to Go*
1964 *Woman of Straw*; *Masquerade*
1966 *Khartoum*
1968 *Only When I Larf*; *The Assassination Bureau*
1970 *The Man Who Haunted Himself* (+ co-sc)

Other Films:

1938 *It's in the Air* (Kimmins) (asst d); *Penny Paradise* (Reed) (asst d); *This Man Is News* (MacDonald) (co-sc)
1939 *Come on, George!* (Kimmins) (asst d)
1940 *Let George Do It* (Varnel) (co-sc); *Spare a Copper* (Carstairs) (assoc pr)
1941 *Young Veteran* (Cavalcanti) (asst d)
1941 *Turned out Nice Again* (Varnel) (assoc pr)
1956 *The Green Man* (Day) (supervisor, uncredited)
1957 *Davy* (Relph) (pr)
1958 *Rockets Galore* (*Mad Little Island*) (Relph) (pr)
1959 *Desert Mice* (Relph) (pr)

Publications

On DEARDEN: books—

Balcon, Michael, *A Lifetime of Films*, London, 1969.
Barr, Charles, *Ealing Studios*, London, 1977.
Perry, George, *Forever Ealing*, London, 1981.
Hill, John, *Sex, Class, and Realism: British Cinema 1956–63*, London, 1986.
O'Sullivan, Tim, Paul Wells, and Alan Burton, editors, *Liberal Directions: Basil Dearden and Postwar British Film Culture*, London, 1997.

On DEARDEN: articles—

Tynan, Kenneth, ''Ealing: The Studio in Suburbia,'' in *Films and Filming* (London), November and December 1955.
''Dearden and Relph: Two on a Tandem,'' in *Films and Filming* (London), July 1966.
Barr, Charles, ''Projecting Britain and the British Character: Ealing Studios,'' in *Screen* (London), Summer 1974.
Ellis, John, ''Made in Ealing,'' in *Screen* (London), Spring 1975.

* * *

Basil Dearden is, par excellence, the journeyman-director of British cinema, standing in much the same relation to Ealing (the studio for which he directed the greater part of his output) as, say, Michael Curtiz did to Warner Brothers. More than any other director, Dearden personified the spirit of Ealing films: concerned, conscientious, socially aware, but hampered by a certain innately British caution. Dearden was the complete professional, unfailingly competent and meticulous; his films were never less than thoroughly well-constructed, and he enjoyed a reputation in the industry for total reliability, invariably bringing in assignments on schedule and under budget.

Such careful craftsmanship, though, should not be equated with dullness. Dearden's films may often have been safe, but they were rarely dull (despite the allegations of some critics). His work shows a natural flair for pace and effective action: narrative lines are clear and uncluttered, and although in many ways they have dated, his films remain eminently watchable and entertaining. In the moral climate of the time, too, Dearden's choice of subjects showed considerable boldness. Dearden tackled such edgy topics as race (*Sapphire*), homosexuality (*Victim*), sectarian bigotry (*Life for Ruth*), and post-war anti-German prejudice (*Frieda*), always arguing for tolerance and understanding. It was perhaps inevitable, given his background and the ethos of the studio, that these ''social problem'' movies tended towards overly reasonable solutions. ''Dearden's films,'' Charles Barr has pointed out in his definitive study *Ealing Studios*, ''insistently *generalize* their moral lessons.''

For most of his directing career Dearden worked closely with Michael Relph, who produced nearly all his films, collaborated with

Basil Dearden

him on the scripts, and occasionally co-directed; after the demise of Ealing, the two men formed their own production company. Their joint output covered a wide variety of genres, including costume drama (*Saraband for Dead Lovers*) and comedy (*The Smallest Show on Earth*), as well as large-scale epic (*Khartoum*). Dearden's flair for action was effectively exploited in the classic ''heist'' movie, *The League of Gentlemen*, and in *The Blue Lamp*, a seminal police drama and one of the first Ealing films shot almost entirely on location. Early in his career, Dearden also evinced a weakness for slightly stagey allegories in films such as *Halfway House* and *They Came to a City*, in which groups of disparate individuals are brought to a change of heart through supernatural intervention.

There can also be detected in Dearden's films, perhaps slightly unexpectedly, a muted but poetic vision of an idealized community—seen most clearly in his first film with Relph, *The Captive Heart*, a sympathetic study of prisoners-of-war. ''The community,'' Charles Barr has noted, ''is presented as part of a wider society involving all of us—and encompassing England.'' In his strengths and in his weaknesses—the restraint verging on inhibition, the competent versatility tending towards lack of directorial character—Dearden was in many ways an archetypally ''British'' director. Anyone wishing to understand the success and limitations of post-war British cinema, and indeed of post-war British society, could do far worse than study the films of Basil Dearden.

—Theresa FitzGerald

de BROCA, Philippe

Nationality: French. **Born:** Paris, 15 March 1933. **Family:** Married 1) Michele Heurtaux, 1961 (divorced); 2) Valerie Rojan, 1987; has adopted Nepal-born son. **Education:** Studied at Ecole Nationale de Photographie et de Cinematographie, Paris. **Career:** Worked as a newsreel cameraman in Algeria, while completing military service, early 1950s; began making documentary shorts, 1954; worked as an assistant director to Claude Chabrol on *Le beau serge* and *Les cousins* (*The Cousins*), and on Francois Truffaut's *Les Quatre Cents Coups* (*The 400 Blows*), 1958–59; made feature debut with *Les Jeux de l'amour* (*The Love Game*), 1960; formed Fildebroc, his production company, 1965. **Awards:** Silver Bear (Special Prize), Best Comedy,

Phillipe de Broca

for *Les Jeux de l'amour*, 1960. **Address:** Artmedia, 10 Avenue Georges V, 75008 Paris, France.

Films as Director and Co-Screenwriter/Screenwriter:

1954 *Salon nautique* (doc) (short) (d only, + ph)
1955 *Operation Gas-Oil* (doc) (short) (d only, + ph); *Sous un autre soleil* (doc) (short) (d only, + ph)
1960 *Les Jeux de l'amour* (*The Love Game*); *Le Farceur* (*The Joker*)
1961 *L'Amant de cinq jours* (*The 5 Day Lovers*)
1962 ''La Gourmandise'' (''Gluttony''), episode in *Les Sept Peches capitaux* (*The 7 Deadly Sins*) (d only); *Cartouche* (+ ro); ''La Vedette'' episode in *Les Veinards*
1963 *L'Homme de Rio* (*That Man from Rio*)
1964 *Un Monsieur de compagnie* (*Male Companion*) (+ co-adapt)
1965 *Les Tribulations d'un chinois en Chine* (*Up to His Ears*)
1966 *Le Roi de coeur* (*King of Hearts*) (d only, + pr)
1967 ''Mademoiselle Mimi'' episode in *Le Plus Vieux Metier du Monde* (*The Oldest Profession*) (d only);
1968 *Le Diable par la queue* (*The Devil by the Tail*)
1969 *Les Caprices de Marie* (*Give Her the Moon*)
1971 *La Poudre d'escampette* (*Touch and Go*)
1972 *Chere Louise*
1973 *Le Magnifique* (*Comment detruire la reputation du plus celebre agent secret du monde, How to Destroy the Reputation of the Greatest Secret Agent*) (d only, + ro)
1975 *L'Incorrigible*
1977 *Julie Pot de Colle* (d only); *Tendre Poulet* (*Dear Inspector, Dear Detective*)
1978 *Le Cavaleur* (*Practice Makes Perfect*)
1980 *On a vole la cuisse de Jupiter* (*Jupiter's Thigh*); *Psy* (d only)
1983 *L'Africain* (*The African*)
1984 *Louisiana* (*Louisiane*) (for TV) (d only)
1986 *La Gitane* (*The Gypsy*)
1988 *Chouans!*
1990 *Les 1001 nuits* (*Scheherazade*)
1991 *Les Cles du paradis* (*The Keys to Paradise*)
1993 *Regarde-moi quand je te quitte* (for TV)
1995 *Le Jardin des plantes* (*The Greenhouse*) (for TV)
1996 *Le Veilleur de nuit* (for TV) (d only)

1997 *Le Bossu* (*On Guard*); *Les Hommes et les femmes sont faits pour vivre heureux. . . mais pas ensemble* (for TV) (d only)
2000 *Amazone*

Other Films:

1957 *Tous peuvent me tuer* (Decoin) (asst d); *Charmants garcons* (Decoin) (2nd asst d); *La Cargaison blanche* (Lacombe) (asst d)
1958 *Ramuntcho* (Schoendoerffer) (asst d); *Le beau serge* (Chabrol) (asst d, ro)
1959 *Les Quatre Cents Coups* (*The 400 Blows*) (Truffaut) (asst d); *Les cousins* (*The Cousins*) (Chabrol) (asst d); *A bout de souffle* (*Breathless*) (Godard) (ro)
1964 *Les Pieds-Nickeles* (Chambon) (ro)
1967 *Ne jouez pas avec les Martiens* (Lanoe) (co-sc, pr); *O Salto* (*Le Saut, Le Voyage du silence*) (Chalonge) (pr)
1970 *Le Cinema de papa* (Berri) (ro)
1996 *Belmondo, le magnifique* (Chammings—for TV) (doc) (as Himself)

Publications

By de BROCA: articles—

‘‘What Directors Are Saying,’’ in *Action* (Los Angeles), March/April 1975.
‘‘Philippe de Broca,’’ interview in *Cine Revue* (Brussels), 4 December 1975.
‘‘Dites-moi: Philippe de Broca,’’ interview with T. DeCock, in *Amis du Film et de la Television* (Brussels), January 1978.
‘‘*La gitane*,’’ interview with J. Lhassa, in *Grand Angle* (Mariembourg, Belgium), March 1985.

On de BROCA: articles—

Baker, B., ‘‘Philippe De Broca,’’ in *Film Dope* (Herfordshire, England), July 1974.
Bosseno, C., ‘‘On a vole la cuisse de Jupiter,’’ in *Revue du Cinéma* (Paris), March 1980.
Buckley, T., ‘‘At the Movies,’’ in *New York Times*, 11 July 1980.
Burke-Block, C., ‘‘Philippe de Broca on ‘Perfect’ release,’’ in *Film Journal* (New York), August 1980.
Curran, T., ‘‘Director's Series: Philippe de Broca,’’ in *Films in Review* (New York), November 1980.
Duval, B., ‘‘Philippe de Broca,’’ in *Revue du Cinéma* (Paris), March 1983.
‘‘Les Vedettes de la semaine,’’ in *Cine-Tele-Revue* (Brussels), 10 March 1988.
Quenin, F., ‘‘Philippe de Broca l'homme pratique,’’ in *Cinema 88* (Paris), 23–29 March 1988.
‘‘Philippe de Broca,’’ in *Cinemaction* (Conde-sur-Noireau, France), January 1992.

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Philippe de Broca has worked consistently since the 1960s, directing films for theatrical release and television. Yet when one thinks of de Broca, one thinks not of his recent titles but of his earliest and most successful films: sincere, playfully impudent comic spoofs made with dexterity and vigor, which stress illusion over reality.

In these early films, which he also co-scripted, de Broca's characters are nonconformists who celebrate life and the joy of personal liberation. Structurally the films are highly visual, more concerned with communicating by images than by any specifics in the scenario. And these images often are picturesque. De Broca acknowledges his desire to give pleasure to the esthetic sense and, as such, he is a popular artist. While these early films are neither as evocative as those of François Truffaut (with whom de Broca worked as an assistant director on *The 400 Blows*) nor as cinematic as those of Claude Chabrol (with whom de Broca worked as an assistant director on *Le beau serge* and *Les cousins*), they exude style and wit. While they might be fanciful in content, their essence is emotionally genuine.

De Broca's films are non-tragic, and feature humorous treatments of characters and their situations. One of his favorite themes is the relationship between the sexes, explored in his earliest films—*Les Jeux de l'amour, Le Farceur*, and *L'Amant de cinq jours*—each with Jean-Pierre Cassel playing a lighthearted lover. This character appears 20 years older in *Le Cavaleur*, featuring Jean Rochefort as a bored, self-centered womanizer. De Broca's most popular early-career films, however, star Jean-Paul Belmondo: *Cartouche*, a flavorful comedy-swashbuckler chronicling the exploits of kind-hearted criminals in 18th-century Paris; and *L'Homme de Rio*, a charming James Bond spoof about a soldier on leave who is led to a stunningly photographed Brazil on a chase for treasure. His most renowned effort is *Le Roi de coeur*, set during the final days of World War I in a town that has been abandoned by all except the residents of an insane asylum.

Thematically speaking, *Le Roi de coeur* is a perfect film for its time. Released just as the anti-Vietnam war movement was gaining momentum, it is a pungent satire that lampoons the very nature of war and conflict. Not surprisingly, *Le Roi de coeur* fast became a cult favorite among college students. It ran for six-and-a-half years alone at a Cambridge, Massachusetts, moviehouse. *Le Roi de coeur* is de Broca's idea of an anti-war film. Typically, he does not focus on the calamity of a youthful hero who is robbed of his life (as in *All Quiet on the Western Front*), or soldiers needlessly and maddeningly put to death by a military bureaucracy (as in *Paths of Glory* and *Breaker Morant*), or the bloody slaughter of his protagonists. Deaths and tragedies in a de Broca film usually are obscured by humorous, feel-good situations. In *Le Roi de coeur* he gently, satirically celebrates individual freedom. His inmates appear saner than the warring society that has labeled them mad.

De Broca is more concerned with good than evil. He began his career as a newsreel cameraman in Algeria and made several documentary shorts, but switched to narrative filmmaking because he ‘‘decided the real world was just too ugly.’’ At his best, de Broca deals with possibilities—for peace, beauty, hope, love.

Nevertheless, the work in his first half-decade as a feature filmmaker generally is more satisfying than his efforts of the past three decades. Among de Broca's higher-profile post-1960s films are *Le Cavaleur* and *Tendre Poulet* (*Dear Inspector* and *Dear Detective*), a romantic comedy about a female cop who rekindles a romance with an old lover while sniffing out a killer. The latter was so popular that it spawned an

American made-for-TV movie and an inferior de Broca-directed sequel, *On a vole la cuisse de Jupiter* (*Jupiter's Thigh*). By the 1990s, de Broca mostly was directing for French television. A typical credit was *Le Jardin des plantes* (*The Greenhouse*), a chronicle of the warm and protective relationship between a little girl and her grandfather in the waning days of World War II. *Le Jardin des plantes* is a thematic throwback to *Le Roi de coeur* in that it may be interpreted as a statement about the folly of war. It also reflects on the less-than-honorable behavior of some Frenchmen and women under the German occupation. Yet despite its somber setting, *Le Jardin des plantes* is consistent with de Broca's cinematic view in that it primarily is a candy-coated entertainment that exudes a sentimentality for a time and place that in reality was brutal and dangerous.

By far de Broca's highest-profile late-career theatrical feature is *Le Bossu* (*On Guard*), which may be linked to *Cartouche* as a swashbuckler/ripped-bodice period piece. *Le Bossu* is set in the France of Louis XIV and charts the derring-do resulting from a faithful swordsman's rescue of an infant princess from the grasp of her sinister relations. While entertaining and acclaimed—it won nine César Award nominations—*Le Bossu* is nothing more than a slick, by-the-numbers commercial vehicle. In the end, de Broca's best films were those made in the 1960s.

—Rob Edelman

DE FUENTES, Fernando

Nationality: Mexican. **Born:** Veracruz, 13 December 1894. **Career:** Film editor and assistant director, 1920s; first Mexican offered opportunity to direct by Compañia Nacional Productora de Peliculas, 1932; producer and director for newly formed Grovas production company, 1942; co-founder, Diana Films, 1945. **Died:** 4 July 1958.

Films as Director:

1932	*El anonimo*
1933	*El prisionero trece*; *La calandria*; *El tigre de Yautepec*; *El compadre Mendoza*
1934	*El fantasma del convento*; *Cruz diablo*
1935	*Vámonos con Pancho Villa*; *La familia Dressel*
1936	*Las mujeres mandan*; *Allá en el rancho grande*
1937	*Bajo el cielo de Mexico*; *La Zandunga*
1938	*La casa del ogro*
1939	*Papacito lindo*
1940	*Allá en el tropico*; *El jefe maximo*; *Creo en Dios*
1941	*La gallina clueca*
1942	*Asi se quiere en Jalisco*
1943	*Doña Barbara*; *La mujer sin alma*
1944	*El rey se divierte*
1945	*Hasta que perdio Jalisco*; *La selva de fuego*
1946	*La devoradora*
1948	*Jalisco canta en Sevilla*
1949	*Hipolito el de Santa*
1950	*Por la puerta falsa*; *Crimen y castigo*
1952	*Los hijos de Maria Morales*; *Cancion de cuna*
1953	*Tres citas con el destino*

Publications

On DE FUENTES: books—

Riera, Emilio Garcia, *Historia documental del cine mexicano*, vols. 1–6, Mexico City, 1969–74.

Blanco, Jorge Ayala, *La aventura del cine mexicano*, Mexico City, 1979.

Mora, Carl, *Mexican Cinema: Reflections of a Society, 1896–1980*, Berkeley, 1982.

Riera, Emilio Garcia, *Fernando de Fuentes*, Mexico City, 1984.

De los Reyes, Aurelio, *Medio siglo de cine mexicano (1894–1958)*, Mexico City, 1987.

On DE FUENTES: articles—

De la Vega, Eduardo, ''Fernando de Fuentes: La mirada critica sobre la Revolucion Mexicana,'' in *Filmoteca* (Mexico City), no. 1, 1979.

Paranagua, P.A., ''Cannes 82: Homanaje a dos maestros del cine latinoamericano,'' in *Contracampo* (Madrid), August-September 1982.

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The first Mexican cineaste of note, Fernando De Fuentes is still considered the director whose interpretations of the Mexican revolution and whose contributions to typical Mexican genres have not been surpassed. Early sound film production in Mexico was dominated by foreigners: Russians who accompanied Eisenstein in the making of *Que Viva México*, Spaniards who passed through Hollywood, Cubans, and U.S. citizens who somehow ended up there. De Fuentes was one of the first Mexicans to be given a chance to direct sound films in his country. After several false starts with ''grey and theatrical melodramas,'' De Fuentes indicated first in *Prisionero trece* that his métier was the ''revolutionary tragedy.'' During 1910–17, Mexico passed through a cataclysmic social revolution the cultural expression of which resounded principally in the extraordinary murals of Diego Rivera, David Siquieros, and José Orozco. Fiction films did not examine this watershed event seriously until 1933 when De Fuentes made *El compadre Mendoza.* Far from the epic monumentality of revolutionary transformation painted on the walls by Rivera or Siquieros, *El compadre Mendoza* recreates the revolution from a perspective similar to Orozco's vision of individual tragedies and private pain.

Rosalio Mendoza is the owner of a large hacienda which is constantly threatened by the conflict's warring factions. In order to appease them, Mendoza pretends to support whichever group is currently visiting him—something he accomplishes by wining and

Fernando De Fuentes

dining his guests in a room conspicuously decorated with a portrait of the appropriate leader. Eventually, Mendoza and General Nieto (a follower of Emiliano Zapata's agrarian revolt) become close friends. Mendoza names his son after Nieto and asks him to be the *compadre* (godfather). But after Mendoza is ruined economically, he betrays Nieto in order to flee to Mexico City. The emphasis on fraternal bloodletting, the corruption of ideals, and disillusion in the aftermath of the revolution is powerfully conveyed in both *El compadre Mendoza* and *Vámonos con Pancho Villa.* They remain even today the best cinematic treatments of the Mexican revolution.

De Fuentes's work in traditional Mexican genres is also important. *Allá en el Rancho Grande* is the progenitor of the *charro* genre. The Mexican singing cowboy received his cinematic introduction to Mexico and the rest of Latin America in this immensely popular film. The attraction of such nostalgia for a never-existent Arcadia can be seen in the fact that in the year following the release of *Rancho Grande*, more than half of the Mexican films produced were similar pastoral fantasies, and these have continued to be a staple of Mexican cinema.

The *charro* genre's domination of Mexican cinema is almost matched by films about the Mexican mother. De Fuentes directed perhaps the most palatable of such works, *La gallina clueca.* This film starred Sara García, the character actress who is the national paradigm of the sainted, long-suffering, self-sacrificing mother. In De Fuentes's hands the overworked Oedipal melodrama is denied its usual histrionics and becomes an interesting work as well as the definitive film of this sub-genre.

His better films demonstrate De Fuentes's strong narrative style, noted for its consistency and humor. They do not seem particularly dated, and De Fuentes utilizes visual techniques such as the rack focus or the dissolve particularly effectively and unobtrusively. He also makes telling use of overlay montages, à la Eisenstein or Vertov, to convey moods or concepts. In regard to singing—one of the banes of Mexican cinema—De Fuentes has been uneven. For example, in his two films on the revolution, restraint is shown and songs function well in relation to the story line. Unfortunately, *Allá en el Rancho Grande* and its various sequels are characteristically glutted with songs.

De Fuentes's career as a director went from the sublime to the ridiculous. In one year he plummeted from the heights of *Vámonos con Pancho Villa* to the depths of *Allá en el Rancho Grande.* The enormous commercial success of the latter film throughout Latin America sealed De Fuentes's fate. It was popular because De Fuentes is a talented director; but the commercial rewards for those talents came at a high price. After *Vámonos con Pancho Villa*, De Fuentes settled into the repetition of mediocre and conventional formula films.

—John Mraz

DELANNOY, Jean

Nationality: French. **Born:** Noisy-le-Sec, 8 August 1908. **Education:** Lille University; Paris University. **Career:** Began as film actor while at University (sister is actress Henriette Delannoy), late 1920s; in Service Cinématographique des Armées, then chief editor, Paramount Studios, Joinville, 1930–32; feature director, from 1935; became President of Institut des Hautes Etudes Cinématographiques (IDHEC), Paris, 1975. **Awards:** Best Film, Cannes festival, for *La Symphonie Pastorale*, 1946; International Prize, Venice Festival, for *Dieu a besoin des hommes*, 1950.

Films as Director and Co-Scriptwriter or Co-Adaptor:

1933 *Franches lippées* (short)
1934 *Une Vocation irrésistible* (short); *L'École des detectives* (short)
1935 *Paris-Deauville*
1936 *La Moule* (medium-length)
1937 *Ne tuez pas Dolly!* (medium-length)
1938 *La Vénus de l'or*
1939 *Macao, l'enfer du jeu*; *Le Diamánt noir*
1941 *Fièvres*
1942 *L'Assassin a peur la nuit*; *Pontcarral, Colonel d'Empire*
1943 *Macao, l'enfer du jeu* (partially re-shot version with Pierre Renoir in role played by Erich von Stroheim, who was forbidden by German authorities; original version of *Macao* re-released after war); *L'Éternel Retour* (*The Eternal Return*)
1944 *Le Bossu*
1945 *La Part de l'ombre* (*Blind Desire*)
1946 *La Symphonie pastorale*
1947 *Les Jeux sont faits* (*The Chips Are Down*)
1948 *Aux yeux du souvenir* (*Souvenir*)
1949 *Le Secret de Mayerling*
1950 *Dieu a besoin des hommes* (*God Needs Men*)
1951 *Le Garçon sauvage* (*Savage Triangle*)
1952 *La Minute de vérité* (*L'ora della veritá*; *The Moment of Truth*) (+ co-sc); ''Jeanne (Joan of Arc)'' episode of *Destinées* (*Daughters of Destiny*)
1953 *La Route Napoléon*; ''Le Lit de la Pompadour'' episode of *Secrets d'alcove*
1954 *Obsession*
1955 *Chiens perdus sans collier*; *Marie-Antoinette*
1956 *Notre-Dame de Paris* (*The Hunchback of Notre Dame*)
1957 *Maigret tend un piège* (*Inspector Maigret*)
1958 *Guinguette*; *Maigret et l'affaire Saint-Fiacre*
1959 *Le Baron de l'Ecluse*
1960 ''L'Adolescence'' episode of *La Française et l'amour* (*Love and the Frenchwoman*); *La Princesse de Clèves*
1962 *Le Rendez-vous*; *Venere imperiale* (*Vénus impériale*)
1964 *Les Amitiés particulières* (*This Special Friendship*); *Le Majordome*
1965 ''Le Berceau'' and ''La Répétition'' episodes of *Le Lit à deux places* (*The Double Bed*); *Les Sultans*
1967 *Le Soleil des voyous* (*Action Man*)
1969 *La Peau de Torpedo*
1972 *Pas folle la guêpe* (+ sc)
1988 *Bernadette* (+ sc)
1990 *La passion de Bernadette*
1995 *Marie de Nazareth* (+ sc)

Other Films (partial list):

1926 *Miss Helyett* (Monca and Keroul) (role)
1927 *Casanova* (Volkoff) (role)
1929 *La Grande Passion* (Hugon) (role)
1932 *La Belle Marinière* (Lachman) (ed); *Une Étoile disparaît* (Villers) (ed); *Le Fils improvisé* (Guissart) (ed)
1933 *Le Père prématuré* (Guissart) (ed); *Les Aventures du roi Pausole* (Granowsky) (ed)
1934 *Le Roi des Champs-Elysées* (Nosseck) (ed)
1935 *Michel Strogoff* (de Baroncelli and Eichberg) (ed); *Tovaritch* (Deval) (co-ed)
1936 *Club de femmes* (Deval) (tech adv, co-ed); *Nitchevo* (de Baroncelli) (ed)
1937 *Tamara la complaisante* (Gandera) (tech adv, co-sc uncredited); *Feu!* (de Baroncelli) (ed)
1938 *Le Paradis de Satan* (Gandera) (tech adv)

Publications

By DELANNOY: book—

Bernadette: Photographies des films Bernadette et La passion de Bernadette, with text by Jacques Douyau, Paris, 1992.

By DELANNOY: article—

''Le Réalisateur,'' in *Le Cinéma par ceux qui le font*, Paris, 1949.

On DELANNOY: book—

Guiget, Claude, Emmanuel Papillon, and Jacques Pinturault, *Jean Delannoy: Filmographie, props, temoignanes*, Aulnay-sur-Bois, 1985.

On DELANNOY: articles—

''Jean Delannoy,'' in *Film Dope* (London), September 1976.
Tribute to Delannoy in *Film Francais* (Paris), 21 February 1986.
Quenin, F., ''Les ainés se déchainent,'' in *Cinéma 72* (Paris), 17 February 1988.

On DELANNOY: film—

Knapp, Hubert, and Igor Barrère, *Echos de plateau* (on making of *La Minute de vérité*), 1952.

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Critics have not been kind to Jean Delannoy, but the public certainly has, for nearly all his films were solid box-office hits. But Delannoy, both by personal pretension and by the subject matter of his major films, demanded more serious attention. Just as André Cayatte is France's director of social problem films, so Delannoy may be considered its moral philosopher. *La Symphonie pastorale* and *God Needs Man*, made just after the war, brought him this reputation and remain his best-known work, along with *Les Jeux sont faits* made in collaboration with Sartre. But more than a score of films surround this core, few of which measure up to the ambition and values for which they stand.

Delannoy flirted with the cinema in the 1920s while working at a bank. Godard would later recall these beginnings in his caricature of Delannoy ''going into the Billancourt studios briefcase in hand; you would have sworn he was going into an insurance office.'' His initial training as an editor provided him with a sense of dramatic economy that may be the reason for his popular success and critical failure. His calculated distance, even coolness, alienated many critics, most notably the passionate New Wave cinephiles at *Cahiers du Cinéma.* No one would have paid Delannoy any attention had he not turned away from competent studio dramas to stronger material. *Pontcarral* was his first remarkable effort, bringing him fame as a man of conviction when this Napoleonic adventure tale was interpreted as a direct call to resistance against the Nazi occupation forces.

He was then chosen to help Jean Cocteau bring to the screen *L'Éternel Retour.* Whether, as some suspect, Cocteau pushed Delannoy far beyond his usually cautious methods, or because the legendary tragedy of this Tristan and Isolde update was perfect material for the frigidity of his style, the film was a striking success, haunting in its bizarre imagery and in the mysterious implications of its plot and dialogue.

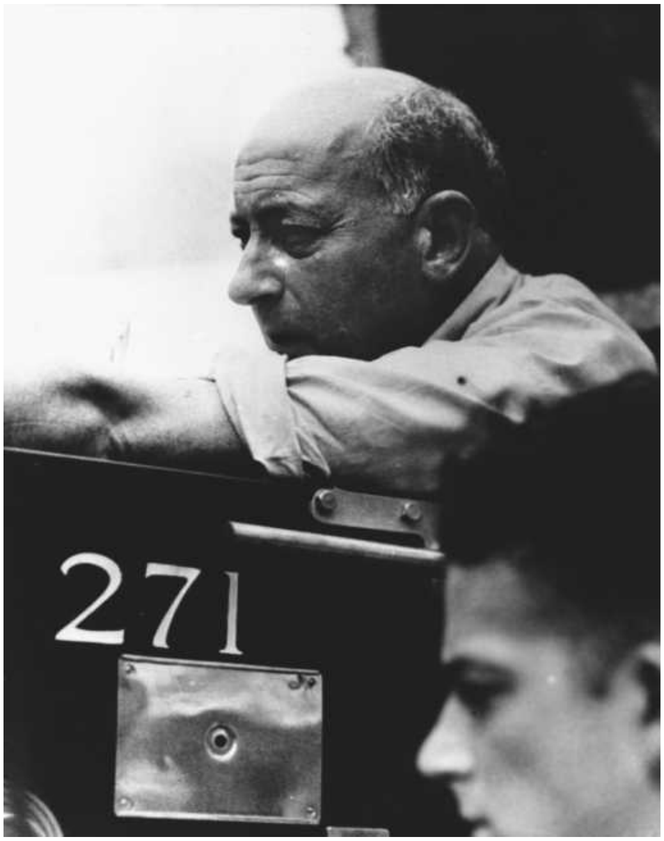
Just after the war came the films *La Symphonie pastorale* and *Dieu a besoin des hommes*, already mentioned as central to Delannoy as an auteur. Evidently, Gide, Sartre, and Queffelec inspired him to render great moral and philosophical issues in a dramatically rigorous way. Today these films seem overly cautious and pretty, even prettified. But in their day they garnered worldwide respect, the first winning the Grand Prize at Cannes in 1946 and the last the Grand Prize at Venice in 1950. The cinematic ingenuity they display, particularly in the use of geography as a moral arena (a snowy alpine village, a destitute seacoast village), and in the taut editing, gives some, though not sufficient, justification for the staginess of the weighty dialogue.

Delannoy became, perhaps, the director most maligned by *Cahiers du Cinéma* because of the battle he fought with Bresson over rights to *Diary of a Country Priest* (which Bresson won) and *La Princesse de Clèves* (which Delannoy won). Accusations of his non-authenticity were borne out in the many hack productions he directed in the 1950s, including a super-production of *Notre-Dame de Paris.* While none of these films is without some merit, the 1960 *Princesse de Clèves* being full of tasteful production values, his style more and more represented the most deprecated face of the ''cinema of quality.''

—Dudley Andrew

DE MILLE, Cecil B.

Nationality: American. **Born:** Cecil Blount De Mille in Ashfield, Massachusetts, 12 August 1881. **Education:** Pennsylvania Military Academy, Chester, 1896–98; American Academy of Dramatic Arts, New York, 1898–1900. **Family:** Married Constance Adams, 16 August 1902, two sons, two daughters. **Career:** Actor, playwright, stage producer, and associate with mother in De Mille Play Co. (theatrical agency), to 1913; co-founder, then director-general, of Jesse L. Lasky Feature Play Co., 1913 (which became Paramount Pictures Corp. after merger, 1918); directed first film, *The Squaw Man*, 1914; founder, Mercury Aviation Co., 1919; established De Mille Pictures Corp., 1924; joined MGM as producer-director, 1928; co-founder, Screen Directors Guild, 1931; independent producer for Paramount, 1932; producer, Lux Radio Theater of the Air, 1936–45. **Awards:** Outstanding Service Award, War Agencies of the Government of the U.S.; Special Oscar ''for 37 years of brilliant showmanship,'' 1949; Irving Thalberg Award, Academy, 1952; Milestone Award, Screen Producers' Guild, 1956; Chevalier de Légion d'honneur,



Cecil B. De Mille

France; Honorary doctorate, University of Southern California. **Died:** 21 January 1959.

Films as Director:

1914 *The Squaw Man* (*The White Man*) (co-d, sc, bit role); *The Call of the North* (+ sc, introductory appearance); *The Virginian* (+ sc, co-ed); *What's His Name* (+ sc, ed): *The Man from Home* (+ sc, ed); *Rose of the Rancho* (+ sc, ed): *Brewster's Millions* (co-d, uncredited, sc); *The Master Mind* (co-d, uncredited, sc); *The Man on the Box* (co-d, uncredited, sc); *The Only Son* (co-d, uncredited, sc); *The Ghost Breaker* (co-d, uncredited, co-sc)
1915 *The Girl of the Golden West* (+ sc, ed); *The Warrens of Virginia* (+ sc, ed); *The Unafraid* (+ sc, ed); *The Captive* (+ co-sc, ed); *The Wild Goose Chase* (+ co-sc, ed); *The Arab* (+ co-sc, ed); *Chimmie Fadden* (+ co-sc, ed): *Kindling* (+ sc, ed); *Carmen* (+ sc, ed); *Chimmie Fadden out West* (+ co-sc, ed); *The Cheat* (+ sc, ed); *The Golden Chance* (+ co-sc, ed); *The Goose Girl* (co-d with Thompson, uncredited, co-sc)
1916 *Temptation* (+ co-story, ed); *The Trail of the Lonesome Pine* (+ sc, ed); *The Heart of Nora Flynn* (+ ed); *Maria Rosa* (+ ed); *The Dream Girl* (+ ed)
1917 *Joan the Woman* (+ ed); *A Romance of the Redwoods* (+ co-sc, ed); *The Little American* (+ co-sc, ed); *The Woman God Forgot* (+ ed); *The Devil Stone* (+ ed); *Nan of Music Mountain* (co-d with Melford, uncredited); *Lost and Won*
1918 *The Whispering Chorus* (+ ed); *Old Wives for New* (+ ed); *We Can't Have Everything* (+ co-ed); *Till I Come Back to You*; *The Squaw Man*
1919 *Don't Change Your Husband*; *For Better, for Worse*; *Male and Female* (*The Admirable Crichton*)
1920 *Why Change Your Wife?*; *Something to Think About*
1921 *Forbidden Fruit* (+ pr); *The Affairs of Anatol* (*A Prodigal Knight*); *Fool's Paradise*
1922 *Saturday Night*; *Manslaughter*; *Don't Tell Everything* (co-d with Wood, uncredited) (incorporates two reel unused *The Affairs of Anatol* footage)
1923 *Adam's Rib*; *The Ten Commandments*
1924 *Triumph* (+ pr); *Feet of Clay*
1925 *The Golden Bed*; *The Road to Yesterday*
1926 *The Volga Boatman*
1927 *The King of Kings*
1929 *The Godless Girl*; *Dynamite* (+ pr)
1930 *Madame Satan* (+ pr)
1931 *The Squaw Man* (+ pr)
1932 *The Sign of the Cross* (+ pr) (re-released 1944 with add'l footage)
1933 *This Day and Age* (+ pr)
1934 *Four Frightened People* (+ pr); *Cleopatra* (+ pr)
1935 *The Crusades* (+ pr)
1937 *The Plainsman* (+ pr)
1938 *The Buccaneer* (+ pr)
1939 *Union Pacific* (+ pr)
1940 *North West Mounted Police* (+ pr, prologue narration)
1942 *Reap the Wild Wind* (+ pr, prologue narration)
1944 *The Story of Dr. Wassell* (+ pr)
1947 *Unconquered* (+ pr)
1949 *Samson and Delilah* (+ pr, prologue narration)
1952 *The Greatest Show on Earth* (+ pr, narration, introductory appearance)
1956 *The Ten Commandments* (+ pr, prologue narration)

Other Films:

1914 *Ready Money* (Apfel) (co-sc); *The Circus Man* (Apfel) (co-sc); *Cameo Kirby* (Apfel) (co-sc)
1915 *The Country Boy* (Thompson) (co-sc); *A Gentleman of Leisure* (Melford) (sc); *The Governor's Lady* (Melford) (co-sc); *Snobs* (Apfel) (co-sc)
1916 *The Love Mask* (Reicher) (co-sc)
1917 *Betty to the Rescue* (Reicher) (co-sc, supervisor)
1923 *Hollywood* (Cruze) (guest appearance)
1930 *Free and Easy* (Sedgwick) (guest appearance)
1935 *The Hollywood You Never See* (short) (seen directing *Cleopatra*); *Hollywood Extra Girl* (Moulton) (seen directing *The Crusades*)
1942 *Star Spangled Rhythm* (Marshall) (guest appearance)
1947 *Variety Girl* (Marshall) (guest appearance); *Jens Mansson i Amerika* (*Jens Mansson in America*) (Janzon) (guest appearance); *Aid to the Nation* (short) (appearance)
1950 ***Sunset Boulevard*** (Wilder) (role as himself)
1952 *Son of Paleface* (Tashlin) (guest appearance)
1956 *The Buster Keaton Story* (Sheldon) (guest appearance)
1957 *The Heart of Show Business* (Staub) (narrator)
1958 *The Buccaneer* (pr, supervisor, introductory appearance)

Publications

By DE MILLE: book—

The Autobiography of Cecil B. De Mille, Englewood Cliffs, New Jersey, 1959.

By DE MILLE: articles—

''After Seventy Pictures,'' in *Films in Review* (New York), March 1956.
''De Mille Answers His Critics,'' in *Films and Filming* (London), March 1958.

By DE MILLE: plays—

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The Return of Peter Grimm, with David Belasco

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De Mille, Agnes, *Dance to the Piper*, New York, 1951.
Crowther, Bosley, *The Lion's Share*, New York, 1957.
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Essoe, Gabe, and Raymond Lee, *De Mille: The Man and His Pictures*, New York, 1970.
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Norman, Barry, *The Film Greats*, London, 1985.
Edwards, Anne, *The De Milles: An American Family*, New York, 1988.
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Harcourt-Smith, Simon, ''The Siegfried of Sex,'' in *Sight and Sound* (London), February 1951.
Johnson, Albert, ''The Tenth Muse in San Francisco,'' in *Sight and Sound* (London), January/March 1955.
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Card, James, ''The Greatest Showman on Earth,'' in *Image* (Rochester, New York), November 1956.
Arthur, Art, ''C.B. De Mille's Human Side,'' in *Films in Review* (New York), April 1967.
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Ford, Charles, ''Cecil B. De Mille,'' in *Anthologie du Cinéma*, vol. 3, Paris, 1968.
Bodeen, Dewitt, ''Cecil B. De Mille,'' in *Films in Review* (New York), August/September 1981.
Mandell, P.R., ''Parting the Red Sea (and Other Miracles),'' in *American Cinematographer* (Los Angeles), April 1983.
D'Arc, J.V., ''So Let It Be Written . . . ,'' in *Literature/Film Quarterly* (Salisbury, Maryland), January 1986.
Doniol-Valcroze, J., ''Samson, Cecil, and Delilah,'' in *Wide Angle* (Baltimore), vol. 6, no. 4, October 1989.
Pratt, G. C., ''Forty-Five Years of Picture Making: An Interview with Cecil B. De Mille,'' in *Film History* (London), vol. 3, no. 2, 1989.
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Christie, I., ''Grand Illusions,'' in *Sight and Sound* (London), vol. 1, no. 8, December 1991.
Moullet, L., ''Les jardins secrets de C.B.,'' in *Cahiers du Cinéma* (Paris), December 1991.
Eyman, Scott, ''The Best Years of Their Lives,'' in *Film Comment* (New York), March/April 1992.
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Palmer, A.W., ''Cecil B. De Mille Writes America's History for the 1939 World's Fair,'' in *Film History* (London), vol. 5, no. 1, 1993.

* * *

For much of his forty-year career, the public and the critics associated Cecil B. De Mille with a single kind of film, the epic. He certainly made a great many of them: *The Sign of the Cross, The Crusades, King of Kings*, two versions of *The Ten Commandments, The Greatest Show on Earth*, and others. As a result, De Mille became a symbol of Hollywood during its ''Golden Age.'' He represented that which was larger than life, often too elaborate, but always entertaining. By having such a strong public personality, however, De Mille came to be neglected as a director, even though many of his films—not just the epics—stand out as extraordinary.

Although he made films until 1956, De Mille's masterpiece may well have come in 1915 with *The Cheat.* Even this early in his career, we can locate some of the motifs that turn up again and again in De Mille's work: a faltering upper-class marriage, the allure and exoticism of the Far East, and sexual attraction equated with hypnotic control. He also made a major aesthetic advancement in the use of editing in *The Cheat* that soon became a part of the repertoire of most filmmakers.

For the cinema's first twenty years, editing was based primarily on following action. During a chase, when actors exited screen right, the next shot had them entering screen left; or, a director might cut from a person being chased to those characters doing the chasing. In either case, the logic of the action controls the editing, which in turn gives us a sense of the physical space of a scene. But in *The Cheat*, De Mille used his editing to create a sense of psychological space. Richard Hardy, a wealthy businessman, confronts his wife with her extravagant bills, but Mrs. Hardy can think only of her lover, Haka, who is equally obsessed with her. De Mille provides a shot/counter-shot here, but the scene does not cut from Mr. Hardy to his wife, even though the logic of the action and the dialogue seems to indicate that it should. Instead, the shots alternate between Mrs. Hardy and Haka, even though the two lovers are miles apart. This sort of editing, which follows thoughts rather than actions, may seem routine today, but in 1915 it was a major development in the method of constructing a sequence.

As a visual stylist, however, De Mille became known more for his wit than for his editing innovations. At the beginning of *The Affairs of Anatol*, for instance, our first view of the title character, Anatol DeWitt Spencer, is of his feet. He taps them nervously while he waits for his wife to make breakfast. Our first view of Mrs. Spencer is also of her feet—a maid gives them a pedicure. In just seconds, and with only two shots, De Mille lets us know that this couple is in trouble. Mrs. Spencer's toenails must dry before Anatol can eat. Also from these opening shots, the viewers realize that they have been placed firmly within the realm of romantic comedy. Such closeups have no place within a melodrama.

One normally does not think of De Mille in terms of pairs of shots. Instead, one thinks on a large scale, and remembers the crowd scenes (the lions–versus–Christians extravaganza in *The Sign of the Cross*), the huge upper-crust social functions (the charity gala in *The Cheat*), the orgiastic parties (one of which takes place in a dirigible in *Dynamite*), and the bathrooms that De Mille turns into colossal marble shrines.

De Mille began directing in the grand style quite early in his career. In 1915, with opera star Geraldine Farrar in the lead role, he made one of the best film versions of *Carmen*, and two years later, again with Farrar, he directed *Joan the Woman.* Again and again, De Mille would refer to history as a foundation to support the believability of his stories, as if his most obvious excesses could be justified if they were at least remotely based on real-life incidents. A quick look at his filmography shows many films based on historical events (often so far back in the past that accuracy hardly becomes an issue): *The Sign of the Cross, The Crusades, Union Pacific, Northwest Mounted Police*, and others. When history was inconvenient, De Mille made use of a literary text to give his films a high gloss of acceptability and veracity. In the opening credits of *The Affairs of Anatol*, for instance, De Mille stresses that the story derives from the play by Schnitzler.

In both his silent and sound films, De Mille mixes Victorian morality with sizable doses of sex and violence. The intertitles of *Why Change Your Wife?*, for example, rail against divorce as strongly as any nineteenth–century marital tract, but the rest of the film deals openly with sexual obsession, and shows two women in actual physical combat over one man. Similarly, all of De Mille's religious epics extol the Christian virtues while at the same time reveling in scenes depicting all of the deadly sins. Though it is tension between extremes that makes De Mille's films so intriguing, critics have often made this aspect of his work seem laughable. Even today De Mille rarely receives the serious recognition and study that he deserves.

—Eric Smoodin

DEMME, Jonathan

Nationality: American. **Born:** Baldwin, New York, 1944. **Education:** University of Miami. **Military Service:** U.S. Air Force, 1966. **Family:** Married director Evelyn Purcell. **Career:** Publicity writer for United Artists, Avco Embassy, and Pathe Contemporary Films, early 1960s; writer on *Film Daily*, 1968–69; worked in London, 1969; unit publicist, then writer for Roger Corman, 1970; directed first film, *Caged Heat*, 1974; also director of TV films, commercials, and music videos for recording artists Chrissie Hynde, New Order, Suzanne Vega, and others. **Awards:** Best Picture and Best Director Academy Awards, for *The Silence of the Lambs*, 1991.

Films as Director:

1974 *Caged Heat* (+ sc)
1975 *Crazy Mama*
1976 *Fighting Mad* (+ sc)
1977 *Citizen's Band* (*Handle with Care*)
1979 *Last Embrace*
1980 *Melvin and Howard*
1983 *Swing Shift* (co-d)
1984 *Stop Making Sense* (doc)
1986 *Something Wild* (+ co-pr)
1987 *Swimming to Cambodia*
1988 *Married to the Mob*; *Famous All over Town*
1991 ***The Silence of the Lambs***; *Cousin Bobby* (doc)
1993 ***Philadelphia*** (+ co-pr)
1994 *The Complex Sessions*
1997 *Subway Stories: Tales from the Underground* (exec pr)
1998 *Storefront Hitchcock*; *Beloved* (pr)

Other Films:

1970 *Sudden Terror* (*Eyewitness*) (Irwin Allen) (music coordinator)
1972 *Angels Hard as They Come* (Viola) (pr, co-sc); *The Hot Box* (Viola) (pr, co-sc)
1973 *Black Mama, White Mama* (Romero) (co-story)
1985 *Into the Night* (Landis) (role)
1990 *Miami Blues* (pr)
1993 *Household Saints* (Savoca) (exec pr); *Amos and Andrew* (exec pr)
1995 *Devil in a Blue Dress* (exec pr)
1996 *Mandela* (pr)
1998 *Shadrach* (exec pr)
1999 *Janis* (exec pr)
2000 *Maangamizi: The Ancient One* (exec pr)

Publications

By DEMME: articles—

''Demme Monde,'' an interview with Carlos Clarens, in *Film Comment* (New York), September/October 1980.
Interview with Michael Stragow, in *American Film* (Washington, D.C.), January-February 1984.
Interview in *Time Out* (London), 1 July 1987.
Interview with Quentin Curtis in *Independent* (London), 15 June 1989.
''Identity Check,'' an interview with Gavin Smith in *Film Comment* (New York), January/February 1991.
''Jonathan Demme: Heavy Estrogen,'' an interview with Gary Indiana in *Interview* (New York), February 1991.
''Demme's monde,'' an interview with Amy Taubin in *Village Voice* (New York), 19 February 1991.
Interview with A. DeCurtis in *Rolling Stone* (New York), 24 March 1994.

On DEMME: book—

Winfrey, Oprah and Regan, Ken, *Journey to Beloved*, with Jonathan Demme, New York, 1998.
Bliss, Michael, *What Goes around Comes Around: The Films of Jonathan Demme*, with Christina Banks, Carbondale, 1996.

On DEMME: articles—

Goodwin, Michael, ''Velvet Vampires and Hot Mamas: Why Exploitation Films Get to Us,'' in *Village Voice* (New York), 7 July 1975.
Kehr, Dave, in *Film Comment* (New York), September/October 1977.
Baumgarten, Marjorie, and others, ''*Caged Heat*,'' in *Cinema Texas Program Notes* (Austin), Spring 1978.
Maslin, Janet, in *New York Times*, 13 May 1979.
Black, Louis, ''*Crazy Mama*,'' in *Cinema Texas Program Notes* (Austin), Spring 1978.
Kaplan, James, ''Jonathan Demme's Offbeat America,'' in *New York Times Magazine*, 27 March 1988.
Schruers, Fred, ''Jonathan Demme: A Study in Character,'' in *Rolling Stone* (New York), 19 May 1988.
Farber, J., ''*Something Wild*,'' in *Rolling Stone* (New York), 2 November 1989.
DeCourcey Hinds, M., ''Retelling a Psychopathic Killer's Tale Is No Joke,'' in *New York Times*, 25 March 1990.
Miller, M., ''An Unlikely Director for the G-Men,'' in *Newsweek* (New York), 9 April 1990.
Vineberg, S., ''*Swing Shift:* A Tale of Hollywood,'' in *Sight and Sound* (London), vol. 60, no. 1, 1990–1991.
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Jonathan Demme (left) directing *The Silence of the Lambs*

Ehrenstein, David, ‘‘Of Lambs and Slaughter: Director Jonathan Demme Responds to Charges of Homophobia,’’ in *Advocate*, 12 March 1991.

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Gleick, E., ‘‘Only Lambs Are Silent,’’ in *People Weekly* (New York), 22 June 1992.

Andrew, Geoff, and Floyd, Nigel, ‘‘No Hanky Panky/*The Philadelphia Story*/ Straight Acting,’’ in *Time Out* (London), 23 February 1994.

Cunningham, M., ‘‘Breaking the Silence,’’ in *Vogue* (New York), January 1994.

Green, J., ‘‘The *Philadelphia* Experiment,’’ in *Premiere* (New York), January 1994.

Tally, Ted, ‘‘Ted Tally, on Jonathan Demme,’’ in *New Yorker*, 21 March 1994.

‘‘Jonathan Demme’s Moving Pictures,’’ in *New Yorker*, 31 October 1994.

Reichman, R., ‘‘I Second That Emotion,’’ in *Creative Screenwriting* (Washington, D.C.), Spring 1995.

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McCormick, Neil, ‘‘Storefront Hitchcock,’’ in *Sight and Sound* (London), January 1999.

* * *

Jonathan Demme has proven himself to be one of the more acute observers of the inner life of America during the course of a directorial career that began in the early 1970s, though he began as just another protégé of the Roger Corman apprentice school of filmmaking. Demme’s concern with character—focused particularly through the observation of telling eccentricities—is perhaps his trademark, combined with a vitality and willingness to use the frameworks of various genres to their fullest extent. A film such as *Something Wild*, for example, combines a tale of character and relationship development in an exhilarating movie which successfully mixes classic screwball comedy (you could imagine Hepburn and Tracy in the leads) with a very real menace in the closing stages that extends earlier comic confusion into the deadlier paranoia of the thriller.

Perhaps inspired by the ‘‘anything goes’’ aura of his Corman days, Demme has never been afraid to experiment with mood and subject matter in his films: Hitchcockian suspense in *The Last Embrace*, the possibilities of monologue in *Swimming to Cambodia*, romantic comedy in *Swing Shift*, horror in *The Silence of the Lambs*, and gangster conventions in *Married to the Mob.* Even his earliest films—*Caged Heat* and *Fighting Mad* (which he also wrote)—showed Demme exploiting the possibilities offered by the sex-and-violence format (rampaging girl-gangs in the first, rampaging rednecks in the second) for original and highly distinctive exploration of subjects and style.

Caged Heat also gave early signs of Demme’s concern with those struggling to take control of their lives—particularly, but not exclusively, women. This examination of self-determination has remained a theme throughout his work, from the women prisoners of *Caged Heat* and the munitions worker (Goldie Hawn) in *Swing Shift* to the central characters in *Something Wild* (Melanie Griffith) and *Married to the Mob* (Michelle Pfeiffer), and contributed to his reputation as a feminist filmmaker. Their struggle to establish themselves against patriarchal attitudes epitomizes, for Demme, the struggles of the underdog, which he has called ‘‘heroic.’’ This real concern for his characters is clear in the (usually affectionate) intensity with which they—and their lives—are portrayed, and Demme recently described his films as ‘‘a little old-fashioned, at the same time as we try to make them modern.’’

Demme is concerned with entertaining a mass audience, and it is probably unwise to consider the low-key mood of the earlier critically-adored films *Citizen’s Band* (a black comedy that explores lack of communication through a small town’s obsession with CB-radio) and *Melvin and Howard* (an offbeat comedy based on a true story of a working-class man who gave a lift to a hobo Howard Hughes in the Nevada desert) as being necessarily closest to his own heart. Both films, however good they may be, were also conscious reactions to the over-the-top nature of earlier Corman-inspired work.

Misjudgment of Demme’s concerns is nothing new for the filmmaker. His much-noted focus on the everyday kitsch of Americana, for example, is driven more by an understanding of its importance as a yardstick by which America consumer society measures itself (‘‘it’s our kind of fetishism’’) than with being a desire to be ‘‘hip.’’ For Demme, observing kitsch is simply a form of realism in a country where the bizarre is often real.

Though much concerned with achieving an honest view of character, Demme is not uncaring about stylish direction. A sequence such as the series of out-takes used for the final credits of *Married to the Mob* is one mark of a freewheeling approach to filmmaking that has roots in the knowing wit of the French New Wave (Demme cites Truffaut as an early influence), while his pared-down vision of a Talking Heads concert in *Stop Making Sense* is a distinctive, classy example of the rock film which pointedly eschews the tacky visual trappings too often associated with the genre.

Ultimately, though, his concern is with character rather than style—content over form. Demme is concerned more with exploring humanity than with proving himself an auteur for film critics. His own description of *Married to the Mob* offers an excellent insight into what he has sought in his work. ‘‘It was intelligent fun, it didn’t patronise the characters or the audience, it was good-hearted. Those are tough commodities to come by.’’ Since his late 1980s work, Demme has gone on to make two of the higher-profile films of the 1990s. *The Silence of the Lambs*, based on the Thomas Harris bestseller, was a film about a young FBI trainee (Jodie Foster) who locks horns with Hannibal Lecter (Anthony Hopkins), a psychopathic, cannibalistic murderer. The film, which featured fine performances and excellent direction, earned Oscars for Best Picture, Director, Actor, Actress and Adapted Screenplay—quite a haul for what is essentially a big-budget splatter film. In quite a change of pace, Demme next directed *Philadelphia*, a film that stars Tom Hanks as Andrew Beckett, an AIDS-afflicted lawyer who fights the system after being fired from a prestigious Philadelphia law firm. Upon the film’s release, gay activists complained—sometimes bitterly—that the film soft-pedals its subject. However, *Philadelphia* was not produced for those who already are highly politicized and need no introduction to the reality of AIDS. The film was made for the masses who do not live in urban gay enclaves, and who have never met—or think they have never met—a homosexual, let alone a person with AIDS. As a drama, *Philadelphia* is not without flaws. The members of Beckett’s family are unfailingly supportive and understanding, a much-too-simplistic ideal in a world in which many gays and lesbians are shunned by their relatives. It also is difficult to accept the subtle changes that occur within Joe Miller (Denzel Washington), the homophobic lawyer who takes Beckett’s case. But *Philadelphia* does succeed in showing that homosexuals are human beings, people who deserve to be treated fairly and civilly. It enjoyed a mainstream success with audiences who normally might be turned off by a more radical, politically loaded (let alone sexually frank) film about gays or AIDS.

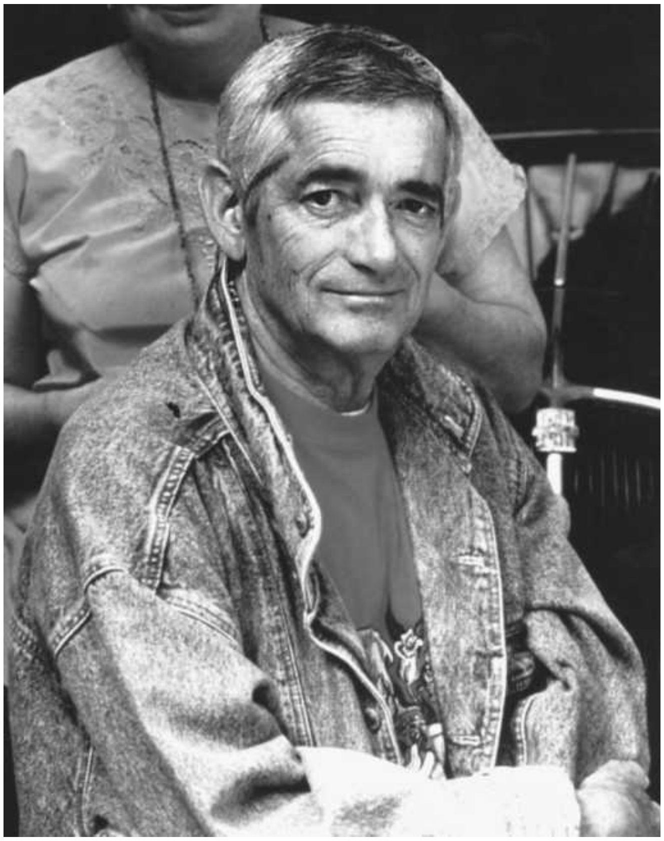
—Norman Miller, updated by Rob Edelman

DEMY, Jacques

Nationality: French. **Born:** Pontchâteau (Loire-Atlantique), 5 June 1931. **Education:** Ecole des Beaux-Arts, Nantes; Ecole Technique de Photographie et de Cinématographiques, Paris. **Family:** Married director Agnes Varda, 1962; children: Mathieu and Rosalie. **Career:** Assistant to animator Paul Grimault, 1952; assistant to Georges Rouquier, 1954; made first short film, *Le Sabotier du Val de Loire*, began association with editor Anne-Marie Cotret, 1955; directed first feature, *Lola*, 1961. **Died:** 27 October, 1990, of a brain hemorrhage resulting from leukemia.

Films as Director and Scriptwriter:

1956 *Le Sabotier du Val de Loire*
1957 *Le Bel Indifférent*
1958 *Le Musée Grévin*
1959 *La Mère et l’infant* (co-d); *Ars*
1961 *Lola*
1962 ‘‘La Luxure’’ (Lust) episode of *Les Sept Péchés capitaux* (*Seven Deadly Sins*)
1963 *La Baie des Anges* (*Bay of the Angels*)
1964 *Les Parapluies de Cherbourg* (*The Umbrellas of Cherbourg*)
1967 *Les Demoiselles de Rochefort* (*The Young Girls of Rochefort*)
1969 *The Model Shop* (+ pr)
1971 *Peau d’ane* (*Donkey Skin*)
1972 *The Pied Piper of Hamelin* (*The Pied Piper*)
1973 *L’Évènement le plus important depuis que l’homme a marché sur la lune* (*A Slightly Pregnant Man*)



Jacques Demy

1978 *Lady Oscar*
1982 *Une Chambre en ville* (*A Room in Town*)
1985 *Parking*
1988 *Trois Places pour le 26* (*Three Places for the 26th*)

Other Films:

1954 *Lourdes et ses miracles* (Rouquier) (asst d)
1955 *Arthur Honegger* (Rouquier) (asst d)
1956 *S.O.S. Noronha* (Rouquier) (asst d)
1959 ***Les Quatre Cents Coups*** (Truffaut) (role as policeman)
1960 *Paris nous appartient* (Rivette) (role as guest at party)
1991 *Jacquot de Nantes* (role as himself)

Publications

By DEMY: articles—

''I Prefer the Sun to the Rain,'' in *Film Comment* (New York), Spring 1965.
Interview with Marsha Kinder, in *Film Heritage* (Dayton, Ohio), Spring 1967.
''Frenchman in Hollywood,'' an interview with Philip Scheuer, in *Action* (Los Angeles), November/December 1968.
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''Cinéastes et musiciens,'' in *Ecran* (Paris), September 1975.
Interview and biofilmography, in *Film Dope* (London), September 1976.
Interview with G. Haustrate, in *Cinéma* (Paris), July/August 1981.
Interview with Serge Daney, Jean Narboni, and Serge Toubiana, in *Cahiers du Cinéma* (Paris), November 1982.

On DEMY: book—

Berthome, Pierre, *Jacques Demy: Les Racines du reve*, Nantes, 1982.

On DEMY: articles—

Roud, Richard, ''Rondo Galant,'' in *Sight and Sound* (London), Summer 1964.
Billard, Ginette, ''Jacques Demy and His Other World,'' in *Film Quarterly* (Berkeley), Fall 1964.
''Director of the Year,'' *International Film Guide* (London, New York), 1966.
Strick, Philip, ''Demy Calls the Tune,'' in *Sight and Sound* (London), Autumn 1971.
Petrie, G., ''Jacques Demy,'' in *Film Comment* (New York), Winter 1971/72.
''Journals: Gilbert Adair from Paris,'' in *Film Comment* (New York), March/April 1979.
''Demy Issue'' of *Cinéma* (Paris), July/August 1981.
Dossier on Jacques Demy, in *Cinématographe* (Paris), October 1982.
Haustrate, Gaston, ''Grand prix national du cinéma à Jacques Demy et Jean-Luc Godard,'' in *Cinéma* (Paris), February 1983.
Biofilmography in *Première* (Paris), November 1988.
Obituary, in *New York Times*, October 30, 1990.
Obituary, in *Variety* (New York), November 5, 1990.
Toubiana, S., ''Jacques Demy ou le bel entetement,'' in *Cahiers du Cinéma*, December 1990.
Hogue, P., ''Playing for Keeps,'' in *Film Comment* (New York), July/August 1991.
Hoberman, J. ''The Art of Daydreaming,'' in *Première* (Paris), June 1993.
Johnson, William, ''More Demy: In Praise of *The Young Girls of Rochefort*,'' *Film Comment* (Denville, New Jersey), vol. 32, no. 5, September-October 1996.

On DEMY: films—

Delvaux, André, *Derrière l'écran*, 1966.
Varda, Agnes, *Jacquot de Nantes* (appearance), 1991.
Varda, Agnes, *Des demoiselles ont en 25 ans (The Young Girls Turn 25)*, 1993.
Varda, Agnes, *The World of Jacques Demy*, 1995.

* * *

Jacques Demy's first feature film, *Lola*, is among the early distinguished products of the New Wave and is dedicated to Max Ophüls. These two facts in conjunction define its particular character. It proved to be the first in a series of loosely interlinked films (the intertextuality is rather more than a charming gimmick, relating as it does to certain thematic preoccupations already established in *Lola* itself); arguably, it remains the richest and most satisfying work so far in Demy's erratic, frustrating, but also somewhat underrated career.

The name and character of Lola (Anouk Aimée) herself can be traced to two previous celebrated female protagonists: the Lola Montès of Max Ophüls's film of that name, and the Lola-Lola (Marlene Dietrich) of von Sternberg's *The Blue Angel*, to which Demy pays homage in a number performed by Aimée in a top hat. The explicit philosophy of Lola Montès (''For me, life is movement'') is enacted in Demy's film by the constant comings and goings, arrivals and departures, and intricate intercrossings of the characters. Ophüls's work has often been linked to concepts of fate; at the same time the auteurs of the early New Wave were preoccupied with establishing Freedom—as a metaphysical principle, to be enacted in their professional methodology. The tension between fate and freedom is there throughout Demy's work. *Lola*'s credit sequence alternates the improvisatory freedom of jazz with the slow movement of Beethoven's 7th Symphony. The latter musical work is explicitly associated with destiny in the form of the huge white American car that brings back Michel, Lola's lover and father of her child, who, like his predecessors in innumerable folk songs, has left her for seven years to make his fortune. No film is more intricately and obsessively patterned, with all the characters interlinked: the middle-aged woman used to be Lola (or someone like her), her teenage daughter may become Lola (or someone like her). Yet neither resembles Lola as she is in the film: everyone is different, yet everyone is interchangeable.

Two subsequent Demy films relate closely to *Lola.* In *Les Parapluies de Cherbourg*, Roland, Lola's rejected lover, recounts his brief liaison with Lola to the visual accompaniment of a flashback to the arcade that was one of their meeting-places. In addition, Lola herself reappears in *The Model Shop.* Two other films are bound in to the series as well. *Les Demoiselles de Rochefort* is linked by means of a certain cheating on the part of Demy—Lola has been found murdered and dismembered in a laundry basket, but the corpse is a different Lola. Especially poignant, as the series continues, is the treatment of the abrupt, unpredictable, seemingly fortuitous happy ending. At the end of *Lola*, Lola drives off with Michel and their child (as Roland of *Parapluies*, discarded and embittered, departs on his diamond-smuggling trip to South Africa). At the conclusion of *Le Baie des Anges*—a film that, at the time, revealed no connection with *Lola*—Jackie (Jeanne Moreau), a compulsive gambler, manages to leave the casino to follow her lover *before* she knows the result of her bet: two happy endings which are exhilarating precisely because they are so arbitrary. Then, several films later, in *Model Shop*, Lola recounts how her great love Michel abandoned her to run off with a compulsive gambler called Jackie. Thus both happy endings are reversed in a single blow. It is not so much that Demy doesn't believe in happy endings: he simply doesn't believe in *permanent* ones (as ''life is movement''). The ambivalent, bittersweet ''feel'' of Demy is perhaps best summed up in the end of *Les Parapluies de Cherbourg*, where the lovers, now both married to others, accidentally meet, implicitly acknowledge their love, and return with acceptance to the relationships to which they are committed. Outside the *Lola* series, Demy's touch has been uncertain. His two fairy-tale films, *Peau d'ane* and *The Pied Piper*, unfortunately tend to confirm the common judgment that he is more a decorator than a creator. But he should not be discounted. *A Room in Town*, a return to the *Lola* mode if not to the *Lola* characters, was favorably received. Demy's final two credits, *Parking* and *Three Places for the 26th*, are musicals which disappointed in that they were unable to capture the spark of his earlier work. Agnes Varda, his wife of almost three decades, then directed a film about Demy titled *Jacquot de Nantes*, which was released a year after his death. The film is a poignant, straight-from-the-heart record of the measure of a man's life, with Varda shifting between interviews with Demy (tenderly shot in extreme close-up), sequences from his films, and a narrative which details the youth of Demy in Nantes during the 1940s and relates how he cultivated a love of the movies. The film works best, however, as a beautiful and poignantly composed love letter. Its essence is summed up in one of its opening shots: the camera pans the content of a watercolor, focusing first on a nude woman, then on a nude man, and finally on their interlocking hands.

Jacquot de Nantes is obviously a very personal film. But it was not meant to be a tribute; rather, it was conceived and filmed when Demy was still alive. ''Jacques would speak about his childhood, which he loved,'' Varda explained at a New York Film Festival press conference. ''His memories were very vivid. I told him, 'Why don't you write about them?' So he did, and he let me read the pages. The more he wrote the more he remembered—even the names of the children who sat next to him in school. Most children do not know what they want to do when they grow up. But Jacques did, from the time he was 12. He had an incredible will. So I said, 'This [material] would make a good film.' I wrote the script, and I tried to capture the spirit of Jacques and his family, and the way people spoke and acted in [the 1940s]. We shot the film in the exact [locations] in which he grew up. I also filmed an interview with him. It's just Jacques speaking about his childhood. It's not a documentary about Jacques Demy. It's just him saying, 'Yes, this is true. This is my life.' ''He saw most of the final [version]. When Jacques 'went away,' I had to finish the film. It was difficult, but that's the only thing I know. I think the film makes Jacques very alive.''

Demy was the subject of two follow-ups to *Jacquot de Nantes*, also directed by Varda: *The Young Girls Turn 25*, a sentimental reminiscence of the filming of *The Young Girls of Rochefort* and *The World of Jacques Demy*, an intensely intimate documentary-biography which includes clips from his films and interviews with those who worked with and respected him.

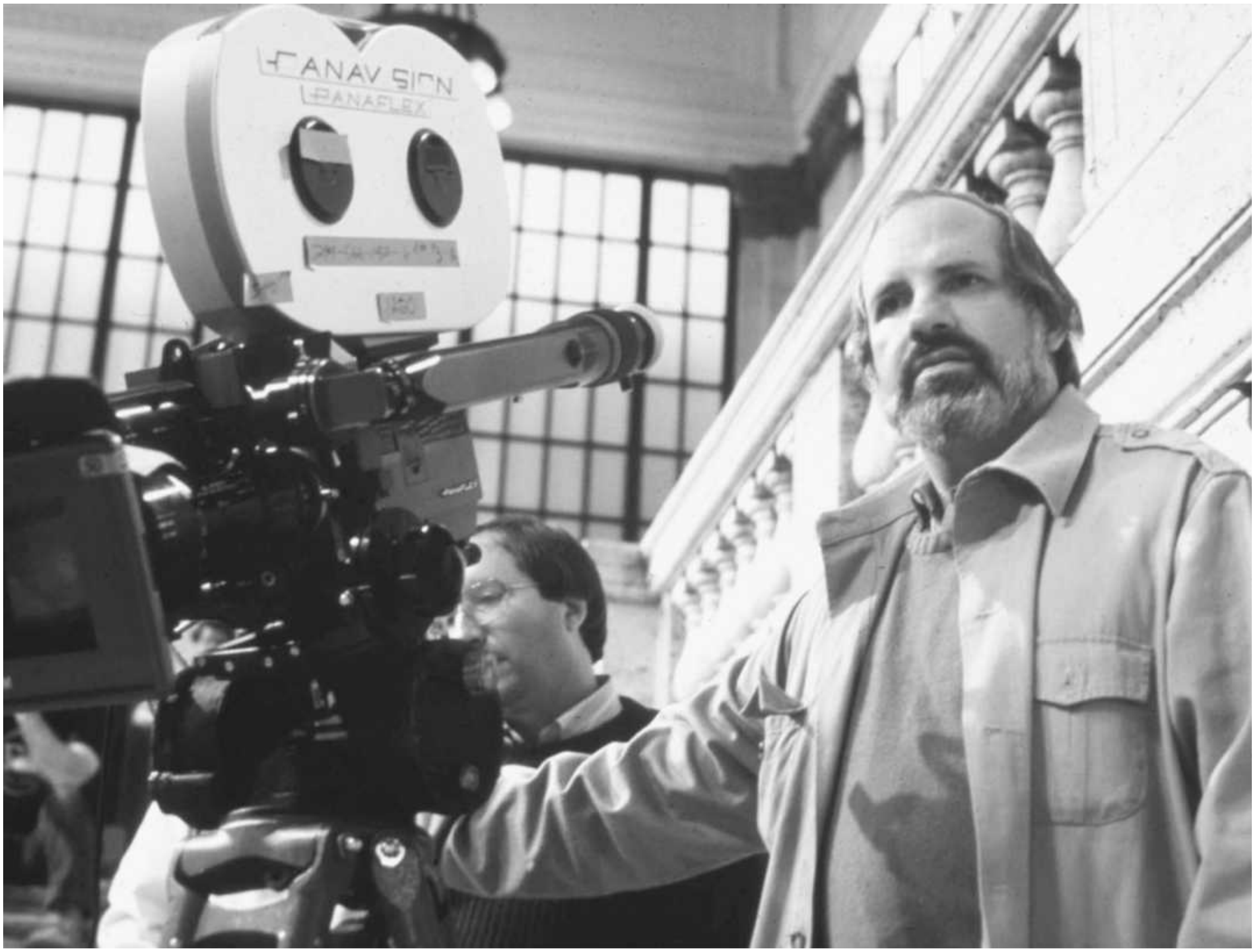
—Robin Wood, updated by Rob Edelman

DE PALMA, Brian

Nationality: American. **Born:** Newark, New Jersey, 11 September 1940. **Education:** Attended Columbia University, New York, and Sarah Lawrence College (writing fellowship), 1963–64. **Family:** Married 1) actress Nancy Allen, 1979 (divorced, 1984); 2) producer Gale Anne Hurd (divorced); 3) Darnell De Palma, 1995 (divorced, 1997); one child. **Career:** Directed first feature, *Murder a la Mod*, 1967; also film teacher and instructor. **Awards:** Rosenthal Foundation award for *Woton's Wake*, 1963; Silver Bear Award, Berlin Festival, for *Greetings*, 1969.

Films as Director:

1961	*Icarus* (short); *660214, the Story of an IBM Card* (short)
1963	*Woton's Wake* (short)
1964	*Jennifer* (short)
1965	*Bridge That Gap* (short)
1966	*Show Me a Strong Town and I'll Show You a Strong Bank* (short); *The Responsive Eye* (doc)



Brian De Palma

1967 *Murder a la Mod* (+ sc, ed)
1968 *Greetings* (+ co-sc, ed)
1969 *The Wedding Party* (+ pr, ed, co-sc; release delayed from 1966)
1970 *Dionysus in '69* (co-d, co-ph, co-ed; completed 1968); *Hi, Mom!* (+ co-sc)
1972 *Get to Know Your Rabbit*
1973 *Sisters* (*Blood Sisters*) (+ co-sc)
1974 *Phantom of the Paradise* (+ sc)
1976 *Obsession* (+ co-sc); *Carrie*
1978 *The Fury*
1979 *Home Movies*
1980 *Dressed to Kill* (+ sc)
1981 *Blow Out* (+ sc)
1983 *Scarface*
1984 *Body Double* (+ pr, sc)
1986 *Wise Guys*
1987 *The Untouchables*
1989 *Casualties of War*
1990 *The Bonfire of the Vanities* (+ pr, role as Prison Guard)
1992 *Raising Cain* (+ sc)
1993 *Carlito's Way*
1996 *Mission: Impossible*
1998 *Snake Eyes* (+ co-sc, pr)
2000 *Mission to Mars*; *Mr. Hughes*

Publications

By DE PALMA: articles—

Interview in *The Film Director as Superstar*, by Joseph Gelmis, Garden City, New York, 1970.

Interview with E. Margulies, in *Action* (Los Angeles), September/October 1974.

''Phantoms and Fantasies,'' an interview with A. Stuart, in *Films and Filming* (London), December 1976.

''Things That Go Bump in the Night,'' an interview with S. Swires, in *Films in Review* (New York), August/September 1978.

Interview with Serge Daney and Jonathan Rosenbaum, in *Cahiers du Cinéma* (Paris), April 1982.

''Double Trouble,'' an interview with Marcia Pally, in *Film Comment* (New York), September/October 1984.

''Brian De Palma's Guilty Pleasures,'' in *Film Comment* (New York), May/June 1987.

''Brian De Palma,'' an interview with Robert Plunket, in *Interview* (New York), August 1992.

Interview with Isabelle Huppert, in *Cahiers du Cinéma* (Paris), no. 477, March 1994.

Interview with Laurent Vachaud and Pierre Berthomieu, in *Positif* (Paris), no. 455, January 1999.

On DE PALMA: books—

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Bliss, Michael, *Brian De Palma*, Metuchen, New Jersey, 1983.

Dworkin, Susan, *Double De Palma: A Film Study with Brian De Palma*, New York, 1984, revised edition, 1990.

Wood, Robin, *Hollywood from Vietnam to Reagan*, New York, 1986.

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MacKinnon, Kenneth, *Misogyny in the Movies: The De Palma Question*, New York, 1990.

Salamon, Julie, *The Devil's Candy: The Bonfire of the Vanities Goes to Hollywood*, Boston, 1991.

On DE PALMA: articles—

Rubinstein, R., ''The Making of *Sisters*,'' in *Filmmakers Newsletter* (Ward Hill, Massachusetts), September 1973.

Henry, M., ''L'Oeil du malin (à propos de Brian de Palma),'' in *Positif* (Paris), May 1977.

Brown, R. S., ''Considering de Palma,'' in *American Film* (Washington, D.C.), July/August 1977.

Matusa, P., ''Corruption and Catastrophe: De Palma's *Carrie*,'' in *Film Quarterly* (Berkeley), Fall 1977.

Garel, A., ''Brian de Palma,'' in *Image et Son* (Paris), December 1977.

Byron, Stuart, ''Rules of the Game,'' in *Village Voice* (New York), 5 November 1979.

Jameson, R.T., ''Style vs. 'Style','' in *Film Comment* (New York), March/April 1980.

Button, S., ''Visceral Poetry,'' in *Films* (London), November 1982.

Eisen, K., ''The Young Misogynists of American Cinema,'' in *Cineaste* (New York), vol. 8, no. 1, 1983.

Brown, G. A., ''Obsession,'' in *American Film* (Washington, D.C.), December 1983.

Rafferty, T., ''De Palma's American Dreams,'' in *Sight and Sound* (London), Spring 1984.

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Braudy, Leo, ''The Sacraments of Genre: Coppola, De Palma, Scorsese,'' in *Film Quarterly* (Los Angeles), Spring 1986.

Hugo, Chris, ''Three Films of Brian De Palma,'' in *Movie* (London), Winter 1989.

White, Armond, ''Brian De Palma, Political Filmmaker,'' Film Comment (New York), May/June 1991.

Muse, Eben J., ''The Land of Nam: Romance and Persecution in Brian De Palma's *Casualties of War*,'' in *Literature/Film Quarterly*, vol. 20, no. 3, 1992.

Spear, Bruce, ''Political Morality and Historical Understanding in *Casualties of War*,'' in *Literature/Film Quarterly*, vol. 20, no. 3, 1992.

Barry, Norman, in *Radio Times* (London), 5 November 1994.

Barry, Norman, in *Radio Times* (London), 10 June 1995

Ingersoll, Earl G. ''The Constitution of Masculinity in Brian De Palma's Film *Casualties of War*,'' in *Journal of Men's Studies*, August 1995.

Uffelen, René van, ''Realisme even buiten spel. Het Topshot,'' in *Skrien* (Amsterdam), October-Noevenber 1995.

Scorsese, Martin, ''Notre génération,'' March 1996

Hampton, Howard, ''Rerun for Your Life: TV's Search and Destroy Mission,'' in *Film Comment* (New York), July-August 1996.

Vaz, Mark Cotta, ''Cruising the Digital Backlot,'' in *Cinefex* (Riverside), September 1996.

Krohn, Bill, ''Tornadoes, martiens et ordinateurs,'' in *Cahiers du Cinéma* (Paris), September 1996.

Carlson, Jerry W., ''Down the Streets of Time: Puerto Rico and New York City in the Films *Q&A* and *Carlito's Way*,'' in *Post Script* (Commerce), vol. 16, no. 1, Fall 1996.

Magid, Ron, ''Making Mission Impossible,'' in American Cinemtographer (Hollywood), December 1996.

Librach, Ronald S., ''Sex, Lies, and Audiotape: Politics and Heuristics in *Dressed to Kill* and *Blow Out*,'' in *Literature/Film Quarterly* (Salisbury), July 1998.

Eisenreich, Pierre, ''Y a-t-il une vie après le stéréotype?'' in *Positif* (Paris), no. 456, February 1999.

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The conventional dismissal of Brian De Palma—that he is a mere ''Hitchcock imitator''—though certainly unjust, provides a useful starting point, the relation being far more complex than such a description suggests. It seems more appropriate to talk of symbiosis than of imitation: if De Palma borrows Hitchcock's plot-structures, the impulse is rooted in an authentic identification with the Hitchcock thematic that results in (at De Palma's admittedly infrequent best) valid variations that have their own indisputable originality. *Sisters* and *Dressed to Kill* are modeled on *Psycho; Obsession* and *Body Double* on *Vertigo; Body Double* also borrows from *Rear Window*, as does *Blow Out.* The debt is of course enormous, but—at least in the cases of *Sisters, Obsession*, and *Blow Out*, De Palma's three most satisfying films to date—the power and coherence of the films testifies to the genuineness of the creativity.

Central to the work of both directors are the tensions and contradictions arising out of the way in which gender has been traditionally constructed in a male-dominated culture. According to Freud, the human infant, while biologically male or female, is not innately ''masculine'' or ''feminine'': in order to construct the socially correct man and woman of patriarchy, the little girl's masculinity and the little boy's femininity must be repressed. This repression tends to be particularly rigorous and particularly damaging in the male, where it is compounded by the pervasive association of ''femininity'' with castration (on both the literal and symbolic levels). The significance of De Palma's best work (and, more powerfully and consistently, that of Hitchcock before him) lies in its eloquent evidence of what happens when the repression is partially unsuccessful. The misogyny of which both directors have been accused, expressing itself in the films' often extreme outbursts of violence against women (both physical and psychological), must be read as the result of their equally extreme identification with the ''feminine'' and the inevitable dread that such an identification brings with it.

Sisters is concerned single-mindedly with castration: the symbolic castration of the woman within patriarchy, the answering literal castration that is the form of her revenge. The basis concept of female Siamese twins, one active and aggressive, one passive and submissive, is a brilliant inspiration, the action of the entire film arising out of the attempts by men to destroy the active aspect in order to construct the ''feminine'' woman who will accept her subordination. The aggressive sister Dominique (dead, but still alive as Danielle's unconscious) is paralleled by Grace Collier (Jennifer Salt), the assertive young reporter who usurps the accoutrements of ''masculinity'' and eventually assumes Dominique's place in the extraordinary climactic hallucination sequence in which the woman's castration is horrifyingly reasserted. *Sisters*, although weakened by De Palma's inability to take Grace seriously enough or give the character the substance the allegory demands, remains his closest to a completely satisfying film: the monstrousness of woman's oppression under patriarchy and its appalling consequences for both sexes have never been rendered more vividly. *Blow Out* rivals it in coherence and surpasses it in sensitivity: one would describe it as De Palma's masterpiece were it not for one unpardonable and unfortunately extended lapse—the entirely gratuitous sequence depicting the murder of the prostitute in the railway station, which one can account for only in terms of a fear that the film was not ''spicy'' enough for the box office (it failed anyway). It can stand as a fitting counterpart to *Sisters*, a rigorous dissection of the egoism fostered in the male by the culture's obsession with ''masculinity.'' It is clear that Travolta's obsession with establishing the reality of his perceptions has little to do with an impersonal concern for truth and everything to do with his need to establish and assert the symbolic phallus at whatever cost—the cost involving, crucially, the manipulation and exploitation of a woman, eventually precipitating her death. Since *Body Double*—a tawdry ragbag of a film that might be seen as De Palma's gift to his detractors—De Palma seems to have abandoned the Hitchcock connection, and it is not yet clear that he has found a strong thematic with which to replace it. *The Untouchables* seems a work of empty efficiency; it is perhaps significant that one remains uncertain whether to take the patriarchal idyll of Elliott Ness's domestic life straight or as parody. *Casualties of War* is more interesting, though severely undermined by the casting of the two leads: one grasps the kind of contrast De Palma had in mind, but it is not successfully realized in that between Sean Penn's shameless mugging and Michael J. Fox's intractable blandness. Like most Hollywood movies on Vietnam, the film suffers from the inability to see Asians in terms other than an undifferentiated ''otherness'': it is symptomatic that the two Vietnamese girls, past and present, are played by the same actress. His return to the film of political protest (and specifically to the Vietnam War) brings De Palma's career to date full circle: his early work in an independent avant-garde (*Greetings, Hi, Mom!*) is too often overlooked. But nothing in *Casualties of War*, for all the strenuousness of its desire to disturb, achieves the genuinely disorienting force of the remarkable ''Be Black, Baby'' sections of *Hi, Mom!*. Following *Casualties of War*—a film to which he had a deep personal commitment, whatever its success or failure as a comment upon the Vietnam War, violence against women, or the power of traumatic memory—De Palma seemed intent upon remaking his own public image by choosing an unusual property for him, the social satire *The Bonfire of the Vanities.* He did put a personal stamp upon the material, most notably (and paradoxically) by paying tribute to the Orson Welles of *Touch of Evil*, opening the film with an extremely long and intricate tracking shot and using distorting wide-angle lenses almost constantly (though less imaginatively than Welles). Unfortunately the visual flair did nothing to compensate for some disastrous miscastings and craven attempts to soften the book's scathing cynicism, or for the unfocused script in general and De Palma's own inability to do satiric comedy without obnoxious overemphasis. *Raising Cain*, a return to more comfortable territory—the lurid pop-Freudian thriller, the genre through which De Palma had achieved greatest fame and critical admiration—puzzled those who claimed he was merely repeating himself. But for connoisseurs it was intentionally a delicious self-parody—or at least a virtuoso filmmaker's display of his special talents—most flagrantly in a spectacularly choreographed steadicam shot in which a psychiatrist spouting endless exposition is always on the verge of walking out of the frame, and in the delirious slow-motion climax.

Carlito's Way again harked back to earlier De Palma successes, this time to crime drama, with an emotional intensity somewhere between the hallucinatory *Scarface* and the more coolly impersonal *The Untouchables.* If the film ultimately could not rise beyond the conventional trajectory of its plot—ex-hood trying to go straight is drawn back into crime by his old buddy, despite the outreach of a saintly woman—it at least boasted a brilliant impersonation of a crooked lawyer by Sean Penn and some splendid De Palma set pieces, like the chase through Grand Central Terminal. The film reminds us that De Palma is unsurpassed among film directors in portraying furies: not the collective surges of violence rendered by a Sam Peckinpah, but the private demons unleashed within or witnessed by (the same thing on dream level) ''ordinary'' people as well as crime kings and raving lunatics. De Palma's cinematic flourishes have often been called ''operatic,'' but perhaps the better analogy is with the Lisztian keyboard virtuoso, someone who can tap profound emotional depths one moment but skitters over the surface at other times; who frequently improvises upon others' themes but is always unmistakably himself, for better or worse.

—Robin Wood, updated by Joseph Milicia

DEREN, Maya

Nationality: Russian/American. **Born:** Kiev, 1917, became U.S. citizen. **Education:** League of Nations School, Geneva, Switzerland; studied journalism at University of Syracuse, New York; New York University, B.A.; Smith College, M.A. **Family:** Married (second time) Alexander Hackenschmied (Hammid), 1942 (divorced); later married Teijo Ito. **Career:** Family immigrated to America, 1922; made first film *Meshes of the Afternoon*, 1943; travelled to Haiti, 1946; secretary for Creative Film Foundation, 1960. **Awards:** Guggenheim fellowship for work in creative film, 1946. **Died:** Of a cerebral hemorrhage in Queens, New York, 13 October 1961.

Films as Director:

1943 ***Meshes of the Afternoon*** (with Alexander Hammid) (+ role); *The Witches' Cradle* (unfinished)
1944 *At Land* (+ role)

1945 *A Study in Choreography for Camera*; *The Private Life of a Cat* (home movie, with Hammid)
1946 *Ritual in Transfigured Time* (+ role)
1948 *Meditation on Violence*
1959 *The Very Eye of Night*

Publications

By DEREN: books—

An Anagram of Ideas on Art, Form, and the Film, New York, 1946.
The Divine Horseman: The Living Gods of Haiti, New York, 1953.
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''Choreography of Camera,'' in *Dance* (New York), October 1943.
''Cinema As an Art Form,'' in *Introduction to the Art of the Movies*, edited by Lewis Jacobs, New York, 1960.
''Cinematography: The Creative Use of Reality,'' in *Daedalus: The Visual Arts Today*, 1960.
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''A Statement of Principles,'' in *Film Culture* (New York), Summer 1961.
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Sudre, Alain-Alcide, *Dialogues théoriques avec Maya Deren: du cinéma expérimental au film ethnographique*, Paris, 1996.
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Bronstein, M., and S. Grossmann, ''Zu Maya Derens Filmarbeit,'' in *Frauen und Film* (Berlin), December 1976.
Camera Obscura Collective, The, ''Excerpts from an Interview with 'The Legend of Maya Deren' Project,'' in *Camera Obscura* (Berkeley, California), Summer 1979.
Mayer, T., ''The Legend of Maya Deren: Champion of American Independent Film,'' in *Film News* (New York), September/October 1979.
''Kamera Arbeit: Der schopferische umgang mit der realitat,'' in *Frauen und Film* (Berlin), October 1984.
''Maya Deren Issue,'' of *Film Culture* (New York), 72–75, 1985.
Millsapps, J.L., ''Maya Deren, Imagist,'' in *Literature/Film Quarterly* (Salisbury, Maryland), January 1986.
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Maya Deren was the best-known independent, experimental filmmaker in the United States during and after World War II. She developed two types of short, subjective films: the psychodrama and the ciné-dance film. She initiated a national non-theatrical network to show her six independently made works, which have been referred to as visual lyric poems, or dream-like trance films. She also lectured and wrote extensively on film as an art form. Her films remain as provocative as ever, her contributions to cinematic art indisputable.

Intending to write a book on dance, Deren toured with Katherine Dunham's dance group as a secretary. Dunham introduced Deren to Alexander Hammid, and the following year the couple made *Meshes of the Afternoon.* Considered a milestone in the chronology of independent film in the United States, it is famous for its four-stride sequence (from beach to grass to mud to pavement to rug). Deren acted the role of a girl driven to suicide. Continuous action is maintained while time-space unities are severed, establishing a trance-like mood by the use of slow motion, swish-pan camera movements, and well executed point-of-view shots.

In her next film, *At Land*, a woman (Deren) runs along a beach and becomes involved in a chess game. P. Adams Sitney refers to this work as a ''pure American trance film.'' The telescoping of time occurs as each scene blends with the next in unbroken sequence, a result of pre-planned editing. *At Land* is also studded with camera shots of astounding virtuosity.

Other films include Deren's first ciné-dance film, the three-minute *A Study in Choreography for Camera.* Filmed in slow motion, a male ballet dancer, partnered by the camera, moves through a variety of locales. Continuity of camera movement is maintained as the dancer's foot changes location. Space is compressed while time is expanded. According to Sitney, the film's importance resides in two fresh observations: space and time in film are *created* space and time, and the camera's optimal use is as a dancer itself. *Ritual in Transfigured Time*, another dance-on-film, portrays psycho-dramatic ritual by use of freeze frames, repeated shots, shifting character identities, body movements, and locales. *Meditation on Violence* explores Woo (or Wu) Tang boxing with the camera as sparring partner, panning and zooming to simulate human response. *The Very Eye of Night* employed Metropolitan Ballet School members to create a celestial ciné-ballet of night. Shown in its negative state, Deren's handheld camera captured white figures on a total black background. Over the course of her four dance-films Deren evolved a viable form of ciné-choreography that was adapted and adjusted to later commercial feature films. In cases such as *West Side Story*, this was done with great skill and merit.

Deren traced the evolution of her six films in ''A letter to James Card,'' dated April 19, 1955. *Meshes* was her ''point of departure'' and ''almost expressionist''; *At Land* depicted dormant energies in mutable nature; and *Choreography* distilled the essence of this natural changing. In *Ritual* she defined the processes of changing, while *Meditation* extends the study of metamorphosis. In *The Very Eye* she expressed her love of life and its living. ''Each film was built as a chamber and became a corridor, like a chain reaction.''

In 1946 Deren published *An Anagram of Ideas on Art, Form, and the Film*, a monograph declaring two major statements: the rejection of symbolism in film, and strong support for independent film after an analysis of industrial and independent filmmaking activities in the United States.

Although *Meshes* remains the most widely seen film of its type, with several of its effects unsurpassed by filmmakers, Deren had been forgotten until recently. Her reputation now enjoys a well-deserved renaissance, for as Rudolf Arnheim eulogized, Deren was one of film's ''most delicate magicians.''

—Louise Heck-Rabi

DE SICA, Vittorio

Vittorio De Sica

Nationality: Italian/French (became French citizen in order to marry second wife, 1968. **Born:** Sora (near Rome), 7 July 1902. **Education:** Institut Superieur de Commerce, Rome, and University of Rome. **Family:** Married 1) Giuditta Rissone (divorced 1968); 2) Maria Mercader, 1968, two sons. **Career:** Actor in Tatiana Pavlova's Stage Company, 1923; formed own stage company with actress-wife, late 1920s; leading film actor, from 1931; directed first film, *Rose scarlette*, 1940. **Died:** In Paris, 13 November 1974.

Films as Director:

1940 *Rose scarlatte* (co-d, role as The Engineer)
1941 *Maddelena zero in condotta* (+ dialogue, role as Carlo Hartman); *Teresa Venerdi* (+ co-sc, role)
1942 *Un garibaldino al convento* (+ co-sc, role as Nino Bixio)
1943 *I bambini ci guardano* (+ co-sc)
1946 *La porta del cielo* (+ co-sc, completed 1944); ***Sciuscia*** (*Shoeshine*) (+ co-sc)
1948 ***Ladri di biciclette*** (*The Bicycle Thief*) (+ pr, co-sc)
1950 ***Miracolo a Milano*** (*Miracle in Milan*) (+ co-sc)
1952 ***Umberto D*** (+ pr, co-sc)
1953 *Stazione Termini* (*Indiscretion of an American Wife*; *Indiscretion*) (+ co-pr)
1954 *L'oro di Napoli* (*Gold of Naples*) (+ co-sc, role)
1956 *Il tetto* (*The Roof*) (+ pr)
1960 *La ciociara* (*Two Women*)
1961 *Il giudizio universale* (+ role)
1962 ''La Riffa (The Raffle)'' episode of *Boccacio '70*; *I sequestrati di Altona* (*The Condemned of Altona*)
1963 *Il boom*; *Ieri, oggi, domani* (*Yesterday, Today, and Tomorrow*)
1964 *Matrimonio all'italiana* (*Marriage, Italian Style*)
1965 *Un Monde nouveau* (*Un Monde jeune*; *Un mondo nuovo*; *A Young World*)
1966 *Caccia alla volpe* (*After the Fox*) (+ guest role); ''Un sera come le altre (A Night like Any Other)'' episode of *Le streghe* (*The Witches*)
1967 *Woman Times Seven* (*Sept fois femmes*)
1968 *Amanti* (*A Place for Lovers*) (+ co-sc)

1970 *I girasoli* (*Sunflower*); *Il giardino dei Finzi Contini* (*The Garden of the Finzi-Continis*); ‘‘Il leone’’ episode of *Le coppie (Les Couples)*

1972 *Lo chiameremo Andrea*

1973 *Una breve vacanza* (*A Brief Vacation*)

1974 *Il viaggio* (*The Journey*; *The Voyage*)

Other Films:

1918 *Il processo Clémenceau* (*L'Affaire Clemenceau*) (Bencivenga) (role)

1926 *La bellezza del mondo* (Almirante) (role)

1928 *La compagnia dei matti* (*La compagnie des fous*) (Almirante) (role)

1932 *La vecchia signora* (Palermi) (role); *La segretaria per tutti* (Palermi) (role); *Due cuori felici* (Negroni) (role); *Gli uomini che mascalzoni!* (Camerini) (role)

1933 *Un cattivo soggetto* (Bragaglia) (role); *Il signore desidera?* (Righelli) (role); *La canzone del sole* (German version: *Das Lied der Sonne*) (Neufeld) (role as The Secretary); *Lisetta* (Boese) (role)

1934 *Tempo massimo* (Mattoli) (role)

1935 *Darò un millione* (Camerini) (role as The Millionaire); *Amo te sola* (Mattòli) (role)

1936 *Lohengrin* (Malasomma) (role); *Ma non è una cosa seria!* (Camerini) (role); *Non ti conosco più* (Malasomma) (role); *L'uomo che sorride* (Mattoli) (role)

1937 *Hanno rapito un uomo* (Righelli) (role); *Il signor Max* (Camerini) (role); *Questi ragazzi* (Mattoli) (role)

1938 *Napoli d'altri tempi* (Palermi) (role); *L'orologio a cucù* (Mastrocinque) (role); *Partire* (Palermi) (role); *Ai vostri ordini, signora!* (Mattòli) (role); *La mazurka di papà* (Biancoli) (role); *Le due madri* (Palermi) (role); *Castelli in aria* (German version: *Ins blaue Leben*, 1939) (Genina) (role)

1939 *Grandi magazzini* (Camerini) (role); *Finisce sempre cosí* (Susini) (role); *Napoli che non muore* (Palermi) (role)

1940 *La peccatrice* (Palermi) (role); *Pazza di giola* (Bragaglia) (role); *Manon Lescaut* (Gallone) (role)

1941 *L'avventuriera del piano di sopra* (Matarazzo) (role)

1942 *Se io fossi onesto!* (Bragaglia) (role, co-sc); *La guardia del corpo* (Bragaglia) (role, co-sc)

1943 *I nostri sogni* (Cottafavi) (role, co-sc); *Non sono superstizioso, ma. . . !* (Bragaglia) (role, co-sc); *L'ippocampo* (Rosmino) (role, co-sc); *Diece minuti di vita* (Longanesi) (unfinished; another version made 1944 with different cast) (role); *Nessuno torna indietro* (Blasetti) (role)

1945 *Lo sbaglio di essere vivo* (Bragagalia) (role); *Il mondo vuole cosi* (Bianchi) (role)

1946 *Roma città libera* (co-sc); *Il marito povero* (Amara) (co-sc); *Abbasso la ricchezza!* (Righelli) (role, co-sc)

1947 *Sperduti nel buio* (Mastrocinque) (role as Nanzio, co-sc); *Natale al campo 119* (Francisci) (supervisor, role as The Noble Neopolitan)

1948 *Lo sconosciuto di San Marino* (Waszinsky) (role as The Proprietor); *Cuore* (Coletti) (co-sc, role as The Landlord)

1950 *Domani è troppo tardi* (Moguy) (role as Professor Landi)

1951 *Cameriera bella presenza offresi* (Pastina) (role as The Actor); ‘‘Il processo di Frine’’ episode of *Altri tempi* (Blasetti) (role as the Barrister); *Gli uomini non guardano il cielo* (Scarpelli) (role)

1952 *Buongiorno elefante!* (*Sabú principle ladro*) (Franciolini) (co-sc, role as Garetti); ‘‘Scena all'aperto’’ (role as Count) and ‘‘Don Corradino’’ (role as Don Corradino) episodes of *Tempi nostri* (Blasetti)

1953 ***Madame De . . .*** (Ophuls) (role as Fabrizio Donati); *Pane, amore e fantasia* (Comencini) (role as Marshal Carotenuto); ‘‘Pendolin’’ episode of *Cento anni d'amore* (De Felice) (role); ‘‘Incidente a Villa Borghese’’ episode of *Villa Borghese* (Franciolini) (role); *Il matrimonio* (Petrucci) (role); ‘‘Il fine dicitore’’ episode of *Gran varietà* (Paolella) (role); ‘‘Le Divorce (Il divorzio)’’ episode of *Secrets d'alcôve* (*Il letto*) (Franciolini) (role)

1954 *Vergine moderna* (Pagliero) (role as The Banker); *L'Allegro Squadrone* (Moffa) (role as The General); *Pane, amore e gelosia* (Comencini) (role); *Peccato che sia una canaglia* (Blasetti) (role as Mr. Stroppiani)

1955 *Il segno di Venere* (Risi) (role as Alessio Spano, the Poet); *Gli ultimi cinque minuti* (*The Last Five Minutes*) (Amato) (role as Carlo); *La bella mugnaia* (Camerini) (role as The Governor); *Pane, amore e . . .* (Risi) (role as Carotenuto); *Racconti romani* (Franciolini) (role); *Il bigamo* (Emmer) (role as The Barrister)

1956 *Mio figlio Nerone* (*Nero's Weekend*) (Steno) (role as Sénèquel); *Tempo di villegiatura* (Racioppi) (role as The Celebrity); *The Monte Carlo Story* (*Montecarlo*) (Taylor) (role as Count Dino Giocondo Della Fiaba); *I giorni più belli* (*I nostri anni più belli, Gli anni più belli*) (Mattòli) (role as The Banker); *Noi siamo le colonne* (D'Amico) (role as Celimontani)

1957 *Padri e figli* (Monicelli) (role as the tailor Corallo); *I colpevoli* (Vasile) (role as the barrister Vasari); *Souvenir d'Italie* (*It Happened in Rome*) (Pietrangeli) (role as The Count); *La donna che venne del mare* (De Robertis) (role as Bordigin); *Vacanze a Ischia* (Camerini) (role as Occhipinti); *I conte Max* (Bianchi) (role as Count Max Orsini Baraldo); *Amore e chiacchiere* (Blasetti) (role as Bonelli); *Il medico e lo stregone* (Monicelli) (role as Locoratolo); *Totò, Vittorio e la dottoressa* (Mastrocinque) (role as the sick nobleman); *Casino de Paris* (Hunebelle) (role as Alexandre Gordy)

1958 *A Farewell to Arms* (Vidor) (role as Count Alessandro Rinaldi); *Domenica è sempre domenica* (Mastrocinque) (role as Mr. Guastaldi); *Ballerina e buon Dio* (Leonviola) (roles as the policeman, the taxi driver, and the costume porter); *Kanonenserenade* (*Pezzo, capopezzo e capitano*) (Staudte) (role as Count Ernesto De Rossi); *Anna di Brooklyn* (Denham and Lastricati) (supervisor, co-music, role as Don Luigino); *La ragazza di Piazza S. Pietro* (Costa) (role as Armando Conforti); *Gli zitelloni* (Bianchi) (role as Professor Landi); *Pane, amore e Andulasia* (Setò) (role as Carotenuto); *La prima notte* (Cavalcanti) (role as Alfredo)

1959 *Nel blu dipinto di blu* (Volare) (Tellini) (role as Spartaco); *Il nemico di mia moglie* (Puccini) (role as The Husband); *Vacanze d'inverno* (Mastrocinque) (role as Manrizie); *Il moralista* (Bianchi) (role as The President); *Il Generale Della Rovere* (Rossellini) (role as Giovanni Bertone); *Il mondo dei miracoli* (Capuano) (role as Pietro Giordani); *Uomini e nobiluomini* (Bianchi) (role as Marquis Nicolas Peccoli); *Ferdinando I, re di Napoli* (Franciolini) (role as

Ceccano); *Gastone* (Bonnard) (role as The Prince); *Les trois etc . . . du colonel* (*Le tre eccetera del colonello*) (Boissol) (role as Colonel Belalcazar)

1960 *Il vigile* (Zampa) (role as The Trustee); *Le pillole di Ercole* (Salce) (role as Colonel Pietro Cuocolo); *Austerlitz* (Gance) (role as Pope Pius VII); *The Angel Wore Red* (*La sposa bella*) (Johnson) (role as General Clave); *The Millionairess* (Asquith) (role as Joe); *It Started in Naples* (Shavelson) (role as Mario Vitale); *Gli incensurati* (Giaculli) (role as comic actor); *Un amore a Roma* (Risi) (role)

1961 *Gli attendenti* (Bianchi) (role as Colonel Bitossi); *I due marescialli* (Corbucci) (role as Antonio Cotone); *Le meraviglie di Aladino* (*The Wonders of Aladdin*) (Bava and Levin) (role as The Genie); *L'onorata società* (Pazzaglia) (role as The Chef); *La Fayette* (*La Fayette, una spada per due bandiere*) (Dréville) (role as Bancroft)

1962 *Vive Henry IV, vive l'amour* (Autant-Lara) (role as Don Pedro)

1965 *The Amorous Adventures of Moll Flanders* (T. Young) (role as The Count)

1966 *Io, io, io . . . e gli altri* (Blasetti) (role as Count Trepossi)

1967 *Gli altri, gli altri e noi* (Arena) (role as man on pension); *Un italiano in America* (Sordi) (role as Giuseppe's Father); *The Biggest Bundle of Them All* (Annakin) (role as Cesare Celli); *Caroline Cherie* (de la Patelliere) (role as Count de Bièvres)

1968 *The Shoes of the Fisherman* (*Les Souliers de Saint-Pierre*) (M. Anderson) (role as Cardinal Rinaldi)

1969 *If It's Tuesday, This Must Be Belgium* (M. Stuart) (role as The Shoemaker); *Una su tredici* (*12 + 1*) (Gessner and Lucignani) (role as Di Seta)

1970 *Cose di Cosa Nostra* (Steno) (role as The Lawyer); *L'Odeur des fauves* (Balducci) (role as Milord)

1971 *Trastevere* (Tozzi) (role as Enrico Formichi); *Io non vedo, tu non parli, lui non sente* (Camerini) (role as Count at the Casino)

1972 *Pinocchio* (Comencini) (for TV) (role as The Judge); *Snow Job* (*The Ski Raiders*) (Englund) (role as Dolphi); *Ettore lo fusto* (Castellari) (role as Giove); *Siamo tutti in libertà provvisoria* (Scarpelli) (role)

1973 *Storia de fratelli e de cortelli* (Amendola) (role as The Marshal); *Il delitto Matteotti* (Vancini) (role as Mauro del Giudice)

1974 *Andy Warhol's Dracula* (*Dracula cerca sangue di vergine e . . . morì di sete!!, Blood for Dracula*) (Morrissey) (role as Marquis di Fiori); *C'eravamo tanto amati* (Scola) (role as himself); *Vittorio De Sica, il Regista, l'attore, l'uomo* (Gragadze) (role)

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The films of Vittorio De Sica are among the most enduring of the Italian post-war period. His career suggests an openness to form and a versatility uncommon among Italian directors. De Sica began acting on stage as a teenager and played his first film role in 1918. In the 1920s his handsome features and talent made him something of a matinee idol, and from the mid-1930s he appeared in a number of films by Mario Camerini, including *Gliuomini che mascalzoni!, Darò un milione*, and *Grandi magazzine.*

During his lifetime, De Sica acted in over one hundred films in Italy and abroad, using this means to finance his own directorial efforts. He specialized in breezy comic heroes, men of great self-assurance or confidence men (as in Rossellini’s *Generale della Rovere*). The influence of his tenure as actor cannot be overestimated in his directorial work, where the expressivity of the actor in carefully written roles was one of his foremost technical implements. In this vein De Sica has continually mentioned the influence on his work of Charlie Chaplin. The tensive continuity between tragic and comic, the deployment of a detailed yet poetic gestural language, and a humanist philosophy without recourse to the politically radical are all elements of De Sica’s work that are paralleled in the silent star’s films.

De Sica’s directorial debuts, *Rose scarlatte* and *Maddalena, zero in condotta*, were both attempts to bring theater pieces to the screen with suitable roles for himself. In 1943, with *I bambini ci guardano*, De Sica teamed with Cesare Zavattini, who was to become his major collaborator for the next three decades. Together they began to demonstrate elements of the post-war realist aesthetic which, more than any other director except Visconti and Rossellini, De Sica helped shape and determine. Despite the overt melodrama of the misogynistic story (a young mother destroys her family by deserting them), the filmmaker refused to narrow the perspective through an overwrought Hollywoodian mise-en-scène, preferring instead a refreshing simplicity of composition and a subdued editing style. Much of the film’s original flavor can be traced to the clear, subjective mediation of a child, as promised in the title.

De Sica’s intense feeling for children’s sensibilities led him to imagine how children viewed the failing adult reconstruction of society after the war. *Sciuscia*, a realistic look at the street and prison life of poor, abandoned children, was the result. It is the story of how the lasting friendship of two homeless boys, who make their living shining shoes for the American G.I.’s, is betrayed by their contact with adults. At the end of the film one boy inadvertently causes the other’s death. Although Zavattini insists that his creative role was minimal in this instance, the presence of his poetic imagination is evident in the figure of a beautiful white horse. This horse serves to cement the boys’ mutual bond and their hope for a future. Though a miserable failure in Italy, *Sciuscia* marked De Sica’s entry into international prominence; the film won a special Oscar in 1947.

For the balance of the neorealist period De Sica fought an uphill battle to finance his films through friends and acting salaries. *Ladri di biciclette* anchors searching social documentation in metaphor and a non-traditional but highly structured narrative. Workman Ricci’s desperate search for his bicycle is an odyssey that enables us to witness a varied collection of characters and situations among the poor and working class of Rome. Each episode propels the narrative toward a sublimely Chaplinesque but insufficiently socially critical ending in which Ricci is defeated in his search and therefore in his attempts to provide for his family. Reduced to thievery himself, he takes his son’s hand and disappears into the crowd. Like De Sica’s other neorealist films, *Ladri di biciclette* gives the impression of technical nonchalance only to the indiscriminate eye, for De Sica planned his work with attention to minute details of characterization, mise-en-scène, and camera technique. During this period he preferred the non-professional actor for his or her ability to accept direction without the mediation of learned acting technique.

The story of Toto the Good in *Miracolo a Milano* remains one of the outstanding stylistic contradictions of the neorealist period (there are many), yet one which sheds an enormous amount of light on the intentions and future of the De Sica-Zavattini team. The cinematography and setting, markedly neorealist in this fable about the struggle to found a shanty town for the homeless, is undercut at every moment with unabashed clowning both in performance and in cinematic technique. Moreover, the film moves toward a problematic fairy tale ending in which the poor, no longer able to defend their happy, makeshift village from the voracious appetite of capitalist entrepreneurs, take to the skies on magic broomsticks. (The film has more special effects than anyone would ever associate with neorealism; could De Sica have left his mark on Steven Spielberg?) Still, Zavattini, who had wanted to make the film for a number of years, and De Sica defend it as the natural burlesque transformation of themes evident in their earlier work together.

By this time De Sica’s films were the subject of a good deal of controversy in Italy, and generally the lines were drawn between Catholic and Communist critics. The latter had an especially acute fear (one which surfaced again with Fellini’s *La Strada*) that the hard-won traits of neorealism had begun to backslide into those of the so-called ‘‘calligraphic’’ films of the Fascist era. These were based on an ahistorical, formal concern for aesthetic, compositional qualities and the nuances of clever storytelling. However, it was their next film, *Umberto D*, that comes closest to realizing Zavattini’s ideas on the absolute responsibility of the camera eye to observe life as it is lived without the traditional compromises of entertaining narratives. The sequence of the film in which the maid wakes up and makes the morning coffee has been praised many times for its day-in-the-life directness and simplicity. *Il Tetto*, about a curious attempt to erect a small house on municipal property, is generally recognized as the last neorealist film of this original period.

Continually wooed by Hollywood, De Sica finally acquiesced to make *Stazione termini* in 1953, produced by Selznick and filmed in Rome with Jennifer Jones and Montgomery Clift. Unfortunately, neorealist representation formed only an insignificant background to this typically American star vehicle. A similar style is employed in *La ciociara*, which was created from a Moravia story about the relationship of a mother and daughter uprooted by the war. De Sica attempted to reconstruct reality in the studio during the making of this work, making use of a somewhat unsuccessful stylized lighting technique. But as usual, he obtains excellent performances in an engaging dramatic vehicle (Sophia Loren won an Oscar).

The filmmakers returned to comedic vehicles in 1954 in *L'oro di Napoli.* Human comedy emerges from the rich diversity and liveliness of Neapolitan life. Though still within the confines of realism, the film foreshadows the director's entrance into the popular Italian market for sexual satire and farce. The exactitude with which he sculpts his characters and his reluctance to reduce the scenario to a mere bunch of gags demonstrates his intention to fuse comedy and drama, putting De Sica at the top of his class in this respect—among Risi, Comencini, and Monicelli. Often with Zavattini but also with Eduardo De Filippo, Tonino Guerra, and even Neil Simon (*After the Fox*), De Sica turned out about eight such films for the lucrative international market between 1961 and 1968, the best of which are: *Il giudizio universale*, which featured an all-star cast of international comedians; *Ieri, oggi, domani* and *Matrimonio all'Italiana*, both with Loren and Mastroianni; and *Sette volte donna. Il giardino dei Finzi Contini*, based on a Bassani novel about the incarceration of Italian Jews during the war, shows a strong Viscontian influence in its lavish setting and thematics (the film deals with the dissolution of the bourgeois family). *Una breve vacanza*, an examination of a woman who has managed to break out of the confines of an oppressive marriage during a sanitorium stay, reinstitutes the tensive relationship between comedy and tragedy of the earlier films. De Sica's last film, *Il viaggio*, is from a Pirandello novel.

—Joel Kanoff

DIEGUES, Carlos

Nationality: Brazilian. **Born:** Maceio, state of Alagoas, 19 May 1940. **Education:** Studied law, Catholic University of Rio de Janeiro. **Family:** Married entertainer Nara Leao. **Career:** Organizer of Metropolitan Union of students, also film critic and poet, early 1960s; directed first feature, *Ganga Zumba*, 1964; immigrated to France following Brazilian military takeover, late 1960s; directed *Séjour* for French TV, 1970; returned to Brazil, mid-1970s.

Films as Director:

1960 *Fuga* (short) (co-d)
1961 *Domingo* (short)
1962 ''Escola de samba, alegria de viver'' episode of *Cinco vêzes Favela*
1964 *Ganga Zumba* (+ co-adapt)
1965 *A 8a. Bienal de São Paulo* (short)
1966 *A grande cidade* (*The Big City*) (+ co-sc)
1967 *Oito universitários* (short)
1969 *Os herdeiros* (*The Inheritors*; *The Heirs*)
1972 *Quando a Carnaval chegar* (*When Carnival Comes*)
1973 *Joanna Francesa* (*Jeanne la française*) (+ sc)
1976 *Xica da Silva* (*Xica*)
1977 *Chuvas de verao* (*Summer Showers*; *A Summer Rain*) (+ sc)
1978 *Os filhos do medo* (*Les Enfants de la peur*) (TV doc)
1980 ***Bye Bye Brasil*** (+ sc)
1984 *Quilombo*
1987 *Un tren para las estrellas*
1990 *Dias melhores virao* (+ sc, pr)
1994 *Rio's Love Songs* (+ sc)
1996 *Tieta do Agreste* (*Tieta of Agreste*) (+ co-sc, co-pr)
1999 *Orfeu* (+ co-sc)

Other Films:

1965 *O Circo* (Jabor) (ed)
1967 *Terra em transe* (*Land in Trance*) (Rocha) (assoc pr)
1968 *Capitu* (Saraceni) (assoc pr)
1980 *Prova de Fogo* (Altberg) (assoc pr)
1988 *Dede Mamata* (pr)

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By DIEGUES: book—

Palmares: Mito e romance da utopia brasileira, with Everardo Rocha, Rio de Janeiro, 1991.

By DIEGUES: articles—

''Diegues fala de Moreau e *Joanna*,'' interview, in *Filme Cultura* (Rio de Janeiro), January/February 1973.
''Carlos Diegues: 'cette chose trés simple, aimer le peuple,''' an interview with J. Delmas, in *Jeune Cinéma* (Paris), July/August 1978.
Interview with Federico De Cardenas, in *Los años de la conmoción*, by Isaac León Frías, Mexico City, 1979.
''The Mind of Cinema Novo,'' an interview with D. Yakir, in *Film Comment* (New York), September/October 1980.
''Le Cinéma nuovo dix ans aprés,'' an interview with G. Haustrate and D. Rabourdin, in *Cinéma* (Paris), November 1980.
''Adieu, cinema novo,'' an interview with P. A. Paranagua, in *Positif* (Paris), May 1981.
Interview with J. C. Rodrigues, in *Filme Cultura* (Rio de Janeiro), August/October 1982.
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Interview with André Tournès, in *Jeune Cinéma* (Paris), July/August 1984.
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''Choosing between Legend and History,'' an interview with Coco Fusco, in *Cineaste* (New York), vol. 15, no. 1, 1986.
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Burton, Julianne, editor, *Cinema and Social Change in Latin America: Conversations with Filmmakers*, Austin, Texas, 1986.

Johnson, Randal, and Robert Stam, editors, *Brazilian Cinema*, Austin, Texas, 1988.

Xavier, Ismail, *Allegories of Underdevelopment: Aesthetics and Politics in Modern Brazilian Cinema*, Minneapolis, 1997.

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Johnson, Randal, ''*Xica de Silva*: Sex, Politics, and Culture,'' in *Jump Cut* (Berkeley), May 1980.

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Yakir, Dan, ''Braziliant,'' in *Film Comment* (New York), May/June 1984.

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Osiel, Mark, ''Bye Bye Boredom: Brazilian Cinema Comes of Age,'' in *Cineaste* (New York), vol 15, no. 1, 1986.

Mosier, John, ''Subway to the Stars,'' in *Americas*, January/February 1988.

Welch, Cliff, ''*Quilombo*,'' in *American Historical Review*, October 1992.

Breschand, Jean, ''Lyon fête ses Lumière,'' in *Cahiers du Cinéma* (Paris), May 1995.

* * *

One of the founders of *Cinema Novo*—the movement that transformed film in Brazil and was a pivotal influence in the New Latin American Cinema—Carlos Diegues is probably the most historically minded of its adherents. Like the other directors of *Cinema Novo*, Diegues is concerned with making films which are ''culturally Brazilian, and impregnated with national and Latin American problems''; and his entrance into the national reality was, as with many other members of this group, through documentary films that put him in direct contact with social problems. Diegues also shares the interest in popular culture that is characteristic of *Cinema Novo*, although he tends to emphasize the contribution of black culture, which ''gave us originality. It's the element that has completely modified Brazil, which otherwise would be a mere cultural colony of Portugal and Spain.''

Perhaps that which most differentiates Diegues from his *Cinema Novo* colleagues is his historical orientation. On the one hand, this can be seen in his insistent return to historical themes. But on the other hand, Diegues's conception of history is complex: he feels that the most important element in cinema is its *adecuación* (fitness) to the time in which it is made. To the degree that a film speaks to the problems and possibilities of the epoch in which it appears, it allows for the sort of ''political cinema'' Diegues prefers, a cinema with which the audience can interact. It is this perspective that Diegues brings to his perception of his films as corresponding to particular historical contexts.

His first works, *Samba School* and *Ganga Zumba*, are products of what Diegues describes as a ''fantastic, euphoric period'' in which emerged new Brazilian cinema, music, and theater. *Samba School* was typical of the early works of *Cinema Novo*, focusing on the popular culture of the slums through an analysis of the alienation represented by the schools of samba. Diegues made the film on a barebones budget and worked at practically all the production tasks, including appearing as an actor. *Ganga Zumba* was Diegues's first feature. A reconstruction of the Palmares Republic of runaway slaves in Brazil during the seventeenth century, it corresponded to the search for identity in which many Brazilian artists were then engaged. It also represented the first *Cinema Novo* film to value Afro-Brazilian culture, as well as the beginning of Diegues's interest in bringing black history to the screen: ''I tried to make a black film, not a film about blacks,'' he stated.

The military coup of 1964, and its increasingly repressive legislation during the 1960s, changed the cultural scene profoundly. In film, an ''aesthetic of silence'' reigned, and Diegues perceives this as his ''sick period,'' during which he made *The Heirs* and *Joanna Francesa* as expressions of the depressing tableau presented by the ''Dantesque levels'' military terrorism reached. *The Heirs* is a historical work on the period 1930–1964, which allegorically evokes the role of Getulio Vargas (a populist president-dictator who oscillated between fascism and socialism) by following the trajectory of a bourgeois family. Diegues says that his main intention was to ''project a precise image of this strange, violent and sentimental, baroque and surrealist, sincere and subtle country called Brazil, whose passion torments me more than anything else in life.'' In *Joanna Francesa*, Diegues returned again to analyze the Revolution of 1930, this time in a film he considers a ''lament'' on the death of a culture and a civilization, which reflected the dolorous days through which Brazil was passing.

The liberalization of military rule led to what Diegues has described as the third phase of *Cinema Novo*, which he characterizes as ''the aesthetic of life.'' Within this category, he places the two reconstructions, *Xica da Silva* and *Quilombo*, which continue the black history of colonial Brazil he began with *Ganga Zumba*, as well as the popular *Bye Bye Brazil.* Both *Xica da Silva* and *Quilombo* are more mythic than historic, for Diegues believes that ''history is always written by the winners,'' and therefore a real history of blacks is either impossible or depressing. Thus, he focuses on the character of Francisca (Xica), a black slave whom a wealthy Portuguese freed and took as his lover. Little real information exists on this eighteenth-century woman because all mention of her was exorcised by the townspeople, but her love of freedom is an important myth of Brazilian popular culture.

Quilombo was made just two or three years before Brazil was liberated from military rule, and that context allowed Diegues to utilize the story of the runaway slave republic as a metaphor for the building of a utopia. With even less information available about *quilombos* than existed on Xica, Diegues allowed himself free rein; the result, as he intended, says more about the future than about the past. *Xica da Silva* was immensely popular in Brazil, but the film which has achieved the most international recognition is *Bye Bye Brazil.* In this exuberant film ''dedicated to Brazilians in the twenty-first century,'' Diegues returns to *Cinema Novo*'s insistent concern with popular culture and concludes that the way in which culture is assimilated and re-elaborated is more important than its origin or alleged ''purity.'' This is perhaps one of the more useful lessons Diegues has to teach his fellow filmmakers of *Cinema Novo.*

—John Mraz

DMYTRYK, Edward

Nationality: American. **Born:** Grand Forks, British Columbia, Canada, 4 September 1908, became U.S. citizen, 1939. **Education:** California Institute of Technology, 1926–27. **Family:** Married second wife, actress Jean Porter, 1948, one son. **Career:** Messenger and handy boy at Famous Players-Lasky, 1923, subsequently cutter, then editor; directed first film, *The Hawk*, 1935; directed series of films for Columbia, 1940–42, and for RKO, 1942–47; subpoenaed to appear before House Un-American Activities Committee as one of ''Hollywood Ten,'' 1947; moved to England, 1948; forced to return to U.S., fined and given six-month jail sentence for contempt of Congress, 1950; appeared as friendly witness before HUAC, and hired by producer Stanley Kramer, 1951; moved to England, 1971; taught at University of Texas, Austin, 1978; professor of filmmaking at University of Southern California, from 1981. **Died:** 1 July 1999, in Encino, California, of heart and kidney failure.

Films as Director:

1935 *The Hawk*
1939 *Television Spy*; *Emergency Squad*; *Million-Dollar Legs* (co-d with Grinde, uncredited)
1940 *Golden Gloves*; *Mystery Sea Raider*; *Her First Romance*
1941 *The Devil Commands*; *Under Age*; *Sweetheart of the Campus* (*Broadway Ahead*); *The Blonde from Singapore* (*Hot Pearls*); *Secrets of the Lone Wolf* (*Secrets*); *Confessions of Boston Blackie* (*Confessions*)
1942 *Counter-Espionage*; *Seven Miles from Alcatraz*
1943 *Hitler's Children*; *The Falcon Strikes Back*; *Captive Wild Woman*; *Behind the Rising Sun*; *Tender Comrade*
1944 *Farewell, My Lovely* (*Murder My Sweet*)
1945 *Back to Bataan*; *Cornered*
1946 *Till the End of Time*
1947 ***Crossfire***; *So Well Remembered*
1949 *Obsession* (*The Hidden Room*); *Gives Us This Day* (*Salt to the Devil*)
1952 *Mutiny*; *The Sniper*; *Eight Iron Men*
1953 *The Juggler*; *Three Lives* (short)
1954 *The Caine Mutiny*; *Broken Lance*; *The End of the Affair*
1955 *Soldier of Fortune*; *The Left Hand of God*; *Bing Presents Oreste* (short)
1956 *The Mountain* (+ pr)
1957 *Raintree County*
1958 *The Young Lions*
1959 *Warlock* (+ pr); *The Blue Angel*
1962 *The Reluctant Saint* (+ pr); *Walk on the Wild Side*
1963 *The Carpetbaggers*
1964 *Where Love Has Gone*; *Mirage*
1966 *Alvarez Kelly*
1968 *Lo sbarco di Anzio* (*Anzio*; *The Battle for Anzio*); *Shalako*
1972 *Barbe-Bleue* (*Bluebeard*) (+ co-sc)
1975 *The ''Human'' Factor*
1976 *He Is My Brother*

Edward Dmytryk (right) and Montgomery Clift on the set of *Raintree County*

Other Films:

1930 *Only Saps Work* (Gardner and Knopf) (ed); *The Royal Family of Broadway* (Cukor and Gardner) (ed)
1932 *Million-Dollar Legs* (Cline) (ed)
1934 *Belle of the Nineties* (McCarey) (co-ed, uncredited); *College Rhythm* (Taurog) (co-ed)
1935 *Ruggles of Red Gap* (McCarey) (ed)
1936 *Too Many Parents* (McGowan) (ed); *Three Cheers for Love* (Ray McCarey) (ed); *Three Married Men* (Buzzell) (ed); *Easy to Take* (Tryon) (ed)
1937 *Murder Goes to College* (Riesner) (ed); *Turn off the Moon* (Seiler) (ed); *Double or Nothing* (Reed) (ed); *Hold 'em Navy* (*That Navy Spirit*) (Neumann) (ed)
1938 *Bulldog Drummond's Peril* (Hogan) (ed); *Prison Farm* (Louis King) (ed)
1939 *Zaza* (Cukor) (ed); *Love Affair* (McCarey) (co-ed); *Some Like It Hot* (Archainbaud) (ed)
1950 *The Hollywood Ten* (Berry) (co-sc, appearance)
1968 *Hamlet* (Wirth) (dubbing d)
1976 *Hollywood on Trial* (Helpern) (role as interviewee)

Publications

By DMYTRYK: books—

It's a Hell of a Life but Not a Bad Living, New York, 1978.
On Screen Directing, London, 1984.

On Screen Acting, Boston, 1984.
On Film Editing: An Introduction to the Art of Film Construction, Stoneham, 1984.
On Screen Writing, Stoneham, 1985.
On Filmmaking, Boston, 1986.
Cinema: Concept and Practice, Boston, 1988.
Odd Man Out: A Memoir of the Hollywood Ten, Carbondale, 1995.

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‘‘Reply to R. English,’’ in *Nation* (New York), 26 May 1951.
‘‘The Director-Cameraman Relationship,’’ interview with Herb Lightman, in *American Cinematographer* (Los Angeles), May 1968.
‘‘The Director and the Editor,’’ in *Action* (Los Angeles), March/April 1969.
‘‘Dmytryk on Film,’’ in *Journal of University Film Association* (Carbondale, Illinois), Spring 1982.
‘‘A Very Narrow Path: The Politics of Edward Dmytryk,’’ an interview with L.D. Friedman, in *Literature/Film Quarterly* (Salisbury, Maryland), October 1984.
‘‘Edward Dmytryk Remembers,’’ an interview with J. Bawden, in *Films in Review* (New York), December 1985.
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‘‘The Cinema of Edward Dmytryk,’’ in *Films Illustrated* (London), October 1971.
‘‘Edward Dmytryk,’’ in *Film Dope* (London), June 1977.
McClure, L., ‘‘Edward Dmytryk: The Director as Professor,’’ in *Filmmakers Monthly* (Ward Hill, Massachusetts), January 1979.
Buchsbaum, Jonathan, ‘‘Tame Wolves and Phony Claims: Paranoia and Film Noir,’’ in *Persistence of Vision* (Maspeth), Summer 1986.
Telotte, J.P., ‘‘Effacement and Subjectivity: *Murder My Sweet*’s Problematic Vision,’’ in *Literature/Film Quarterly* (Salisbury), vol. 15, no. 4, 1987.
Serceau, Michel, ‘‘*L’ange bleu* ou le remake impossible,’’ in *Cinémaction* (Courbevoie), October 1989.
Fox, D., ‘‘CROSSFIRE and HUAC: Surviving the Slings and Arrows of the Committee,’’ in *Film History* (London), vol. 3, no. 1, 1989.
Piazzo, Philippe, ‘‘Le mauvais camarade,’’ in *Télérama* (Paris), 14 June 1995.
Norman, Barry, in *Radio Times* (London), 14 October 1995.
Obituary, in *Variety* (New York), 12 July 1999.

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Edward Dmytryk rose through the Hollywood ranks, beginning as a projectionist in the 1920s, working as an editor through most of the 1930s, and directing low-budget films during the first half of the 1940s before making his first A-budget film, *Tender Comrade*, in 1943. He continued to make notable films like *Crossfire* and *Farewell, My Lovely* before being subpoenaed to testify before the House Un-American Activities Committee. Dmytryk subsequently became one of the Hollywood Ten and, after completing his jail sentence, the only member of the Ten to become a friendly witness and name names. After doing one film for the King brothers, *Mutiny*, in 1952, Stanley Kramer hired him to direct four features culminating with *The Caine Mutiny.* He continued to direct films regularly through the 1950s and 1960s and later taught at U.S.C. in Los Angeles.

In many of his films Dmytryk displays much the same sensibility informing the work of Frank Capra: a faith in ordinary people, a belief in the virtues of working together, a deep reverence for traditional American ideals and heroes, and a strongly utopian bent that tends to see evil as a localized aberration capable of correction. Characters often see the light (*Hitler’s Children*, or *Salt to the Devil*), find themselves transformed by the example or expectations of others *(The Left Hand of God* or *The Juggler)*, or reveal a tender, committed side that is not immediately apparent *(Soldier of Fortune* or *Broken Lance).* Utopianism, then, instead of becoming a positive affirmation of values, becomes more an implicit trust in goodness that sometimes defuses dramatic conflict by rendering evil ineffective or by sidestepping intense confrontations or issues. By affirming the nobility of true love despite adversity, *Walk on the Wild Side*, for example, presents a more Pollyannaish view of down-and-out Depression life in New Orleans than the Nelson Algren novel on which it is based.

Dmytryk directs with an essentially serious tone that minimizes comedy and seldom romanticizes the agrarian or non-urban ethos so dear to Capra. He also tends to work with more interiorized states of personal feeling that run counter to Capra’s tendency to play conflicts out in public among a diverse, somewhat stereotyped range of characters. But, like Capra, Dmytryk dwells on the issue of faith—the need for it and the tests to which it is subjected. *Salt to the Devil, Tender Comrade, Soldier of Fortune, Raintree County, The Juggler, Broken Lance, The Left Hand of God, The Caine Mutiny, Hitler’s Children*—these and other films involve tests of faith and commitment for their central characters. The characters strive to find and affirm a sense of personal dignity, whatever the odds, and usually do so within a private setting that uses the broader social context as a dramatic backdrop, even in *Hitler’s Children* or *The Young Lions*, two films dealing with Nazism. Some have argued that Dmytryk’s work simply deteriorated after his testimony before HUAC; it may also be that recurring themes bridge this period and offer intriguing parallels between the political climate, Dmytryk’s personal view of life, and his overall film accomplishments.

—Bill Nichols

DONEN, Stanley

Nationality: American. **Born:** Columbia, South Carolina, 13 April 1924. **Education:** Studied dance at Town Theater, Columbia, then University of South Carolina, until 1940. **Family:** Married actress Yvette Mimieux, 1972. **Career:** Broadway debut in *Pal Joey*, 1940; choreographer for MGM musicals, Hollywood, 1943–49; co-directed

Stanley Donen with Ingrid Bergman on the set of *Indiscreet*

(with Gene Kelly) first film, *On the Town*, 1949. **Awards:** Academy Award for Lifetime Achievement, 1998.

Films as Director:

1949 ***On the Town*** (co-d, co-chor)
1951 *Royal Wedding* (*Wedding Bells*)
1952 ***Singin' in the Rain*** (co-d, co-chor); *Love Is Better than Ever* (*The Light Fantastic*); *Fearless Fagan*
1953 *Give a Girl a Break* (+ co-chor)
1954 *Seven Brides for Seven Brothers*; *Deep in My Heart* (+ co-chor)
1955 *It's Always Fair Weather* (co-d, co-chor)
1957 *Funny Face*; *The Pajama Game* (co-d, co-pr); *Kiss Them For Me*
1958 *Indiscreet* (+ pr); *Damn Yankees* (*What Lola Wants*) (co-d, co-pr)
1960 *Once More with Feeling* (+ pr); *Surprise Package* (+ pr); *The Grass Is Greener* (+ pr)
1963 *Charade* (+ pr)
1966 *Arabesque* (+ pr)
1967 *Two for the Road* (+ pr); *Bedazzled* (+ pr)
1969 *Staircase* (+ pr)
1974 *The Little Prince* (+ pr)
1975 *Lucky Lady* (+ pr)
1978 *Movie Movie* (+ pr)
1980 *Saturn 3* (+ pr)
1984 *Blame It on Rio*
1985 *Moonlighting* (series for TV)
1999 *Love Letters* (for TV)

Films as Choreographer or Co-Choreographer:

1943 *Best Foot Forward* (Buzzell)
1944 *Hey Rookie* (Barton); *Jam Session* (Barton); *Kansas City Kitty* (Lord); *Cover Girl* (Vidor)
1945 *Anchors Aweigh* (Sidney)
1946 *Holiday in Mexico* (Sidney); *No Leave, No Love* (Martin)
1947 *This Time for Keeps* (Thorpe); *Living in a Big Way* (La Cava); *Killer McCoy* (Rowland)

1948 *A Date with Judy* (Thorpe); *The Big City* (Taurog); *The Kissing Bandit* (Benedek)
1949 *Take Me out to the Ball Game* (Berkeley) (+ co-sc)

Publications

By DONEN: articles—

''Giving Life an Up-Beat,'' in *Films and Filming* (London), July 1958.

''What to Do with Star Quality,'' in *Films and Filming* (London), August 1960.

Interview with Bertrand Tavernier and Gilbert Palas, in *Cahiers du Cinéma* (Paris), May 1963.

''Talking in the Sun,'' an interview with Colo and Bertrand Tavernier, in *Positif* (Paris), December 1969.

Interview with S. Harvey, in *Film Comment* (New York), July/August 1973.

Interview with Peter von Bagh, in *Filmihullu* (Helsinki), no. 4, 1994.

''La mise en scène, c'est intangible!'' in *Positif* (Paris), July-August 1997.

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Comden, Betty, and Adolph Green, *Singin' in the Rain* (script) New York, 1972.

Charness, Casey, *Hollywood Cine-Dance: A Description of the Interrelationship of Camerawork and Choreography in the Films of Stanley Donen and Gene Kelly*, Ann Arbor, Michigan, 1978.

Casper, Joseph Andrew, *Stanley Donen (Filmmakers, No 5)*, Lanham, 1983.

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Altman, Rick, *The American Film Musical*, Bloomington, Indiana, 1989.

Silverman, Stephen M., *Dancing on the Ceiling: Stanley Donen and His Movies*, with Audrey Hepburn, New York, 1996.

On DONEN: articles—

Knight, Arthur, ''From Dance to Film Director,'' in *Dance* (New York), August 1954.

Johnson, Albert, ''The Tenth Muse in San Francisco,'' in *Sight and Sound* (London), Summer 1956.

Knight, Arthur, ''Dance in the Movies,'' in *Dance* (New York), October 1958.

''Musical Comedy Issue'' of *Cinéma* (Paris), August/September 1959.

McVay, Douglas, ''Moanin' for Donen,'' in *New York Film Bulletin*, no.9, 1961.

Luft, Herbert, ''Donen at Work,'' in *Films in Review* (New York), February 1961.

''Stanley Donen,'' in *Film Dope* (London), June 1977.

Telotte, J.P., ''Ideology and the Kelly-Donen Musicals,'' in *Film Criticism* (Meadville, Pennsylvania), Spring 1984.

Sloman, Tony, ''Feet First: Kelly and Donen,'' in *National Film Theater Booklet*, London, May 1990.

Karban, Thomas, ''Linien, die die Bewegung verschieben,'' in *Film-Dienst* (Cologne), 4 August 1992.

McVay, Doug, ''Applause, Applause,'' in *Bright Lights* (Cincinnati), no. 14, 1995.

Silverman, Stephen M., ''Billy Wilder and Stanley Donen,'' in *Films in Review* (New York), March-April 1996.

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Stanley Donen is most frequently remembered for his work as a musical director/choreographer at MGM under the Arthur Freed Unit, a production team that Donen claims existed only in Arthur Freed's head (*Movie*, Spring 1977). With Gene Kelly, he co-directed three of the musical genre's best films: *On the Town, Singin' in the Rain*, and *It's Always Fair Weather.* Kelly was, in a sense, responsible for giving Donen his start in Hollywood; their first collaboration being the doppelganger dance in *Cover Girl.* Donen followed a path typical of that time, from Broadway dancer to Hollywood dancer and choreographer to director. As solo director, he won recognition for *Royal Wedding* (his first effort), *Seven Brides for Seven Brothers, Funny Face, The Pajama Game* and *Damn Yankees.* Andrew Sarris believes that Donen always seems to function best as a hyphenated director or a genial catalyst; that any personal style he may possess is usually submerged under that of the performer (Kelly, Astaire, Fosse) or choreographer (Michael Kidd, Eugene Loring, Bob Fosse) and hence is difficult to assess. This view may simply reflect that period of studio production (mid-1940s to late 1950s), when there was a constant melding of creative personnel. As Jerome Delamater explains: ''Performers, choreographers, and directors worked together and in many instances one cannot discern the auteur, as it were, or—more accurately—there seem to be several auteurs.'' Donen credits Astaire for his inspiration and it comes as no surprise that he feels his musical work is an extension of the Astaire/Rogers format (which itself is derived from the films of Clair and Lubitsch). This format is not logically grounded in reality, but functions more or less in the realm of pure emotion. Such a world of spontaneous singing and dancing can most accurately be presented in visual terms through forms of surrealism.

Donen's oeuvre demonstrates a reaction against the presentation of musical numbers on the stage, choreographing them instead on the streets of everyday life. It is this combination of a visual reality and a performing unreality (a performing reality is some type of stage that is clearly delineated from normal, day–to–day activity) that creates the tension inherent in surrealism. Donen geared the integrated musical towards the unreal; our functional perception of the real world does not include singing and dancing as a means of normal interpersonal communication. As he said in an interview with Jim Hillier, ''A musical . . . is anything but real.''

Musicals possess their own peculiar internal reality, not directly connected to everyday life. Leo Braudy points out that Donen's musical films explore communities and the reaction/interaction of the people that dwell within. Even though Donen left the musical genre after *Damn Yankees* (returning to it in 1973), he continued to explore the situation of the individual in a social community, and the absurd, occasionally surrealistic experiences that we all face, in such deft comedies as *Bedazzled, Two for the Road*, and *Charade* (the last in homage to Hitchcock).

—Greg Faller

DONSKOI, Mark

Nationality: Russian. **Born:** Mark Semyonovich Donskoi in Odessa, 6 March 1901. **Education:** Studied medicine and music, then law at University of Simferopol, to 1925; State Film School, under Eisenstein, 1926. **Military Service:** Served in Red Army during civil war, 1919–21. **Family:** Married scriptwriter Irina Sprink, 1936, two sons. **Career:** Worked in Ukrainian police force, early 1920s; after film school, joined Belgoskino studios, Leningrad, and directed first film, *Zhizn*, 1927; directed first sound film for Vostokkino, 1934; began at Soyuzdietfilm (Children's Film Studios), Moscow, 1940; worked at Kiev Studios, 1942–45; returned to Soyuzdietfilm (renamed Maxim Gorky Studios), 1946; assigned to Kiev Studios, 1949; returned to Gorky Studios, Moscow, late 1950s. **Awards:** Stalin Prize, 1941, 1946, 1948; Order of Lenin, 1944, 1971; Silver Seal, Locarno Festival, 1960; People's Artist of the Soviet Union, 1966; Hero of Socialist Labor, 1971. **Died:** 24 March 1981.

Films as Director:

1927 *Zhizn* (*Life*) (co-d, co-sc); *V bolshom gorode* (*In the Big City*) (co-d, co-sc)
1928 *Tsena cheloveka* (*The Price of Man*; *Man's Value*; *The Lesson*) (co-d)
1929 *Pizhon* (*The Fop*)
1930 *Chuzoi bereg* (*The Other Shore*); *Ogon* (*Fire*)
1934 *Pesnya o shchastye* (*Song about Happiness*) (co-d)
1938 *Detstvo Gorkovo* (*Childhood of Gorky*; *The Childhood of Maxim Gorki*) (+ co-sc)
1939 *Vlyudyakh* (*Among People*; *My Apprenticeship*; *Out in the World*) (+ co-sc)
1940 *Moi universiteti* (*My Universities*) (+ co-sc)
1941 *Romantiki* (*Children of the Soviet Arctic*) (+ co-sc)
1942 *Kak zakalyalas stal* (*How the Steel Was Tempered*; *Heroes Are Made*) (+ sc); ''Mayak (Beacon, The Signal Tower)'' (d only), ''Kvartal (Block 14)'' (+ spvr), ''Sinie skali (Blue Crags)'' (+ spvr) segments of *Boevi kinosbornik* (*Fighting Film Album*) no. 9
1944 *Raduga* (*The Rainbow*) (+ co-sc)
1945 *Nepokorenniye* (*Semya tarassa*; *Unvanquished*; *Unconquered*) (+ co-sc)
1947 *Selskaya uchitelnitsa* (*Varvara*; *An Emotional Education*; *Rural Institute*; *A Village School-Teacher*)
1949 *Alitet ukhodit v gory* (*Zakoni Bolshoi zemli*; *Alitet Leaves for the Hills*) (+ co-sc) (film banned, partially destroyed)
1950 *Sportivnaya slava* (*Nachi chempiony*; *Sporting Fame*; *Our Champions*) (short)
1956 *Mat* (*Mother*) (+ co-sc)
1957 *Dorogoi tsenoi* (*At Great Cost*; *The Horse That Cried*)
1959 *Foma Gordeyev* (+ co-sc)
1962 *Zdravstvuitye deti* (*Hello Children*) (+ co-sc)
1966 *Serdtse materi* (*A Mother's Heart*)
1967 *Vernost materi* (*A Mother's Loyalty*)
1972 *Chaliapin*
1973 *Nadezhda*

Other Films:

1926 *Prostitutka* (*The Prostitute*) (Frelikh) (role as passerby)
1927 *Yevo prevosoditelstvo* (*His Excellency*) (Roshal) (ed)
1935 *Nevidimi chelovek* (*The Invisible Man*) (Whale) (spvr of dubbing and reediting)
1940 *Brat geroya* (*Brother of a Hero*) (Vasilchikov) (art d)

Publications

By DONSKOI: articles—

''Ceux qui savent parler aux dieux . . . ,'' in *Cinéma* (Paris), November 1959.
''Mon Idéal c'est un humanisme combattant,'' in *Les Lettres Françaises* (Paris), 19 December 1963.
Interview with Robert Grelier, in *Cinéma* (Paris), December 1967.
''My—propagandisty partii,'' in *Iskusstvo Kino* (Moscow), November 1972.
''Tret'e izmerenie,'' in *Iskusstvo Kino* (Moscow), December 1974.

On DONSKOI: books—

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Cervoni, Albert, *Marc Donskoi*, Paris, 1966.
Liehm, Mira and Antonin, *The Most Important Art: Eastern European Film after 1945*, Berkeley, California, 1977.

On DONSKOI: articles—

de la Roche, Catherine, ''Mark Donskoi,'' in *Sequence* (London), Autumn 1948.
Fox, Charles, ''The Gorki Trilogy—The Poetry of Cinema,'' in *Film* (London), February 1955.
Marcorelles, Louis, in *Cahiers du Cinéma* (Paris), no. 93, 1959.
Haudiquet, Philippe, ''Mark Donskoi,'' in *Image et Son* (Paris), November 1964.
Gillett, John, ''Mark Donskoi,'' in *Focus on Film* (London), March/April 1970.
''Director of the Year,'' in *International Film Guide*, London, 1971.
''Mark Donskoi,'' in *Film Dope* (London), June 1977.
Fadeeva, Y., ''Mark Donskoi: Irrepressible Youth,'' in *Soviet Film* (Moscow), no. 3, 1979.
''Mark Donskoi,'' in *Avant-Scène du Cinéma* (Paris), 15 February 1979.
Zak, M., and others, ''V kontekste istorii,'' in *Iskusstvo Kino* (Moscow), March 1981.
Cluny, C.M., ''Hommage: Marc Donskoi,'' in *Cinéma* (Paris), May 1981.
Pokrovskii, V., and others, ''Tiazhko, tovarishchi!,'' in *Iskusstvo Kino* (Moscow), no. 5, 1990.

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Mark Donskoi may not be as familiar to Western audiences as Eisenstein, Pudovkin, or Dovzhenko; his films are in no way as readily recalled as *Battleship Potemkin, Mother*, or *Earth.* Like other Soviet filmmakers, he propagandizes about the glories of the Bolshevik Revolution and highlights the life of Lenin. But Donskoi's great and unique contribution to Russian cinema is his adaption to the screen of Maxim Gorki's autobiographical trilogy: *The Childhood of Gorki, My Apprenticeship*, and *My Universities*, all based on the early life of the famed writer and shot during the late 1930s. (Years later, Donskoi adapted two other Gorki works, *Mother*—the same story filmed by Pudovkin in 1926—and *Foma Gordeyev.*)

In the trilogy, Donskoi chronicles the life of Gorki from childhood on, focusing on the experiences which alter his view of the world. At their best, these films are original and pleasing: the first presents a comprehensive and richly detailed view of rural life in Russia during the 1870s. While delineating the dreams of nineteenth-century Russian youth, Donskoi lovingly recreates the era. The characters are presented in terms of their conventional ambitions and relationships within the family structure. They are not revolutionaries, but rather farmers and other provincials with plump bodies and commonplace faces. The result is a very special sense of familiarity, of fidelity to a time and place. Of course, villains in Gorki's childhood are not innately evil, but products of a repressive czarist society. They are thus compassionately viewed. Donskoi pictures the Russian countryside with imagination, and sometimes even with grandeur.

Donskoi's later noteworthy works include *How the Steel Was Tempered*, one of the first Russian films to deal with World War II. While based on a Civil War story, the filmmaker includes only the sequences pertaining to Ukrainian resistance to German invaders in 1918, paralleling that situation to the Nazi invasion. The story also recalls the Gorki trilogy in its presentation of a boy who is changed by his encounter with life's challenges.

The Rainbow, an appropriately angry drama shot at the height of World War II, details the struggles of life in a German-occupied village. Donskoi's message in this film is that despite Nazi brutality, including the shooting of small boys, the spirit of the Soviet people will endure. This film is particularly inspirational; its approach may even have influenced Italian neorealism. *The Unvanquished*, about occupied Kiev, is a kind of sequel to *The Rainbow.* It graphically depicts the slaughter of Jews at Babi Yar.

The careers of few Russian filmmakers have outlasted that of Donskoi, who in his youth had fought in the Civil War and been imprisoned by the White Russians. His films span fifty years, though his Gorki trilogy alone would have assured him of a niche in cinema history.

—Rob Edelman

DÖRRIE, Doris

Nationality: German. **Born:** Hanover, West Germany, 26 May 1955. **Family:** Married to cinematographer Helge Weindler. **Education:** Studied theater at the University of the Pacific in Stockton, California; philosophy, psychology, and semantics at the New School for Social Research in New York; and film and television at the Hochschule für Film und Fernsehen in Munich, where she received a diploma in directing. **Career:** Wrote film criticism for *Süddeutsche Zeitung*, 1976–86; directed documentaries for German television, 1979–86; directed her first feature, *Straight through the Heart*, 1983. **Awards:** Max Ophuls Award nomination and Max Ophuls Audience Award, for *Mitten ins herz* (*Straight through the Heart*), 1983; Bavarian Film Award, Best Screenplay, for *Bin ich schön?* (*Am I Beautiful?*), 1998. **Address:** Tengstrasse 16, 8000 Munich 40, Germany. **Agent:** ICM, 40 West 57th Street, New York, NY 10019.

Films as Director and Screenwriter/Co-Screenwriter:

1976 *Ob's stürmt oder schneit* (*Come Rain or Shine*) (co-d)
1977 *Ene, mene, mink* (short)
1978 *Der erste walzer* (*The First Waltz*) (short); *Hättest was gescheites gelernt* (for TV); *Alt werden in der Fremde*
1979 *Paula aus Portugal*
1980 *Von romantik keine spur* (*No Trace of Romanticism*) (for TV); *Katharina Eiselt*
1981 *Dazwischen* (*In Between*) (co-d)
1983 *Mitten ins herz* (*Straight through the Heart*)
1985 *Im innern des wals* (*In the Belly of the Whale*)
1986 *Männer . . .* (*Men . . .*); *Paradies* (*Paradise*)
1987 *Ich und er* (*Me and Him*)
1989 *Geld* (Money); *Love in Germany*
1991 *Happy Birthday Türke!* (*Happy Birthday!*)
1993 *What Can It Be*
1994 *Keiner Liebt Mich* (*Nobody Loves Me*)
1998 *Bin ich schün?* (*Am I Beautiful?*)
2000 *Erleuchtung garantiert* (*Enlightenment Guaranteed*)

Other:

1977 *Der hauptdarsteller* (Hauff) (ro)
1984 *King Kongs Faust* (Stadler) (ro)
1987 *Wann—wenn nicht jetzt?* (Juncker—for TV) (sc)

Publications

By DÖRRIE: books—

Was wollen sie von mir?: und 15 andere Geschichten, Zurich, 1987; published as *What Do You Want from Me?: And Fifteen Other Stories*, translated by John E. Woods, New York, 1991.
Liebe, Schmerz und das ganze verdammte Zung: vier Geschichten, Zurich, 1989; published as *Love, Pain, and the Whole Damn Thing: Four Stories*, New York, 1989.
Der Mann menier Träume: Erzählung, Zurich, 1991.
Für immer und ewig: enie Art Reigen, Zurich, 1991.
With Volker Wach, *Love in Germany: Deutsche Paare im Gespräch mit Doris Dörrie*, Zurich, 1992.
Bin ich schoen: Erzahlungen, Zurich, 1994.
Samsara: Erzählungen, Zurich, 1996.
Lotte Will Prinzessin Sein, Ravensburg, 1998; published as *Lottie's Princess Dress*, New York, 1999.
Look at Me (text accompanying photographs by Philip Keel), Zurich and New York, 1999.

Doris Dörrie with Jack Sholder

By DÖRRIE: articles—

''Interview with Doris Dörrie,'' interview with Scott Bradfield, in *Elle* (New York), June 1991.

Interview in *Short Story* (Cedar Falls, Iowa/Brownsville, Texas), Fall 1994.

On DÖRRIE: articles—

Pally, Marcia, ''Open Dörrie,'' in *Film Comment* (New York), September/October 1986.

Diehl, S., ''Doris Dörrie: The Women behind *Men. . .* ,'' in *World Press Review*, October 1986.

Root, Jane, ''*In the Belly of the Whale* and Sharing Flats with Men: Doris Dörrie Discusses Her Researches with Jane Root,'' in *Monthly Film Bulletin* (London), November 1986.

Haskell, Molly, ''Doris Dörrie: More Realist than Feminist,'' in *Vogue* (New York), December 1986.

Glass, Erlis, ''Der Mann meiner Traume,'' in *World Literature Today*, vol. 67, no. 1, Winter 1993.

Angier, Carole, ''Monitoring Conformity: The Career of Doris Dörrie,'' essay in *Women and Film: A Sight and Sound Reader*, edited by Pam Cook, Philip Dodd, Philadelphia, 1993.

Joyner, Will, ''A Wake-up Call for the Germans,'' in *New York Times*, 29 October 1995.

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Doris Dörrie's most consistent cinematic themes are sexual politics and the chasms existing between men and women. In her films, it almost is as if the opposite sexes have evolved from different species. Women are looking for emotional honesty and sexual pleasure in relationships, and attempt to connect with men in what are fated to be hapless, luckless searches for everlasting love. Men, on the other hand, are emotionally unavailable. They are obsessed with the power of their sex organs, yet become sexually unresponsive once they are married (or, for that matter, regularly sharing the same bed with the woman they have so ardently pursued). Dörrie's heroines may be unable to break through to the men in their midst, but they are not perfect either. They might be flaky or self-absorbed, and this adds resonance to her work. Furthermore, Dörrie's films are consistently offbeat. Her characters in the best of them, while existing in real worlds and facing genuine emotional dilemmas, respond to situations in altogether humorous, original, and unusual ways.

Men . . . , Dörrie's biggest hit to date, is a razor-sharp feminist satire. It is a farcical portrait of the manner in which a pompous middle-class married man responds upon learning that he is being cheated on by his sexually ignored wife. By having this affair, she has struck a blow for independence after years of devotion to a womanizing husband. An outlandish scenario unfolds, involving the cuckold befriending his wife's lover and transforming him into a clone of himself, knowing full well that his wife summarily will become bored. *Men . . .* is an astute portrayal of the casual attitudes many men have toward women and the manner in which men view each other, all filtered through the sensibilities of a woman writer/director.

Unfortunately, Dörrie has been unable to repeat the international box office success and win the critical raves achieved by *Men. . . .* *Me and Him*, her follow-up to *Men . . .* was a major let-down: a stupefyingly unfunny parody—based, no less, on a novel by Alberto Moravia—about an architect whose penis begins offering him guidance on how to live his life. In *In the Belly of the Whale* and *Paradise*, Dörrie repeats the plot structure of *Men . . .* : a third party comes to play a key role in a less-than-sound two-person, opposite-sex familial relationship. The cornerstone of *In the Belly of the Whale* is the sadomasochistic connection between a fifteen-year-old girl and her policeman father. The girl runs away in search of her mother (who also was physically abused by her father), and becomes involved with a young man who previously had conflicted with the father. *Paradise* is the story of a married couple who are more concerned with their hobbies and professions than with each other; furthermore, the husband is disinterested in satisfying the wife sexually. The third party here is the wife's former schoolmate.

Men . . . , however, is far from Dörrie's lone artistic success. *Straight through the Heart*, her debut feature (completed after working for German television and making shorts and documentaries), is a sharply observed exploration of the relationship between a pair of lonely neurotics: a 20-year-old woman seeking her identity and a reclusive middle-aged dentist. While the latter is willing to pay the former to move in with him, he offers her no companionship; he is interested solely in a lively female presence in his life. She becomes psychologically connected to him, but is unsuccessful in her attempt to make him love her.

In *Happy Birthday, Turke!*, an entertaining noirish detective film (as well as Dörrie's one major thematic departure), the filmmaker touches on the issue of ethnic identity. It is the story of a Turkish-born private eye who was raised by German parents and speaks only German; as a result, he is mistrusted by the Turkish community and subjected to ethnic slurs by Germans. He is hired by a Turkish woman to locate her missing husband, and becomes immersed in a scenario involving murder, prostitution, and police corruption.

Nobody Loves Me is a quirky chronicle of the trials of a lonely, death-obsessed airport security officer who is about to turn 30 and senses that life is passing her by. She declares she does not need a man, but still is desperate to find one. Her gay next-door neighbor (who is a psychic, as well as her kindred spirit) declares that she momentarily will meet the love of her life. Could he be the new manager of their apartment building, whose primary interests are seducing attractive young blondes and the compensation to be gained by redoing the building into an extravagant living space?

In the end, Dörrie's heroine is left only with the companionship of her neighbor. One of the points of *Nobody Loves Me* is that, within the framework of heterosexual relations, it nearly is impossible for a man and a woman to be friends. In fact, the only male who can express compassion and remain loyal to a woman is a gay male; the emotional honesty that exists between the heroine and her neighbor is able to flourish because of the absence of sexual expectation.

In the films from the first decade of Dörrie's career, the heterosexual men do not change. But the women evolve. The heroines in *Straight through the Heart* and *Nobody Loves Me* each may be unsuccessful in their quests for love. In the former, the result is tragedy, while in the latter the heroine undergoes a transformation, becoming less self-indulgent and more independent. This is her triumph, and it is one that reflects the evolution of Dörrie's view of the plight and fate of women.

Dörrie's most recent film, *Am I Beautiful?*, is as incisive as *Nobody Loves Me*, while offering a more expansive view of humanity. Its story is reminiscent of Robert Altman's *Short Cuts* in that it spotlights encounters between strangers who collectively are kind, or cruel, or manipulative, and who come together, clash, and drift apart. They include a young woman who is hitchhiking and playing at being deaf because she wishes to change her destiny; an elderly man who was married for 40 years and whose wife died three days earlier; a woman who obsessively tries on wedding dresses, in preparation for her own nuptials (which may or may not ever happen); and a woman who meets the man with whom she was in love three decades before. He, in turn, does not remember her, because he has just had a stroke.

All the characters seemingly are unrelated, but the film takes on a surreal quality as their connections, however tenuous, eventually emerge: they are in the same family, or share the same profession, or have the same life experience. More to the point, however, they are lonely, and have unfulfilled needs and desires. They are depicted as wanting to be married, or getting married, or at mid-marriage (where they often are bored and unhappy, and involved in affairs), or recently widowed.

Am I Beautiful? is a mature film, a philosophical film. As she herself ages, Dörrie seems to be increasingly aware of the passage of time, and the fleetingness of life. One of her points in *Am I Beautiful?* is that you may not know what your future will be, and for this reason it takes courage to live—and to love.

—Rob Edelman

DOVZHENKO, Alexander

Nationality: Ukrainian. **Born:** Sosnytsia, Chernigov province of Ukraine, 12 September 1894. **Education:** Hlukhiv Teachers' Institute, 1911–14; Kiev University, 1917–18; Academy of Fine Arts, Kiev, 1919. **Military Service:** 1919–20. **Family:** Married 1) Barbara Krylova, 1920 (divorced 1926); 2) Julia Solntseva, 1927. **Career:** Teacher, 1914–19; chargé d'affaires, Ukrainian embassy, Warsaw, 1921; attached to Ukrainian embassy, Berlin; studied painting with Erich Heckel, 1922; returned to Kiev, expelled from Communist Party, became cartoonist, 1923; co-founder, VAPLITE (Free Academy of Proletarian Literature), 1925; joined Odessa Film Studios, directed first film, *Vasya-reformator*, 1926; moved to Kiev Film Studios, 1928; Solntseva began as his assistant, 1929; lectured at State Cinema Institute (VGIK), Moscow, 1932; assigned to Mosfilm by

Alexander Dovzhenko

Stalin, 1933; artistic supervisor, Kiev Studio, 1940; front-line correspondent for *Red Army* and *Izvestia* in the Ukraine, 1942–43; denounced as ''bourgeois nationalist,'' transferred to Mosfilm, 1944; theatre director, 1945–47; settled in Kakhiva, 1952. Julia Solntseva directed five films based on Dovzhenko's writings, 1958–69. **Awards:** Lenin Prize, 1935; Honored Art Worker of the Ukrainian SSR, 1939; 1st Degree Stalin Prize for *Shchors*, 1941; Order of the Red Flag, 1943; Order of the Red Labor Flag, 1955. **Died:** In Moscow, 26 November 1956.

Films as Director:

1926 *Vasya-reformator* (*Vasya the Reformer*) (co-d, sc); *Yahidka kokhannya* (*Love's Berry*; *Yagodko lyubvi*) (+ sc)
1927 *Teka dypkuryera* (*The Diplomatic Pouch*; *Sumka dipkuryera*) (+ revised sc, role)
1928 *Zvenyhora* (*Zvenigora*) (+ revised sc)
1929 ***Arsenal*** (+ sc)
1930 ***Zemlya*** (*Earth*) (+ sc)
1932 *Ivan* (+ sc)
1935 *Aerograd* (*Air City*; *Frontier*) (+ sc)
1939 *Shchors* (co-d, co-sc)
1940 *Osvobozhdenie* (*Liberation*) (co-d, ed, sc)
1945 *Pobeda na pravoberezhnoi Ukraine i izgnanie Nemetskikh zakhvatchikov za predeli Ukrainskikh Sovetskikh zemel* (*Victory in Right-Bank Ukraine and the Expulsion of the Germans from the Boundaries of the Ukrainian Soviet Earth*) (co-d, commentary)
1948 *Michurin* (co-d, pr, sc)

Other Films:

1940 *Bukovyna-Zemlya Ukrayinska* (*Bucovina-Ukrainian Land*) (Solntseva) (artistic spvr)
1941 *Bohdan Khmelnytsky* (Savchenko) (artistic spvr)
1942 *Alexander Parkhomenko* (Lukov) (artistic spvr)
1943 *Bytva za nashu Radyansku Ukrayinu* (*The Battle for Our Soviet Ukraine*) (Solntseva and Avdiyenko) (artistic spvr, narration)
1946 *Strana rodnaya* (*Native Land*; *Our Country*) (co-ed uncredited, narration)

(films directed by Julia Solntseva, prepared or written by Dovzhenko or based on his writings):

1958 *Poema o more* (*Poem of an Inland Sea*)
1961 *Povest plamennykh let* (*Story of the Turbulent Years*; *The Flaming Years*; *Chronicle of Flaming Years*)
1965 *Zacharovannaya Desna* (*The Enchanted Desna*)
1968 *Nezabivaemoe* (*The Unforgettable*; *Ukraine in Flames*)
1969 *Zolotye vorota* (*The Golden Gates*)

Publications

By DOVZHENKO: books—

Izbrannoie, Moscow, 1957.
Tvori v triokh tomakh, Kiev, 1960.
Sobranie sotchinenyi (4 toma), izdatelstvo, Moscow, 1969.
Polum'iane zhyttia: spogadi pro Oleksandr a Dovzhenka, compiled by J. Solntseva, Kiev, 1973.

By DOVZHENKO: articles—

Interview with Georges Sadoul, in *Lettres Françaises* (Paris), 1956.
''Avtobiographia,'' in *Iskusstvo Kino* (Moscow), no. 5, 1958.
''Iz zapisnykh knijek,'' in *Iskusstvo Kino* (Moscow), nos. 1, 2, 4, 5, 1963.
Dovzhenko, Alexander, ''Pis'ma raznyh let,'' in *Iskusstvo Kino* (Moscow), April 1984.
''Listy Aleksandra Dowzenki do zony,'' (Letters to Julia Solntseva 1942–52), in *Kino* (Warsaw), May 1985.

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Yourenev, R., *Alexander Dovzhenko*, Moscow, 1958.
Schnitzer, Luda, *Dovjenko*, Paris, 1966.
Mariamov, Alexandr, *Dovjenko*, Moscow, 1968.
Oms, Marcel, *Alexandre Dovjenko*, Lyons, 1968.
Amengual, Barthélemy, *Alexandre Dovjenko*, Paris, 1970.

Carynnyk, Marco, editor, *Alexander Dovzhenko: The Poet as Filmmaker*, Cambridge, Massachusetts, 1973.
Marshall, Herbert, *Masters of the Soviet Cinema: Crippled Creative Biographies*, London, 1983.
Kepley, Vance, *In the Service of the State: The Cinema of Alexander Dovzhenko*, Madison, Wisconsin, 1986.
Nebesio, Bohdan Y., *Alexander Dovzhenko: A Guide to Published Sources*, Edmonton, 1995

On DOVZHENKO: articles—

‘‘Dovzhenko at Sixty,’’ in *Sight and Sound* (London), Autumn 1955.
Obituary in *New York Times*, 27 November 1956.
Montagu, Ivor, ‘‘Dovzhenko—Poet of Life Eternal,’’ in *Sight and Sound* (London), Summer 1957.
‘‘Dovzhenko Issue’’ of *Film* (Venice), August 1957.
Shibuk, Charles, ‘‘The Films of Alexander Dovzhenko,’’ in *New York Film Bulletin*, nos. 11–14, 1961.
Robinson, David, ‘‘Dovzhenko,’’ in *The Silent Picture* (London), Autumn 1970.
Carynnyk, Marco, ‘‘The Dovzhenko Papers,’’ in *Film Comment* (New York), Fall 1971.
‘‘Dovzhenko Issue’’ of *Iskusstvo Kino* (Moscow), September 1974.
Biofilmography in *Film Dope* (London), January 1978.
Trimbach, S., ‘‘Tvorchestvo A.P. Dovzhenko i narodnaia kul’tura,’’ in *Iskusstvo Kino* (Moscow), no. 10, 1979.
Kepley, Vance, Jr., ‘‘Strike Him in the Eye: *Aerograd* and the Stalinist Terror,’’ in *Post Script* (Jacksonville, Florida), Winter 1983.
Bondarchuk, Sergei, ‘‘Alexander Dovzhenko,’’ in *Soviet Film* (Moscow), January 1984.
‘‘Dovzhenko Sections,’’ of *Iskusstvo Kino* (Moscow), September and October 1984.
Bernard, J., ‘‘Odzak dia a mysleni Alexandra Petrovice Dovzenka,’’ in *Film a Doba* (Prague), September and October 1984.
Pisarevsky, D., ‘‘Radiant Talent,’’ in *Soviet Film* (Moscow), September 1984.
Navailh, F., ‘‘Dovjenko: ‘L’or pur et la verite’,’’ in *Cinema* (Paris), January 1985.
Amiel, Vincent, ‘‘Hommage a Dovjenko,’’ in *Positif* (Paris), September 1986.
Véronneau, P., ‘‘Carl Theodor Dreyer, 1889–1968,’’ in *Revue de la Cinémathèque* (Montreal), no. 2, August-September 1989.
Dovzhenko, A., ‘‘Drevnik. 1945, 1953, 1954,’’ in *Isskustvo Kino* (Moscow), no. 9, September 1989.
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On DOVZHENKO: film—

Hyrhorovych, Yevheniya (Evgeni Grigorovich), *Alexander Dovzhenko*, 1964.

* * *

Unlike many other Soviet filmmakers, whose works are boldly and aggressively didactic, Alexander Dovzhenko’s cinematic output is personal and fervently private. His films are clearly political, yet at the same time he was the first Russian director whose art is so emotional, so vividly his own. His best films, *Arsenal, Earth*, and *Ivan*, are all no less than poetry on celluloid. Their emotional and poetic expression, almost melancholy simplicity, and celebration of life ultimately obliterate any external event in their scenarios. His images—most specifically, farmers, animals, and crops drenched in sunlight—are penetratingly, delicately real. With Eisenstein and Pudovkin, Dovzhenko is one of the great inventors and masters of the Russian cinema.

As evidenced by his very early credits, Dovzhenko might have become a journeyman director and scenarist, an adequate technician at best: *Vasya the Reformer*, his first script, is a forgettable comedy about an overly curious boy; *The Diplomatic Pouch* is a silly tale of secret agents and murder. But in *Zvenigora*, his fourth film, he includes scenes of life in rural Russia for the first time. This complex and confusing film proved to be the forerunner of *Arsenal, Earth*, and *Ivan*, a trio of classics released within four years of each other, all of which honor the lives and struggles of peasants.

In *Arsenal*, set in the Ukraine in a period between the final year of World War I and the repression of a workers’ rebellion in Kiev, Dovzhenko does not bombard the viewer with harsh, unrealistically visionary images. Despite the subject matter, the film is as lyrical as it is piercing and pointed; the filmmaker manages to transcend the time and place of his story. While he was not the first Soviet director to unite pieces of film with unrelated content to communicate a feeling, his *Arsenal* is the first feature in which the totality of its content rises to the height of pure poetry. In fact, according to John Howard Lawson, ‘‘no film artist has ever surpassed Dovzhenko in establishing an intimate human connection between images that have no plot relationship.’’

The storyline of *Earth*, Dovzhenko’s next—and greatest—film, is deceptively simple: a peasant leader is killed by a landowner after the farmers in a small Ukrainian village band together and obtain a tractor. But these events serve as the framework for what is a tremendously moving panorama of rustic life and the almost tranquil admission of life’s greatest inevitability: death. Without doubt, *Earth* is one of the cinema’s few authentic masterpieces.

Finally, *Ivan* is an abundantly eloquent examination of man’s connection to nature. Also set in the Ukraine, the film chronicles the story of an illiterate peasant boy whose political consciousness is raised during the building of the Dnieper River dam. This is Dovzhenko’s initial sound film: he effectively utilizes his soundtrack to help convey a fascinating combination of contrasting states of mind.

None of Dovzhenko’s subsequent films approach the greatness of *Arsenal, Earth*, and *Ivan.* Stalin suggested that he direct *Shchors*, which he shot with his wife, Julia Solntseva. Filmed over a three-year period under the ever-watchful eye of Stalin and his deputies, the scenario details the revolutionary activity of a Ukrainian intellectual, Nikolai Shchors. The result, while unmistakably a Dovzhenko film, still suffers from rhetorical excess when compared to his earlier work.

Eventually, Dovzhenko headed the film studio at Kiev, wrote stories, and made documentaries. His final credit, *Michurin*, about the life of a famed horticulturist, was based on a play he wrote during World War II. After *Muchurin*, the filmmaker spent several years putting together a trilogy set in the Ukraine, chronicling the development of a village from 1930 on. He was sent to commence shooting when he died, and Solntseva completed the projects.

It is unfortunate that Dovzhenko never got to direct these last features. He was back on familiar ground: perhaps he might have been able to recapture the beauty and poetry of his earlier work. Still, *Arsenal, Ivan*, and especially *Earth* are more than ample accomplishments for any filmmaker's lifetime.

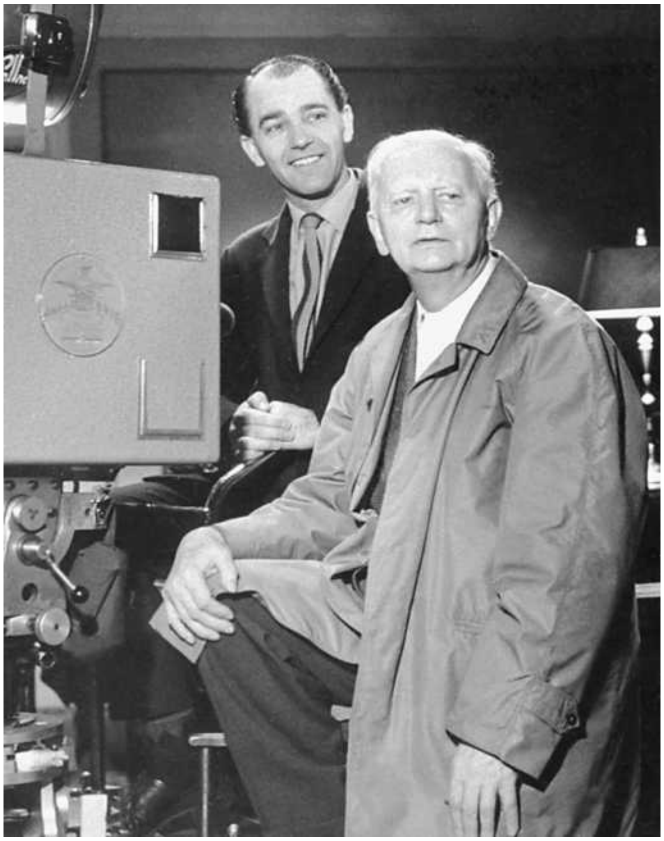
—Rob Edelman

DREYER, Carl Theodor

Nationality: Danish. **Born:** Copenhagen, 3 February 1889. **Family:** Married Ebba Larsen, 1911, two sons. **Career:** Journalist in Copenhagen, 1909–13; after writing scripts for Scandinavisk-Russiske Handelshus, joined Nordisk Films Kompagni, 1913; directed first film, *Praesidenten*, 1919; moved to Berlin, worked for Primusfilm, 1921; joined Ufa, 1924; returned to Copenhagen, 1925; hired by Société Generale de Films, Paris, 1926; left film industry, returned to journalism in Denmark, 1932; returned to filmmaking with documentary *Good Mothers*, 1942; awarded managership of a film theatre by Danish government, 1952; worked on film project on the life of Jesus, 1964–68. **Awards:** Golden Lion Award, Venice Festival, for *Ordet*, 1955. **Died:** In Copenhagen, 20 March 1968.

Films as Director:

1919 *Praesidenten* (*The President*) (+ sc, co-art d)
1920 *Prästänkan* (*The Parson's Widow*; *The Witch Woman*; *The Fourth Marriage of Dame Margaret*) (+ sc)
1921 *Blade af Satans Bog* (*Leaves from Satan's Book*) (+ co-sc, co-art d) (shot in 1919)
1922 *Die Gezeichneten* (*The Stigmatized One*; *Love One Another*) (+ sc); *Der Var Engang* (*Once upon a Time*) (+ co-sc, ed)
1924 *Michael* (+ co-sc)
1925 *Du Skal Aere Din Hustru* (*Thou Shalt Honor Thy Wife*; *The Master of the House*) (+ co-sc, art d)
1926 *Glomdalsbruden* (*The Bride of Glomdal*) (+ sc, art d)
1928 ***La Passion de Jeanne d'Arc*** (+ co-sc)
1932 ***Vampyr*** (*The Dream of David Gray*) (+ co-sc, pr)
1942 *Mdrehjaelpen¡* (*Good Mothers*)
1943 ***Vredens Dag*** (*Day of Wrath*) (+ co-sc)
1945 *Två Manniskor* (*Two People*) (+ co-sc, ed)
1946 *Vandet Pa Låndet* (*Water from the Land*) (never finished) (+ sc)
1947 *Landsbykirken* (*The Danish Village Church*) (+ co-sc); *Kampen Mod Kraeften* (*The Struggle against Cancer*) (+ co-sc)
1948 *De Naaede Faergen* (*They Caught the Ferry*) (+ sc)
1949 *Thorvaldsen* (+ co-sc)
1950 *Storstrmsbroen¡* (*The Bridge of Storstrm¡*) (+ sc)
1954 *Et Slot I Et Slot* (*Castle within a Castle*) (+ sc)
1955 ***Ordet*** (*The Word*) (+ sc)
1964 ***Gertrud*** (+ sc)



Carl Dreyer

Other Films:

1912 *Bryggerens Datter* (*The Brewer's Daughter*) (Ottesen) (co-sc)
1913 *Balloneksplosionen* (*The Balloon Explosion*) (sc); *Krigskorrespondenten* (*The War Correspondent*) (Glückstadt) (sc); *Hans og Grethe* (*Hans and Grethe*) (sc); *Elskovs Opfindsomhed* (*Inventive Love*) (Wolder) (sc); *Chatollets Hemmelighed, eller Det gamle chatol* (*The Secret of the Writing Desk*; *The Old Writing Desk*) (Davidsen) (sc)
1914 *Ned Med Vabnene* (*Lay down Your Arms*) (Holger-Madsen) (sc)
1915 *Juvelerernes Skræk, eller Skelethaanden, eller Skelethaandens sidste bedrift* (*The Jeweller's Terror*; *The Skeleton's Hand*; *The Last Adventure of the Skeleton's Hand*) (Christian) (sc)
1916 *Penge* (*Money*) (Mantzius) (sc); *Den Hvide Djævel, eller Djævelens Protege* (*The White Devil*; *The Devil's Protegé*) (Holger-Madsen) (sc); *Den Skonne Evelyn* (*Evelyn the Beautiful*) (Sandberg) (sc); *Rovedderkoppen, eller Den rde¡ Enke* (*The Robber Spider*; *The White Widow*) (Blom) (sc); *En Forbryders Liv og Levned, eller En Forbryders Memoirer* (*The Life and Times of a Criminal*; *The Memoirs of a Criminal*) (Christian) (sc); *Guldets Gift, eller Lerhjertet* (*The Poison of Gold*; *The Clay Heart*) (Holger-Madsen) (sc); *Pavillonens Hemmelighed* (*The Secret of the Pavilion*) (Mantzius) (sc)
1917 *Den Mystiske Selskabsdame, eller Legationens Gidsel* (*The Mysterious Lady's Companion*; *The Hostage of the Embassy*) (Blom) (sc); *Hans Rigtige Kone* (*His Real Wife*) (Holger-Madsen) (sc); *Fange Nr. 113* (*Prisoner No. 113*) (Holger-Madsen) (sc); *Hotel Paradis* (*Hotel Paradiso*) (Dinesen) (sc)
1918 *Lydia* (Holger-Madsen) (sc); *Glaedens Dag, eller Miskendt* (*Day of Joy*; *Neglected*) (Christian) (sc)
1919 *Gillekop* (Blom) (sc); *Grevindens Aere* (*The Countess' Honor*) (Blom) (sc)
1947 *De Gamle* (*The Seventh Age*) (sc)
1949 *Radioens Barndom* (ed)

1950 *Shakespeare og Kronborg* (*Hamlet's Castle*) (Roos) (sc)
1954 *Rønnes og Nexøs Genopbygning* (*The Rebuilding of Ronne and Nexø*) (sc)

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''*La Passion de Jeanne d'Arc* Section,'' of *Skrien* (Amsterdam), November-December 1985.

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Carl Theodor Dreyer is the greatest filmmaker in the Danish cinema, where he was always a solitary personality. But he is also among the few international directors who turned films into an art and made them a new means of expression for the artistic genius. Of Dreyer's feature films, seven were produced in Denmark, three in Germany, two in France, two in Sweden, and one in Norway.

If one tries to understand the special nature of Dreyer's art, one can delve into his early life to find the roots of his never-failing contempt for pretentions and his hatred of bourgeois respectability, as well as his preoccupation with suffering and martyrdom. In his biography of Dreyer, M. Drouzy revealed the fate of Dreyer's biological mother, who died in the most cruel way following an attempted abortion. Dreyer, who was adopted by a Copenhagen family, learned about the circumstances of her death when he was eighteen years old, and Drouzy's psychoanalytical study finds the victimized woman in all of Dreyer's films. But of what value is the biographical approach to the understanding of a great artist? The work of an artist need not be the illumination of his private life. This may afford some explanation when we are inquiring into the fundamental point of departure for an artist, but Dreyer's personality is expressed very clearly and graphically in his films. We can therefore well admire the consistency which has always characterized his outlook on life.

Like many great artists, Dreyer is characterized by the relatively few themes that he constantly played upon. One of the keynotes in Dreyer's work is suffering, and his world is filled with martyrs. Yet suffering and martyrdom are surely not the fundamentals. They are merely manifestations, the results of something else. Suffering and martyrdom are the consequences of wickedness, and it is malice and its influence upon people that his films are concerned about. As early in his career as the 1921 film, *Leaves from Satan's Book*, Dreyer tackled this theme of the power of evil over the human mind. He returned to examine this theme again and again.

If the popular verdict is that Dreyer's films are heavy and gloomy, naturally the idea is suggested by the subjects which he handled. Dreyer never tried to make us believe that life is a bed of roses. There is much suffering, wickedness, death, and torment in his films, but they often conclude in an optimistic conviction in the victory of spirit over matter. With death comes deliverance. It is beyond the reach of malice.

In his delineation of suffering man, devoid of any hope before the arrival of death, Dreyer was never philosophically abstract. Though his films were often enacted on a supersensible plane, and are concerned with religious problems, his method as an artist was one of psychological realism, and his object was always the individual. Dreyer's masterly depiction of milieu has always been greatly admired; his keen perception of the characteristic detail is simply dazzling. But this authenticity in settings has never been a means towards a meticulous naturalism. He always sought to transcend naturalism so as to reach a kind of purified, or classically simplified, realism.

Though Dreyer occupied himself with the processes of the soul, he always preserved an impartiality when portraying them. One might say that he maintained a high degree of objectivity in his description of the subjective. This can be sensed in his films as a kind of presentation rather than forceful advocacy. Dreyer himself, when describing his method in *La Passion de Jeanne d'Arc*, once employed the expression ''realized mysticism.'' The phrase indicates quite precisely his endeavours to render understandable things that are difficult to comprehend, to make the irrational appear intelligible. The meaning behind life lies in just this recognition of the necessity to suffer in order to arrive at deliverance. The characters nearly always suffered defeat in the outward world because Dreyer considered defeat or victory in the human world to be of no significance. For him the triumph of the soul over life was what was most important.

There are those who wish to demonstrate a line of development in Dreyer's production, but there is no development in the customary sense. Dreyer's world seemed established at an early period of his life, and his films merely changed in their way of viewing the world. There was a complete congruity between his ideas and his style, and it was typical of him to have said: ''The soul is revealed in the style, which is the artist's expression of the way he regards his material.'' For Dreyer the image was always the important thing, so important that there is some justification in describing him as first and foremost the great artist of the silent film. On the other hand, his last great films were concerned with the effort to create a harmony between image and sound, and to that end he was constantly experimenting.

Dreyer's pictorial style has been characterized by his extensive and careful employment of the close-up. His films are filled with faces. In this way he was able to let his characters unfold themselves, for he was chiefly interested in the expressions that appear as the result of spiritual conflicts. Emphasis has often been given to the slow lingering rhythm in Dreyer's films. It is obvious that this dilatoriness springs from the wish to endow the action with a stamp of monumentality, though it could lead dangerously close to empty solemnity, to the formalistic.

Dreyer quickly realized the inadequacy of the montage technique, which had been regarded as the foundation of film for so many years. His films became more and more based on long uncut sequences. By the end of his career his calm, elaborating style was quite in conformity with the newer trends in the cinema.

—Ib Monty

DULAC, Germaine

Nationality: French. **Born:** Charlotte Elisabeth Germaine Saisset-Schneider in Amiens, 17 November 1882. **Family:** Married Marie-Louis Albert Dulac, 1905 (divorced 1920). **Career:** Writer and editor for feminist journal *La Francaise*, 1909–13; offered position as camerawoman on *Caligula* by actress friend Stacia de Napierkowska, 1914; formed production company with husband and scenarist Irène Hillel-Erlanger; directed first film, *Les Soeurs enemies*, 1915; travelled to United States to observe production techniques, 1921; general secretary of Ciné-Club de France, from 1922; directed newsreels for Gaumont, 1930s. **Died:** In Paris, July 1942.

Films as Director:

1915 *Les Soeurs enemies*
1916 *Geo le mysterieux*; *Venus Victrix*; *Dans l'ouragan de la vie*
1917 *Ames de fous* (+ sc)
1918 *Le Bonheur des autres*
1919 *La Fête espagnole*; *La Cigarette* (+ co-sc)
1920 *Malencontre*; *La Belle Dame sans merci*
1921 *La Mort du soleil*
1922 *Werther* (incomplete)
1923 *La Souriante Madame Beudet* (*The Smiling Madame Beudet*); *Gossette*
1924 *Le Diable dans la ville*
1925 *Ame d'artiste* (+ co-sc); *La Folie des vaillants*
1926 *Antoinette Sabrier*
1927 ***La Coquille et le clergyman*** (*The Seashell and the Clergyman*); *L'Invitation au voyage*; *Le Cinéma au service de l'histoire*
1928 *La Princesse Mandane*; *Disque 927*; *Thèmes et variations*; *Germination d'un haricot*
1929 *Etude cinégraphique sur une arabesque*

Other Films:

1928 *Mon Paris* (Guyot) (supervision)
1932 *Le Picador* (Jacquelux) (supervision)

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Flitterman, Sandy, ''Theorizing the Feminine: Women as the Figure of Desire in *The Seashell and the Clergyman*,'' in *Wide Angle* (Athens, Ohio), vol. 6., no. 3, 1984.
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Before becoming a film director, Germaine Dulac had studied music, was interested in photography, and had written for two feminist journals—all of which played a role in her development as a filmmaker. There were three phases to her filmmaking career: in commercial production, in the avant-garde, and in newsreels. In addition, filmmaking was only one phase of her film career; she also was prominent as a theorist and promoter of the avant-garde film, and as an organizer of the French film unions and the ciné-club movement. The French historian Charles Ford wrote in *Femmes Cinéastes* that Dulac was the ''heart'' of the avant-garde in France, that without her there would have been no avant-garde. Her role in French film history has been compared to that of Maya Deren in the United States three decades later.

Dulac learned the rudiments of filmmaking by assisting a friend who was making a film in 1914. The following year she made her first film, *Les Soeurs enemies*, which was distributed by Pathé. It was the ideal time for a woman to enter commercial production, since many men had been called into the army. After directing several other conventional story films, Dulac became more and more drawn to the avant-garde cinema, which she defined in 1927 as ''lines, surfaces, volumes, evolving directly without contrivance, in the logic of their forms, stripped of representational meaning, the better to aspire to abstraction and give more space to feelings and dreams—INTEGRAL CINEMA.''

It is generally reported that Dulac was introduced to the French film avant-garde movement through her friendship with Louis Delluc; but Ester Carla de Miro claims that it was in fact through Dulac that he became involved in film. Delluc wrote that Dulac's first film was worth ''more than a dozen of each of her colleagues. . . . But the cinema is full of people . . . who cannot forgive her for being an educated woman . . . or for being a woman at all.''

Dulac's best known and most impressive film (of the few that have been seen outside France) is *The Smiling Madame Beudet*, based on a play by Andre Obey. It depicts the life and dreams of a small-town housewife married to a coarse, if not repulsive, businessman. The film created a sensation in its day. Dulac succeeded with what was, at the time, signal originality in expressing by pictorial means the atmosphere and implications of this study of domestic conflict.

Showings of *The Seashell and the Clergyman*, based on an original screenplay by Antonin Artaud, have generally been accompanied by program notes indicating Artaud's outrage at Dulac's ''feminized'' direction. Yet as P. Adams Sitney points out in his introduction to *The Avant-Garde Film*, Artaud praised the actors and thanked Dulac for her interest in his script in an essay titled ''Cinema et l'abstraction.'' (Wendy Dozoretz has pointed out that the protest aimed against Dulac at the film's Paris opening in 1928 was based on a misunderstanding; at least one protester, Georges Sadoul, later said he had thought he was protesting against Artaud.)

At the other end of the cinema spectrum, Dulac began to use time-lapse cinematography to reveal the magical effects of tiny plants emerging from the soil with leaf after leaf unfolding and stretching to the sun. ''Here comes Germaine Dulac and her lima bean,'' became a popular joke among film-club devotees, a joke that did not exclude admiration.

The last decade of Dulac's life was spent directing newsreels for Gaumont. She died in 1942, during the German occupation. Charles Ford, who has collected her articles, indicates that she expressed ideas in ''clear and accessible language'' which others often set forth ''in hermetic formulas.'' One American writer, Stuart Liebman, sums up the opposing view: ''Despite their undeniable importance for the film culture of the 1920s, the backward-looking character of Dulac's film theory, constituted by her nostalgia for the aesthetic discourse of the past, both defines and delimits our interest in her theoretical contributions today.'' The final assessment of Germaine Dulac's life and work as filmmaker and theorist may depend on the arrival of a well-documented biography, and greater access to all her writings (some short pieces are now available in English translations) and all her existing films.

—Cecile Starr

DUPONT, E.A.

Nationality: German. **Born:** Ewald André Dupont in Seitz, Saxony, 25 December 1891. **Education:** University of Berlin. **Career:** Film critic for *BZ am Mittag*, Berlin, from 1911; story editor for Richard Oswald, 1916; directed first feature, *Das Geheimnis des Amerika-Docks*, 1917; director in Hollywood, 1926; signed for British-International Pictures, London, 1928; returned to Berlin, 1931; director for Universal, Hollywood, 1933–36; signed to Paramount, 1936–37; signed for Warner Brothers, 1938; dismissed from *Hell's Kitchen*, began editing *Hollywood Tribune*, 1939; formed talent agency, 1941; returned to directing, 1951. **Died:** Of cancer in Los Angeles, 12 December 1956.

Films as Director:

1917 *Das Geheimnis des Amerika-Docks* (*The Secret of the America Dock*) (+ sc)
1918 *Es Werde Licht* (*Let There Be Light*) part 2 (co-d, co-sc); *Europa-Postlagernd* (*Post Office Europe*) (+ sc); *Mitternacht* (+ sc); *Der Schatten* (*Der lebender Schatten*) (+ sc); *Der Teufel* (+ sc); *Die Japanerin* (+ sc)
1919 *Grand Hotel Babylon* (+ sc); *Die Apachen* (*Paris Underworld*) (+ sc); *Das Derby* (+ sc); *Die Würger der Welt* (+ sc); *Die Maske* (+ sc); *Die Spione* (+ sc)
1920 *Der Mord ohne Täter* (*Murder without Cause*) (+ co-sc); *Die weisse Pfau* (*The White Peacock*) (+ co-sc); *Herztrumpt* (+ sc); *Whitechapel* (+ sc)
1921 *Der Geier-Wally* (*Ein Roman aus den Bergen*; *Geierwally*; *The Woman Who Killed a Vulture*) (+ sc)
1922 *Kinder der Finsternis* (*Children of Darkness*) part 1—*Der Mann aus Neapel* (*The Man from Naples*) (+ co-sc); *Kinder der Finsternis* part 2—*Kämpfende Welten* (*Worlds in Struggle*) (+ co-sc); *Sie und die Drei* (*She and the Three*) (+ sc)
1923 *Die grüne Manuela* (*The Green Manuela*); *Das alte Gesetz* (*Baruch*; *The Ancient Law*)
1925 *Der Demütige und die Sängerin* (*The Humble Man and the Singer*; *La Meurtrière*) (+ co-sc); ***Variété*** (*Variety*; *Vaudeville*; *Varietes*) (+ co-sc)
1927 *Love Me and the World Is Mine* (*Implacable Destiny*) (+ co-sc)
1928 *Moulin-Rouge* (+ sc, pr); *Piccadilly* (sound version released 1929) (+ pr)
1929 *Atlantic* (+ pr); *Atlantik* (German version) (+ pr, co-sc)
1930 *Atlantis* (French version) (co-d, pr); *Cape Forlorn* (*The Love Storm*) (+ pr, co-sc); *Menschen im Käfig* (German version) (+ pr); *Le Cap perdu* (French version) (+ pr); *Two Worlds* (+ pr, co-story); *Zwei Welten* (German version) (+ pr); *Les Deux Mondes* (French version) (+ pr)
1931 *Salto Mortale* (*The Circus of Sin*)
1932 *Peter Voss, der Millionendieb* (*Peter Voss, Who Stole Millions*) (+ co-sc)
1933 *Der Läufer von Marathon* (*The Marathon Runner*)

(in United States):

1933 *Ladies Must Love*
1935 *The Bishop Misbehaves* (*The Bishop's Misadventures*)

1936 *A Son Comes Home*; *Forgotten Faces*
1937 *A Night of Mystery* (*The Greene Murder Case*); *On Such a Night*; *Love on Toast*
1939 *Hell's Kitchen* (co-d with Seiler, uncredited)
1951 *The Scarf* (*The Dungeon*) (+ sc)
1953 *Problem Girls*; *The Neanderthal Man*; *The Steel Lady* (*Secret of the Sahara*; *The Treasure of Kalifa*)
1954 *Return to Treasure Island* (*Bandit Island of Karabei*); *Miss Robin Crusoe* (co-d, uncredited)

Other Films:

1917 *Rennfieber* (*Horse Race Fever*) (Oswald) (sc); *Der Onyxkopf* (May) (sc); *Sturmflut* (Zeyn) (sc); *Die sterbende Perlen* (Meinert) (sc); *Die Faust des Riesen* parts 1 and 2 (Biebrach) (sc)
1918 *Ferdinand Lassalle* (Meinert) (sc); *Der Saratoga-Koffer* (Meinert) (sc); *Die Buchhalterin* (von Woringen) (co-sc); *Nur um tausend Dollars* (Meinert) (sc)
1927 *Madame Pompadour* (Wilcox) (sc)
1956 *Magic Fire* (Dieterle) (sc)

Publications

By DUPONT: articles—

Varieté, with Leo Birinski, in *Antologia di Bianco e nero*, Rome, 1943.
Interview with Ezra Goodman, in *Daily News* (Los Angeles), 10 April 1950.

On DUPONT: books—

Kracauer, Siegfried, *From Caligari to Hitler*, Princeton, 1947.
Eisner, Lotte, *The Haunted Screen*, Berkeley, 1968.
Luft, Herbert, *E.A. Dupont, Anthologie du Cinéma*, Paris, n.d.

On DUPONT: articles—

Weinberg, Herman, in *Take One* (Montreal), January/February 1970.
Luft, Herbert, ''E.A. Dupont 1891–1956,'' in *Films in Review* (New York), June/July 1977.
Pinto, A., letter in *Films in Review* (New York), October 1977.
''E.A. Dupont,'' in *Film Dope* (London), January 1978.
''E.A. Dupont—Der Augenmensch,'' in *Film und Fernsehen* (East Berlin), no. 11, 1983.
Brandlmeier, T., ''Porträt: Ewald André Dupont,'' in *EPD Film* (Frankfurt), vol. 9, no. 2, February 1992.

* * *

Some directors are able to maintain a steady flow of talent in all their work. Others, like E.A. Dupont, are remembered for one outstanding moment in their career. *Variété*, or *Vaudeville* as it is also known, was one of the most exciting films to come from Germany in the 1920s. Dupont made many other good films, but his career as a whole is a rather tragic one. This was partly due to personal deficiencies and partly due to circumstances over which he had no control. Some European directors flourished in Hollywood; Dupont was not one of them.

Dupont had been a film critic and a film scriptwriter before becoming Richard Oswald's story editor and contributing to Oswald's sensational sex film *Es werde Licht.* In 1917 he began to direct thrillers like *Das Geheimnis des America Docks* and *Europa Postlagernd.* Recognition came with *Die Geierwally* in 1921. This Henny Porten film was distinguished by the settings of Paul Leni and the camerawork of Karl Freund. It also popularized William Dieterle. Dupont had previously launched the careers of Paul Richter and Bernhardt Goetzke, later featured in the films of Fritz Lang. Freund also photographed Dupont's next film, *Kinder der Finsternis*, a film of two parts that featured striking sets by Leni.

1923 was a bumper year for Dupont. His *Die grüne Manuela*, about a young dancer who falls in love with a smuggler whose brother gives his life to ensure their happiness, won international appreciation. His next film, *Das alte Gesetz*, garnered a similar response. It told the story of a young Jew's flight from his orthodox home to seek fame in the Austrian theater. In the depiction of Jewish rituals and the life of the Austrian court and theatre, the film had a rich authenticity.

Dupont worked outside the then-current German expressionist style, being more human and realistic in his approach to filmmaking. This was evident in his tour de force *Variété*, a tale of jealousy and death amongst trapeze artists. Its powerful realism, visual fluidity, and daring techniques, coupled with the superb performances of Jannings, Lya de Putti, and Warwick Ward, made it stand out in a year rich with achievement. The virtuoso camerawork of Karl Freund contributed not merely to the spatial and temporal aspects of the film but in the revelation of motive and thought. The uninhibited sensuality depicted by the film led to censorship problems in many countries. Inevitably, Dupont went to Hollywood, where he directed a not entirely successful *Love Me and the World Is Mine* for Universal. In 1928 he made two stylish films in England: *Moulin Rouge*, which exploited the sensual charms of Olga Tschechowa, and *Piccadilly*, with Gilda Gray and Anna May Wong (Charles Laughton made his film debut in a small role).

With the coming of sound, *Atlantic*, made in German and English, proved a considerable version of the Titanic story. But the two British sound films that followed suffered from weak acting that belied the striking sets. With *Salto Mortale*, made in Germany in 1931 and featuring Anna Sten and Adolph Wohlbruch, Dupont returned to the scene of his earlier *Variété.* Two more films were made in Germany before he found himself a Jewish refugee in Hollywood. Here his career was uneven. Factory-produced B pictures gave him no scope for his talents.

Dupont was dismissed for slapping a Dead End Kid who was mocking his foreign accent. This humiliating experience played havoc with his morose and withdrawn personality. He became a film publicist, a talent agent, and wrote some scripts. He returned in 1951 to direct *The Scarf*, a film of some merit for United Artists. Dupont also dabbled in television. He wrote the script for a film on Richard Wagner that was directed by his former protege William Dieterle in 1956. In December of the same year he died of cancer in Los Angeles.

A sad case. Sad too to see the name of his great photographer Karl Freund on the credits of *I Love Lucy*.

—Liam O'Leary

DURAS, Marguerite

Nationality: French. **Born:** Marguerite Donnadieu in Giadinh, French Indo-China, 1914. **Education:** Educated in mathematics, law and political science at the Sorbonne, Paris. **Career:** Published first novel, *Les Impudents*, 1943; subsequently novelist, journalist and playwright; directed first film, *La Musica*, 1966. **Awards:** Prix Goncourt for novel *L'Amant*, 1984, Ritz Paris Hemingway, Paris, 1986. **Died:** 3 March 1996, in Paris, France.

Films as Director:

1966 *La Musica* (co-d, sc)
1969 *Détruire, dit-elle* (*Destroy She Said*) (+ sc)
1971 *Jaune le soleil* (+ pr, co-ed, sc, from her novel *Abahn, Sabana, David*)
1972 *Nathalie Granger* (+ sc, music)
1974 *La Femme du Ganges* (+ sc)
1975 ***India Song*** (+ sc, voice)
1976 *Des journées entières dans les arbres* (*Days in the Trees*) (+ sc); *Son Nom de Venises dans Calcutta desert* (+ sc)
1977 *Baxter, Vera Baxter* (+ sc); *Le Camion* (+ sc, role)
1978 *Le Navire Night* (+ sc)
1978/79 *Aurelia Steiner* (4-film series): *Cesarée* (1978) (+ sc); *Les Mains négatives* (1978) (+ sc); *Aurelia Steiner—Melbourne* (1979) (+ sc); *Aurelia Steiner—Vancouver* (1979) (+ sc)
1981 *Agatha et les lectures illimitées* (*Agatha*) (+ sc)
1985 *Les Enfants* (*The Children*)

Marguerite Duras

Other Films:

1959 ***Hiroshima mon amour*** (Resnais) (sc)
1960 *Moderato Cantabile* (Brook) (sc, co-adapt from her novel)
1961 *Une Aussi longue absence* (*The Long Absence*) (Colpi) (co-sc from her novel)
1964 *Nuit noire, Calcutta* (Karmitz) (short) (sc)
1965 ''Les rideaux blancs'' (Franju) episode of *Der Augenblick des Friedens* (*Un Instant de la paix*) (for W.German TV) (sc)
1966 *10:30 P.M. Summer* (Dassin) (co-sc uncredited, from her novel) (*Dix heures et demie du soir en été*); *La Voleuse* (Chapot) (sc, dialogue)
1991 *L'Amant* (*The Lover*) (co-sc)

Publications

By DURAS: screenplays—

Hiroshima mon amour, Paris, 1959.
Moderato Cantabile, with Gérard Jarlot and Peter Brook, 1960.
Une Aussi longue absence, with Gérard Jarlot, Paris, 1961.
10:30 P.M. Summer, with Jules Dassin, Paris, 1966.
La Musica, Paris, 1966.
Detruire, dit-elle, Paris, 1969; as *Destroy, She Said*, New York, 1970.
Les rideaux blancs, Paris, 1966.
Jaune le soleil, Paris, 1971
Nathalie Granger, suivi de La Femme du Gange, Paris, 1973.
India Song—texte—theatre—film, Paris, 1975; as *India Song*, New York, 1976.
Des journées entières dans les arbres, Paris, 1976.
Son Nom de Venises dans Calcutta desert, Paris, 1976.
Le Camion, Paris, 1977.
Le Navire Night, Césarée, Les Mains négatives, Aurelia Steiner, Paris, 1979.
Vera Baxter; ou, Les Plages de l'Atlantique, Paris, 1980.
Agatha, Paris, 1981.
Les Enfants, Paris, 1985.

By DURAS: fiction—

Les Impudents, Paris, 1943.
La Vie tranquille, Paris, 1944.
Un Barrage contre le Pacifique, Paris, 1950; as *The Sea Wall*, New York, 1952; as *A Sea of Troubles*, London, 1953.
Le Marin de Gibraltar, Paris, 1952; as *The Sailor from Gibraltar*, London and New York, 1966.
Les Petits Chevaux de Tarquinia, Paris, 1953; as *The Little Horses of Tarquinia*, London, 1960.
Des journées entières dans les arbres, Paris, 1954; as *Whole Days in the Trees*, New York, 1981.
Le Square, Paris, 1955.

Moderato Cantabile, Paris, 1958, and New York, 1987.

Dix heures et demi du soir en été, Paris, 1960; as *Ten-Thirty on a Summer Night*, London, 1962.

L'Après-midi de Monsieur Andesmas, Paris, 1962; as *The Afternoon of Monsieur Andesmas*, London, 1964.

Le Ravissement de Lol V. Stein, Paris, 1964; as *The Ravishing of Lol V. Stein*, New York, 1967; as *The Rapture of Lol V. Stein*, London, 1967.

Le Vice-consul, Paris, 1966; as *The Vice-Consul*, London, 1968, New York, 1987.

L'Amante anglaise, Paris, 1967, New York, 1968.

Abahn, Sabana, David, Paris, 1970.

L'Amour, Paris, 1971.

Ah! Ernesto, with Bernard Bonhomme, Paris, 1971.

La Maladie de la mort, Paris, 1983; as *The Malady of Death*, New York, 1986.

L'Amant, Paris, 1984; as *The Lover*, New York, 1985; translated by Barbara Bray, New York, 1998.

Hiroshima Mon Amor, translated by Richard Seaver, New York, 1987.

Les Yeux bleus cheveux noirs, Paris, 1987; as *Blue Eyes, Black Hair*, London and New York, 1988.

Emily L., Paris, 1987, New York, 1989.

By DURAS: plays—

Théâtre 1 (includes *Les Eaux et forets, Le Square, La Musica*), Paris, 1965.

Théâtre 2 (includes *Susanna Andler*; *Yes, peut-étre; Le Shaga; Des journées entières dans les arbres*; *Un Homme est venu me voir)*, Paris, 1968.

L'Homme assis dans le couloir, Paris, 1980.

L'Homme Atlantique, Paris, 1982.

Savannah Bay, Paris, 1982.

The Square, Edinburgh, 1986.

Yes, peut-etre, Edinburgh, 1986.

By DURAS: other books—

Les Parleuses, with Xaviere Gauthier, Paris, 1974.

Étude sur l'oeuvre littéraire, théâtrale, et cinématographique, with Jacques Lacan and Maurice Blanchot, Paris, 1976.

Territoires du féminin, with Marcelle Marini, Paris, 1977.

Les Lieux de Duras, with Michelle Porte, Paris, 1978.

L'Été 80, Paris, 1980.

Outside: Papiers d'un jour, Paris, 1981, Boston 1986.

The War: A Memoir, New York, 1986.

The Physical Side, London, 1990.

By DURAS: articles—

``Conversation with Marguerite Duras,'' with Richard Roud, in *Sight and Sound* (London), Winter 1959/60.

``Marguerite Duras en toute liberté,'' interview with F. Dufour, in *Cinéma* (Paris), April 1972.

``Du livre au film,'' in *Image et Son* (Paris), April 1974.

``India Song, a Chant of Love and Death,'' interview with F. Dawson, in *Film Comment* (New York), November/December 1975.

``India Song and Marguerite Duras,'' interview with Carlos Clarens, in *Sight and Sound* (London), Winter 1975/76.

Interview with J.-C. Bonnet and J. Fieschi, in *Cinématographe* (Paris), November 1977.

``Les Yeux verts,'' special issue written and edited by Duras, of *Cahiers du Cinéma* (Paris), June 1980.

Interview with D. Fasoli, in *Filmcritica* (Florence), June 1981.

Interview with A. Grunert, in *Filmfaust* (Frankfurt), February-March 1982.

``The Places of Marguerite Duras,'' an interview with M. Porte, in *Enclitic* (Minneapolis), Spring 1983.

Interview with P. Bonitzer, C. Tesson, and Serge Toubiana, in *Cahiers du Cinéma* (Paris), July-August 1985.

Interview with Jean-Luc Godard, in *Cinéma* (Paris), 30 December 1987.

Interview with Colette Mazabrard, in *Cahiers du Cinéma* (Paris), December 1989.

``Jacquot filme Duras,'' in *Cahiers du Cinéma* (Paris), May 1993.

On DURAS: books—

Bernheim, N.-L., *Marguerite Duras tourne un film*, Paris, 1976.

Ropars-Wuilleumier, Marie-Claire, *La Texte divisé*, Paris, 1981.

Trastulli, Daniela, *Dalla parola all imagine: Viaggio nel cinema di Marguerite Duras*, Geneva, 1982.

Borgomano, Madeleine, *L'Ecriture filmique de Marguerite Duras*, Paris, 1985.

Brossard, Jean-Pierre, editor, *Marguerite Duras: Cinéaste, écrivain*, La Chaux-de-Fonde, 1985.

Guers-Villate, Yvonne, *Continuité/discontinuité de l'oeuvre Durassienne*, Brussels, 1985.

Fernandes, Marie-Pierre, *Travailler avec Duras: La musica deuxième*, Paris, 1986.

Selous, Trista, *The Other Woman: Feminism and Femininity in the Work of Marguerite Duras*, New Haven, Connecticut, 1988.

On DURAS: articles—

Gollub, Judith, ``French Writers Turned Film Makers,'' in *Film Heritage* (New York), Winter 1968/69.

``Reflections in a Broken Glass,'' in *Film Comment* (New York), November/December 1975.

Lakeland, M.J., ``Marguerite Duras in 1977,'' in *Camera Obscura* (Berkeley), Fall 1977.

Van Wert, W.F., ``The Cinema of Marguerite Duras: Sound and Voice in a Closed Room,'' in *Film Quarterly* (Berkeley), Fall 1979.

Seni, N., ``Wahrnehungsformen von Zeit und Raum am Beispiel der Filme von Marguerite Duras und Chantal Akerman,'' in *Frauen und Film* (Berlin), September 1979.

``Marguerite Duras à l'action,'' in *Positif* (Paris), July/August 1980.

Andermatt, V., ``Big Mach (on the Truck),'' in *Enclitic* (Minneapolis), Spring 1980.

Lyon, E., ``Marguerite Duras: Bibliography/Filmography,'' in *Camera Obscura* (Berkeley), Fall 1980.

Murphy, C.J., ``The Role of Desire in the Films of Marguerite Duras,'' in *Quarterly Review of Film Studies* (New York), Winter 1982.

Fedwik, P., ‘‘Marguerite Duras: Feminine Field of Nostalgia,’’ in *Enclitic* (Minneapolis), Fall 1982.

Sarrut, B., ‘‘Marguerite Duras: Barrages against the Pacific,’’ in *On Film* (Los Angeles), Summer 1983.

Murphy, C.J., ‘‘New Narrative Regions: The Role of Desire in the Films and Novels of Marguerite Duras,’’ in *Literature/Film Quarterly* (Salisbury, Maryland), April 1984.

Le Masson, H., ‘‘La voix tatouee,’’ in *Cahiers du Cinéma* (Paris), January 1985.

McWilliams, D., ‘‘Aesthetic Tripling: Marguerite Duras’s *Le navire Night*,’’ in *Literature/Film Quarterly* (Salisbury, Maryland), January 1986.

Cottent-Hage, M., ‘‘Le camion de Marguerite Duras, ou comment assurer la libre circulation,’’ in *Post Script* (Commerce), vol. 7, no. 1, Fall 1987.

Williams, Bruce, ‘‘Splintered Perspectives: Counterpoint and Subjectivity in the Modernist Film Narrative,’’ in *Film Criticism* (Meadville), vol. 15, no. 2, Winter 1991.

Grange, M.F., ‘‘Corps filmique entre lisible et visible chez Marguerite Duras,’’ in *Cinémas* (Montreal), vol. 3, no. 1, Autumn 1992.

Vajdovich, G., ‘‘Antiregény és anitfilm,’’ in *Filmkultura* (Budapest), April 1995.

Johnston, Trevor, ‘‘French Lessons,’’ in *Time Out* (London), 18 October 1995.

DuPont, J., ‘‘The Enduring Duras,’’ in *Village Voice* (New York), 9 April 1996.

Obituary, in *EPD Film* (Frankfurt), April 1996.

Obituary, in *Kino* (Sofia), no. 2, 1996.

Obituary, in *Classic Images* (Muscatine), May 1996.

Obituary, in *Skrien* (Amsterdam), June-July 1996.

Roy, André, ‘‘Marguerite Duras, moderne,’’ in *24 Images* (Montreal), no. 82, Summer 1996.

Everett, Wendy, ‘‘Director as Composer: Marguerite Duras and the Musical Analogy,’’ in *Literature/Film Quarterly* (Salisbury), April 1998.

* * *

As a writer, Marguerite Duras’s work is identified, along with that of such authors as Alain Robbe-Grillet and Jean Cayrol, with the tradition of the New Novel. Duras began working in film as a screenwriter, with an original script for Alain Resnais’s first feature, *Hiroshima mon amour.* She subsequently wrote a number of film adaptations from her novels. She directed her first film, *La Musica*, in 1966. If *Hiroshima mon amour* remains her best-known work in cinema, her later films have won widespread praise for the profound challenge they offer to conventional dramatic narrative.

The nature of narrative and the potential contained in a single text are major concerns of Duras’s films. Many of her works have appeared in several forms, as novels, plays, and films. This not only involves adaptations of a particular work, but also extends to cross-referential networks that run through her texts. The film *Woman of the Ganges* combines elements from three novels—*The Ravishing of Lol V. Stein, The Vice-Consul*, and *L’Amour. India Song* was initially written as a play, taking characters from *The Vice-Consul* and elaborating on the structure of external voices developed in *Woman of the Ganges. India Song* was made as a film in 1975, and its verbal track was used to generate a second film, *Son Nom de Venises dans Calcutta desert.* This process of transformation suggests that all works are ‘‘in progress,’’ inherently subject to being reconstructed. This is partly because Duras’s works are more concerned with the quality or intensity of experience than with events *per se.* The films present narrative rather than a linear, unambiguous sequence of events. In *Le Camion*, two characters, played by Gerard Depardieu and Duras, sit in a room as the woman describes a movie about a woman who hitches a ride with a truck driver and talks with him for an hour and twenty minutes. This conversation is intercut with scenes of a truck driving around Paris, and stopping for a female hitchhiker (with Depardieu as the driver, and Duras as the hitchhiker). Thus, the verbal description of a potential film is juxtaposed by images of what that film might be.

An emphasis on the soundtrack is also a crucial aspect of Duras’s films; her verbal texts are lyrical and are as important as the images. In *India Song*, sound and image function contrapuntally, and the audience must actively assess the relation between them, reading across the body of the film, noting continuities and disjunctions. The verbal text often refers in past tense to events and characters on screen, as the viewer is challenged to figure out the chronology of events described and depicted—which name on the soundtrack corresponds to which actor, whether the voices belong to on- or off-screen characters, and so forth. In this way the audience participates in the search for a story, constructing possible narratives.

As minimal as they are, Duras’s narratives are partially derived from melodrama, focusing on relations between men and women, the nature or structure of desire, and colonialism and imperialism in both literal and metaphoric terms. In pursuing these issues through non-conventional narrative forms, and shifting the burden of discovering meaning to the audience, Duras’s films provide an alternative to conventional ways of watching movies. Her work is seen as exemplifying a feminine writing practice that challenges the patriarchal domination of classical narrative cinema. In an interview, Duras said, ‘‘I think the future belongs to women. Men have been completely dethroned. Their rhetoric is stale, used up. We must move on to the rhetoric of women, one that is anchored in the organism, in the body.’’ It is this new rhetoric, a new way of communicating, that Duras strives for in her films.

—M.B. White

DUVIVIER, Julien

Nationality: French. **Born:** Lille, 8 October 1896. **Education:** Lille University; studied acting in Paris. **Career:** Worked in André Antoine’s Théâtre Libre, then assistant to Antoine as filmmaker, 1916; directed first film, *Haceldama ou Le Prix du Sang*, 1919; joined ‘‘Film d’Art’’ of Marcel Vandal and Charles Delac, 1925; made *The Great Waltz* for MGM, Hollywood, 1938; moved to United States, 1940; returned to France, 1945. **Died:** In auto accident, 26 October 1967.

Films as Director:

1919 *Haceldama ou Le Prix du Sang* (+ sc)
1920 *La Réincarnation de Serge Renaudier* (negative destroyed by fire before film shown) (+ sc)

Julien Duvuvier (left) on the set of *Anna Karenina*

1922 *Les Roquevillard* (+ sc); *L'Ouragan sur la montagne* (+ sc); *Der unheimliche Gast* (*Le Logis de l'horreur*) (+ sc)
1923 *Le Reflet de Claude Mercoeur* (+ sc)
1924 *Credo ou La Tragédie de Lourdes* (+ sc); *Coeurs farouches* (+ sc); *La Machine à refaire la vie* (re-released with sound, 1933) (co-d, sc); *L'Oeuvre immortelle* (+ sc)
1925 *L'Abbé Constantin* (+ sc); *Poil de carotte* (+ co-sc)
1926 *L'Agonie de Jerusalem* (+ sc); *L'Homme à l'Hispano*
1927 *Le Mariage de Mademoiselle Beulemans* (+ sc); *Le Mystère de la Tour Eiffel* (+ sc)
1928 *Le Tourbillon de Paris*
1929 *La Divine croisière* (+ sc); *Maman Colibri* (+ co-sc); *La Vie miraculeuse de Thérèse Martin* (+ sc); *Au bonheur des dames* (+ co-sc)

(Sound films):

1930 *David Golder* (+ sc)
1931 *Les Cinq Gentlemen maudits* (+ sc); *Allo Berlin? Ici Paris!* (*Hallo! Hallo! Hier spricht Berlin*) (+ sc); *Die funf verfluchten Gentlemen* (German version) (+ sc)
1932 *Poil de carotte* (remake) (+ sc); *La Tête d'un homme* (+ co-sc)
1933 *Le Petit Roi* (+ sc); *Le Paquebot 'Tenacity'* (+ co-sc)
1934 *Maria Chapdelaine* (+ sc)
1935 *Golgotha* (+ sc, adapt); *La Bandera* (+ co-sc)
1936 *L'Homme du jour* (+ co-sc); *Golem* (*Le Golem*) (+ co-sc); *La Belle Équipe* (+ co-sc)
1937 ***Pépé-le-Moko*** (+ co-sc); *Un Carnet de bal* (+ sc)
1938 *The Great Waltz* (*Toute la ville danse*) (+ sc); *La Fin du jour* (+ co-sc): *Marie Antoinette* (Van Dyke, d uncredited, sc)
1939 *La Charrette Fantôme* (+ sc)
1940 *Untel père et fils* (+ co-sc)
1941 *Lydia* (+ sc, co-story)
1942 *Tales of Manhattan* (+ co-sc)
1943 *Flesh and Fantasy* (+ co-pr)
1944 *The Imposter* (+ sc)
1946 *Panique* (+ co-sc)
1948 *Anna Karenina* (+ co-sc)
1949 *Au royaume des cieux* (+ sc, pr)
1950 *Black Jack* (+ co-sc, pr); *Sous le ciel de Paris* (+ co-sc)
1951 *Le Petit Monde de Don Camillo* (*Il piccolo mondo di Don Camillo*) (+ co-sc)

1952 *La Fête à Henriette* (+ co-sc)
1953 *Le Retour de Don Camillo* (*Il ritorno di Don Camillo*) (+ co-sc)
1954 *L'Affaire Maurizius* (+ sc)
1955 *Marianne de ma jeunesse* (+ sc)
1956 *Voice le temps des assassins* (+ co-sc)
1957 *L'Homme à l'imperméable* (+ co-sc); *Pot Bouille* (+ co-sc)
1958 *La Femme et le pantin* (+ sc, co-adapt)
1959 *Marie Octobre* (+ co-sc)
1960 *Das kunstseidene Mädchen* (*La Grande Vie*) (+ co-sc); *Boulevard* (+ co-sc)
1962 *La Chambre ardente* (+ co-sc); *Le Diable et les dix commandements* (+ co-sc)
1963 *Chair de poule* (+ co-sc)
1967 *Diaboliquement vôtre* (+ sc, co-adapt)

Other Films:

1918 *Les Travailleurs de la mer* (Antoine) (asst d)
1920 *L'Agonie des aigles* (Bernard-Deschamps) (adaptation); *La Terre* (Antoine) (asst d)
1921 *Crépuscule d'épouvante* (Etiévant) (sc)
1922 *L'Arlésienne* (Antoine) (asst d)
1924 *La Nuit de la revanche* (Etiévant) (story)
1946 *Collège swing* (*Amours, délices et orgues*) (Berthomieu) (co-sc)

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Borger, Lenny, ''Genius Is Just a Word,'' in *Sight and Sound* (London), vol. 8, no. 9, September 1998.

On DUVIVIER: film—

Viallaet, Pierre, and Marcel l'Herbier, *Portraits filmées . . . Julien Duvivier* (for television), 1953.

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No one speaks of Julien Duvivier without apologizing. So many of his fifty-odd films are embarrassing to watch that it is hard to believe he was ever in charge of his career in the way we like to imagine Renoir or Clair were in charge of theirs. But Duvivier had neither the luxury nor the contacts to direct his career. He began and remained a yeoman in the industry. A director at the Théâtre Antoine in the teens, he began his film career in 1922 and made over a score of silent films, mainly melodramas. From the first he separated himself from the experiments in narration and visual style that characterized much of that period.

Duvivier's reputation as a reputable, efficient director jumped in the sound era when he made a string of small but successful films (*David Golder, Les Cinq Gentilhommes maudits, Allo Berlin? Ici Paris!, Poil de carotte, La Tête d'un homme*). Evidently his flair for the melodramatic and his ability to control powerful actors put him far ahead of the average French director trying to cope with the problems of sound. But in this era, as always, Duvivier discriminated little among the subjects he filmed. This aspect was most evident in 1935. First came *Golgotha*, a throwback to the religious films he made in the silent era, and now completely outmoded. Duvivier struggles to energize the static tableaux the film settles into. He moves his camera wildly, but seldom reaches for a key closeup or for an authentic exchange among his actors. It is all picture postcards, or rather holy cards, set off to Jacques Ibert's operatic score.

This solemn, even bombastic, film could not be farther from the swiftness and authentic feeling of the romantic Foreign Legion film *La Bandera* made the same year. Where *Golgotha* is an official presentation of French cinema, *La Bandera* seems more intimate, more in the spirit of the times. Its success was only the first of a set of astounding films that include *La Belle Équipe, Pépé-le-Moko, Un*

Carnet de bal, and *Le Fin du jour.* It is tempting to surmise that cultural history and Julien Duvivier came for once into perfect coincidence in this age of poetic realism. Like Michael Curtiz and *Casablanca*, Duvivier's style and the actors who played out the roles of his dramas spoke for a whole generation. In France it was a better generation, vaguely hopeful with the popular front, but expecting the end of day.

Duvivier's contribution to these films extends beyond the direction of actors. Every film contains at least one scene of remarkable expressiveness, like the death of Regis in *Pépé-Le-Moko*, gunned down by his own victim with the jukebox blaring. Duvivier's sureness of pace in this era brought him a Hollywood contract even before the Nazi invasion forced him to leave France. Without the strong personality of Renoir or Clair, and with far more experience in genre pictures, Duvivier fit in rather well with American film production methods. He deplored the lack of personal control or even personal contribution in the industry, but he acquitted himself well until the Liberation.

Hoping to return to the glory years of poetic realism, Duvivier's first postwar project in France replicated the essence of its style. *Panique* featured sparse sets, an atmosphere that dominated a reduced but significant murder drama, and the evocative work of Michel Simon and Vivian Romance in an offbeat policier from Simenon. But the country had changed. The film failed, and Duvivier began what would become a lifelong search for the missing formula. With varying degrees of box office success he turned out contemporary and historical comedies and melodramas; the only one which put him in the spotlight was *Don Camillo* with Fernandel.

Believing far more in experience, planning, and hard work than in spontaneity and genius, Duvivier never relaxed. Every film taught him something and, by rights, he should have ended a better director than ever. But he will be remembered for those five years in the late 1930s, a period when every choice he made in the realms of script and direction was in tune with the romantically pessimistic sensibility of the country.

—Dudley Andrew

DWAN, Allan

Nationality: American. **Born:** Joseph Aloysius Dwan in Toronto, Canada, 3 April 1885; family moved to United States, 1893. **Education:** North Division High School, Chicago; Notre Dame University, Indiana, degree in electrical engineering, 1907. **Family:** Married 1) Pauline Bush, 1915 (divorced 1920); 2) Marie Shelton, early 1920s (died 1954). **Career:** As illuminating engineer work on mercury vapor arc light led to association with Essanay film company, 1909; wrote stories while supervising lighting; American Film Company (''Flying A'') formed by Essanay staff, Dwan joined as chief scenario editor, 1910; signed to Universal Pictures, 1913; signed with Famous Players Company, New York, 1914; joined Triangle Company under supervision of D.W. Griffith, 1915; worked in England, 1932–34; trained camera units for U.S. Armed Services photographic division, 1943; contracted to Republic Pictures, 1945–54. **Died:** In Woodland Hills, California, 21 December 1981.

Films as Director (incomplete list; Dwan estimated 1,850 films):

1911 *Branding a Bad Man* and *A Western Dreamer* (split reel) (+ pr, sc); *A Daughter of Liberty* and *A Trouper's Heart* (split reel) (+ pr, sc); *Rattlesnakes and Gunpowder* and *The Ranch Tenor* (split reel) (+ pr, sc); *The Sheepman's Daughter* (+ pr, sc); *The Sagebrush Phrenologist* and *The Elopements on Double L Ranch* (split reel) (+ pr, sc); *$5,000 Reward—Dead or Alive* (+ pr, sc); *The Witch of the Range* (+ pr, sc); *The Cowboy's Ruse* and *Law and Order on Bar L Ranch* (split reel) (+ pr, sc); *The Yiddisher Cowboy* and *The Bronco Buster's Bride* (split reel) (+ pr, sc); *The Hermit's Gold* (+ pr, sc); *The Actress and the Cowboys* and *The Sky Pilot's Intemperance* (split reel) (+ pr, sc); *A Western Waif* (+ pr, sc); *The Call of the Open Range* (+ pr, sc); *The School Ma'am of Snake* and *The Ranch Chicken* (split reel) (+ pr, sc); *Cupid in Chaps* (+ pr, sc); *The Outlaw's Trail* (+ pr, sc); *The Ranchman's Nerve* (+ pr, sc); *When East Comes West* (+ pr, sc); *The Cowboy's Deliverance* (+ pr, sc); *The Cattle Thief's Brand* (+ pr, sc); *The Parting Trails* (+ pr, sc); *The Cattle Rustler's End* (+ pr, sc); *Cattle, Gold, and Oil* (+ pr, sc); *The Ranch Girl* (+ pr, sc); *The Poisoned Flume* (+ pr, sc); *The Brand of Fear* (+ pr, sc): *The Blotted Brand* (+ pr, sc); *Auntie and the Cowboys* (+ pr, sc); *The Western Doctor's Peril* (+ pr, sc); *The Smuggler and the Girl* (+ pr, sc); *The Cowboy and the Artist* (+ pr, sc); *Three Million Dollars* (+ pr, sc); *The Stage Robbers of San Juan* (+ pr, sc); *The Mother of the Ranch* (+ pr, sc); *The Gunman* (+ pr, sc); *The Claim Jumpers* (+ pr, sc); *The Circular Fence* (+ pr, sc); *The Rustler Sheriff* (+ pr, sc); *The Love of the West* (+ pr, sc); *The Trained Nurse at Bar Z* (+ pr, sc); *The Miner's Wife* (+ pr, sc); *The Land Thieves* (+ pr, sc); *The Cowboy and the Outlaw* (+ pr, sc); *Three Daughters of the West* and *Caves of La Jolla* (split reel) (+ pr, sc); *The Lonely Range* (+ pr, sc); *The Horse Thief's Bigamy* (+ pr, sc): *The Trail of the Eucalyptus* (+ pr, sc); *The Stronger Man* (+ pr, sc); *The Water War* (+ pr, sc); *The Three Shell Game* (+ pr, sc); *The Mexican* (+ pr, sc); *The Eastern Cowboy* (+ pr, sc); *The Way of the West* (+ pr, sc); *The Test* (+ pr, sc); *The Master of the Vineyard* (+ pr, sc); *Sloppy Bill of the Rollicking R* (+ pr, sc); *The Sheriff's Sisters* (+ pr, sc); *The Angel of Paradise Ranch* (+ pr, sc); *The Smoke of the 45* (+ pr, sc); *The Man Hunt* (+ pr, sc); *Santa Catalina, Magic Isle of the Pacific* (+ pr, sc); *The Last Notch* (+ pr, sc); *The Gold Lust* (+ pr, sc); *The Duel of the Candles* (+ pr, sc); *Bonita of El Cajon* (+ pr, sc); *The Lawful Holdup* (+ pr, sc); *Battleships* (+ pr, sc); *Dams and Waterways* (+ pr, sc)

1912 *A Midwinter Trip to Los Angeles* (+ pr, sc); *The Misadventures of a Claim Agent* and *Bronco Busting for Flying A Pictures* (split reel) (+ pr, sc); *The Winning of La Mesa* (+ pr, sc); *The Locket* (+ pr, sc); *The Relentless Outlaw* (+ pr, sc); *Justice of the Sage* (+ pr, sc); *Objections Overruled* (+ pr, sc); *The Mormon* (+ pr, sc); *Love and Lemons* (+ pr, sc); *The Best Policy* (+ pr, sc); *The Real Estate Fraud* (+ pr, sc); *The Grubstake Mortgage* (+ pr, sc); *Where Broadway Meets the Mountains* (+ pr, sc); *An Innocent Grafter* (+ pr, sc); *Society and Chaps* (+ pr, sc); *The Leap Year Cowboy* (+ pr, sc); *The Land Baron of San Tee* (+ pr sc): *An Assisted Elopement* (+ pr, sc); *From the*

Allan Dwan (left) with Gloria Swanson

Four Hundred to the Herd (+ pr, sc); *The Broken Ties* (+ pr, sc): *After School* (+ pr, sc); *A Bad Investment* (+ pr, sc); *The Full Value* (+ pr, sc); *The Tramp's Gratitude* (+ pr, sc); *Fidelity* (+ pr, sc); *Winter Sports and Pastimes of Coronado Beach* (+ pr, sc); *The Maid and the Man* (+ pr, sc); *The Cowboy Socialist* (+ pr, sc); *Checkmate* and *The Ranchman's Marathon* (split reel) (+ pr, sc); *The Coward* (+ pr, sc); *The Distant Relative* (+ pr, sc); *The Ranch Detective* (+ pr, sc); *Driftwood* (+ pr, sc); *The Eastern Girl* (+ pr, sc); *The Pensioners* (+ pr, sc); *The End of the Feud* (+ pr, sc); *The Wedding Dress* (+ pr, sc); *Mystical Maid of Jamasha Pass* (+ pr, sc); *The Other Wise Man* (+ pr, sc); *The Haters* (+ pr, sc); *The Thread of Life* (+ pr, sc); *The Wandering Gypsy* (+ pr, sc); *The Reward of Valor* (+ pr, sc); *The Brand* (+ pr, sc); *The Green–eyed Monster* (+ pr, sc); *Cupid through Padlocks* (+ pr, sc); *For the Good of Her Men* (+ pr, sc); *The Simple Love* (+ pr, sc); *The Weaker Brother* and *Fifty–Mile Auto Contest* (split reel) (+ pr, sc); *The Wordless Message* (+ pr, sc); *The Evil Inheritance* (+ pr, sc); *The Marauders* (+ pr, sc); *The Girl Back Home* (+ pr, sc); *Under False Pretences* (+ pr, sc); *Where There's a Heart* (+ pr, sc); *The Vanishing Race* (+ pr, sc); *The Fatal Mirror* and *Point Loma, Old Town* (split reel) (+ pr, sc); *The Tell-Tale Shells* (+ pr, sc); *Indian Jealousy* and *San Diego* (split reel) (+ pr, sc); *The Canyon Dweller* (+ pr, sc); *It Pays to Wait* (+ pr, sc); *A Life for a Kiss* (+ pr, sc); *The Meddlers* (+ pr, sc); *The Girl and the Gun* (+ pr, sc); *The Battleground* (+ pr, sc); *The Bad Man and the Ranger* (+ pr, sc); *The Outlaw Colony* (+ pr, sc); *The Land of Death* (+ pr, sc); *The Bandit of Point Loma* (+ pr, sc); *The Jealous Rage* (+ pr, sc); *The Will of James Waldron* (+ pr, sc); *The House That Jack Built* (+ pr, sc); *Curtiss's School of Aviation* (+ pr, sc); *The Stepmother* (+ pr, sc); *The Odd Job Man* (+ pr, sc); *The Liar* (+ pr, sc); *The Greaser and the Weakling* (+ pr, sc); *The Stranger at Coyote* (+ pr, sc); *The Dawn of Passion* (+ pr, sc); *The Vengeance That Failed* (+ pr, sc); *The Fear* (+ pr, sc); *The Foreclosure* (+ pr, sc); *White Treachery* (+ pr, sc); *Their Hero Son* (+ pr, sc); *Calamity Anne's Ward* (+ pr, sc); *Father's Favorite* (+ pr, sc); *Jack of Diamonds* (+ pr, sc); *The Reformation of Sierra Smith* (+ pr, sc); *The Promise* (+ pr, sc); *The New Cowpuncher* (+ pr, sc); *The Best Man Wins* (+ pr, sc); *The Wooers of Mountain Kate* (+ pr, sc);

One, Two, Three (+ pr, sc); *The Wanderer* (+ pr, sc); *Maiden and Men* (+ pr, sc); *God's Unfortunate* (+ pr, sc); *Man's Calling* (+ pr, sc); *The Intrusion at Lompoc* (+ pr, sc); *The Thief's Wife* (+ pr, sc); *The Would-be Heir* (+ pr, sc); *Jack's Word* (+ pr, sc); *Her Own Country* (+ pr, sc); *Pals* (+ pr, sc); *The Animal Within* (+ pr, sc); *The Law of God* (+ pr, sc); *Nell of the Pampas* (+ pr, sc); *The Daughters of Senor Lopez* (+ pr, sc); *The Power of Love* (+ pr, sc); *The Recognition* (+ pr, sc); *Blackened Hills* (+ pr, sc); *The Loneliness of Neglect* (+ pr, sc); *Paid in Full* (+ pr, sc); *Ranch Life on the Range* (+ pr, sc); *The Man from the East* (+ pr, sc); *The Horse Thief* (+ pr, sc); *The Good Love and the Bad* (+ pr, sc)

1913 *The Fraud That Failed* (+ pr, sc); *Another Man's Wife* (+ pr, sc); *Calamity Anne's Inheritance* (+ pr, sc); *Their Masterpiece* (+ pr, sc); *His Old-Fashioned Mother* (+ pr, sc); *Where Destiny Guides* (+ pr, sc); *The Silver-plated Gun* (+ pr, sc); *A Rose of Old Mexico* (+ pr, sc); *Building the Great Los Angeles Aqueduct* (+ pr, sc); *Women Left Alone* (+ pr, sc); *Andrew Jackson* (+ pr, sc); *Calamity Anne's Vanity* (+ pr, sc); *The Fugitive* (+ pr, sc); *The Romance* (+ pr, sc); *The Finer Things* (+ pr, sc); *Love Is Blind* (+ pr, sc); *Then the Light Fades* (+ pr, sc); *High and Low* (+ pr, sc); *The Greater Love* (+ pr, sc); *The Jocular Winds* (+ pr, sc); *The Transgression of Manuel* (+ pr, sc); *Calamity Anne, Detective* (+ pr, sc); *The Orphan's Mine* (+ pr, sc); *When a Woman Won't* (+ pr, sc); *An Eastern Flower* (+ pr, sc); *Cupid Never Ages* (+ pr, sc); *Calamity Anne's Beauty* (+ pr, sc); *The Renegade's Heart* (+ pr, sc); *Matches* (+ pr, sc); *The Mute Witness* (+ pr, sc); *Cupid Throws a Brick* (+ pr, sc); *Woman's Honor* (+ pr, sc); *Suspended Sentence* (+ pr, sc); *In Another's Nest* (+ pr, sc); *The Ways of Fate* (+ pr, sc); *Boobs and Bricks* (+ pr, sc); *Calamity Anne's Trust* (+ pr, sc); *Oil on Troubled Waters* (+ pr, sc); *The Road to Ruin* (+ pr, sc); *The Brothers* (+ pr, sc); *Human Kindness* (+ pr, sc); *Youth and Jealousy* (+ pr, sc); *Angel of the Canyons* (+ pr, sc); *The Great Harmony* (+ pr, sc); *Her Innocent Marriage* (+ pr, sc); *Calamity Anne Parcel Post* (+ pr, sc); *The Ashes of Three* (+ pr, sc); *On the Border* (+ pr, sc); *Her Big Story* (+ pr, sc); *When Luck Changes* (+ pr, sc); *The Wishing Seat* (+ pr, sc); *Hearts and Horses* (+ pr, sc); *The Reward of Courage* (+ pr, sc); *The Soul of a Thief* (+ pr, sc); *The Marine Law* (+ pr, sc); *The Road to Success* (+ pr, sc); *The Spirit of the Flag*; *The Call to Arms* (+ sc); *Women and War*; *The Power Flash of Death* (+ sc); *The Picket Guard*; *Mental Suicide*; *Man's Duty*; *The Animal* (+ sc); *The Wall of Money*; *The Echo of a Song*; *Criminals*; *The Restless Spirit* (+ sc); *Jewels of a Sacrifice*; *Back to Life*; *Red Margaret, Moonshiner*; *Bloodhounds of the North*; *He Called Her In* (+ sc); *The Menace* (+ sc); *The Chase*; *The Battle of Wills*

1914 *The Lie*; *The Honor of the Mounted*; *Remember Mary Magdalene* (+ sc); *Discord and Harmony*; *The Menace to Carlotta*; *The Embezzler* (+ sc); *The Lamb, the Woman, the Wolf* (+ sc); *The End of the Feud*; *Tragedy of Whispering Creek*; *The Unlawful Trade*; *The Forbidden Room*; *The Hopes of Blind Alley*; *The Great Universal Mystery*; *Richelieu* (+ sc); *Wildflower*; *The Country Chairman* (+ sc); *The Small–Town Girl*; *The Straight Road*; *The Conspiracy*; *The Unwelcome Mrs. Hatch*; *The Man on the Case*

1915 *The Dancing Girl*; *David Harum*; *The Love Route*; *The Commanding Officer*; *May Blossom*; *The Pretty Sister of Jose*; *A Girl of Yesterday*; *The Foundling*; *Jordan Is a Hard Road* (+ sc)

1916 *Betty of Greystone*; *The Habit of Happiness* (*Laugh and the World Laughs*) (+ sc); *The Good Bad Man* (*Passing Through*); *An Innocent Magdalene*; *The Half-Breed*; *Manhattan Madness*; *Fifty-Fifty* (+ sc)

1917 *Panthea* (+ sc); *The Fighting Odds*; *A Modern Musketeer* (+ sc)

1918 *Mr. Fix-It* (+ sc); *Bound in Morocco* (+ sc); *He Comes up Smiling*

1919 *Cheating Cheaters*; *Getting Mary Married*; *The Dark Star*; *Soldiers of Fortune*

1920 *The Luck of the Irish*; *The Forbidden Thing* (+ pr, co-sc)

1921 *A Perfect Crime* (+ pr, sc); *A Broken Doll* (+ pr, sc); *The Scoffer* (+ pr); *The Sin of Martha Queed* (+ pr, sc); *In the Heart of a Fool* (+ pr)

1922 *The Hidden Woman* (+ pr); *Superstition* (+ pr); *Robin Hood*

1923 *The Glimpses of the Moon* (+ pr); *Lawful Larceny* (+ pr); *Zaza* (+ pr); *Big Brother* (+ pr)

1924 *A Society Scandal* (+ pr); *Manhandled* (+ pr); *Her Love Story* (+ pr); *Wages of Virtue*; *Argentine Love* (+ pr)

1925 *Night Life in New York* (+ pr); *Coast of Folly* (+ pr); *Stage Struck* (+ pr)

1926 *Sea Horses* (+ pr); *Padlocked* (+ pr); *Tin Gods* (+ pr); *Summer Bachelors* (+ pr)

1927 *The Music Master* (+ pr); *West Point* (+ pr); *The Joy Girl* (+ pr); *East Side, West Side* (+ sc); *French Dressing* (+ pr)

1928 *The Big Noise* (+ pr)

1929 *The Iron Mask*; *Tide of Empire*; *The Far Call*; *Frozen Justice*; *South Sea Rose*

1930 *What a Widow!* (+ pr); *Man to Man*

1931 *Chances*; *Wicked*

1932 *While Paris Sleeps*

1933 *Her First Affaire*; *Counsel's Opinion*

1934 *The Morning After* (*I Spy*); *Hollywood Party* (uncredited)

1935 *Black Sheep* (+ sc); *Navy Wife*

1936 *Song and Dance Man*; *Human Cargo*; *High Tension*; *15 Maiden Lane*

1937 *Woman-Wise*; *That I May Live*; *One Mile from Heaven*; *Heidi*

1938 *Rebecca of Sunnybrook Farm*; *Josette*; *Suez*

1939 *The Three Musketeers*; *The Gorilla*; *Frontier Marshal*

1940 *Sailor's Lady*; *Young People*; *Trail of the Vigilantes*

1941 *Look Who's Laughing* (+ pr); *Rise and Shine*

1942 *Friendly Enemies*; *Here We Go Again* (+ pr)

1943 *Around the World* (+ pr)

1944 *Up in Mabel's Room*; *Abroad with Two Yanks*

1945 *Brewster's Millions*; *Getting Gertie's Garter*

1946 *Rendezvous with Annie* (+ co-pr)

1947 *Calendar Girl* (+ co-pr); *Northwest Outpost* (+ co-pr); *Driftwood*

1948 *The Inside Story* (+ pr); *Angel in Exile*

1949 *Sands of Iwo Jima*

1950 *Surrender* (+ co-pr)

1951 *Belle le Grand*; *The Wild Blue Yonder*

1952 *I Dream of Jeannie (with the Light Brown Hair)*; *Montana Belle*

1953 *Woman They Almost Lynched*; *Sweethearts on Parade* (+ co-pr)

1954 *Flight Nurse*; *Silver Lode*; *Passion*; *Cattle Queen of Montana*

1955 *It's Always Sunday* (for *Screen Director's Playhouse* television series); *Escape to Burma*; *Pearl of the South Pacific*; *Tennessee's Partner*
1956 *Slightly Scarlet*; *Hold Back the Night*
1957 *The River's Edge*; *The Restless Breed*
1958 *Enchanted Island*
1961 *Most Dangerous Man Alive*

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McGillivray, D., obituary, in *Films and Filming* (London), March 1982.
Fornara, B., ''Allan Dwan,'' in *Cineforum* (Bergamo), May 1991.

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Allan Dwan was a pioneer among pioneers. He, along with men like D.W. Griffith and Cecil B. DeMille, enjoyed careers that spanned the birth and the growth of the American motion picture industry. Active in the industry for over fifty years, Dwan participated in creating at least eight hundred films—his own estimate was 1,850. Most of these were one- to four-reel silents, of which some two-thirds are lost, and for that reason his career remains one which has never been properly assessed. The artistic disparity of his seventy-odd sound films fail to adequately represent this technically innovative, unpretentious, avid storyteller, and his career will surely undergo considerable re-evaluation as the study of film history progresses.

It was the scientific aspect of motion pictures that first attracted Dwan to the medium, and in 1909 he joined Essanay as a lighting man. He then joined the American Flying A Company as a writer, but soon found himself directing short films, mostly Westerns. He moved next to Universal, then to Famous Players, where in 1915 he introduced the dolly shot for *David Harum* and directed Mary Pickford in *The Foundling.* That same year Dwan joined Fine Arts-Triangle, where his films were supervised by D.W. Griffith. He directed many of Griffith's top stars, including Dorothy Gish in *Betty of Greystone* and her sister Lillian in *An Innocent Magdalene.* He once stated how impressed he was with the ''economy of gesture'' of Griffith's players. He credits Griffith with developing his clean, spare visual style, while Griffith frequently sought out Dwan for his technical knowledge. One such request resulted in Dwan's improvising an elevator on a moving track to film the massive sets of *Intolerance.*

Dwan also established his association with Douglas Fairbanks at Fine Arts-Triangle. This professional relationship resulted in collaboration on eleven films, including *The Half-Breed, A Modern Musketeer, Bound in Morocco*, and the celebrated *Robin Hood*, described by Robert Sherwood as ''the high-water mark of film production'' and ''the farthest step that the silent drama has ever taken along the high road to art.''

In 1923 Dwan directed his favorite film, *Big Brother*, which was about underprivileged boys, and then embarked on the first of eight buoyant comedies starring Gloria Swanson, the best of which were *Zaza* and *Manhandled.* With the arrival of sound, Dwan signed a long-term contract with Fox (1930–41), where he was unfortunately relegated to their B unit except for occasional reprieves—Shirley Temple's *Heidi* and *Rebecca of Sunnybrook Farm*, and *Suez*, much admired for its typhoon sequence. He then signed with producer Edward Small, for whom he directed a delightful quartet of farces—*Up in Mabel's Room, Getting Gertie's Garter, Abroad with Two Yanks*, and *Brewster's Millions.* He then unwisely signed an exclusive deal with Republic Pictures where, except for *Sands of Iwo Jima*, his creativity was constricted by studio head Herbert Yates. Moving to RKO, he persevered despite the many obstacles of 1950s filmmaking, churning out entertaining action films.

Dwan loved moviemaking and was described as the ''last of the journeyman filmmakers'' by Richard Roud. Of his self-imposed retirement in 1958, Dwan explained: ''It was no longer a question of 'Let's get a bunch of people together and make a picture.' It's just a business that I stood as long as I could and I got out of it when I couldn't stand it any more.''

—Ronald Bowers

E

EASTWOOD, Clint

Nationality: American. **Born:** 31 May 1930 in San Francisco, California. **Education:** Oakland Technical High School; Los Angeles City College, 1953–54. **Military Service:** Drafted into the U.S. Army, 1950. **Family:** Married Maggie Johnson, 1953 (divorced, 1980); one son, one daughter. **Career:** Under contract with Universal, 1954–55; sporadic work in film, late 1950s; played Rowdy Yates in TV series *Rawhide*, 1959–65; went to Europe to make three highly successful westerns with Sergio Leone, 1965; returned to U.S., 1967; formed Malpaso production company and directed first film, *Play Misty for Me*, 1971; first effort as producer, *Firefox*, 1982; Mayor of Carmel, California, 1986–88. **Awards:** Chevaliers des Lettres, France, 1985; Academy Awards, Best Director and Best Picture, for *Unforgiven*, 1992; Fellowship of the British Film Institute, 1993; American Film Institute Life Achievement Award, 1996; Honorary Cesar Award, 1998. **Address:** Malpaso Productions, 4000 Warner Boulevard, Burbank, California 91522, USA.

Films as Director:

1971 *Play Misty for Me* (+ role)
1972 *High Plains Drifter* (+ role)
1973 *Breezy*
1975 *The Eiger Sanction* (+ role)
1976 *The Outlaw Josey Wales* (+ role)
1977 *The Gauntlet* (+ role)
1980 *Bronco Billy* (+ role, song composer)
1982 *Firefox* (+ role, pr); *Honkytonk Man* (+ role, pr)
1983 *Sudden Impact* (+ role, pr)
1985 *Pale Rider* (+ role, pr)
1986 *Heartbreak Ridge* (+ role, pr, song composer)
1987 *Bird* (+ pr)
1990 *The Rookie* (+ role); *White Hunter, Black Heart* (+ role, pr)
1992 ***Unforgiven*** (+ role, pr, music)
1993 *A Perfect World* (+ role, pr)
1995 *The Bridges of Madison County* (+ role, pr)
1997 *Absolute Power* (+ role, pr); *Midnight in the Garden of Good and Evil* (+pr)
1999 *True Crime* (+ role, pr)
2000 *Space Cowboys* (+ role, pr)

Other Films:

1955 *Francis in the Navy* (role); *Lady Godiva* (role); *Revenge of the Creature* (role); *Tarantula* (role)
1956 *The First Travelling Saleslady* (role); *Never Say Goodbye* (role); *Star in the Dust* (role)
1957 *Escapade in Japan* (role)
1958 *Ambush at Cimarron Pass* (role); *Lefayette Escradille* (role)
1964 *A Fistful of Dollars* (role)
1965 *For a Few Dollars More* (role)
1966 ***Il Buono, il brutto, il cattivo*** (*The Good, the Bad, and the Ugly* (Leone) (role); *Le Streghe* (role)
1967 *Hang 'em High* (role)
1968 *Coogan's Bluff* (role)
1969 *Paint Your Wagon* (role); *Where Eagles Dare* (role)
1970 *Kelly's Heroes* (role); *Two Mules for Sister Sara* (role)
1971 *The Beguiled* (role); *Dirty Harry* (role)
1972 *Joe Kidd* (role)
1973 *Magnum Force* (role)
1974 *Thunderbolt and Lightfoot* (role)
1976 *The Enforcer* (role)
1978 *Every Which Way but Loose* (role)
1979 *Escape from Alcatraz* (role)
1980 *Any Which Way You Can* (role, song composer)
1984 *City Heat* (role); *Tightrope* (role, pr)
1988 *The Dead Pool* (role, pr); *Thelonius Monk: Straight No Chaser* (exec pr)
1989 *The Pink Cadillac* (role)
1993 *In the Line of Fire* (role)
1996 *Wild Bill: Hollywood Maverick* (doc) (role)

Publications

By EASTWOOD: book—

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Interview with Allan Hunter in *Films and Filming*, November/December 1988.
Interview with R. Gentry in *Film Quarterly*, vol. 42, no. 3, 1989.
Interview with Michel Ciment in *Positif*, no. 351, 1990.
Interview with M. Henry in *Positif*, no. 380, 1992.
Interview with David Breskin, in *Rolling Stone* (New York), 17 September 1992.
Interview in *Reel West*, October/November 1992.
Interview with David Wild, in *Rolling Stone* (New York), 24 August 1995.

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Interview with Ric Gentry, in *American Cinematographer* (Hollywood), February 1997.
Interview with M. Henry, in *Positif* (Paris), no. 445, 1998.
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Thompson, Douglas, *Clint Eastwood: Riding High*, Chicago, 1992.
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Gallafent, Edward, *Clint Eastwood: Filmmaker and Star*, New York, 1994.
Ortoli, Philippe, *Clint Eastwood: la figure du guerrier*, Paris, 1994.
Schickel, Richard, *Clint Eastwood: A Biography*, New York, 1997.

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Bingham, D., ''Men with No Names: Clint Eastwood, the Stranger Persona, Identification, and the Impenetrable Gaze,'' in *Journal of Film and Video*, vol. 42, no. 4, 1990.

Combs, Richard, ''Shadowing the Hero,'' in *Sight and Sound*, October 1992.

Tibbetts, J. C., ''Clint Eastwood and the Machinery of Violence,'' in *Literature-Film Quarterly*, vol. 21, no. 1, 1993.

Biskind, Peter, ''Any Which Way He Can,'' in *Premiere* (New York), April 1993.

Grenier, Richard, ''Clint Eastwood Goes PC,'' in *Commentary*, March 1994.

Beard, William, ''*Unforgiven* and the Uncertainties of the Heroic,'' in *Canadian Journal of Film Studies* (Ottawa), vol. 3, no. 2, Autumn 1994.

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Schickel, Richard, Cathleen Murphy, and Richard Combs, ''Clint on the Back Nine/*The Good, the Bad & the Ugly*/Old Ghosts,'' in *Film Comment* (New York), May-June 1996.

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Greene, R., ''Power and the Glory,'' in *Boxoffice* (Chicago), January 1997.

Metz, Walter, '''Another Being We Have Created Called ''Us''': Point of View, Melancholia, and the Joking Unconscious in *The Bridges of Madison County*,'' in *Velvet Light Trap* (Austin, Texas), Spring 1997.

Axelrad, Catherine, and Michel Cieutat, ''Clint Eastwood,'' in *Positif* (Paris), June 1997.

McReynolds, Douglas J., ''Alive and Well: Western Myth in Western Movies,'' in *Literature/Film Quarterly* (Salisbury), January 1998.

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In 1992, after almost forty years in the business, Clint Eastwood finally received Oscar recognition. *Unforgiven* brought him the awards for Best Achievement in Directing and for Best Picture, along with a nomination for Best Actor. Indeed, this strikingly powerful Western was nominated for no less than nine Academy Awards, Gene Hackman collecting Best Supporting Actor for his performance as the movie's ruthless marshall, ''Little Bill'' Daggett, and Joel Cox taking the Oscar for editing. It seems appropriate, therefore, that this film, which brought him such recognition, should end with the inscription ''Dedicated to Sergio and Don.'' For without the intervention and influence of his two ''mentors,'' directors Sergio Leone and Don Siegel, it is difficult to imagine Eastwood achieving his present respectability, let alone emerging as the only major star of the modern era who has become a better director than he ever was an actor.

That is not to belittle Eastwood, who has always been generous in crediting Leone and Siegel, and who is certainly far more than a passive inheritor of their directorial visions. Even in his *Rawhide* days of the 1950s and early 1960s he wanted to direct; more than once Eastwood has told of his attempts to persuade that series' producers to let him shoot some of the action rather more ambitiously than was the TV norm. Not surprisingly, they were reluctant, but they did in the end allow him to make trailers for upcoming episodes. He was not to take on a full-fledged directorial challenge until 1971 and *Play Misty for Me*, but in the intervening years he had become a massive box-office attraction as an actor, first with Leone in Europe in the three famous and founding ''spaghetti westerns,'' and then in a series of films with Siegel back in the United States, most significantly *Dirty Harry.* It is not easy to untangle the respective influences of his mentors. In general terms, because they both contributed to the formation of Eastwood's distinctive screen persona, they helped him to crystallize an image which, as a director, he would so often use as a foil. The Italian Westerns' ''man with no name,'' and his more anguished urban equivalent given expression in *Dirty Harry*'s eponymous anti-hero, have provided Eastwood with well-established and economical starting characters for so many of his performances. In directing himself, furthermore, he has used that persona with a degree of irony and distance. Sometimes, especially in his Westerns, that has meant leaning toward stylization and almost operatic exaggeration (*High Plains Drifter*, *Pale Rider*, the last section of *Unforgiven*), though rarely reaching Leone's extremes of delirious overstatement. On other occasions, it has seen him play on the tension between the seemingly assertive masculinity of the Eastwood image and the strong female characters who are so often featured in his films (*Play Misty for Me*, *The Gauntlet*, *Heartbreak Ridge* and, in part at least, *The Bridges of Madison County*). It is, of course, notoriously difficult to both direct and star in a movie. Where Eastwood has succeeded in that combination (not always the case) it has depended significantly on his inventive building on the Eastwood persona.

It is important to give Eastwood full credit for this inventiveness in any attempt to assess his work. His best films as a director have a richness to them, not just stylistically—though in those respects he has learned well from Leone's concern with lighting and composition and from Siegel's way with in-frame movement, editing, and tight narration—but also a moral complexity which belies the one-dimensionality of the Eastwood image. The protagonists in his better films, like Josey Wales in *The Outlaw Josey Wales*, Highway in *Heartbreak Ridge*, Munny in *Unforgiven*, even Charlie Parker in the flawed *Bird*, are not simple men in either their virtues or their failings. Eastwood's fondness for narratives of revenge and redemption, furthermore, allows him to draw upon a rich generic vein in American cinema, a tradition with a built-in potential for character development and for evoking human complexity without giving way to art-film portentousness.

In these respects Eastwood is the modern inheritor of traditional Hollywood directorial values, once epitomised in the transparent style of a John Ford, Howard Hawks, or John Huston (himself the subject of Eastwood's *White Hunter, Black Heart*), and passed on to Eastwood by that next-generation carrier of the tradition, Don Siegel. For these filmmakers, as for Eastwood, the action movie, the Western, the thriller were opportunities to explore character, motivation, and human frailty within a framework of accessible entertainment. Of course, all of them were also capable of ''quieter'' films, harnessing the same commitment to craft, the same attention to detail, in the service of less action-driven narratives, just as Eastwood did with *The Bridges of Madison County.* And all of them, too, could make films which were less than convincing, though rarely without some quality, as Eastwood has done more recently with the overwrought *Absolute Power* and the rather unfocused *Midnight in the Garden of Good and Evil.* But in the end their and Eastwood's real art was to draw upon

Hollywood's genre traditions and make of them unique and perceptive studies of human beings under stress. Though his directorial career has been uneven, at his best Eastwood has proved a more than worthy carrier of this flame.

—Andrew Tudor

EGOYAN, Atom

Nationality: Canadian. **Born:** Cairo, Egypt, 19 July 1960; immigrated to Canada, 1962; naturalized Canadian citizen. **Education:** Trinity College, University of Toronto, B.A., 1982. **Family:** Married Arsinee Khanjian (an actress); son: Arshile. **Career:** Associated with Playwrights Unit in Toronto, Ontario, Canada; director of Ego Film Arts in Toronto, 1982—; director of episodes of television shows such as *Alfred Hitchcock Presents*, 1985, *Twilight Zone*, 1985, *Friday the 13th*, 1987, and *Yo-Yo Ma Inspired by Bach*, 1997; director of stage productions, including *Salome*, 1996; member of jury, Cannes International Film Festival, 1996. **Awards:** Grant from University of Toronto's Hart House Film Board; prize from Canadian National Exhibition's film festival, for Howard in Particular; grants from Canadian Council and Ontario Arts Council; Gold Ducat Award, Mannheim International Film Week Festival, 1984, for Next of Kin; Toronto City Award for excellence in a Canadian production, Toronto Film Festival, 1987, International Critics Award for Best Feature Film, Uppsala Film Festival, 1988, and Priz Alcan from Festival du Nouveau Cinema, 1988, all for *Family Viewing*; prize for best screenplay, Vancouver International Film Festival, 1989, for *Speaking Parts*; Special Jury Prize, Moscow Film Festival, Golden Spike, Vallodolid Film Festival, Toronto City Award, Toronto Film Festival, and award for best Canadian film, Sudbury Film Festival, all 1991, all for *The Adjuster*; Golden Gate Award, San Francisco Film Festival, 1992, for *Gross Misconduct*; prize for best film in ''new cinema,'' International Jury for At Cinema and prize from Berlin International Film Festival, both 1994, both for Calendar; Genie awards for best picture, best director, and best writer, International Film Critics Award, Cannes Film Festival, Prix de la Critique for best foreign film, and Toronto City Award, Toronto International Film Festival, all 1994, all for *Exotica.* **Address:** Ego Film Arts, 80 Niagara St., Toronto, Ontario M5V 1C5, Canada.

Films as Director:

1979 *Howard in Particular* (+ sc, ed, ph, ro as voices)
1980 *After Grad with Dad* (+ sc, ed, ph, mus)
1981 *Peep Show* (+ sc, ed, ph)
1982 *Open House* (+ sc, ed)
1984 *Next of Kin* (+ sc, pr, ed, mus)
1985 *In This Corner* (TV); *Men: A Passion Playground*
1987 *Family Viewing* (+ sc, pr, ed)
1988 *Looking for Nothing* (TV) (+ sc)
1989 *Speaking Parts* (+ sc, pr)
1991 *Montreal vu par. . .* (*Montreal Sextet*) (segment ''En passant'') (+ sc); *The Adjuster* (+ sc, mus)
1993 *Gross Misconduct* (TV); *Calendar* (+ sc, pr, ed, ph, ro as Photographer)
1994 ***Exotica*** (+ sc, pr)
1995 *A Portrait of Arshile* (ro)
1997 *Bach Cello Suite ∨m4: Sarabande*; *The Sweet Hereafter* (*De beaux lendemains*) (+ sc, pr)
1999 *Felicia's Journey* (+ sc)
2000 *Krapp's Last Tape* (+ sc)

Other Films:

1985 *Knock! Knock!* (ro); *Men: A Passion Playground* (ed, ph)
1994 *Camilla* (as Director)
1995 *Curtis's Charm* (exec pr)
1996 *The Stupids* (as TV Studio Guard)
1998 *Jack & Jill* (exec pr); *Babyface* (exec pr)

Publications

By EGOYAN: articles—

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Interview with A. Pastor and D. Turco, in *Filmcritica* (Montepulciano), vol. 40, no. 396–397, June-July 1989.
Grugeau, Gérard, ''Entretien avec Atom Egoyan: les élans du coeur,'' in *24 Images* (Montréal), no. 46, November-December 1989.
Interview with E. Castiel, in *Séquences* (Montréal), no. 144, January 1990.
''Théorème de Pasolini,'' in *Positif* (Paris), no. 400, June 1994.
Interview with Marcus Rothe, in *Jeune Cinema* (Paris), no. 231, April 1995.
''Family Romance,'' interview with Richard Porton, in *Cineaste* (New York), vol. 23, no. 2, December 1997.
With Tony Rayns, in *Sight and Sound* (London), vol. 7, no. 10, October 1997.
Interview with S. B. Katz, in *Written By* (Los Angeles), vol. 2, February 1998.

On EGOYAN: articles—

24 Images, Summer 1989.
Film Comment, November-December 1989.
New Statesman and Society, 22 September 1989.
Nation, 13 July 1992.
Maclean's, 3 October 1994.
Nation, 21 March 1994.
Entertainment Weekly, 24 March 1995.
Film Comment, November-December 1995.
Film Comment, January-February 1998.
The Observer, 9 April 1995.
The Observer, 28 September 1997
Positif, special section, October 1997.
Kino (Warsaw), February 1998.

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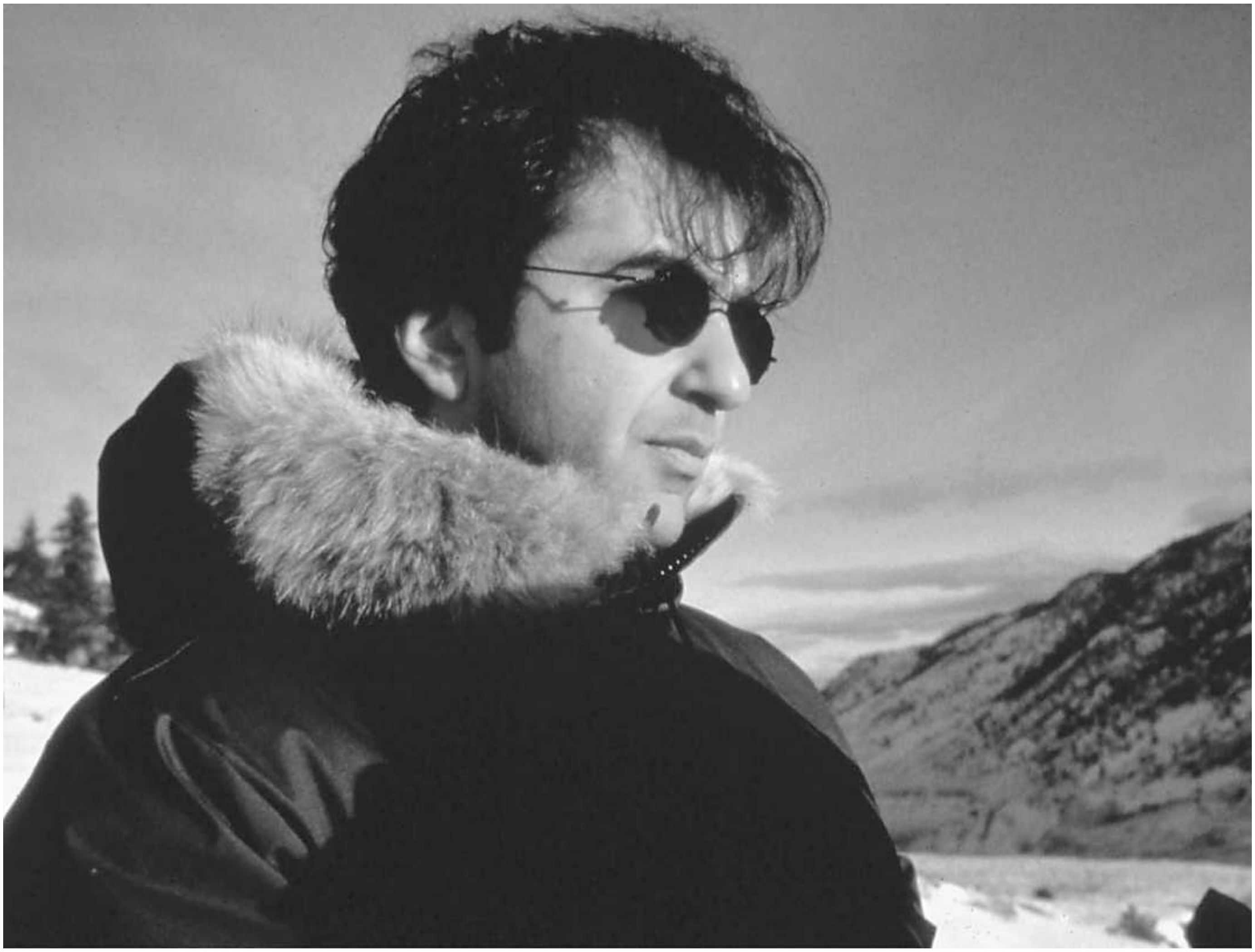
Given Atom Egoyan's background and family history, the chief preoccupations of his films might seem all but inevitable. Born in Cairo to Armenian parents, he was taken to Canada as a child and grew up in Victoria, British Columbia, a town so full of British



Atom Egoyan

expatriates it seemed like a colonial outpost. While he was still a child his father, an artist, began an extra-marital affair with a woman whose three children were all fatally ill. Small wonder if his films deal so insistently with problems of ethnic identity, broken families, alienation, loss, and death.

Add to these themes, at least in his earlier films, an uneasy fascination with the role of visual media in the modern world. Video in particular serves for Egoyan's characters as an escape route, a form of do-it-yourself therapy that allows them to evade the unsatisfactory reality around them. In *Family Viewing* a husband and wife lie semi-naked side by side, neither touching nor speaking, grimly watching videos of their earlier couplings that the man has taped over scenes of his son's childhood. When not viewing tapes, he calls up phone-sex lines. Two female characters in *Speaking Parts*, obsessed with a wannabe actor (and part-time gigolo), spend more time watching him on video than in the flesh. In *The Adjuster*, Egoyan's most dreamlike and elusive film, a censor secretly videotapes the porn films she's being shown—experience at third hand.

Repeatedly, Egoyan's characters try to reconstruct reality to fit their own yearnings. The protagonist of his first feature, *Next of Kin*, bored with his own bland WASP background, reinvents himself as the long-lost son of an expatriate Armenian family, It's typical of Egoyan's deadpan humour that the young man is accepted without question, though not looking remotely Armenian. Identity is a charade, and not even a well-acted one.

Elliptical and enigmatic, intricately structured, Egoyan's films have sometimes been called cold and contrived; though as Kent Jones notes, objecting to Egoyan's work being contrived ''is a little like reprimanding Monet for his loose brushwork or dismissing Schoenberg for being atonal.'' As for ''coldness,'' Egoyan resolutely shuns sentimentality, even when dealing with so emotive a subject as the death of children, but there's a soulful, troubled melancholy to his films that's counterbalanced, but never cancelled out, by a concurrent sense of the absurd. This ambiguity of tone can often be unsettling, an effect the director fully intends. He stresses that his films are ''designed to make the viewer self-conscious. I revel in that . . . . The viewer has to invest themself in what they're seeing because then the emotions you are able to engage in are that much stronger.''

The films often touch on disturbing territory—voyeurism, incest, paedophilia—and with their fragmented structure, give up their secrets only gradually. Sometimes, as in *Exotica*, a mordant study of need and exploitation set largely in a strip club, it's not until the final moments that we realise the full significance of what we've been watching—and not always even then. This mirrors the troubled outlook of his characters who rarely see anything whole, least of all themselves. Hilditch, lonely serial killer of lonely girls in *Felicia's Journey*, never thinks of himself as a monster. In his own eyes he's the kindest of men—just as Noah Render, the eponymous insurance man in *The Adjuster*, believes he's acting out of pure compassion in sexually exploiting his clients.

To date, Egoyan's most explicit statement of the cultural and emotional dislocation central to all his films comes in *Calendar*, where he ironically casts himself as a photographer visiting Armenia who loses his wife (played by Egoyan's own wife, actress Arsinde Khanjian) to a handsome guide. The film is at once funny and desolate, seemingly simple (by Egoyan's standards) in its structure yet teasingly oblique. Khanjian is one of a number of actors (others include David Hemblen, Elias Koteas, Bruce Greenwood and Maury Chaikin) who constantly recur in Egoyan's films, reinforcing the sense of a hermetic, inward-looking world. Venues are typically bland and drab—featureless modern hotels and offices figure frequently—without much intimation of life going on beyond the edges of the screen. Even when he portrays a community, such as the small provincial township of *The Sweet Hereafter*, there's little sense of social cohesion: all the houses seem remote from each other, with each person or family trapped in their own separate universe.

The Sweet Hereafter and its successor, *Felicia's Journey*, marked a departure in Egoyan's career, adapting material by others (novels by Russell Banks and William Trevor) instead of working to his own original scripts. Both films are sensitively crafted, keeping faith with their originals while further exploring his perennial themes of loss and disaffection. (''All my characters,'' he observes, ''have had missing people in their lives.'') In *Felicia's Journey*, what's more, Egoyan intriguingly maps his bleak, sardonic poetry on to the suburbs and industrial complexes of Birmingham. But the incorporation of other authorial sensibilities into his work seems to dilute the mix rather than enriching it; neither film achieves the intensity, or the complexity, of *The Adjuster* or *Exotica.* A vision as potent and idiosyncratic as that of Egoyan is perhaps best taken neat.

—Philip Kemp

EISENSTEIN, Sergei

Sergei Eisenstein

Nationality: Russian. **Born:** Sergei Mikhailovich Eisenstein in Riga, Latvia, 23 January 1898. **Education:** Educated in St. Petersburg and at gymnasium in Riga; Institute of Civil Engineering, St. Petersburg (studied architecture), 1914–17; studied Japanese at General Staff Academy, Moscow, 1920. **Family:** Married Peta Attasheva. **Career:** Sent for officer training, 1917; poster artist on front at Minsk, then demobilized, 1920; scenic artist, then co-director of Proletkult Theatre, Moscow, 1920; designer for Vsevolod Meyerhold's ''directors' workshop,'' 1922; directed *Stachka*, 1925; made professor at State Institute for Cinema, 1926; with Grigori Alexandrov and Edouard Tisse, travelled to Hollywood, 1929; signed for Paramount, but after work on various scripts, contract broken, 1930; refused a work permit by State Department, went to Mexico to work on *Que Viva Mexico!*; refused reentry permit to United States, after financier Upton Sinclair halts shooting and keeps uncut film; returned to USSR, 1932; began teaching at Moscow Film Institute, 1933; *Behzin Meadow* project denounced, production halted, 1937; worked on Pushkin film project, named artistic director of Mosfilm Studios, 1940; after finishing *Ivan the Terrible*, suffered heart attack, 1946; prepared a third part to *Ivan*, to have been made in color, 1947. **Awards:** Gold Medal, Exposition Internationale des Arts Décoratifs, Paris, for *Strike!*, 1925; Order of Lenin, 1939; Stalin Prize, 1st Class, for *Ivan the Terrible, Part I*, 1946. **Died:** In Moscow, 11 February 1948.

Films as Director:

1923 *Kinodnevik Glumova* (*Glumov's Film Diary*) (short film inserted in production of Ostrovsky's *Enough Simplicity in Every Wise Man*, Proletkult Theater, Moscow) (+ sc)

1925 ***Stachka*** (*The Strike*) (+ co-sc, ed); ***Bronenosets Potemkin*** (*The Battleship Potemkin*) (+ sc, ed)

1928 ***Oktiabr*** (*October*; *Ten Days That Shook the World*) (co-d, co-sc)

1929 *Staroe i novoe* (*Old and New*) [film produced as *Generalnaia linia* (*The General Line*), title changed before release] (co-d, co-sc)

1930 *Romance sentimentale* (co-d, sc)

1933 *Thunder over Mexico* (unauthorized, produced by Sol Lesser from *Que Viva Mexico!* footage, seen by Eisenstein in 1947 and disowned); *Death Day* and *Eisenstein in Mexico* (also unauthorized productions by Sol Lesser from *Que Viva Mexico!* footage)

1938 ***Aleksandr Nevskii*** (*Alexander Nevsky*) (+ co-sc, set des, costume des, ed)
1939 *Time in the Sun* (produced by Marie Seton from *Que Viva Mexico!* footage); *The Ferghana Canal* (short documentary out of footage from abandoned feature subject on same subject) (+ sc)
1941 shorts edited by William Kruse for Bell and Howell from *Que Viva Mexico!* footage: *Mexico Marches*; *Conquering Cross*; *Idol of Hope*; *Land and Freedom*; *Spaniard and Indian*; *Mexican Symphony* (feature combining previous five titles); *Zapotecan Village*
1944 ***Ivan Groznyi*** (*Ivan the Terrible, Part I*) (+ sc, set des, costume des, ed)
1958 ***Ivan Groznyi II: Boyarskii zagovor*** (*Ivan the Terrible, Part II: The Boyars' Plot*) (+ sc) (completed 1946); *Eisenstein's Mexican Project* (+ sc) (unedited sequences of *Que Viva Mexico!* assembled by Jay Leyda)
1966 *Bezhin Lug* (*Bezhin Meadow*) (+ sc) (25-minute montage of stills from original film assembled by Naum Kleiman, with music by Prokofiev)

Other Films:

1924 *Doktor Mabuze—Igrok* (co-ed) (Russian version of Lang's *Dr. Mabuse der Spieler*)
1929 *Everyday* (Hans Richter) (role as London policeman)

Publications

By EISENSTEIN: books—

The Soviet Screen, Moscow, 1939.
The Film Sense, edited by Jay Leyda, New York, 1942.
Notes of a Film Director, Moscow, 1948.
Film Form, edited by Jay Leyda, New York, 1949.
Charlie Chaplin, Zurich, 1961.
Que Viva Mexico, London, 1951.
Drawings, Moscow, 1961.
Ivan the Terrible: A Screenplay, New York, 1962.
Sergei Eizenshtein, Izbrannye proizvedeniya (6 vols.), edited by P.M. Atasheva and others, Moscow, 1964–71.
Film Essays with a Lecture, edited by Jay Leyda, London, 1968.
Potemkin, New York, 1968.
The Battleship Potemkin, text by Andrew Sinclair, London, 1968.
Notes of a Film Director, New York, 1970.
Collected Works of Sergei Eisenstein, edited by Herbert Marshall, Cambridge, Massachusetts, 1971.
The Complete Works of Sergei M. Eisenstein, edited by Marcel Martin, Guy Lecouvette, and Abraham Segal, New York, 1971.
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* * *

Sergei Eisenstein is generally considered to be one of the most important figures—perhaps *the* most important figure—in the history of cinema. But he was not only the leading director and theorist of Soviet cinema in his own lifetime, he was also a theatre and opera director, scriptwriter, graphic artist, teacher, and critic. His contemporaries called him quite simply ''the Master.''

Eisenstein's reputation as a filmmaker rests on only seven completed feature films, but among them *The Battleship Potemkin* has consistently been regarded as one of the greatest films ever made. The pivotal scene in the film—the massacre on the Odessa Steps—has become the most famous sequence in film history and a paradigm of the montage techniques that were central to Eisenstein's theories of filmmaking.

Like many early Soviet filmmakers, Eisenstein came to cinema by a circuitous route. Born in Riga, then a largely German-speaking provincial city of the Russian Empire, he saw his first film on a visit to Paris with his parents when he was only eight: *Les 400 farces du diable* by Méliès. He was educated at a technical grammar school so that he would follow his father's career as an engineer. Despite, or perhaps because of, his artistic bent, he was consistently given low marks at school for his drawing. Conversely, he consistently did his best in the subject of religious knowledge. In 1909 his parents separated and his mother went to live in St. Petersburg. On various visits to her, Eisenstein was entranced by his first taste of the circus and intrigued by his clandestine reading of her copies of *Venus in Furs* by Sacher-Masoch and Mirabeau's *The Torture Garden.* Reflections of this can be detected in his later work.

In 1915 Eisenstein entered the Institute for Civil Engineering in Petrograd, where he saw his first Meyerhold productions in the theatre. After the Revolution he abandoned his courses and joined the Red Army. He was assigned to a theatrical troupe, where he worked as a director, designer, and actor. In 1920 he was demobilised to Moscow and rapidly became head of design at the First Proletkult Workers Theatre. His first sets were for a production of *The Mexican*, written by Jack London, Lenin's favourite writer. In 1921 he joined Meyerhold's theatre workshop (he was later to describe Meyerhold as his ''spiritual father'') and worked on designs for *Puss in Boots.* Eisenstein's first stage production, a version of Ostrovsky's *Enough Simplicity for Every Wise Man* in 1923, included his first venture into cinema, *Glumov's Diary.* This was inspired by the use of a short film in the Kozintsev and Trauberg production of Gogol's *The Wedding*, which he had seen the year before. His production of Tretyakov's *Gas Masks* in 1924 staged in the Moscow gasworks was an attempt to bridge the gap between stage ''realism'' and the reality of everyday life. It failed and, as Eisenstein himself put it, he ''fell into cinema.''

Eisenstein had already worked with Esfir Shub re-editing Fritz Lang's *Dr Mabuse* for Soviet audiences in 1923, but he made his first full-length film—*The Strike*, set in 1905—in 1925. In this film he applied to cinema the theory of the ''montage of attractions'' that he had first developed in *Enough Simplicity for Every Wise Man.* Eisenstein was not the first to develop the notion of montage as the essence of cinema specificity: that honour belonged to Lev Kuleshov in 1917. Unlike Kuleshov, however, Eisenstein thought that montage depended on a *conflict* between different elements from which a new synthesis would arise. This notion developed partly from his study of Japanese ideograms and partly from his own partial understanding of the Marxist dialectic. It followed from the primacy accorded to montage in this theory that the actor's role was diminished while the director's was enhanced. Eisenstein's view of the primacy of the director was to cause him serious problems on both sides of the Atlantic.

In his silent films Eisenstein used amateur actors who were the right physical types for the part, a practice he called ''typage'': hence an unknown worker, Nikandrov, played the role of Lenin in *October*, released in 1927. Most of the parts in his second full-length film, *The Battleship Potemkin*, released in 1926, were played by amateurs. Even the local actors who appeared in the Odessa Steps sequence were chosen not for their professional training, but because they looked right for the parts. It was *Potemkin* that secured Eisenstein's reputation both at home and abroad, especially in Germany, where it was a spectacular commercial success and attracted far greater audiences than in the USSR itself. *Potemkin* put Soviet cinema on the world map.

After *Potemkin* Eisenstein started work on a film about collectivisation, *The General Line*, but broke off to make *October* for the tenth anniversary of the October Revolution. It was with this film that his serious problems with the authorities began. Critics were divided about the film. Some enthused about the birth of a new ''intellectual cinema,'' based on ''intellectual montage,'' which, like Brecht's ''alienation effect,'' stimulated audiences to think rather than to react solely with their emotions. Other critics were troubled by what they saw as an overabundance of abstract symbolism that was, in the (officially inspired) catch-phrase of the times, ''unintelligible to the millions.''

When Eisenstein returned to *The General Line* and completed it in 1929, the Party's general line on agriculture had changed and Trotsky had fallen from grace: the film therefore had to be re-edited to reflect these developments, and it was finally released under the title of *The Old and the New.* The political problems Eisenstein encountered with this project were to recur in all his subsequent film work in the Soviet Union.

In 1929 Eisenstein went abroad with his assistants Alexandrov and Tisse, ostensibly to study the new medium of sound film. In his ''Statement on Sound,'' published in the summer of 1928, he had warned against the dangers of purely illustrative sound, as in the ''talkies,'' and argued for the application of the techniques of the montage of attractions to produce what he called ''orchestral counterpoint.'' It was to be another ten years before he had the chance to put these ideas into effect.

Eisenstein first visited Western Europe and then travelled to Hollywood to work for Paramount. From the outset he was subjected to a hostile press campaign characterising him as a ''red dog'' and a Bolshevik. After rejecting several of his film projects, Paramount cancelled his contract. He went on to start filming *Que Viva Mexico!* with funds provided by the socialist millionaire novelist Upton Sinclair. Eisenstein spent most of 1931 working on the film, but Sinclair was not satisfied either with the pace of progress or the escalating cost. Material for three-quarters of the Mexican film had, however, been shot when the project collapsed in acrimonious exchanges. Eisenstein returned to the Soviet Union in May 1932. He had accepted assurances from Sinclair that the raw footage would be shipped to Moscow so that he could edit it, but this assurance was never honoured.

The Soviet Union that Eisenstein returned to was significantly different from the country he had left three years earlier. The political and economic changes associated with the first Five-Year Plan had led to concomitant changes in Soviet cinema, which was now run by an Old Bolshevik, Boris Shumyatsky, who was determined to create a ''cinema for the millions.'' After several abortive projects, including *Moscow*, a history of the capital, *The Black Consul*, which would have starred Paul Robeson, and a film version of Karl Marx's *Das Kapital*, Eisenstein began making his first sound feature, *Bezhin Meadow*, in 1935. The film focused on the generational conflict engendered by the collectivisation programme, but it too was dogged with problems and was eventually stopped on the orders of Shumyatsky in March 1937. Eisenstein was forced to confess his alleged errors in public. This submission, together with the dismissal of Shumyatsky in January 1938, enabled him to start filming again.

The result was Eisenstein's most popular film, *Alexander Nevsky*, made in record time and released in 1938, but it was also the film that he regarded as his least successful. Nevertheless, it contains the best, and most famous, illustration of his technique of ''orchestral counterpoint'' in the sequence of the Battle on the Ice. On the other hand, *Nevsky* to some extent gave Eisenstein the reputation of ''court filmmaker,'' particularly after he was awarded the Order of Lenin. It was because of this that, after the signature of the Nazi-Soviet Pact—and the subsequent withdrawal of *Nevsky* from distribution—Eisenstein was asked to direct a new production of Wagner's *Die Walküre* at the Bolshoi Theatre.

When not filming, Eisenstein taught at the State Institute of Cinema, where he had been head of the directing department since his return to the Soviet Union and where he was made professor in January 1937, shortly before the final crisis with *Bezhin Meadow.* He also devoted an increasing amount of time and energy to his theoretical writings, but his magnum opus on *Direction*, like his other works on *Mise-en-Scène* and the theory of montage, remained unfinished at his death.

Eisenstein's last film, arguably his masterpiece of masterpieces, was also unfinished: filming of the first part of *Ivan the Terrible* was begun in 1943 in Alma-Ata, where the Moscow studios had been evacuated because of the war, and released in 1945. The film was an instant success and earned Eisenstein and his associates the Stalin Prize. While celebrating this award in February 1946, Eisenstein suffered a heart attack, a development that encouraged his premonitions of an early death at the age of fifty. He threw himself into a flurry of frenzied activity, completing his memoirs and Part 2 of *Ivan* and starting on Part 3. In Part 2, however, the historical parallels between Ivan and Stalin became too obvious and, although completed, the film was not shown until 1958.

Eisenstein died of a second, massive heart attack in February 1948, just past his fiftieth birthday. He died very much under a cloud in his own country, but has since been universally acknowledged as one of cinema's greatest creative geniuses and a towering figure in the culture of the twentieth century. Some of his most important theoretical texts are only now being properly assembled and published, both in the Soviet Union and abroad.

—Richard Taylor

EPSTEIN, Jean

Nationality: French. **Born:** Warsaw, 25 March 1897. **Education:** Collège Francais, Villa Saint-Jean, Fribourg; Ecole Centrale, Lyons, degree in medicine, 1916. **Career:** Met Auguste Lumière, 1916; founder of revue, *Le Promenoir*, 1920; hired as editor by Editions de la Sirène, 1921; directed first film, *Pasteur*, for Jean Benoit-Levy, 1922; signed to Pathé, 1923; joined Alexandre Kamenska's Films Albatros, 1924; set up Les Films Jean Epstein, 1926; with sister, scenarist Marie Epstein, captured by Gestapo, saved from deportation through intervention of friends and Red Cross, early 1940s; taught at IDHEC after the war. **Died:** Of cerebral hemorrhage, in Paris, 3 April 1953.

Films as Director:

1922 *Pasteur*; *Les Vendanges*
1923 *L'Auberge rouge* (+ sc); *Coeur fidèle* (+ sc); *La Montagne infidèle*; *La Belle Nivernaise* (+ sc)
1924 *Le Lion des Mogols* (+ adaptation); *L'Affiche*; *La Goutte de sang* (Mariaud) (uncredited d)
1925 *Le Double Amour*; *Les Aventures de Robert Macaire*
1926 *Mauprat* (+ pr); *Au pays de George Sand* (+ pr)
1927 *Six et demi onze* (+ pr); *La Glace a trois faces* (+ pr)
1928 *La Chute de la maison Usher* (+ pr)
1929 *Finis terrae* (+ sc); *Sa Tête* (+ sc)
1930 *Le Pas de la mule* (+ pr)
1931 *Mor-Vran* (*La Mer des corbeaux*) (+ pr); *Notre-Dame de Paris* (+ pr); *La Chanson des peupliers* (+ pr); *Le Cor* (+ pr)
1932 *L'Or des mers* (+ sc); *Les Berceaux* (+ pr); *La Villanelle des Rubans* (+ pr); *Le Vieux Chaland* (+ pr)
1933 *L'Homme a l'Hispano* (+ sc, pr); *La Chatelaine du Liban* (+ sc, pr)
1934 *Chanson d'armor* (+ pr, adaptation); *La Vie d'un grand journal* (+ pr)
1936 *Coeur de Gueux* (+ pr, adaptation); *La Bretagne* (+ pr); *La Bourgogne* (+ pr)
1937 *Vive la vie* (+ pr); *La Femme du bout de monde* (+ pr, sc)
1938 *Les Batisseurs* (+ pr); *Eau vive* (+ pr, sc)
1939 *Arteres de France* (+ pr); *La Charrette fantôme* (Duvivier) (d superimpositions and special photographic effects)

1947 *Le Tempestaire* (+ pr, sc)
1948 *Les Feux de la mer* (+ pr); *La Bataille de l'eau lourde* (*Kampen om tungtvannet*) (Marin and Vibe-Muller) (d prologue)

Other Film:

1921 *Le Tonnerre* (Delluc) (asst d)

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La Poésie d'aujourd'hui—Un nouvel état d'intelligence, Paris, 1921.
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Toussenot, R., ''Souvenirs en l'honneur de Jean Epstein,'' in *L'Age Nouveau* (Paris), October 1956.
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Jean Epstein belongs to the generation of 1920s French filmmakers who were drawn to the cinema by the impact of the Hollywood productions of Griffith, Chaplin, and Ince. Gifted with a precocious intelligence, Epstein was one of a number of these filmmakers who had previously been interested in literature. He had already published books on literature, philosophy, and the cinema when he made his debut as a filmmaker with a documentary on Pasteur in 1922 at the age of only twenty-five. Three fictional features in the following year, including *Coeur fidèle*, which contains virtuoso passages to rank with the work of Gance and L'Herbier, put him in the forefront of French avant-garde filmmaking.

The four films Epstein made during 1925–26 for the Albatros company run by the Russian emigré Alexandre Kamenka include two, *L'Affiche* and *Le Double Amour*, from scripts by Jean's sister Marie Epstein. The spectacular *Le Lion des Mogols*, which featured a preposterous script by its star, the great actor Ivan Mosjoukine, was followed by *Les Aventures de Robert Macaire*, an adaptation of the play parodied by Fredéric Lemaître in Carné's *Les Enfants du paradis.* None of these are generally considered to be among Epstein's best work, but they established him as a director after the controversies which had surrounded the showings of *Coeur fidèle*, and enabled him to set up his own production company in 1926.

The films which Epstein both produced and directed are varied. He began with two films in which his own artistic aspirations were balanced by the demands of commercial popularity: an adaption of George Sand's novel *Mauprat*, which had formed part of his childhood reading; and *Six et demi onze*, again from a script by his sister. But the last two films of Les Films Jean Epstein were resolutely independent works. The short feature *La Glace à trois faces* is remarkable for its formal pattern, which looks forward to experiments in narrative structure of a kind that were still striking to audiences thirty years later when Alain Resnais made *Hiroshima mon amour.* Even more accomplished in terms of acting and setting, and as intriguing in terms of narrative, is Epstein's atmospheric evocation of the dark world of Edgar Allan Poe, *La Chute de la maison Usher.* This tale of love, art, and madness is told in a marvellously controlled style which makes extensive use of slow motion and multiple superimposition. Just as the hero refuses to accept the division of life and death and, through the effort of will, summons back the woman he has killed through devotion to his art, so too Epstein's film creates a universe where castle and forest, interior and exterior interpenetrate.

After this masterly evocation of a world of northern imagination, a film that can rank with Dreyer's *Vampyr* and serves as a reminder of Epstein's part-Polish ancestry, the director largely withdrew from the world of Parisian film production. With only occasional forays into commercial filmmaking, Epstein devoted much of his efforts from the silent *Finis terrae* in 1929 to the short *Le Tempestaire* in 1947 to a masterly series of semi-documentary evocations of the Breton countryside and seascape.

Epstein is a complex and uncompromising figure whose filmmaking was accompanied by a constant theoretical concern with his chosen medium. If the central concept of his 1930s writing—*La photogénie*—remains not merely undefined but undefinable, and he makes recourse to notions of a magical or mystical essence of cinema that are unfortunately typical of the period, his theoretical work nonetheless remains of great interest. The republication of his complete works, *Ecrits sur le cinéma*, in 1974–75, demonstrated the modernity and continuing interest of his explorations of key aspects of the relationship between the spectator and the screen.

—Roy Armes

EUSTACHE, Jean

Nationality: French. **Born:** Pessac, 30 November, 1938. **Education:** School in Narbonne. **Family:** Married, two sons. **Career:** Employee SNCF; TV researcher 1963; worked in various capacities for other directors, including Vecchiali, Rivette, Marc 'O, Fieschi, from 1962; directed several TV documentaries (1968–80); directed first feature, 1973. **Awards:** Grand Jury Prize Cannes Festival and Interfilm Award, Berlin Festival for *La Maman et la putain*, 1973; César for Best Short Fiction film, L*es Photos d'Alix*, 1980. **Died:** Committed suicide Paris, 5 November 1981.

Films as Director:

1963 *Du côté de Robinson* (short) (+ sc, dialogue, ro as man in car)
1966 *Le Père Noël a les yeux bleus* (*Santa Claus Has Blue Eyes*) (*Father Christmas Has Blue Eyes*) (short) (+ sc, dialogue, ro as ex-boxer); *Les Mauvaises fréquentations* (*Bad Company*) (Title of double bill consisting of *Du côté de Robinson* and *Le Père Noël a les yeux bleus*)
1968 *Aussi loin que mon enfance* (short) (+ co-sc, co-d Marilù Parolini)
1969 *La Rosière de Pessac* (*The Virgin of Pessac*) (+ sc, ed, pr, ro as interviewer) (TV)
1970 *Le Cochon* (*The Pig*) (+ co-sc, co-ph, ed, co-d Jean-Michel Barjol) (for TV)
1971 *Numéro zero* (not released)
1973 *La Maman et la putain* (*The Mother and the Whore*) (+ sc, dialogue, ed, ro as Gilberte's husband)
1974 *Mes petites amoureuses* (*My Little Loves*) (+ sc, dialogue)
1977 *Une Sale histoire* (*A Dirty Story*) (+ sc, dialogue)
1979 *La Rosière de Pessac* (+ sc) (for TV)
1980 *Odette Robert* (+ ed) (for TV) (shortened version of *Numéro zero*); *Avec passion Bosch, ou Le Jardin des délices de Jérôme Bosch* (+ ed) (for TV); *Offre d'emploi* (*Job Offer*) (+ sc) (for TV); *Les Photos d'Alix* (+ sc, ed) (for TV)

Jean Eustache

Other Films:

1962 *Les Roses de vie* (short) (Vecchiali) (asst, ro)
1964 *Dedans Paris* (short) (Théaudière) (ed)
1964 *Les Taches* (short) (Baudry-Delahaye) (ed)
1966 *Jean Renoir, le patron* (Rivette) (ed) (for TV)
1967 *Les Idoles* (Marc 'O) (ed); *L'Accompagnement* (Fieschi) (short) (ed)
1970 *Une Aventure de Billy le Kid* (Moullet) (ed)
1974 *Céline et Julie vont en bâteau* (Rivette) (ro as reader in library)
1977 *Der Amerikanische Freund* (Wenders) (ro as man in the bar)
1978 *La Tortue sur le dos* (Béraud) (ro as chief of police)

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Interviews in *Cahiers du Cinéma* (Paris), no. 142, December, 1973; no. 284, June 1978; no. 320, February, 1981.
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Plazewski, Jerzy, ‘‘Sambojstwo turpizmu,’’ in *Kino* (Warsaw), vol. xviii, no. 1, January 1984.

Reader, Keith, ‘‘The Mother, the Whore, and the Dandy,’’ in *Sight and Sound* (London), October 1997.

Rouchy, Marie-Elisabeth, ‘‘La Passion selon Jean,’’ in *Télérama* (Paris), no. 2516, 1 April 1998.

* * *

Although untutored in film, Jean Eustache refined his understanding during the 1950s at the Cinémathèque and developed his critical values through Rohmer and Godard at *Cahiers du Cinéma*, After his stultifying adolescence in Narbonne, the diffident village boy from Pessac rejoiced in the intellectual vibrancy of hedonistic Paris. The sixties brought experience initially as Vecchiali's assistant for *Les Roses de vie* (1962) and in small film roles, but principally as an editor. In 1963 he resigned as a TV researcher to make *Du côté de Robinson.* This début 16–mm autobiographical film contains thematic and stylistic elements characteristic of later work. Two disaffected Parisian youths, failing to pick up partners, rob a married woman who rejects their advances. In quasi-documentary style, Eustache captured contemporary adolescent attitudes so skillfully that an enthusiastic Godard provided unused film stock from *Masculin-Féminin* for a second semi-autobiographical film, *Le Père Noël a les yeux bleus* (1966). Daniel (Jean-Pierre Léaud), employed as Santa Claus, discovers a confidence with women that deserts him out of costume. Successfully exploiting Léaud's talent for playing diffident males, Eustache constructs an unforced account of the impoverished, class-conscious Daniel's failures in a dull provincial town. The simple, direct camerawork bringing immediacy to everyday experiences places Eustache within the seemingly artless traditions of Lumière and Renoir. These first films were marketed collectively as *Les Mauvaises Fréquentations* (1967).

Eustache developed his ethnographic, *cinéma-vérité* style (a label he testily rejected) though groundbreaking TV documentaries such as *La Rosière de Pessac* (1969) and *Le Cochon* (1970). The first chronicles Pessac's festival honoring the village's most virtuous girl, and seeking an unmediated, unobtrusive record of events, 'the recording of reality without any subjective intervention or interference', Eustache employed three independent camera crews, insisting on minimal camera movement with long takes simply edited in chronological order. A decade later, exploring evolutions in moral and social values, he made a second version (*La Rosière de Pessac, 1979*). Collaboration with Jean-Michel Barjol in 1970 extended the detached, anti-auteurist style with *Le Cochon*, a matter-of-fact record of slaughtering a pig to make sausages. To avoid a single, dominant viewpoint, the co-directors filmed independently and, discarding TV's traditional normative voice-over, left explanation in local patois.

Eustache's most personal seventies documentary was *Numéro Zéro* (1971) in which his blind, eighty-year old grandmother Odette Robert talks directly to camera for two unedited hours about her memories of village life. Initially refusing to falsify this exceptional, intimate journal by editing, in 1980 he finally sanctioned a truncated TV version, *Odette Robert.* Eustache's unmediated images of provincial life mirror Jean Rouch's non-interventionist records of African ceremonial, *Les Maîtres fous*, (1955) and Parisian lifestyles, *Chronique d'un été* (1961).

This defining ethnographic style was central to his critically acclaimed, black-and-white feature, *La Maman et la putain* (1973). With a meager 700,000–franc budget, Eustache economized by filming in his own apartment and local cafés to produce a remarkable three-and-a-half hour testimony to the moral angst of individuals grappling with the sixties sexual revolution. Alexandre (Jean-Pierre Léaud), unemployed and aspiring intellectual, jettisons his pregnant girlfriend Gilberte (Isabelle Weingarten) for an accommodating, self-sufficient businesswoman, Marie (Bernadette Lafont), before falling for Veronika (Françoise Lebrun), a promiscuous nurse. With its authentic settings, naturalistic dialogue, and discreet camerawork mostly using natural light, the film has a distinctly raw documentary feel. The characters' uncompromisingly frank exchanges about sexual experiences and faltering relationships delivered to camera in medium close-up, may still shock, particularly Veronika's closing, drunken monologue where in crude, visceral terms she pours out her confused feelings about sex and a woman's needs in a relationship. Despite apparent spontaneity, all was pre-scripted with Eustache allowing few deviations.

Success at Cannes allowed a long-cherished autobiographical project: *Mes petites amoureuses* (1974). In a film that arguably mirrors Truffaut's *Les Mistons* (as *La Maman et la putain* might be considered a bleaker *Jules et Jim*), Eustache achieves a typically sensitive depiction of fumbling adolescent sexual experiences, though narrative development, dependent on voice-over, is uncharacteristically episodic.

Eustache's interest in the blur between real and fictionalized experiences is confirmed with a dramatization of scopophilia in *Une Sale histoire* (1977). Here, a male simply tells a female audience of his erotic pleasure in secretly observing female pudenda while hidden in a café toilet. Two versions, one filmed as fiction with Michel Lonsdale as narrator, the other filmed as direct cinema with Jean-Noël Picq, the author, telling his story, provide comparisons between the listeners' reactions to a personal, seemingly unrehearsed, account and a staged narration. This experimental double telling distinguishes previous films, from *Les Mauvaises Fréquentations*, through the twice-made *La Rosière de Pessac* to the private and broadcast versions of his grandmother's memories.

In the eighties Eustache's career was defined by TV work: a well-received programme reflecting on Bosch's vision (*Le Jardin des délices de Jérôme Bosch*); a short about finding employment (*Offre d'emploi*); and an award-winning short about an actress recounting her life to a young man (Eustache's son, Boris) though her photo album (*Les Photos d'Alix*). Here word and image vie for truth as Alix's reminiscences seem to misrepresent the visual evidence.

With only a slim portfolio of films and TV documentaries, Jean Eustache has nevertheless left his mark as a pioneering exponent of direct cinema which frequently privileges the spoken word within the visual medium, and as the director most accurately reflecting attitudes and anxieties of the sixties post-war generation. By refusing to compromise exacting personal standards to commercialism while severely testing loyalties through his difficult, self-deprecating, yet defensively assertive personality, he effectively condemned himself to mainstream cinema's periphery. His male-centered films may be viewed as inherently sexist, upholding traditionalist patriarchal values and subjecting passive females to the dominant, sexualized male viewpoint. Yet his sixties females, Marie or Veronika, project an assertiveness and professional self-sufficiency frequently lacking in his ill-adapted, immature, and feckless males. Largely autobiographical, Eustache's films capture both the passing of provincial traditions and the confusions of an uncertain generation facing the destabilizing challenges of newfound political and sexual freedoms.

Feeling neglected by critics and public alike, Eustache grew increasingly self-absorbed and depressed. Leaving a TV short, *La Rue s'allume*, half-completed, on 5th September 1981, he shot himself.

—-R. F. Cousins

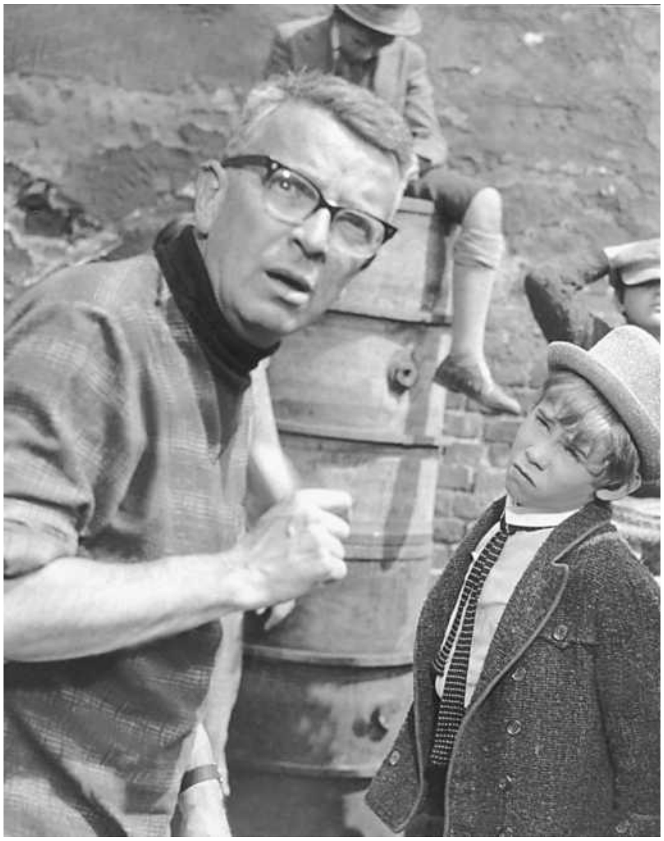
F

FÁBRI, Zoltán

Nationality: Hungarian. **Born:** Budapest, 1917. **Education:** Academy of Fine Arts and Academy of Dramatic and Film Art, Budapest, diploma 1941. **Career:** Stage designer, actor, and director; interned as prisoner of war, 1941–45; at Artists Theatre, Budapest, 1945–49; artistic director of Hunnia Studios, 1949; made first feature, 1952; began collaboration with cameraman György Illés on *Húsz óra*, 1964; President of Union of Hungarian Cinema and Television Artists, and Professor at Academy of Dramatic and Cinema Arts, Budapest. **Awards:** Moscow Festival, for *141 perc a Befejezetlen mondatból*, 1975; Grand Prize, Moscow Festival, for *Az ötödik pecsét*, 1977; received Kossuth Prize three times. **Died:** 23 August 1994, in Budapest, Hungary, of a heart attack.

Films as Director:

1951 *Gyarmat a föld alatt* (*Colony beneath the Earth*) (co-d)
1952 *Vihar* (*Storm*)



Zoltán Fábri

1954 *Eletjel* (*Vierzehn Menschenleben*; *Life Signs*)
1955 *Körhinta* (*Merry-Go-Round*; *Karussell*) (+ co-sc, art d)
1956 *Hannibál tonár úr* (*Professor Hannibal*) (+ co-sc)
1957 *Bolond április* (*Summer Clouds*; *Crazy April*); *Èdes Anna* (*Anna, Schuldig?*) (+ co-sc)
1959 *Dùvad* (*The Brute*; *Das Scheusal*) (+ sc)
1961 *Két Félidö a pokolban* (*The Last Goal*) (+ art d)
1963 *Nappali sötétség* (*Darkness in Daytime*; *Dunkel bei Tageslicht*) (+ sc, art d)
1964 *Húsz óra* (*Twenty Hours*)
1965 *Vizivárosi Nyár* (*A Hard Summer*) (for TV)
1967 *Utószezon* (*Late Season*)
1968 *A Pál utcai fiúk* (*The Boys of Paul Street*) (+ co-sc)
1969 *Isten hozta, örnagy úr!* (*The Toth Family*) (+ co-sc)
1971 *Hangyaboly* (+ co-sc)
1973 *Plusz minusz egy nap* (*One Day More, One Day Less*)
1974 *141 perc a Befejezetlen mondatból* (*141 Minutes from the Unfinished Sentence*) (+ co-sc)
1976 *Az ötödik pecsét* (*The Fifth Seal*) (+ sc)
1977 *Magyarok* (*The Hungarians*) (+ sc)
1979 *Fábián Bálint találkozása Istennel* (*Balint Fabian Meets God*) (+ sc)
1981 *Requiem*
1983 *Gyertek el a névnapomra*

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‘‘Az emberi méltóság védelme foglalkoztat,’’ in *Filmkultura* (Budapest), September/October 1977.
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Hanisch, Michael, ‘‘Zoltán Fábri,’’ in *Regiestühle*, Berlin, 1972.

Biofilmography in *Film und Fernsehen* (Berlin), no. 3, 1976.
Nemes, K., ''Egy életmü—a társadalom fejlödésében,'' in *Filmkultura* (Budapest), September/October 1977.
Revy, E., in *Filmkultura* (Budapest), March/April 1984.
Obituary, in *Variety (New York)*, 29 August 1994.
Roth, Wilhelm, ''Zoltán Fábri 15.10.1917 -23.8.1994,'' in *EPD Film* (Frankfurt), October 1994.
Obituary, in *Film-Dienst* (Cologne), 25 October 1994.
Obituary, in *Classic Images* (Muscatine), October 1994.

On FÁBRI: film—

Nádassy, László, director, *Fábri portré*, 1980.

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Having been a theatre director and designer, Zoltán Fábri began to work in films in 1950 and quickly discovered his true vocation. In 1952 he made his first film, *Vihar*, a drama about the collectivization of a village. *Körhinta*, presented at Cannes in 1956 was astonishing for the beauty of its images and feelings, and for the appearance of a young actress, Mari Töröcsik, whom he picked again two years later for his film *Èdes Anna.* Also in 1956 he made *Hannibál tanár úr*, the tragedy of a man broken by the pressure of his conformist milieu, with the outstanding Ernö Szabó in the main role. This film, honored at in the main role. This film, honored at the Karlovy Vary Festival in 1957, raised the problem of the heritage of a fascist past and indirectly attacked the oppressive atmosphere of the Stalinist period. Following the political events which supervened in 1956, it was excluded from Hungarian screens.

In all of his work, nourished by Hungarian literature, Fábri deals with moral problems bound up with the history of his country, making use of a vigorous realism. Besides the meticulous composition of his narratives, and precise evocation of atmosphere and the milieu where they unfold, it is necessary to underline the importance given to his work with actors and his own participation in the creation of some set designs.

Following a drama showing the present-day problems of life in the countryside, *Dúvad*, Fábri continued with *Két félidö a pokolban*, set in a concentration camp. The moral behavior of men in times of crisis, the confrontation of ideas and of characters, of cowardice and heroism, totally absorb him and are at the heart of all his films. In *Húsz óra*, made in 1964, he uses an investigation undertaken by a journalist as the starting point for a brilliant reflection on the impact in Hungary of political events in the recent past, confirming anew his abilities as an analyst and director. For this film he was again able to engage György Illés as cameraman, and they would continue a constant collaboration from that point on.

Having given the Hungarian cinema an international audience, Fábri in 1968 directed a Hungarian-American co-production, *The Boys of Paul Street*, faithfully adapted from the popular novel by Ferenc Molnár, a touching story of childhood heroism. After *Hangyaboly*, a drama that unfolds behind the walls of a convent, with Mari Töröcsik, he made *141 perc a Befejezetlen mondatból*, then returned to a moral analysis of the wartime period with *Az ötödik pecsét*, a work of deep psychological insight that received the Grand Prize at the Moscow Festival in 1977 and remains one of the director's best films. With *Magyarok* and its sequel, *Fábián Bálint találkozása Istennel*, he traces in epic style and more conventional form the fate of the peasants in the period between the wars. In *Requiem*, he sets against the drama of a young girl the tragic consequences of the postwar political dislocations. In attempting thus to renew his method, he succeeds once again in powerfully expressing the message of a great moralist.

Having received the Kossuth Prize three times, as well as being president of the Union of Hungarian Cinema and Television Artists, and professor at Budapest's Academy of Dramatic and Cinema Arts, Fábri is a key figure of the Hungarian cinema.

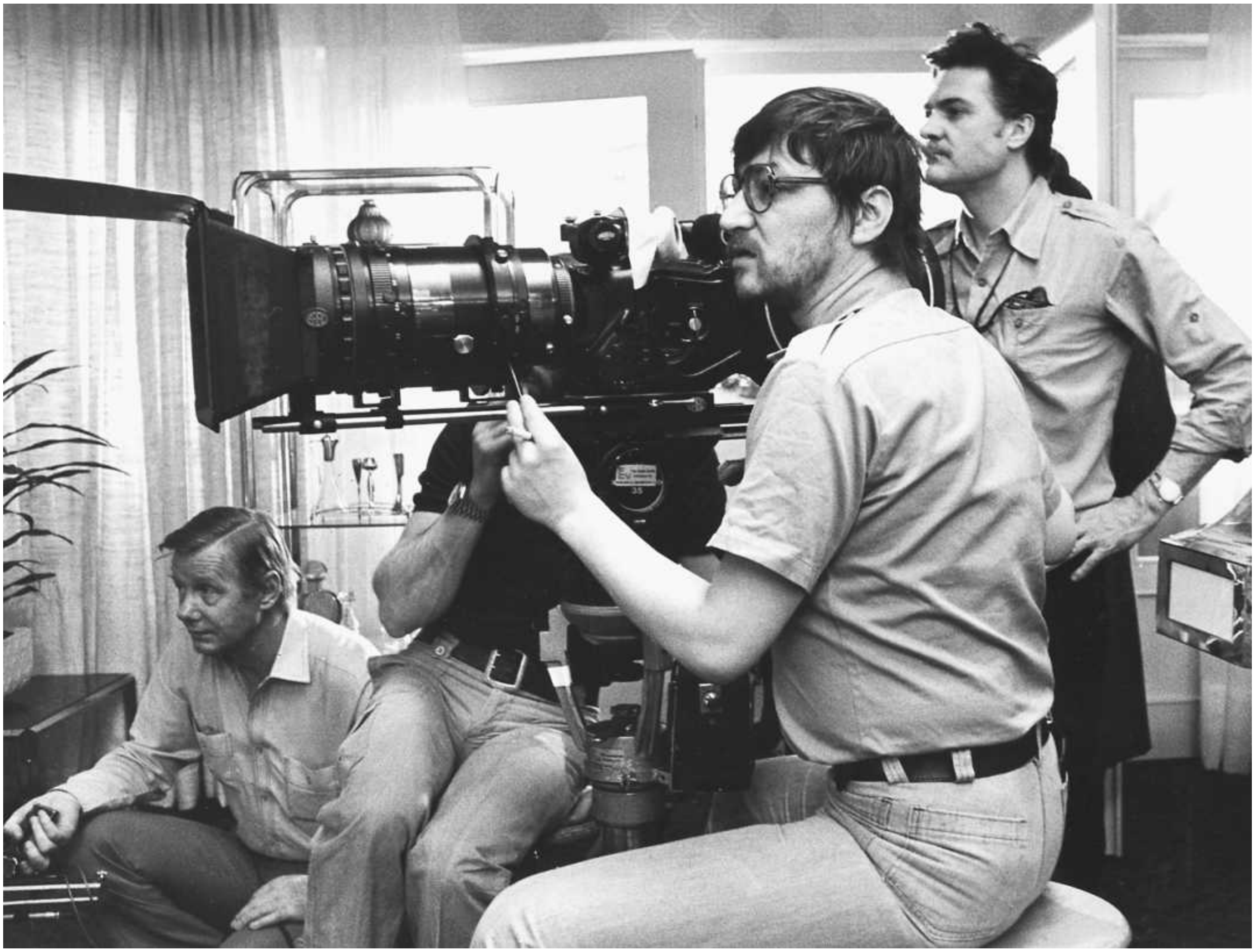
—Karel Tabery

FASSBINDER, Rainer Werner

Nationality: German. **Born:** Bad Wörishofen, Bavaria, 31 May 1946. **Education:** The Rudolf Steiner School and Secondary schools in Augsburg and Munich until 1964; studied acting at Fridl-Leonhard Studio, Munich. **Family:** Married Ingrid Caven, 1970 (divorced). **Career:** Worked as decorator and in archives of *Süddeutsche Zeitung*, Munich, 1964–66; failed entrance exam to West Berlin Film and Television Academy, 1965; joined *action-theater*, Munich, with Hanna Schygulla, 1967; first original play produced (*Katzelmacher*), *action-theater* closed in May, co-founded *anti-theater*, 1968; began making films with members of *anti-theater*, 1969; worked in German theatre and radio, and as actor, 1969–82; founder, Tango Film, independent company, 1971; with Kurt Raab and Roland Petri, took over Theater am Turm (TAT), Frankfurt, 1974; TAT project failed, returned to Munich to concentrate on film work, 1975. **Awards:** Golden Bear, Berlin Festival, for *Die Sehnsucht der Veronika Voss*, 1982. **Died:** In Munich, 10 June 1982.

Films as Director (under pseudonym Franz Walsch):

1965 *Der Stadtstreicher* (*The City Tramp*) (+ sc, ed, uncredited pr, role)
1966 *Das kleine Chaos* (*The Little Chaos*) (+ sc, ed, role, uncredited pr)
1969 *Liebe ist kälter als der Tod* (*Love Is Colder than Death*) (+ sc, ed, role as Franz, uncredited pr); *Katzelmacher* (+ sc, ed, art d, role as Jorgos, uncredited pr); *Götter der Pest* (*Gods of the Plague*) (+ sc, ed, role as Porno Buyer, uncredited pr); *Warum läuft Herr R amok?* (*Why Does Herr R Run Amok?*) (co-d, co-sc, co-ed, uncredited pr)
1970 *Rio das Mortes* (+ sc, role as Discotheque-goer); *Whity* (+ sc, co-ed, role as Guest in Saloon, uncredited pr); *Die Niklashauser Fahrt* (*The Niklashausen Journey*) (co-d, co-sc, co-ed, role as Black Monk, uncredited pr); *Der amerikanische Soldat* (*The American Soldier*) (sc, song, role as Franz); *Warnung vor einer heiligen Nutte* (*Beware of a Holy Whore*) (+ co-ed, sc, role as Sascha, uncredited pr)



Rainer Werner Fassbinder on the set of *Eine Reise ins Licht*

(under real name):

1971 *Pioniere in Ingolstadt* (*Pioneers in Ingolstadt*) (+ sc, uncredited pr); *Das Kaffeehaus* (*The Coffee House*) (for television) (+ sc, uncredited pr); *Der Händler der vier Jahreszeiten* (*The Merchant of the Four Seasons*) (+ sc, role as Zucker, uncredited pr)

1972 *Die bitteren Tränen der Petra von Kant* (*The Bitter Tears of Petra von Kant*) (+ sc, des, uncredited pr); *Wildwechsel* (*Wild Game*) (+ sc, uncredited pr); *Acht Stunden sind kein Tag* (*Eight Hours Don't Make a Day*) (+ sc, uncredited pr) (shown on German television in five monthly segments); *Bremer Freiheit* (*Bremen Freedom*) (for television) (+ sc, uncredited pr)

1973 *Welt am Draht* (*World on a Wire*) (in two parts) (+ co-sc, uncredited pr); ***Angst essen Seele auf*** (*Fear Eats the Soul*) (+ sc, des, uncredited pr); *Martha* (+ sc, uncredited pr); *Nora Helmer* (for television) (+ sc, uncredited pr)

1974 *Fontane Effi Briest* (*Effi Briest*) (+ sc, role as narrator, uncredited pr); *Faustrecht der Freiheit* (*Fox*) (+ co-sc, role as Franz Biberkopf—'Fox,' uncredited pr); *Wie ein Vogel auf dem Draht* (*Like a Bird on a Wire*) (for television) (+ sc, uncredited pr)

1975 *Mutter Küsters Fahrt zum Himmel* (*Mother Küster's Trip to Heaven*) (+ co-sc, uncredited pr); *Angst vor der Angst* (*Fear of Fear*) (+ sc, uncredited pr)

1976 *Ich will doch nur, dass Ihr mich liebt* (*I Only Want You to Love Me*) (+ sc, uncredited pr); *Satansbraten* (*Satan's Brew*) (+ sc, uncredited pr); *Chinesisches Roulette* (*Chinese Roulette*) (+ sc, co-pr)

1977 *Bolwieser* (+ sc, uncredited pr); *Frauen in New York* (*Women in New York*); *Eine Reise ins Licht* (*Despair*)

1978 Episode of ***Deutschland im Herbst*** (*Germany in Autumn*) (+ sc, role, uncredited pr); ***Die Ehe der Maria Braun*** (*The Marriage of Maria Braun*) (+ story); *In einem Jahr mit dreizehn Monden* (*In a Year with Thirteen Moons*) (+ sc, ph, uncredited pr)

1979 *Die dritte Generation* (*The Third Generation*) (+ sc, ph, uncredited pr)

1980 *Berlin Alexanderplatz* (for television, thirteen episodes with epilogue) (+ sc, ph, role as himself in dream sequence, uncredited pr); *Lili Marleen* (+ sc, ph, uncredited pr)

1981 ***Lola*** (+ sc, ph, uncredited pr); *Theater in Trance* (TV documentary) (+ commentary)
1982 *Die Sehnsucht der Veronika Voss* (Veronika Voss) (+ sc, uncredited pr, ph); *Querelle* (+ sc, ph, uncredited pr)

Other Films:

1967 *Tony Freunde* (Vasil) (role as Mallard)
1968 *Der Bräutigam, die Komödiantin und der Zuhalter* (*The Bridegroom, the Comedienne, and the Pimp*) (Straub) (role as the pimp)
1969 *Fernes Jamaica* (*Distant Jamaica*) (Moland) (sc); *Alarm* (Lemmel) (role as the man in uniform); *Al Capone im deutschen Wald* (Wirth) (role as Heini); *Baal* (Schlöndorff) (role as Baal); *Frei bis zum nächsten Mal* (Köberle) (role as the mechanic)
1970 *Matthias Kneissl* (Hauff) (role as Flecklbauer); *Der plötzliche Reichtum der armen Leute von Kombach* (Schlöndorff) (role as a peasant); *Supergirl* (Thome) (role as man who looks through window)
1973 *Zärtlichkeit der Wölfe* (Lommel) (role as Wittkowski)
1974 *1 Berlin-Harlem* (Lambert) (role as himself)
1976 *Schatten der Engel* (*Shadow of Angels*) (Schmid) (sc, role as Raoul, the pimp)
1978 *Bourbon Street Blues* (Sirk, Schonherr, and Tilman) (role)
1980 *Lili Marleen* (Weisenborn) (role)

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Eckhardt, Bernd, *Rainer Werner Fassbinder: In 17 jahren 42 Filme—Stationen eines Leben fur den Deutschen Film*, Munich, 1982.
Iden, Peter, and others, *Rainer Werner Fassbinder*, Munich, 1982.
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Hayman, Ronald, *Fassbinder: Filmmaker*, London, 1984.
Phillips, Klaus, *New German Filmmakers: From Oberhausen through the 1970s*, New York, 1984.
Katz, Robert, and Peter Berling, *Love Is Colder than Death: The Life and Times of Rainer Werner Fassbinder*, London, 1987.
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* * *

Rainer Werner Fassbinder was the leading member of a group of second-generation, alternative filmmakers in West Germany. The first generation consisted of Alexander Kluge and others who in 1962 drafted the Oberhausen Manifesto, initiating what has come to be called the ''New German Cinema.'' Fassbinder's most distinguishing trait within the tradition of ''counter-cinema,'' aside from his reputation for rendering fragments of the new left ideology of the 1960s on film, was his modification of the conventions of political cinema initiated in the 1920s and subsequent tailoring of these conventions to modern conditions of Hollywood cinema. He did this to a greater degree than Godard, who is credited with using these principles as content for filmic essays on narrative.

In an interview in 1971 Fassbinder asserted what has come to represent his most convincing justification for his innovative attachment to story: ''The American cinema is the only one I can take really seriously, because it's the only one that has really reached an audience. German cinema used to do so, before 1933, and of course there are individual directors in other countries who are in touch with their audiences. But American cinema has generally had the happiest relationship with its audience, and that is because it doesn't try to be 'art.' Its narrative style is not so complicated or artificial. Well, of course it's artificial, but not 'artistic'.''

This concern with narrative and popular expression (some of his productions recall the good storytelling habits of Renoir) was evident early in the theatrical beginnings of Fassbinder's career, when he forged an aesthetic that could safely be labeled a creative synthesis of Brecht and Artaud oriented toward the persuasion of larger audiences.

This aesthetic began to form with Fassbinder's turn to the stage in 1967. He had finished his secondary school training in 1964 in Augsburg and Munich. He joined the Action-Theater in Munich with Hanna Schygulla, whom he had met in acting school. After producing his first original play in 1968, the Action-Theater was closed by the police in May of that year. Fassbinder then founded the ''anti-theater,'' a venture loosely organized around the tenets of Brechtian theater translated into terms alluring for contemporary audiences. Although the 1969 *Liebe ist kälter als der Tod* marks the effective beginning of his feature film career (*Der Stadtsreicher* and *Das kleine Chaos* constituting minor efforts), he was to maintain an intermittent foothold in the theater over the years until his premature death, working in various productions throughout Germany and producing a number of radio plays in the early 1970s. The stint with ''anti-theater'' was followed by the assumption of directorial control, with Kurt Raab and Roland Petri, over the Theater am Turm (TAT) of Frankfurt in 1974, and the founding of Albatross Productions for coproductions in 1975.

When TAT failed, Fassbinder became less involved in the theater, but a trace of his interest always remained and was manifested in his frequent appearances in his own films. In fact, out of the more than forty feature films produced during his lifetime, there have only been a handful or so in which Fassbinder did not appear in one way or another. Indeed, he has had a major role in at least ten of these films.

Fassbinder's mixing together of Hollywood and avant-garde forms took a variety of turns throughout his brief career. In the films made during the peak of 1960s activism in Germany—specifically *Katzelmacher, Liebe ist kälter als der Tod, Götter der Pest*, and *Warum läuft Herr R. Amok?*—theatrical conventions, principally those derived from his Brechtian training, join forces with a ''minimalist'' aesthetic and the indigenous energies of the *Heimatfilm* to portray such sensitive issues as the foreign worker problem, contradictions within supposedly revolutionary youth culture, and concerns of national identity. These early ''filmed theater'' pieces, inevitably conforming to a static, long-take style because of a dearth of funding, tended to resemble parables or fables in their brevity and moral, didactic structuring. As funding from the government increased in proportion to his success, the popular forms of filmmaking associated with Hollywood became his models. His output from 1970 through the apocalyptic events of October 1977 (a series of terrorist actions culminated in Hans-Martin Schleyer's death, etc.) is an exploration of the forms of melodrama and the family romance as a way to place social issues within the frame of sexual politics. *Whity, Der Händler der vier Jahreszeiten, Die bitteren Tränen der Petra von Kant, Martha, Faustrecht der Freiheit*, and *Frauen in New York* are perhaps the most prominent examples. A self-reflexive pastiche of the gangster film is evident as well in *Der amerikanische Soldat.* This attention to the mediation of other forms ultimately began to assume the direction of a critique of the ''art film'': *Warnung vor einer heiligen Nutte*, an update of *8 1/2*; *Satansbraten*, a comment on aesthetics and politics centered around the figure of Stephen George; and *Chinesisches Roulette*, a parody concerning an inbred aristocracy.

The concern with the continuation of fascism into the present day received some attention in this period (specifically in *Wildwechsel, Despair*, and *Bolwieser*), but it became the dominant structuring motivation in the final period (1977–82) of Fassbinder's career. Here there is a kind of epic recombination of all earlier innovations in service of an understanding of fascism and its implications for the immediate postwar generation. Fassbinder's segment in *Deutschland im Herbst* (a collective endeavor of many German intellectuals and filmmakers) inaugurates this period. It and *Die Ehe der Maria Braun, Lili Marleen, Lola*, and *Die Sehnsucht der Veronika Voss* may be seen as a portrayal of the consolidation of German society to conform to the ''American Model'' of social and economic development. *In einem Jahr mit 13 Monden, Berlin Alexanderplatz*, and *Querelle* are depictions of the crisis in sexual identity, and the criminal and counter-cultural worlds associated with that process, in relation to ''capitalism in crisis.'' *Die dritte Generation* is a kind of cynical summation of the German new left in the wake of a decade of terrorist activities.

This final phase, perhaps Fassbinder's most brilliant cinematically, will be the one given the greatest critical attention in future years. It is the one which evinces the keenest awareness of the intellectual spaces traversed in Germany since the years of fascism (and especially since the mid-1960s), and the one which reveals the most effective assimilation of the heritage of forms associated with art and political cinema.

—John O'Kane

FAYE, Safi

Nationality: Senegalese. **Born:** Dakar, Senegal, 1943. **Education:** Primary school in Dakar; Normal School in Rufisque, Senegal, Teacher's Certificate, 1962; studied ethnology at the Ecole Pratique des Hautes Etudes, Paris; trained as a filmmaker at the Louis Lumière Film School, graduated 1974; University of Paris VII, Doctorate in Ethnology, 1979; studied video production in Berlin, 1979–80. **Family:** Divorced; one daughter: Zeiba. **Career:** School teacher, 1963–69; actress in Jean Rouch's *Petit à petit ou les Lettres Persanes*, 1970; actress in her own short film *La Passante*, 1972; released her first full-length docudrama, *Kaddu Beykat*, 1975, which spearheaded her subsequent career as ethnologist-filmmaker. **Awards:** Prize, Festival International du Film de l'Ensemble Francophone (FIFEF), Geneva, 1975; Georges Sadoul Prize, France, 1975; Special Award, 5th Panafrican Film Festival of Ouagadougou (FESPACO), Burkina Faso, 1976; FIPRESCI International Film Critics Award, Berlin Film Festival, 1976; Award at the Carthage Film Festival, Tunisia, 1980; Special Prize at the Leipzig Film Festival, Germany, 1982; special tribute at the 20th Festival de Femmes de Créteil, France, 1998. **Address:** 10, rue Friant, 75014 Paris, France.

Films as Director:

1972 *La Passante* (*The Passerby*) (+ ro)
1973 *Revanche* (*Revenge*)
1975 *Kaddu beykat* (*The Voice of the Peasant*)
1979 *Fad'jal*; *Goob na ñu* (*The Harvest Is In*)
1980 *Man Sa Yay* (*I, Your Mother*)
1981 *Les âmes au soleil* (*Souls under the Sun*)
1982 *Selbé et tant d'autres* (*Selbe and So Many Others*)
1983 *3 ans 5 mois* (*Three years five months*)
1984 *Ambassades nourricières* (*Culinary Embassies*)
1985 *Elsie Haas, femme peintre et cinéaste d'Haiti* (*Elsie Haas, Haitian Woman Painter and Filmmaker*); *Racines noires* (*Black Roots*)
1989 *Tesito*
1996 *Mossane*

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''Safi Faye,'' interview with Catherine Ruelle, in *L'Afrique littéraire et artistique* (Paris), Third Quarter 1978.
''La Passion selon Safi Faye,'' interview with Moussa Traoré, in *Bingo* (Paris), August 1979.
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''Safi Faye: *Mossane*, soit on se soumet, soit on explose,'' interview with Catherine Demy, in *Amina* (Paris), July 1996.
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Holl, ‘‘Kaddu beykat,’’ in *Variety* (New York), 14 July 1976.

Arbois, Janick, ‘‘Lettre paysanne,’’ in *Télérama* (Paris), 20 October 1976.

Vaugeois, Gérard, ‘‘Lettre paysanne,’’ in *Ecran 76* (Paris), 15 December 1976.

P, J-L, ‘‘Lettre paysanne,’’ in *Positif* (Paris), December 1976.

Grant, Jacques, ‘‘Lettre paysanne, carnet de notes pour la paysannerie africaine,’’ in *Cinéma 77* (Paris), January 1977.

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N’Daw, Ali Kheury, ‘‘Des paysans bien de chez nous,’’ in *Le soleil* (Dakar), 12 April 1977.

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‘‘*Fad’jal,’’* in *Le Film français* (Paris), 4 May 1979.

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Mosk, ‘‘*Fad’jal*,’’ in *Variety*, 6 June 1979.

Martin, Marcel, ‘‘*Fad’jal*,’’ *Ecran 79*, 15 July 1979.

Courant, Gérard. ‘‘*Fad’jal*,’’ in *Cinéma 79*, July-August 1979.

Paranagua, Paulo-Antonio, ‘‘*Fad’jal* de Safi Faye (Senegal),’’ in *Positif*, July-August 1979.

Sylviane and Marie-Aude, ‘‘Un conte visuel qui, à travers des images en écho, transmet l’histoire d’un village,’’ in *Des femmes en mouvement*, April 1980.

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Bachy, Victor, ‘‘Festivals et rencontres: les Journées Cinématographiques de Carthage 1980,’’ in *Revue belge du cinéma* (Brussels), no. 20, 1981.

Bosséno, Christian, ‘‘Paysans,’’ in *Cinémaction* (Paris), Special Issue, 1982.

Haffner, Pierre, ‘‘Sénégal,’’ in *Cinémaction* (Paris), Special Issue, 1982.

Relich, Mario, ‘‘Chronicle of a Student,’’ in *West Africa* (London*)*, 16 August 1982.

Bassan, Raphael, ‘‘Quand nourriture rime avec culture,’’ in *Afrique-Asie* (Paris), 31 December 1985.

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Mandelbaum, Jacques, ‘‘*Mossane*,’’ in *Le Monde* (Paris), 18 May 1996.

Special, Alessandra, ‘‘*Mossane*,’’ in *Ecrans d’Afrique* (Milan), Second Quarter 1996.

Hurst, Heike, ‘‘*Mossane*,’’ in *Jeune Cinéma* (Paris), Summer 1996.

Sarr, Ibrahima, ‘‘*Mossane* de Safi Faye: La beauté magnifiée,’’ in *Le soleil* (Dakar), 9 October 1996.

Amarger, Michel, ‘‘Réalisatrices d’Afrique,’’ in *AFIFF* [Association du Festival International de Films de Femmes] (Créteil), 1998.

Bédarida, Catherine, ‘‘A Créteil, le Festival de films de femmes invite les cinémas d’Afrique,’’ in *Le Monde* (Paris), 3 April 1998.

Bonnet, Sophie, ‘‘Légende vivante,’’ in *Les Inrockuptibles* (Paris), 8 April 1998.

Guichard, Louis, ‘‘*Mossane* de Safi Faye,’ in *Télérama* (Paris), 8 April 1998.

Bouzet, Ange-Dominique, ‘‘Mossane, beauté maudite,’’ in *Libération* (Paris), 8 April 1998.

Baudin Brigitte, ‘‘*Mossane*: la femme africaine selon Safi Faye,’’ in *Le Figaro* (Paris), 9 April 1998.

* * *

A pioneer woman director in the male-dominated realm of African cinema, Safi Faye is today, with a career spanning more than 25 years, the best-known independent African female filmmaker.

Safi Faye met the French ethnologist and filmmaker Jean Rouch at the 1966 Dakar Festival of Negro Arts. Rouch encouraged Faye to engage in cinema and seemingly triggered her subsequent use of the camera as an investigative and pedagogical tool in ethnographic filmmaking, which, to this date, represents the bulk of her cinematic output.

Faye’s first black-and-white short, *La Passante* (*The Passerby*, 1972), illustrates the dreams and desires of a French and an African man as they watch a beautiful young African woman walk by. In a 1985 interview in Paris, where she mainly resides, Faye declared: ‘‘The female protagonist of *La Passante* is a foreigner who arouses a certain curiosity among the people of the country in which she is presently residing. She lives in a country where she is neither integrated nor assimilated. She is in Europe but her thoughts are in Africa. I am just like her, I define myself as a *passerby.*’’

Faye’s first significant film, *Kaddu beykat* (which means ‘‘the voice of the peasant’’ in Wolof, Senegal’s main African language), was made in 1975. Here, her perspective of her own ethnic group, the Serer, is a far cry from the often culturally distant and biased gaze of alien Western observers. Faye gives a voice to largely illiterate Senegalese farmers, who discuss their socioeconomic needs and political problems. *Kaddu beykat*, initially banned in Senegal, condemns the colonial heritage of peanut monoculture and denounces the government’s lack of agricultural diversification to insure the welfare of the rural populace.

Shot in a slow pace, depicting the close intimacy of man and nature and rural ritualistic gestures, *Kaddu beykat* is a black-and-white feature-length docudrama interpreted by non-professional actors, farmers who were asked to play their own roles. Yet, upon the broader canvas of collective issues, Faye’s sympathetic lens also focuses on the fate of a young villager who migrates to Dakar in order to secure the traditional dowry that will enable him to marry. Falling prey to exploitation by urban employers, the young man returns to his deprived, yet morally sounder, pastoral lifestyle.

Released in 1979, *Fad’jal* (which bears the name of the Serer village of Faye’s family) offers another analysis of sociocultural aspects of a Senegalese rural community. Using many of the same techniques (interviews and direct cinema) present in *Kaddu beykat*, the director shows how collective memory is conveyed by the elders to the younger generations through the oral tradition. She also depicts how old values tend to disappear due to social changes from the migration of farmers to urban centers and foreign lands.

Subsequently, Faye shot a series of documentaries in the same ethnographic vein, mostly commissioned by international organizations and European television, related to conflicting dichotomies between indigenous traditions and socially destabilizing Western mores, an omnipresent theme in African cinema. Some of these films also include the topic of exile and its psychological effects.

Faye's *Goob na ñu* (*The Harvest Is In*, 1979) treats agricultural issues, and *Man Sa Yay* (*I, Your Mother*, 1980) illustrates the isolation of Senegalese guest workers in Germany. In *Les âmes au soleil* (*Souls under the Sun*, 1981), the filmmaker stresses problems related to drought, health, and development and their effect on women and children in remote areas of Africa. *Selbé et tant d'autres* (*Selbe and So Many Others*, 1982) depicts the responsibilities of Senegalese village women after their husbands migrate to cities for work. On a more personal note, *3 ans 5 mois* (*Three Years Five Months*, 1979–83) showcases Faye's daughter and depicts how children easily adapt to foreign cultures. *Ambassades nourricières* (*Culinary Embassies*, 1984) explores the importance of culinary rites for displaced groups attempting to maintain their primary identity. Interviews with African, Asian, European, Latin American, and Middle-Eastern restaurant owners established in Paris highlight issues surrounding emigration and acculturation. *Racines noires* (*Black Roots*, 1985), documents a meeting of writers, painters, and stage and screen actors from Africa and the Black Diaspora in Paris. Through interviews and swift portrayals, Faye deftly delineates their aspirations. *Elsie Haas, femme peintre et cinéaste d'Haiti* (*Elsie Haas, Haitian Woman Painter and Filmmaker* 1985) examines the life and career of a noted Diasporic creator living and working in Paris. *Tesito* (1989) pays tribute to the collective organizational kills of fishermen's wives in Casamance, Senegal, as they dry and sell fish to generate much of their family income.

Faye's film *Mossane* (''beauty'' in the Serer language) was begun in 1990 and finally released in 1996 due to legal problems with the French producers. This film reflects great visual polish and iridescent luminosity, whereas some of her first films were criticized for certain technical deficiencies. *Mossane* narrates the tale of a young woman of such rare charm and attractiveness that even spirits fall in love with her. Enamored of a young man of modest means, Mossane rebels against the marriage arranged by her parents, who are more sensitive to the monetary benefits of matrimony than to their daughter's happiness. At first appearing to submit to her parents' wishes, Mossane escapes during the marriage ceremony and embarks in a canoe to the middle of a river, where spirits claim her life. With songs of incantation, Faye creates a haunting atmosphere reminiscent of ancient Greek tragedies where the chorus comments on the action, and supernatural beings intervene to determine the fate of humans.

Mossane may mark a turning point, a new artistic direction, in Safi Faye's career. While reflecting her ethnographic interest in witnessing daily domestic activities and animistic religious rites, it is truly a work of fiction, the contemplative style and mythic content of which are drastically different from the realism of her previous works. One wonders whether she will continue with fiction or return to ethnographic film research and documentation.

—Françoise Pfaff

FEJÖS, Paul

Nationality: Hungarian. **Born:** Pál Fejös in Budapest, 24 January 1897; became U.S. citizen, 1930. **Education:** school in Veszprem and at Kecskemet; studied medicine. **Military Service:** Served on Italian front, organized plays for soldiers, 1914–18. **Career:** Set designer for opera and for Orient-Film studios, 1918; director for Studio Mobil, from 1919; travelled across Europe, worked with Max Reinhardt and Fritz Lang, left for United States, 1923; medical research assistant at Rockefeller Institute, moved to Hollywood, 1926; signed to Universal, 1928; with cameraman Hal Mohr, designed crane allowing great camera mobility, 1929; signed to MGM, 1930; invited to Paris by Pierre Braunberger, 1931; director for Films Osso in Hungary, broke MGM contract, 1932; signed to Nordisk Films, 1934; went to Madagascar, 1935–36; signed to Svensk Filmindustri, travelled to Indonesia and New Guinea, 1937; director of Viking Fund, New York, 1941; later director of Wenner-Gren Foundation for Anthropological Research. **Died:** In New York, 23 April 1963.

Films as Director:

(in Hungary):

1920 *Pan*; *Lidércnyomás* (*Nightmare*; *Hallucination*; *Lord Arthur Saville's Crime*) (+ co-sc); *Ujraélök* (*Reincarnation*); *Jóslat* (*Prophecy*)
1921 *Fekete Kapitany* (*The Black Captain*); *Arsén Lupin utolsó kalandja* (*The Last Adventure of Arsène Lupin*)
1922 *Szenzáció* (*Sensation*)
1923 *Egri csillagok* (*The Stars of Eger*) (+ sc, incomplete)

(in United States):

1928 *The Last Moment* (*Le Dernier Moment*) (+ sc, ed); *Lonesome* (*Solitude*)
1929 *Broadway*; *The Last Performance* (working title: ''Erik the Great'')
1930 *Captain of the Guard* (*Marseillaise*) (co-d, uncredited); *Menschen hinter Gittern* (German version of George Hill's *The Big House*)

(in France):

1931 *Fantômas* (+ co-sc)

(in Hungary):

1932 *Tavaszi zápor* (*Marie, légende hongroise*; *Une Histoire d'amour*) (+ co-sc); *Itél a Balaton* (*Storm at Balaton*)

(in Austria):

1933 *Sonnenstrahl* (*Gardez le sourire*) (+ co-pr, co-sc); *Frühlingsstimmen* (*Les Voix du printemps*)

Paul Fejös (right) poses with the cast of *The Last Performance*

(in Denmark):

1934 *Flugten fra millionerne* (*Flight from the Millions*; *Les Millions en fuite*) (+ sc)
1935 *Fange nr. 1* (*Prisoner No. 1*) (+ co-sc): *Det gyldne Smil* (*The Golden Smile*; *Le Sourire d'or*) (+ sc)

(in Madagascar):

1935/36 *Svarta Horisonter* (*Horizons noirs*) series: 1. *Danstävlingen i Esira* (*Dance Contest in Esira*); 2. *Skönhetsvård i djungeln* (*Beauty Care in the Jungle*); 3. *Världens mest Användbara Träd* (*The Most Useful Tree in the World*); 4. *Djungeldansen* (*Jungle Dance*); 5. *Havets Djävul* (*The Sea Devil*); 6. *Våra Faders Gravar* (*Tombs of Our Ancestors*)

(in Indonesia and New Guinea):

1937/38 *Stammen Lever an* (*The Tribe Lives On*); *Bambuå påldern på Mentawei* (*The Age of Bamboo at Mentawei*); *Hövdingens Son är död* (*The Chief's Son Is Dead*); *Draken på Komodo* (*The Dragon of Komodo*); *Byn vid den Trivsamma Brunnen* (*The Village Near the Pleasant Fountain*); *Tambora*; *Att Segla är Nödvändigt* (*To Sail Is Necessary*) (completed by Åke Leijonhufvud)

(in Thailand):

1938 *En Handfull Ris* (*A Handful of Rice*); *Man och Kvinna* (*Homme et femme*) (co-d)

(in Peru):

1940/41 *Yagua* (''directed'' by Yagua tribe shaman with Fejos controlling camera)

Other Films:

1923 *Land of the Lawless* (Buckinham) (adapt)
1931 *L'Amour a l'américaine* (supervision)

Publications

On FEJÖS: books—

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* * *

Few directors have had such a curious and diverse career as that of Paul Fejös, who was equally at home behind a camera directing entertainment features and documentaries or on anthropological expeditions to South America and the Far East.

After an early career in his native Hungary that embraced medicine, painting, and play production, Paul Fejös became a film director in the late teens. A trip to Paris persuaded him that he wanted to direct in the West, specifically the United States. In 1921 he arrived in America and started to work at the Rockefeller Institute. Eventually, Fejös journeyed to Hollywood—despite his penniless situation—and made his first American film, *The Last Moment*, for $5,000, borrowed from Edward Spitz. An experimental drama in which a drowning man (Otto Matiesen) relives his life, *The Last Moment* was hailed by the Hollywood intelligentsia and enabled Fejös to land a contract at Universal. The film also indicated that Fejös was to be no ordinary Hollywood-style producer. He was going to use every technical trick the cinema offered in the creation of his films, whether the works were melodramas about magicians (*The Last Performance*) or screen adaptations of popular Broadway productions (*Broadway*).

Paul Fejös's one genuine screen masterpiece (and the only one of his films which is readily available for appraisal today) is *Lonesome*, which uses cinéma vérité to provide a study of two lonely New Yorkers who spend a Saturday afternoon and evening at Coney Island. Not only are the visuals in *Lonesome* stunningly exciting, but the director manages to obtain realistic performances from his two stars, Barbara Kent and Glenn Tryon, neither of whom had previously shown much indication that they were capable of such performances.

The director's Hollywood career ended as suddenly as it had begun. There were arguments over the direction of *All Quiet on the Western Front*, a project which he cherished but which was assigned to Lewis Milestone. Fejös returned to Hungary, where he directed *Marie*, generally considered the best pre-war production from that country. He also directed films in Austria and Denmark before embarking on a documentary filmmaking trip to the Far East, China, and Japan, where he made *Black Horizons* and *A Handful of Rice*, among others. In 1941 he joined the Wenner-Gren Foundation in New York. He spent the rest of his life directing anthropological research.

—Anthony Slide

FELLINI, Federico

Nationality: Italian. **Born:** Rimini, Italy, 20 January 1920. **Education:** Catholic schools in Rimini, until 1938. **Family:** Married Giulietta Masina in Rome, 30 October 1943, one son (died). **Career:** Worked on *420* and *Avventuroso* magazines in Florence, 1938; caricature artist and writer in Rome, from 1939; through friend Aldo Fabrizi, worked as screenwriter, from 1941; worked on Rossellini's *Rome, Open City*, 1944; screenwriter and assistant director, 1946–52; formed Capitolium production company with Alberto Lattuada for *Variety Lights*, 1950; formed Federiz production company with Angelo Rizzoli (subsequently taken over by Clemente Fracazzi), 1961. **Awards:** Grand Prize, Venice Festival, 1954, New York Film Critics Circle Award, 1956, Screen Directors Guild Award, 1956, and Oscar for Best Foreign Film, 1956, for *La strada*; Oscar for Best Foreign Film, for *La notti di Cabiria*, 1957; Oscar for Best Foreign Film, 1960, Palme d'or, Cannes Festival, 1960, and New York Critics Circle Award, 1961, for *La dolce vita*; Oscar for Best Foreign Film, for *8 1/2*, 1963; Oscar for Best Foreign Film, and New York Film Critics Circle Award, for *Amarcord*, 1974; Special Prize, Cannes

Federico Fellini

Festival, 1987; Special Oscar, honoring the body of his work, 1993; Honorary Doctor of Humane Letters, Columbia University, New York, 1970. **Died:** Italy, 31 October 1993.

Films as Director and Scriptwriter:

1950 *Luci del varieta* (co-d, + co-pr)
1951 *Lo Sceicco Bianco*
1953 ***I Vitelloni***; ''Un'agenzia matrimoniale'' in *Amore in citta* (Zavattini)
1954 ***La strada***
1955 *Il bidone*
1956 *La notti di Cabiria* (*Nights of Cabiria*)
1960 ***La dolce vita***
1962 ''Le tentazioni del dottor Antonio'' in *Boccaccio '70* (Zavattini)
1963 ***Otto e mezzo*** (*8 1/2*)
1965 *Giulietta degli spiriti* (*Juliet of the Spirits*)
1968 ''Toby Dammit'' (Il ne faut jamais parier sa tête contre le diable) in *Histoires extraordinaires/Tre passi nel delirio* (anthology film)
1969 *Block-notes di un regista* (*Fellini: A Director's Notebook*) (for TV) (+ narration, role); *Satyricon* (*Fellini Satyricon*)
1970 *I clowns* (*The Clowns*)
1972 *Roma* (*Fellini Roma*) (+ role)
1974 *Amarcord*
1976 *Casanova* (*Il Casanova di Federico Fellini*)
1978 *Prova d'orchestra* (*Orchestra Rehearsal*) (for TV)
1980 *La città delle donne* (*City of Women*)
1983 *E la nave va* (*And the Ship Sailed On*)
1986 *Ginger and Fred* (+ co-sc)
1987 *Intervista* (*The Interview*) (+ role)
1990 *La voce della luna* (*The Voice of the Moon*)

Other Films:

1939 *Lo vedi come . . . lo vedi come sei?!* (Mattòli) (gagman)
1940 *Non me lo dire!* (Mattòli) (gagman); *Il pirata sono io!* (Mattòli) (gagman)
1941 *Documento Z3* (Guarini) (sc/co-sc, uncredited)
1942 *Avanti, c'e posto* (Bonnard) (sc/co-sc, uncredited); *Chi l'ha vistro?* (Alessandrini) (sc/co-sc); *Quarta pagina* (Manzari and Gambino) (sc/co-sc)
1943 *Apparizione* (de Limur) (sc/co-sc, uncredited); *Campo dei fiori* (Bonnard) (sc/co-sc); *Tutta la città canta* (Freda) (sc/co-sc); *L'ultima carrozzella* (Mattòli) (sc/co-sc)
1945 *Roma, città aperta* (Rossellini) (asst d, co-sc)
1946 *Paisà* (Rossellini) (asst d, co-sc)
1947 *Il delitto di Giovanni Episcopo* (Lattuada) (co-sc); *Il passatore* (Coletti) (co-sc); *La fumeria d'oppio* (*Ritorna Za-la-mort*) (Matarazzo) (co-sc); *L'ebreo errante* (Alessandrini) (co-sc)
1948 ''Il miracolo'' episode of *L'amore* (Rossellini) (asst d, co-sc, role as stranger mistaken for St. Joseph); *Il mulino del Po* (Lattuada) (co-sc); *In nome della legge* (Germi) (co-sc); *Senza pietà* (Lattuada) (co-sc); *La città dolente* (Bonnard) (co-sc)
1949 *Francesco, giullare di Dio* (Rossellini) (co-sc, asst d)
1950 *Il cammino della speranza* (Germi) (co-sc); *Persiane chiuse* (Comencini) (co-sc)
1951 *La città si difende* (Germi) (co-sc); *Cameriera bella presenza offresi* (Pastina) (co-sc)
1952 *Il brigante di Tacca del Lupo* (Germi) (co-sc); *Europa '51* (Rossellini) (co-sc, uncredited)
1958 *Fortunella* (De Filippo) (co-sc)
1970 *Alex in Wonderland* (Mazursky) (role as himself)
1974 *C'eravamo tanto amati* (Scola) (guest appearance)

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Ginger e Fred, with Tonino Guerra and Tullio Pinelli, Milan, 1986.
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* * *

Federico Fellini is one of the most controversial figures in the recent history of Italian cinema. Though his successes have been spectacular, as in the cases of *La strada, La dolce vita*, and *Otto e mezzo*, his failures have been equally flamboyant. This has caused considerable doubt in some quarters as to the validity of his ranking as a major force in contemporary cinema, and made it somewhat difficult for him to achieve sufficient financial backing to support his highly personalized film efforts in his last years. Certainly, few directors in any country could equal Fellini’s interest in the history of the cinema or share his certainty regarding the appropriate place for the body of his work within the larger film canon. Consequently, he has molded each of his film projects in such a way that any discussion of their individual merits is inseparable from the autobiographical details of his personal legend.

Fellini’s early film *La sceicco bianco* gave a clear indication of the autobiographical nature of the works to follow, for it drew upon his experience as a journalist and merged it with many of the conceits he had developed in his early motion picture career as a gag writer and script writer. However, he was also an instrumental part of the development of the neorealistic film in the 1940s, writing parts of the screenplays of Roberto Rossellini’s *Roma città aperta* and *Paisà*, and his reshaping of that tradition toward an autobiographical mode of expression in *La sceicco bianco* troubled a number of his former collaborators. But on his part, Fellini was seemingly just as critical of the brand of neorealism practiced by Rossellini, with its penchant for overt melodrama.

In a succeeding film, *La strada*, Fellini took his autobiographical parallels a step farther, casting his wife, Giulietta Masina, in the major female role. This highly symbolic work was variously interpreted as a manifesto on human rights, or at least a treatise on women’s liberation. In these contexts, however, it roused the ire of strict neorealists who regarded it as containing too much justification for political oppression. Yet as a highly metaphorical personal parable about the relationship between a man and a woman it was a critical success and a confirmation of the validity of Fellini’s autobiographical instincts. This gave him the confidence to indulge in a subtle criticism of the neorealistic style in his next film, *Il bidone.* The film served, in effect, a tongue-in-cheek criticism of the form’s sentimental aspects.

In the films of Fellini’s middle period, beginning in 1959 with *La dolce vita*, Fellini became increasingly preoccupied with his role as an international ‘‘auteur.’’ As a result, the autobiographical manifestations in his films became more introspective and extended to less tangible areas of his psyche than anything that he had previously brought to the screen. *La dolce vita* is a relatively straightforward psychological extension of what might have become of Moraldo, the director’s earlier biographical persona (*I vitelloni*), after forsaking his village for the decadence of Rome. But its successors increasingly explored the areas of its creator’s fears, nightmares, and fantasies. After establishing actor Marcello Mastroianni as his alter ego in *La dolce vita*, Fellini again employed him in his masterpiece, *Otto e mezzo (8 1/2)*, as a vehicle for his analysis of the complex nature of artistic inspiration. Then, in a sequel of sorts, he examined the other side of the coin. In *Giulietta degli spiriti (Juliet of the Spirits)*, he casts his wife as the intaglio of the Guido figure in *8 1/2.* Both films, therefore, explored the same problems from different sexual perspectives while, on the deeper, ever-present autobiographical plane, the two characters became corresponding sides of Fellini’s mythic ego.

Subsequent films continued the rich, flamboyant imagery that became a Fellini trademark, but with the exception of the imaginative fantasy *Fellini Satyricon*, they have, for the most part, returned to the vantage point of direct experience that characterized his earlier works. Finally, in 1980’s *La città delle donne*, which again featured Mastroianni, he returned to the larger–than–life examination of his psyche. In fact, a number of critics regarded the film as the ultimate statement in an ideological trilogy (begun with *8 1/2* and continued in *Juliet of the Spirits*) in which he finally attempts a rapprochement with his inner sexual and creative conflicts. Unfortunately, *City of Women* is too highly derivative of the earlier work. Consequently, it does not resolve the issues raised in the earlier two films.

Several of Fellini’s films are masterpieces by anyone’s standards. Yet in no other director’s body of films does each work identifiably relate a specific image of the creator that he wishes to present to the world and to posterity. Whether any of the films are truly autobiographical in any traditional sense is open to debate. They definitely do not interlock to provide a history of a man, and yet each is a deliberately crafted building block in the construction of a larger–than–life Fellini legend which may eventually come to be regarded as the ‘‘journey of a psyche.’’ While the final credits on Fellini’s filmography are far from his best works, they nonetheless are fitting conclusions to what is one of the legendary careers in the history of world cinema.

And the Ship Sails On is the wildly preposterous but uniquely Felliniesque tale of the miscellaneous luminaries who come together for an ocean cruise in which they will bid farewell to a just-deceased opera performer. *Ginger and Fred* is a sweetly nostalgic film because of its union of two of Fellini's then-aging but still vibrant stars of the past, Giulietta Masina and Marcello Mastroianni. *The Voice of the Moon*, Fellini's last feature—which did not earn a U.S. distributor—works as a summation of the cinematic subjects which had concerned the film maker for the previous quarter century. The most outstanding and revealing late-career Fellini is *Intervista*, an illuminating film (and characteristic Fellini union of reality and fantasy) about the production by a Japanese television crew of a documentary about the director. Fellini himself appears on screen, where he is shown to be shooting an adaptation of Kafka's *Amerika*, a film that appears to be a typically Felliniesque extravaganza-in-the-making, complete with eccentric extras, surreal images, and autobiographical touches. We watch the filmmaker as he casts *Amerika.* We meet his various associates and underlings, from producers to actors, from casting director to assistant director. We see how Fellini directs his performers and the steps he takes to inspire feelings and attitudes within them. And we are privy to the various crises, big and small, which are standard fare during the filmmaking process. Finally, Marcello Mastroianni and Anita Ekberg, who over thirty years before had co-starred in *La dolce vita*, appear as themselves. Mastroianni's entrance is especially magical; the sequence in which he and Ekberg (whom, he remarks, he has not seen since making *La dolce vita*) observe their younger selves in some famous clips from the film is wonderful nostalgia.

However, *Intervista* is primarily an homage to Cinecitta, the studio where Fellini shot his films. Revealingly, the filmmaker describes the studio as ''a fortress, or perhaps an alibi.'' Fellini first came to Cinecitta in 1940, when he was a young journalist. His assignment was to interview an actress for a magazine profile. This event is dramatized in *Intervista*; at various points in the film, the narrative drifts from images of the real Fellini, an artist in the twilight of a much-honored career, to a recreation of young Federico (played by Sergio Rubini) and his initiation into the world of Cinecitta.To fully appreciate this very personal movie about the movie-making process, you must be familiar with—and an admirer of—Fellini and his work.

—Stephen L. Hanson, updated by Rob Edelman

FERNÁNDEZ, Emilio

Nationality: Mexican. **Born:** In Hondo, Coahuila, 26 March 1904. Also known as ''El Indio.'' **Family:** Married 1) Gladys Fernández, 1941 (divorced), one daughter; 2) actress Columbia Domínguez (divorced), one daughter; 3) Gloria Cabiedes (divorced), one son; 4) Beatriz (divorced). **Career:** Took part in the rebellion of Adolfo de la Huerta against the Mexican government, captured and sentenced to prison, but escaped to United States, 1923; actor in California, returned to Mexico following amnesty, 1934; directed first film, 1941; served six months of four–and–one–half–year sentence for manslaughter, 1976. **Awards:** Best Film, Cannes Festival, for *María Candelaria*, 1946. **Died:** In Mexico City, 6 August 1986.

Emilio Fernández (left) on the set of *The Reward*

Films as Director and Co-Scriptwriter:

1941 *La isla de la pasión* (*Passion Island*)
1942 *Soypuro mexicano*
1943 *Flor silvestre* (+ role as Rogelio Torres); *María Candelaria*
1944 *Las abandonadas*; *Bugambilia*
1945 *Pepita Jiménez*; *La perla* (*The Pearl*)
1946 *Enamorada*
1947 *Río Escondido* (*Hidden River*)
1948 *Maclovia*; *Salón México*; *Pueblerina*
1949 *La malquerida*; *Duelo en las montañas*; *Del odio nació el amor* (*The Torch*; *The Beloved*)
1950 *Undia de vida*; *Victimas del pecado*; *Islas Marías*; *Siempre Tuya*
1951 *La bien amada*; *Acapulco*; *El mar y tú*
1952 *Cuando levanta la niebla*
1953 *La red* (*The Net*); *Reportaje*; *El rapto*; *La rosa blanca*
1954 *La rebelión de los colgados*; *Nostros dos*
1955 *La Tierra de Fuego se apaga*
1956 *Una cita de amor*; *El imposter*
1961 *Pueblito*
1963 *Paloma herida*
1967 *Un dorado de Pancho Villa* (*A Loyal Soldier of Pancho Villa*)
1968 *El crepúscolo de un Dios*
1973 *La Choca*
1975 *Zona roja*
1977 *México norte*
1978 *Erótica*

Films as Actor:

1927 *The Gaucho* (Jones)
1933 *Flying down to Rio* (Freeland) (as dancer)

1934 *Corazón bandolero* (Sevilla) (as Chacal); *Cruz Diablo* (De Fuentes) (as Toparca); *Tribu* (Contreras); *Janitzio* (Navarro) (as Zirahuén)
1935 *Mariá Elena* (Sevilla) (as dancer); *Celos* (Boytler)
1936 *Marijuana* (*El monstruo verde*) (Bohr) (as El Indio); *Las mujeres mandan* (De Fuentes) (as dancer); *Allá en el Rancho Grande* (De Fuentes) (as dancer); *El superloco* (Segura) (as Idúa); *El Impostor* (Kirkland)
1937 *Adiós Nicanor* (Portas) (as Nicanor); *Las cuatro milpas* (Pereda)
1938 *Aquí llego el valentón* (*El fanfarron*) (Rivero); *Juan sin miedo* (Segura) (as Valentín)
1939 *Con los dorados de Villa* (de Anda); *Los de abajo* (*Con la División del Norte*) (Urueta)
1940 *El Charro Negro* (de Anda); *Rancho alegre* (Aguila); *El zorro de Jalisco* (Benavides) (as Ernesto)
1958 *La Cucaracha* (I. Rodríguez) (as Coronel Antonia Zeta)
1961 *Los hermanos de Hierro* (I. Rodríguez) (as Pascual Velasco)
1962 *La Bandida* (R. Rodríguez) (as Epigmenio Gómez)
1963 *El revólver sangriento* (Delgado) (as Félix Gómez); *Night of the Iguana* (Huston) (as barman, also assoc d)
1964 *Los Hermanos Muerte* (Baledón) (as Marcos Zermeño); *Yo, el valiente* (Corona Blake) (as El Cuervo); *La recta final* (Taboada) (as Lucio); *Un callejón sin salida* (Baledón) (as Antonio)
1965 *Duelo de pistoleros* (Delgado) (as Pancho Gatillo Romero); *La conquista de El Dorado* (Portillo) (as Indio Romo); *Un tipo difícil de matar* (Portillo) (as Ringo); *Los malvados* (Corona Blake) (as Emilio); *The Reward* (Bourgignon); *Return of the Seven* (Kennedy)
1966 *El silencioso* (Mariscal) (as Emilio Segura); *The Appaloosa* (Furie); *The War Wagon* (Kennedy)
1967 *El caudillo* (Mariscal); *El jinete fantasma* (Zugsmith); *Cuando corre el alazán* (Mendoza)
1968 *El Yaqui* (Martínez)
1969 ***The Wild Bunch*** (Peckinpah)
1971 *Indio* (de Anda)
1972 *Derecho de asilo* (Zeceña); *El rincón de las Virgenes* (Isaac); *Pat Garrett and Billy the Kid* (Peckinpah)
1973 *Bring Me the Head of Alfredo Garcia* (Peckinpah)
1980 *Las cabareteras* (Cisneros); *Una gallina muy ponedora* (Portillo); *Ahora mis pistolas hablan* (Orozco)
1983 *Mi abuelo, mi perro y yo* (Fernández); *Los amantes* (Vega); *Mercenarios* (Cisneros); *Under the Volcano* (Huston); *El tesoro del Amazonas* (Cardona); *Lola la trailera* (Fernández)
1985 *Cuando corrió el alazán* (Perez)

Publications

By FERNÁNDEZ: books—

En su propio espejo (Entrevista con Emilio ''El Indio'' Fernández), edited by Julia Tuñon, Mexico City, 1988.

By FERNÁNDEZ: articles—

''After the Revolution,'' in *Films and Filming* (London), June 1963.
Interview in *The Mexican Cinema: Interviews with 13 Directors*, by Beatriz Reyes Navares, Albuquerque, New Mexico, 1976.

On FERNÁNDEZ: books—

Riera, Emilio García, *Historia documental del cine mexicano*, vols. 1–9, Mexico City, 1969.
Blanco, Jorge Ayala, *La aventura del cine mexicano*, Mexico City, 1979.
Mora, Carl, *Mexican Cinema: Reflections of a Society, 1896–1980*, Berkeley, 1982.
de Luna, Andrés, *La batalla y su sombra (La revolución en el cine mexicano)*, Mexico City, 1984.
Blanco, Jorge Ayala, *La condición del cine mexicano*, Mexico City, 1986.
Fernández, Adela, *El Indio Fernández: Vida y mito*, Mexico City, 1986.
Taibo, Paco Ignacio, *El Indio Fernández: El cine por mis pistolas*, Mexico City, 1986.
de los Reyes, Aurelio, *Medio Siglo de cine mexicano (1896–1947)*, Mexico City, 1987.

On FERNÁNDEZ: articles—

''El Indio,'' in *Time* (New York), 11 November 1946.
Ellis, K., ''Stranger than Fiction: Emilio Fernandez' Mexico,'' in *Journal of Popular Film* (Washington, D.C.), Spring 1982.
Cuel, F., and J.P. Royer, ''Emilio Fernandez,'' in *Cinématographe* (Paris), April 1982.
Tesson, C., ''Portrait d'Emilio Fernandez en metteur en scène,'' in *Cahiers du Cinéma* (Paris), May 1982.
Mraz, John, ''Of *Churros* and *Charros*,'' in *Jump Cut* (Berkeley), no. 29, 1984.
Obituaries in *Hollywood Reporter*, 8 and 19 August 1986.
Obituary in *Variety* (New York), 13 August 1986.
Obituary in *Revue du Cinema*, no. 420, October 1986.
Dávalos, Federico, ''Por México: La leyenda del Indio Fernández,'' in *Pantalla* (Mexico City), November 1986.
Vertrova, T., ''Pamjati Emilio Fernandesa,'' in *Iskusstvo Kino* (Moscow), no. 2, February 1987.
Rozado, Alejandro, ''Lo trágico en el cine de Emilio Fernández,'' in *Dicine* (Mexico City), November 1987.

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If he did not already exist, it would be necessary to invent Emilio ''El Indio'' Fernández. His manneristic visual style, his folkloric themes and characters, and his distinctively Indian physiognomy made him an integral element of Mexico's culture of nationalism, as well as the nation's best-known director. Fleeing Mexico after the defeat of his faction in the rebellion of 1923, Fernández ended up digging ditches in Hollywood. As has been the case with so many Latin American artists and intellectuals, Fernández discovered his fatherland by leaving it: ''I understood that it was possible to create a Mexican cinema, with our own actors and our own stories. . . . From then on the cinema became a passion with me, and I began to dream of Mexican films.'' Making Mexican cinema became Fernández's obsession and, as is so often true of cultural nationalism, a short-term gain was to turn into a long-term dead end.

Perhaps that which most distinguishes Fernández's films is their strikingly beautiful visual style. Fernández and Gabriel Figueroa, the cinematographer, created the classical visual form of Mexican cinema. Ironically, their expressive cinematic patriotism was significantly inspired by foreign models—the most important of which was that of Sergei Eisenstein and his cameraman Eduard Tisse. Fernández evidently saw *Qué Viva Mexico!* in Hollywood, and he later played the lead in *Janitzio*, a film influenced by Eisenstein and the documentaries of Robert Flaherty and Willard Van Dyke. He even went on to ''re-make'' *Qué Viva Mexico!* twice with *Maria Candelaria* and *Maclovia.* Another important antecedent was Paul Strand's photography in *Los Redes*, which must itself have reflected Eisenstein's examples as well as Strand's experiences in the Film and Photo League.

Foreign models were prominent at a formal level, but nationalism was presumably communicated in the content of the visual images. The films of Fernández and Figueroa are a celebration of Mexico's natural beauty: stony Indian faces set off by dark rebozos and white shirts, *charros* and their stallions riding through majestic cactus formations, fishermen and their nets reflected in the swirling ocean tides, flower vendors in Xochimilco's canals moving past long lines of tall poplar trees; and over it all, the monumentally statuesque masses of rolling clouds made impossibly luminous by photographic filters.

In the earlier films, the incredible beauty of the visual structures functioned as a protagonist, providing context for the story and resonating with the characters' emotions. However, Fernández and Figueroa apparently became victims of their own myths, for their later films manifest a coldness and immobility which indicate an emphasis on visual form at the expense of other cinematic concerns. The dangers inherent in their ''tourist'' images of Mexico were ever-present, of course; but they became increasingly obvious with the petrification of the style.

Fernández's stories have been summed up by Carlos Monsivais, a leading Mexican critic, as ''monothematic tragedies: the couple is destroyed by the fate of social incomprehension, Nature is the essence of the Motherland, beauty survives crime, those who sacrifice themselves for others understand the world.'' One is tempted to add: the Indian is a cretin, the *charro* a blustering *macho*, women are long-suffering and self-denying saints—and the revolution a confused tangle of meaningless atrocities.

Fernández's picturesque myths still retain vigor in the statist nationalism which dominates ideological discourse in Mexico. And, judging from the international attention that Fernández received for his early works, they were evidently also what the world expected from Mexican cinema. The pity is that Emilio ''El Indio'' Fernández did not demand a little more from himself.

—John Mraz

FERRARA, Abel

Nationality: American. **Born:** The Bronx, New York, 1951. **Education:** Attended Rockland Community College, one year; State University of New York at Purchase. **Career:** While at SUNY, made a number of shorts; formed Navaron Films with long-term collaborator Nicholas St. John; directed television special, *The Loner*, for NBC, 1988. **Awards:** Independent Spirit Award nomination for best director, Independent Feature Project/West, 1993, for *Bad Lieutenant.* **Address:** William Morris Agency, 151 El Camino Dr., Beverly Hills, CA 90212, U.S.A.

Films as Director:

1977 *Not Guilty: For Keith Richards* (short); *Nine Lives of a Wet Pussy* (+ ed, role as Old Man)
1979 *The Driller Killer* (+ ed, role as Reno)
1981 *Ms.45* (*Angel of Vengeance*) (+ role as 1st Rapist)
1984 *Fear City*
1985 ''The Home Invaders'' and ''The Dutch Oven'' episodes of *Miami Vice* (for TV)
1986 *Gladiator*; pilot episode of *Crime Story* (for TV)
1987 *China Girl*
1989 *Cat Chaser*
1990 *King of New York*
1992 *Bad Lieutenant* (+ co-sc)
1993 *Body Snatchers*
1993 *Dangerous Game* (*Snake Eyes*)
1995 *The Addiction*
1996 *The Funeral*; *California*
1997 *The Blackout* (+ co-sc); *Subway Stories: Tales from the Underground* (segment of TV series *Love on a Train*)
1998 *New Rose Hotel* (+ co-sc)
2001 *R-Xmas* (+ co-sc)

Publications

By FERRARA: articles—

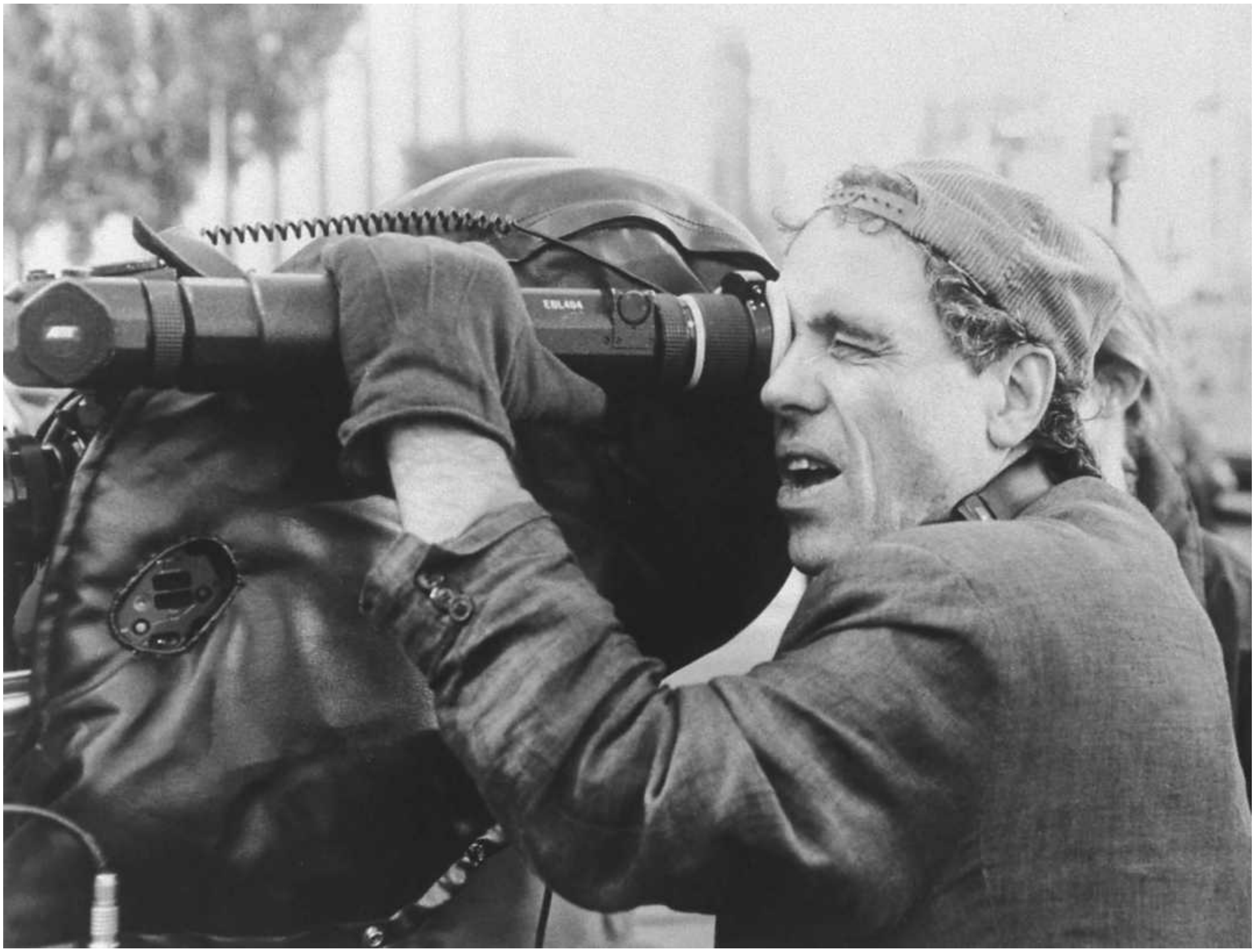
Interview with Julian Schnabel, in *Interview*, vol. 22, no. 12, December 1992.
''Abel down the Cable,'' interview with N. Helms, in *Fatal Visions* (Victoria, Australia), no. 18, February 1995.
''Abel Ferrara,'' interview with L. Bear, in *Bomb*, no. 53, Fall 1995.
''Cinq questions posees par Martin Scorsese,'' interview in *Cahiers du Cinéma* (Paris), no. 500, March 1996.
''Dealing with the Now,'' interview with G. Smith, in *Sight and Sound* (London), April 1997.

On FERRARA: book—

Johnstone, Nick, *Abel Ferrara: King of New York*, New York, 2000.

On FERRARA: articles—

Newman, Kim, ''The Street Where I Live—Abel Ferrara,'' in *Monthly Film Bulletin*, January 1988.
Smith, Gavin, ''In the Gutter,'' in *Film Comment*, July/August 1990.
Smith, Gavin, ''The Gambler,'' in *Sight and Sound*, February 1993.
Hoban, Phoebe, ''Raising Cain,'' in *New York*, 1 February 1993.
Adams, Mark, ''Abel Ferrara: The King of New York,'' in *National Film Theatre Programme*, May 1993.
Article, in *Velvet Light Trap*, Autumn 1993.
Taubin, A., ''Abel Revamps,'' in *Village Voice* (New York), 27 December 1994.
Macaulay, S., ''Bloody Thoughts,'' in *Filmmaker* (Los Angeles), vol. 3, no. 2, 1995.



Abel Ferrara

Webster, A., ''Filmographies,'' in *Premiere* (Boulder), June 1995.

Trofimenkov, M., ''Istina: $100 za gramm,'' in *Isskustvo Kino* (Moscow), no. 1, 1998.

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According to Abel Ferrara: ''There's only one kind of film to make, the kind you go all out on. Maybe some people don't like these subjects, but I don't think there can *be* any other subjects.'' To those horrified by the violence of his films he gives the uncompromising answer that ''once you're an adult, then that's it; anything within the scope of an artist's imagination has got to be portrayed, and if you don't like it then leave.'' Given his in-your-face, unflinchingly brutal, yet unquestionable and still-developing sense of style, it's not surprising to discover that the director he most admires is Pasolini (''because he filmed his visions and did it without qualifications'') and that the first film he remembers being taken to see was Douglas Sirk's devastating, no-holds-barred melodrama *Imitation of Life.* Ferrara is undoubtedly one of the most notable American directors to have emerged during the 1980s. His films have aroused considerable controversy, but even those who dislike them would be hard put to deny their kinetic energy and verve, and the remarkable performances at the heart of many of them (for example, Zoe Tamerlis in *Ms.45*, Christopher Walken in *King of New York*, and above all, Harvey Keitel in *Bad Lieutenant*). To his admirers, though, he has been greeted in much the same terms that were used to hail Scorsese on the release of *Mean Streets.* Thus, Jim Shelley in the *Guardian*, ''Ferrara is American cinema's most uncompromising maverick, someone who genuinely doesn't give a damn and one of the few American directors who not only has some kind of personal 'vision' but has the single-minded determination to express it.'' In the States *Film Comment* has championed Ferrara in much the same way as it did Scorsese in his early days; it named *Ms.45* as one of the ten best films of 1981, and in 1990 Gavin Smith compared Ferrara's films to what Scorsese and Schrader ''might have made together if they had remained in orbit around *Taxi Driver's* lurid nighttime New York and carried on exploring the pulp violence of *Hardcore* and *Rolling Thunder* and the ethnic obsessions of *Mean Streets*,'' praising his ''way-out melodramas bursting with outrageous excess'' for their ''hyperbolic style, a subversive vein of sociopolitical comment, and a no-holds-barred pulp inventiveness'' reminiscent of early Jonathan Demme and Larry Cohen.

Ferrara began making eight-millimeter shorts at high school with his friend Nicholas St. John, who went on to script *Driller Killer*, *Ms.45*, *Fear City*, *China Girl*, *King of New York*, and *Dangerous Game/Snake Eyes.* Their first feature together was *Nine Lives of a Wet Pussy*, a love story with fantasy elements, which they made after forming Navaron Films. Their first film to garner any attention, however, was *The Driller Killer*, which became something of a cult hit on the drive-in circuit in the States. In Britain, by contrast, this story of a New York artist who goes crazy and starts attacking derelicts with an electric drill became infamous as one of the films which started off the ''video nasty'' panic in the early 1980s, and soon found itself totally banned both on film and video, the victim of a particularly rabid and ill-informed campaign by an ill-matched alliance of pro-censorship campaigners and a sensation-hungry and grotesquely hypocritical tabloid press which revelled in what it purported to condemn. In all the furor of condemnation and vilification, no journalist or critic actually bothered to see the offending item, of course. The only magazine that attempted (in vain) to stem the tide of outraged censoriousness was the British Film Institute's *Monthly Film Bulletin*, which devoted several articles to this and other ''videos maudits,'' with the present writer daring to suggest that *The Driller Killer* was a film of ''very considerable merit,'' and horror guru Kim Newman noting that although ''*The Driller Killer* has a collage of revolting sights and sounds unmatched since *Peeping Tom* and *Performance* . . . there is no denying the cheapskate proficiency with which Ferrara puts his films together, or the painful accuracy of his probing for the unhealthy nerve.'' He also suggests that its central character, Reno (played by Ferrara himself), is ''perhaps the only psycho in the movies to be driven mad by economic/environmental, rather than sexual/psychological, factors.'' Whatever the case, any cinema in Britain that tried to show *Driller Killer*, or any shop that tried to rent or sell a video of it, would even today risk a visit from the police, a court case, and a hate campaign by the press.

Ferrara's next film, *Ms.45* is the story of a mute young woman (Zoe Tamerlis) who is raped twice in a single afternoon and turns into an angel of vengeance (the film's alternate title) by dressing up as a nun and blasting away at everybody until she is stabbed (put out of her misery?) by a female friend. It might be described as the first pro-feminist exploitation film. [Tamerlis claims an assault was made on her life because of the strong female avenger image she created in the film.] Thanks partly to the advocacy of William Friedkin, *Ms. 45* was taken up and distributed by Warner Bros. In Britain, meanwhile, it was not released in cinemas and heavily cut on video. By this time Ferrara's name spelled danger to an increasingly nervous British Board of Film Classification, although the fuss over *The Driller Killer* had brought him to the admiring attention of many horror aficionados. There followed the bigger-budget *Fear City*, starring Tom Berenger and Melanie Griffith. This story of the hunt for a psychopath who mutilates and kills strippers also failed to find a cinema release in Britain and was cut to bits on video. In the States, however, it brought Ferrara to the attention of Michael Mann, for whom he directed two first-season episodes of *Miami Vice* (''Home Invaders'' and ''Dutch Oven'') and the pilot of *Crime Story*, all displaying his customary style and verve. *China Girl* updated *Romeo and Juliet* (and *West Side Story*) to take in a love story set against conflict between the Chinatown and Little Italy districts of New York. *Cat Chaser* remains the best adaptation of an Elmore Leonard thriller to date (Alan Sharp provided the first-rate screenplay), even though Ferrara himself left the project before the ediing was completed to work on *The King of New York.* This is one of his very finest films.

The story of a gangster with a moral streak (he wants to save a children's hospital with funds raised from drug-dealing) pitted against three cops who break every moral code in the book, this is a truly stunning contemporary ''film noir'' and can also be read as a wry comment on Reaganite (and Thatcherite) ''trickle down'' economics, or as a very dark-hued Robin Hood for our times. Christopher Walken's performance as the ambitious crook-with-a-conscience is nothing short of mesmeric. When he's confronted on a subway by several black youths out to rob him, we see in his response to them what makes him ''king of New York'' for the 1980s. Instead of shooting the youths, he tosses them a wad of cash and tells them to report to his Plaze Hotel suite headquarters if them want more.

Even more remarkable, however, is Harvey Keitel as the utterly ravaged, almost deranged cop in *Bad Lieutenant*, undoubtedly Ferrara's darkest, bleakest, most tormented film, and a frighteningly intense addition to the cinema of abjection. This is also the film in which the curious religious streak, almost always present in Ferrara's work, is closest to the surface. For although *Bad Lieutenant* presents us with an appalling catalogue of human turpitude, it is, ultimately, a story of redemption, and one presented in often quite explicitly Christian terms; as Mark Kermode put it in a perceptive review of the film in *Sight and Sound*, ''like *The Exorcist*, the film frequently seems to revel in obscenity, but remains draped throughout in the pious clothing of the priesthood.'' Similarly, *Variety* compared it to Ingmar Bergman's *The Silence* in that it ''tackled the subject of God's absence from people's lives in such a sexually explicit and morbid context.'' The comparison with Bergman is also telling in that this harsh, tortured film, with its spare, elliptical, real-time narrative, delivers almost none of the conventional pleasures normally associated with ''Hollywood'' cinema, coming across instead as a particularly angst-ridden, contemporary ''art movie.'' As such, it's a film to admire rather than like, but it does prove triumphantly (as if proof were needed) that Keitel is an absolutely major talent and that Ferrara, as well as being a fine visual stylist, is a first-class actor's director. As he himself put it: ''the most fulfilling part of directing is to create a space for a performance. To be there for the actor, and to find the actors who can do it.'' Much of Keitel's performance seems to be improvised (for example, the infamous and queasy long-drawn-out scee in which he frenziedly masturbates whilst harassing two young female traffic offenders, all the while mouthing obscenities) but, just like Jack Nicholson's celebrated dope-smoking scene in *Easy Rider*, one suspects it isn't. As Ferrara himself puts it: ''Improvisation is a funny concept because the basis of any great improvisation is great material, a great script, to begin with. And then it's very hard to say where it starts and stops. These scenes have been discussed and worked on and written together, so who knows where that improv begins or where there are real lines.''

In a different key altogether is *Body Snatchers*, the third feature film version (this time set claustrophobically in a sealed-off military base rather than a small town or big city) of Jack Finney's classic parable of the loss of individualism and identity. It is the least successful of the trio, however, due to its trouble production history which involved multiple rewrites, the firing of its original director, and Ferrara's stepping into that role well after pre-production. The result was neither as gripping as the original *Invasion of the Body Snatchers* directed by Don Siegel, nor as suffused in urban paranoia as Phil Kaufman's 1978 remake.

Dangerous Game reunited Ferrara with Keitel in a film-within-a-film which he has described as being like ''*Who's Afraid of Virginia*

Woolf? on acid.'' Certainly it's an extraordinarily reflexive and self-conscious work where it's often made extremely difficult to work out the reality status of the images we're watching, which is something of a new departure for Ferrara and seems to take us back into ''art movie'' territory. On the other hand, the remark by Keitel's Eddie Israel, the director of *Mother of Mirrors*, the film-within-the-film, that ''the ultimate is pain and suffering—that's what it takes to survive'' could well be taken — as evidenced by this and Ferrara's next feature, *The Addiction*, a gloomy tale of vampirism among the drug culture — as a distillation of the Ferrara philosophy and a summary of the import of his entire oeuvre.

—Julian Petley, updated by John McCarty

FEUILLADE, Louis

Nationality: French. **Born:** Lunel, France, 19 February 1873. **Education:** the Institut de Brignac and at the Petit Séminaire, Carcassonne. **Military Service:** Served with French Army, 1891–95, and 1915. **Family:** Married Jeanne-Léontine Janjou, 1895 (daughter married to filmmaker Maurice Champreux). **Career:** Worked in publishing in Paris, 1898; founder of satirical journal *La Tomate*, 1903; hired as writer by Alice Guy at Gaumont Studios, 1905; replaced Guy as director of Gaumont Productions, 1907; began series of ''ciné-romans'' (serials) with *Judex*, 1916; first president of the Societé des Auteurs de Films, 1917–18; moved, with Gaumont, to Nice, 1918. **Died:** In Nice, 26 February 1925.

Louis Feuillade

Films as Director (Feuillade wrote and directed an estimated eight hundred films; this partial listing includes all series titles and known non-series titles):

1906 *Le billet de banque*; *C'est Papa qui prend la purge*; *Les deux Gosses*; *La Porteuse de pain*; *Mireille* (co-d); *N'te promène donc pas toute nue*

1907 *Un accident d'auto*; *La course des belles-mères*; *Un facteur trop ferré*; *L'homme aimanté*; *La légende de la fileuse*; *Un paquet embarrassant*; *La sirène*; *Le thé chez la concierge*; *Vive le sabotage*

1908 *Les agents tels qu'on nous les présente*; *Une dame vraiment bien*; *La grève des apaches*; *Nettoyage par le vide*; *Une nuit agitée*; *Prométhé*; *Le récit du colonel*; *Le roman de Sœur Louise*; *Un tic*

1909 *L'aveugle de Jerusalem*; *La chatte métamorphosée en femme*; *La cigale et la fourmi*; *Le collier de la reine*; *Les filles du cantonnier*; *Les heures*; *Histoire de puce*; *Le huguenot*; *Judith et Holopherne*; *Fra Vincenti*; *La légende des phares*; *La mère du moine*; *La mort de Mozart*; *La mort*; *La possession de l'enfant*; *Le savetier et le financier*; *Le printemps*; *Vainqueur de la course pédestre*;

1910 *Benvenuto Cellini*; *Le Christ en croix*; *Esther*; *L'Exode*; *Le festin de Balthazar*; *La fille de Jephté*; *Mil huit cent quatorze*; *Mater dolorosa*; *Maudite soit la guerre*; *Le pater*; *Le roi de Thulé*

1910/11 ''Le Film Esthétique'' series: (1910: *Les sept péchés capitaux, La nativité*; 1911: *La vierge d'Argos*)

1910/13 ''Bébé'' series (74 films, from 88 to 321 meters length) (series begins with *Bébé fume* in 1910; final title is *Bébé en vacances* in 1913)

1911 *L'aventurière, dame de compagnie*; *Aux lions les chrétiens*; *Dans la vie*; *Les doigts qui voient*; *Fidélité romaine*; *Le fils de la sunamité*; *Le fils de Locuste*; *Les petites apprenties*; *Quand les feuilles tombent*; *Sans le joug*; *Le trafiquant*

1911/13 ''La vie telle qu'elle est'' series: (1911: *Les vipères*, *Le mariage de l'aînée*, *Le roi Lear au village*, *En grève*, *Le bas de laine [Le Trésor]*, *La tare*, *Le poison*, *La souris blanche*, *Le trust [Les batailles de l'argent]*, *Le chef-lieu de Canton*, *Le destin des mères*, *Tant que vous serez heureux*; 1912: *L'accident, Les braves gens, Le nain, Le pont sur l'Abime*; 1913: *S'affranchir*)

1912 *Amour d'automne*; *Androclès*; *L'anneau fatal*; *L'attrait du bouge*; *Au pays des lions*; *L'Aventurière*; *La cassette de l'emigrée*; *Le chateau de la peur*; *Les cloches de Paques*; *Le cœur et l'argent*; *La course aux millions*; *Dans la brousse*; *La demoiselle du notaire*; *La fille du margrave*; *La hantise*; *Haut les mains!*; *L'homme de proie*; *La maison des lions*; *Le maléfice*; *Le mort vivant*; *Les noces siciliennes*; *Le Noël de Francesca*; *Préméditation*; *La prison sur le gouffre*; *Le témoin*; *Le tourment*; *Tyrtée*; *La vertu de Lucette*; *La vie ou la mort*; *Les yeux qui meurent*

1912/16 ''Bout-de-Zan'' series (53 films, from 79 to 425 meters length) [series begins with *Bout-de-Zan revient du cirque* (1912); final title is *Bout-de-Zan et la torpille* (1916)]

1912/13 ''Le Détective Dervieux'' series (1912: *Le Proscrit, L'oubliette*; 1913: *Le guet-apens, L'écrin du rajah*)

1913 *L’agonie de Byzance*; *L’angoisse*; *Les audaces du cœur*; *Bonne année*; *Le bon propriétaire*; *Le browning*; *Les chasseurs de lions*; *La conversion d’Irma*; *Un drame au pays basque*; *L’effroi*; *Erreur tragique*; *La gardienne du feu*; *Au gré des flots*; *L’intruse*; *La marche des rois*; *Le mariage de miss Nelly*; *Le ménestrel de la reine Anne*; *La mort de Lucrèce*; *La petite danseuse*; *Le revenant*; *La rose blanche*; *Un scandale au village*; *Le secret du forçat*; *La vengeance du sergent de ville*; *Les yeux ouverts*

1913/14 ‘‘Fantômas’’ series: (1913: *Fantômas, Juve contre Fantômas, La mort qui tue*; 1914: *Fantômas contre Fantômas, Le faux magistrat*)

1913/16 ‘‘La vie drôle’’ series (35 films, of which 26 are preserved) [series begins with *Les millions de la bonne* (1913), and includes *L’Illustre Machefer* (1914), *Le colonel Bontemps* (1915), and *Lagourdette, gentleman cambrioleur* (1916)]

1914 *Le calvaire*; *Le coffret de Tolède*; *Le diamant du Sénéchal*; *L’enfant de la roulotte*; *L’épreuve*; *Les fiancés de 1914*; *Les fiancés de Séville*; *Le gendarme est sans culotte*; *La gitanella*; *L’hôtel de la gare*; *Les lettres*; *Manon de Montmartre*; *La neuvaine*; *Paques rouges*; *La petite Andalouse*; *La rencontre*; *Severo Torelli*

1915 *L’angoisse au foyer*; *La barrière*; *Le blason*; *Celui qui reste*; *Le collier de perles*; *Le coup du fakir*; *La course a l’abîme*; *Deux Françaises*; *L’escapade de Filoche*; *L’expiation*; *Le fer a cheval*; *Fifi tambour*; *Le furoncle*; *Les noces d’argent*; *Le Noël du poilu*; *Le sosie*; *Union sacrée*

1915/16 ***‘‘Les vampires’’ series*** (1915: ***La tête coupée***; ***La bague qui tue***; ***Le cryptogramme rouge***; 1916: *Le spectre*; ***L’évasion du mort***; ***Les yeux qui fascinent***; ***Satanas***; *Le maître de la foudre*; ***L’homme des poisons***; ***Les noces sanglantes***)

1916 *L’aventure des millions*; *C’est le printemps*; *Le double jeu*; *Les fiançailles d’Agénor*; *Les fourberies de Pingouin*; *Le malheur qui passe*; *Un mariage de raison*; *Les mariés d’un jour*; *Notre pauvre cœur*; *Le poète et sa folle amante*; *La peine du talion*; *Le retour de Manivel*; *Si vous ne m’aimez pas*; ***Judex*** (serial in a prologue and twelve episodes)

1917 *L’autre*; *Le bandeau sur les yeux*; *Débrouille-toi*; *Déserteuse*; *La femme fatale*; *La fugue de Lily*; *Herr Doktor*; *Mon oncle*; *La nouvelle mission de Judex* (serial in twelve episodes); *Le passé de Monique*

1918 *Aide-toi*; *Les petites marionnettes*; *Tih Minh* (serial in twelve episodes); *Vendémiaire*

1919 *Barrabas* (serial in twelve episodes); *L’engrenage*; *L’énigme* (*Le mot de l’*); *L’homme sans visage*; *Le nocturne*

1920 *Les deux Gamines* (serial in twelve episodes)

1921 *L’Orpheline* (serial in twelve episodes); *Parisette* (serial in twelve episodes)

1921/22 ‘‘Belle humeur’’ series (1921: *Gustave est médium, Marjolin ou la fille manquée, Saturnin ou le bon allumeur, Séraphin ou les jambes nues, Zidore ou les métamorphoses*; 1922: *Gaétan ou le commis audacieux, Lahire ou le valet de cœur*)

1922 *Le fils du flibustier* (serial in twelve episodes)

1923 *Le gamin de Paris*; *La gosseline*; *L’orphelin de Paris* (serial in six episodes); *Vindicta* (film released in five parts)

1924 *La fille bien gardée*; *Lucette*; *Pierrot Pierrette*; *Le stigmate* (serial in six episodes)

Other Films:

1905 *Le coup de vent* (*Le chapeau*) (sc)

1906 *La course au potiron* (sc)

Publications

By FEUILLADE: books—

Le Clos (play), with Etienne Arnaud, Paris, 1905.

Les Vampires, with George Meirs, Paris, 1916.

Judex, with Arthur Bernède, Paris, 1917 (and 1934).

La nouvelle Mission de Judex, with Arthur Bernède, Paris, 1919.

Tih Minh, with Georges Le Faure, Paris, 1919.

Barrabas, with Maurice Level, Paris, 1920.

By FEUILLADE: articles—

‘‘Naundor, la genèse d’un crime historique,’’ (under pseudonym P. Valergues), in *Revue mondiale* (Paris), 10 November 1904 through 25 October 1905.

Manifestos on the series ‘‘Le film esthétique’’ and ‘‘La vie telle qu’elle est,’’ in *L’Anthologie du Cinéma*, edited by Marcel Lapierre, Paris, 1946.

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Delluc, Louis, *Cinéma et Compagnie*, Paris, 1919.

Védrès, Nicole, *Images du cinéma français*, Paris, 1945.

Lacassin, Francis, *Louis Feuillade*, Paris, 1964.

Prédal, René, *Le Cinéma muet à Nice*, Aix-en-Provence, 1964.

Florey, Robert, *La Lanterne magique*, Lausanne, 1966.

Lacassin, Francis, *Maître des lions et des vampires, Louis Feuillade*, Paris, 1995.

On FEUILLADE: articles—

Beylie, Claude, ‘‘Louis Feuillade,’’ in *Ecrans de France* (Paris), 15 May 1959.

Lacassin, F., and R. Bellour, ‘‘En effeuillant la Marguerite,’’ in *Cinéma* (Paris), March–June 1961.

Florey, Robert, ‘‘Une Saison dans la cage à mouches avec Feuillade,’’ in *Cinéma* (Paris), June 1962.

Fieschi, Jean-André, ‘‘Feuillade (l’homme aimanté),’’ in *Cahiers du Cinéma* (Paris), November 1964.

Lacassin, Francis, ‘‘Louis Feuillade,’’ in *Sight and Sound* (London), Winter 1964/65.

Lacassin, Francis, ‘‘Les lettres de Léon Gaumont à Louis Feuillade,’’ in *Cinéma* (Paris), no. 95, 1965.

‘‘Feuillade,’’ in *Anthologie du Cinéma*, vol. 2, Paris, 1967.

Roud, Richard, ‘‘Maker of Melodrama,’’ in *Film Comment* (New York), November/December 1976.

‘‘Louis Feuillade,’’ in *Film Dope* (London), September 1978.

Cartier, C., and M. Oms, ‘‘Quand Louis Feuillade cinématographiait à la cité de Carcassonne,’’ in *Cahiers de la Cinémathèque* (Paris), Winter 1979.

‘‘*Fantômas* Issue’’ of *Avant-Scène du Cinéma* (Paris), 1 July 1981.

You, D., ‘‘*Fantômas* et *Judex* au tribunal: Feuillade a-t-il cédé ses droits,’’ in *Filméchange* (Paris), Winter 1983.

Lacassin, F., ‘‘Naissance d’un héros,’’ in *Avant-Scène du Cinéma* (Paris), April 1984.

Pithon, R., ‘‘Retour à Feuillade,’’ in *Positif* (Paris), February 1987.

Abel, R., ‘‘Before *Fantômas*: Louis Feuillade and the Development of Early French Cinema,’’ in *Post Script* (Jacksonville, Florida), Fall 1987.

‘‘Louis Feuillade,’’ in *Cahiers de la Cinémathèque* (Paris), no. 48, 1987.

Oms, M., ‘‘Entretien avec Jacques Champreux,’’ in *Cahiers de la Cinémathèque* (Paris), no. 48, 1987.

La Breteque, F. de, and M. Cade, ‘‘La petite bourgeoisie dans les films de Louis Feuillade,’’ in *Cahiers de la Cinémathèque* (Paris), no. 50, 1988.

Masson, A., ‘‘Voila le passage secret! Sur Judex et sur Feuillade,’’ in *Positif* (Paris), no. 383, January 1993.

’’Feuillade and the French Serial,’’ in *Velvet Light Trap* (Austin, Texas), no. 37, Spring 1996.

* * *

Louis Feuillade was one of the most solid and dependable talents in French cinema during the early twentieth century. He succeeded Alice Guy as head of production at Gaumont in 1906 and worked virtually without a break—aside from a period of war service—until his death in 1925. He produced some eight hundred films of every conceivable kind: comedies and contemporary melodramas, biblical epics and historical dramas, sketches and series with numerous episodes adding up to many hours of running time. Alhough most of these films were made from his own scripts, Feuillade was not an innovator. The years of his apprenticeship in the craft of filmmaking were those in which French producers reigned supreme, and he worked uncomplainingly in a context in which commercial criteria were paramount. For Feuillade—as for so many of his successors in the heyday of Hollywood—aesthetic strategies not rooted in sound commercial practices were inconceivable, and a filmmaker’s only viable ambition was to reach the widest possible audience.

Most of Feuillade’s output forms part of a series of some kind and he clearly saw films in generic terms rather than as individually sculpted works. Though not an originator in terms of the forms or styles he adopted, he made films which are among the finest examples of the various popular genres he successively explored. Before 1914 his work is enormously diverse. It included thirty comic films in the series of *La Vie drôle*, a group of seriously intended dramas in which a concern with the quality of the pictorial image is apparent (marketed under the banner of the *Film esthétique*), and a number of contemporary dramas, *La Vie telle qu’elle est*, with somewhat ambiguous claims to realism. In addition, he made some seventy-six films with a four-year-old child star, Bébé, and another fifty or so with the urchin Bout-de-Zan.

But the richest vein of Feuillade’s work is the series of crime melodramas that extended from *Fantômas* in 1913–14 to *Barrabas* in 1920. Starting with his celebration of Fantômas, master criminal and master of disguise, who triumphs effortlessly over the dogged ordinariness of his opponent Inspector Juve, Feuillade went on to make his wildest success with *Les Vampires.* Made to rival the imported American serials, this series reflects the chaotic wartime state of French production. It is marked by improvised stories refusing all logic, bewildering changes of casting (necessary as actors were summoned to the war effort), economical use of real locations, and dazzling moments of total incongruity.

Les Vampires reached a level that Feuillade was never able to duplicate. Subsequent works like *Judex* and especially *La Nouvelle Mission de Judex* are marked by a new tone of moralising, with the emphasis placed on the caped avenger rather than the feckless criminals. If the later serials, *Tih Minh* and *Barrabas*, contain sequences able to rank with the director’s best, Feuillade’s subsequent work in the 1920s lacks the earlier forcefulness.

It was the films’ supreme lack of logic, the disregard for hallowed bourgeois values—so appropriate at a time when the old social order of Europe was crumbling under the impact of World War I—which led the surrealists such as André Breton and Louis Aragon to hail *Fantômas* and *Les Vampires*, and most of Feuillade’s subsequent advocates have similarly celebrated the films’ anarchistic poetry. But this should not lead us to see Feuillade as any sort of frustrated artist or poet of cinema, suffocating in a world dominated by business decisions. On the contrary, the director was an archetypal middle class family man who prided himself on the commercial success of his work and conducted his personal life in accord with strictly ordered bourgeois principles.

—Roy Armes

FEYDER, Jacques

Nationality: Belgian. **Born:** Jacques Frédérix in Ixelles, Belgium, 21 July 1885, became French citizen, 1928. **Education:** the Ecole régimentaire, Nivelles, 1905. **Military Service:** Served in Belgian Army, 1917–19. **Family:** Married Françoise Rosay, 1917, three sons. **Career:** Worked in family’s cannon foundry, 1906–07; theatre actor in Paris, 1911–13, and in Lyons, 1913–14; also film actor, from 1912; assistant to film director Gaston Ravel, 1914; directed first film, for Gaumont, 1916; *Les Nouveaux Messieurs* banned in France for insulting ‘‘the dignity of parliament and its ministers,’’ accepted MGM offer and moved to Hollywood, 1928; MGM contract terminated, 1933; moved to Switzerland, 1942; producer in Paris, 1945. **Awards:** Best Foreign Film Award, New York Film Critics, and Best Direction, Venice Festival, for *La Kermesse héroïque*, 1935. **Died:** In Prangins, Switzerland, 25 May 1948.

Films as Director:

1915 *Monsieur Pinson, policier* (co-d)

1916 *Têtes de femmes, femmes de tête*; *Le Pied qui etreint* (four episodes) (+ sc); *L’Homme au foulard à pois* (+ sc); *Le Bluff* (+ sc); *Un Conseil d’ami* (+ sc); *L’Homme de compagnie*; *Tiens, vous êtes à Poitiers?* (+ sc); *Le Frère de lait* (+ sc)

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Jacques Feyder

1917 *L'Instinct est maître*; *Le Billard cassé* (+ sc); *Abrégeons les formalités!* (+ sc); *La Trouvaille de Bûchu* (+ sc); *Le Pardessus de demi-saison*; *Les Vieilles Femmes de l'Hospice*
1919 *La Faute d'orthographe* (+ sc)
1921 *L'Atlantide* (*Missing Husbands*) (+ sc)
1922 *Crainquebille* (+ sc, art d)
1925 *Visages d'enfants* (*Faces of Children*) (+ sc, art d); *L'Image* (+ co-sc, role); *Gribiche* (*Mother of Mine*) (+ sc)
1926 *Carmen* (+ sc)
1927 *Au pays du Roi Lépreux* (documentary) (+ sc)
1928 *Thérèse Raquin* (*Du sollst nicht Ehe brechen*; *Shadows of Fear*) (+ co-sc); *Les Nouveaux Messieurs* (*The New Gentlemen*) (+ co-sc)
1929 *The Kiss* (+ co-sc); *Anna Christie* (German version of Clarence Brown film) (+ sc)
1930 *Le Spectre vert* (French version of Lionel Barrymore's *The Unholy Night*) (+ sc); *Si l'Empereur savait ça* (French version of *His Glorious Night*) (+ sc); *Olympia* (French version) (+ sc)
1931 *Daybreak*; *Son of India*
1934 *Le Grand Jeu* (+ co-sc)
1935 *Pension Mimosas* (+ co-sc); ***La Kermesse héroïque*** (*Carnival in Flanders*) (+ co-sc)
1936 *Die klugen Frauen* (German version of *La Kermesse héroïque*) (+ sc)
1937 *Knight without Armour*
1938 *Les Gens du voyage* (+ co-sc); *Fahrendes Volk* (German version of *Les Gens du voyage*) (+ sc)
1942 *La Loi du nord* (made 1939; during Occupation titled *La Piste du nord*) (+ co-sc); *Une Femme disparait* (*Portrait of a Woman*) (+ co-sc)

Other Films:

1913 First episode of series *Protéa* (Jasset) (role)
1914 *Quand minuit sonna* (role)
1915 *Autour d'une bague* (Ravel) (role); *Les Vampires* (serial) (Feuillade) (bit role)
1925 *Poil de carotte* (Duvivier) (sc)
1928 *Gardiens de Phare* (Grémillon) (sc)

1943 *Maturareise* (*Jeunes filles d'aujourd'hui*) (Steiner) (tech + artistic supervision)
1946 *Macadam* (*Back Streets of Paris*) (Blistène) (art d)

Publications

By FEYDER: book—

Le Cinéma, notre métier, with Françoise Rosay, Geneva, 1946.

By FEYDER: articles—

''Impressions de Hollywood, L'Ordre,'' in *Anthologie du Cinéma*, edited by Marcel Lapierre, Paris, 1946.
''Transposition visuelle,'' in *Intelligence du cinématographe*, edited by Marcel l'Herbier, Paris, 1946.
''Je crois au film parlant, Pour vous,'' in *L'Art du cinéma*, edited by Pierre Lherminier, Paris, 1960.
''*La Kermesse héroïque*,'' in *Avant-Scène du Cinéma* (Paris), no. 26, 1965.

On FEYDER: books—

Jacques Feyder ou le Cinéma concret (anthology), Brussels, 1949.
Bachy, Victor, *Jacques Feyder*, Paris, 1966.
Ford, Charles, *Jacques Feyder*, Paris, 1973.
Abel, R.D., *French Cinema: The First Wave*, Princeton, New Jersey, 1984.

On FEYDER: articles—

Chaperot, Georges, ''Souvenirs sur Jacques Feyder,'' in *Revue du Cinéma* (Paris), 1 July 1930.
Obituary in *New York Times*, 26 May 1948.
''Feyder Issue'' of *L'Ecran Français* (Paris), 8 June 1948.
''Feyder Issue'' of *Ciné-Club* (Paris), 2 November 1948.
''Jacques Feyder'' in *Film Dope* (London), September 1978.
''Jacques Feyder,'' *National Film Theatre Booklet* (London), August 1983.
''Dossier Jacques Feyder,'' in *Cahiers de la Cinémathèque* (Paris), no. 40, Summer 1984.
Courtault, D., ''Les Frenchies en Californie,'' in *Cinémaction* (France), no. 56, July 1990.
Oms, M., ''Dossier sur *Le Roi Lepreux*,'' in *Cahiers de la Cinémathèque* (Paris), no. 57, 1992.

On FEYDER: film—

Antoine, Raymond, and Charles Van Der Hagen, *Jacques Feyder et son chef d'oeuvre*, Belgium, 1974.

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Underneath everything Jacques Feyder did was a great love and mastery of his medium that gave integrity and style to his work. As a young man he rejected the bourgeois background of his Belgian home and became an actor. He fell in love with the talented Françoise Rosay, who became his partner for life. He acted in the cinema of Victorin Jasset, Feuillade, and Léon Gaumont, then became a scriptwriter, and finally began directing.

Feyder's individual approach to *La Faute d'orthographe* did not commend itself to Gaumont, and Feyder raised the money to make the popular novel of Pierre Benois, *L'Atlantide.* This film, despite the presence of an ill-chosen Napierkowska in the lead, was an international success. The scenes shot in the Sahara under difficult conditions balanced the picturesque and exotic interiors, depicting an underground city.

Dining out in Montmartre, Feyder and Françoise discovered a boy playing in the street. This child was little Jean Forest, whom Feyder directed with consummate skill in three films, *Crainquebille, Visages d'enfants*, and *Gribiche.* The first, based on the Anatole France story, added to Feyder's reputation, while the second, shot with simplicity and sensitivity in the Haut Valais, Switzerland, showed that Feyder possessed a remarkable skill for directing child actors. *Gribiche* was his first film for the Russian-inspired Albatros Company. It introduced the designer Lazare Meerson, working in the Art Deco style. It also featured Françoise Rosay in her first major role. Following a pictorially beautiful *Carmen*, with a recalcitrant Raquel Meller in the title role, came Feyder's masterpiece. *Thérèse Raquin* was shot in a German studio and featured Gina Manes in her greatest part. Zola's sombre bourgeois tragedy was brought vividly to life. The details of the Raquin home, the human tensions, the unspoken words, and the looming shadows created an unforgettable effect. At the end of the saga, the old, dumb, and paralysed woman peers through those shadows to watch the dead bodies of the murderous lovers lying on the floor. This scene remains one of the great moments of cinema.

After an irreverent satire on French politics, *Les Nouveaux Messieurs*, which succeeded in getting itself banned, Feyder set out for Hollywood. He directed Garbo in *The Kiss*, her last silent film and one of her most intelligent roles. Feyder proceeded to tackle the sound film with European versions of *Anna Christie, Le Spectre vert*, and *Olympia*. In 1931 he directed Ramon Novarro in *Son of India* and *Day Break* before returning to France. Teaming up with his fellow countryman Charles Spaak he made in quick succession *Le Grand Jeu*, one of the best films of the Foreign Legion; *Pension Mimosas*, with Rosay in a great tragic role; and the delightful, decorative, and witty *La Kermesse héroïque*, a costume film that defies the ravages of time. The latter outraged the sensibilities of his fellow Belgians even as it delighted the rest of the world.

Feyder directed *Knight without Armour* for Alexander Korda in London, Dietrich playing opposite Robert Donat. This story of the revolution in Russia featured an elegant Dietrich moving through picturesque landscapes and great buildings designed by Lazare Meerson in one of his last assignments. Feyder then went to Germany to make *Les Gens du voyage* in two versions. After this story of circus life he returned to France and made his last important film, *La Loi du nord*, with Michele Morgan. This story of a Mounted Police search for a murderer in the Far North still showed the Feyder quality. Shortly after its completion, France was invaded. Feyder chose to live in Switzerland during the war. He turned out a star vehicle for Françoise Rosay, *Une Femme disparait*, in 1941. He died in Switzerland in 1948, a year which also saw the passing of Eisenstein and Griffith.

Feyder was in the company of his peers. But in 1970 René Clair could still say ''Jacques Feyder does not occupy today the place his work and his example should have earned him.''

—Liam O'Leary

FINCHER, David

Nationality: American. **Born:** Colorado, 1963; raised in San Rafael, California. **Career:** Worked at an animation company as a teen; worked at Industrial Light and Magic, c. 1981–85; director of TV commercials and music videos for bands such as Aerosmith, Madonna, and Paula Abdul; founded Propaganda Films production company. **Awards:** Fantosporto International Fantasy Film Award for Best Film, for *Se7en*, 1996. **Office:** Propaganda Films, 940 North Mansfield Ave., Los Angeles, CA 90038. **Agent:** Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, CA 90212.

Films as Director:

1985 *The Beat of the Live Drum*
1992 *Alien 3*
1995 *Se7en* (*Seven*)
1997 *The Game*
1999 *Fight Club*

Other Films:

1983 *Twice upon a Time* (Korty, Swenson) (special photographic effects); *Star Wars: Episode VI—Return of the Jedi* (Marquand) (assistant cameraman: miniature and optical effects unit)
1984 *Indiana Jones and the Temple of Doom* (Spielberg) (matte photography); *The NeverEnding Story* (*Die Unendliche Geschichte*) (Petersen) (matte photography assistant)
1999 *Being John Malkovich* (Jonze) (uncredited ro as Christopher Bing)

Publications

By FINCHER: articles—

Interview in *Sight and Sound* (London), January 1996.
Rouyer, Philippe, ''*Seven,*'' interview in *Positif* (Paris), no. 420, February 1996.
Eimer, David, ''Game Boy,'' interview in *Time Out* (London), no. 1416, 8 October 1997.
Probst, Christopher, ''Playing for Keeps on *The Game*,'' interview in *American Cinematographer* (Hollywood), vol. 78. n0. 9, September 1997.
Vachaud, Laurent, and Christian Viviani, ''David Fincher: Le film d'action est sur le déclin,'' interview in *Positif* (Paris), no. 443, January 1998.

On FINCHER: articles—

Taubin, Amy, and John Wrathall, ''The Allure of Decay/*Seven*,'' in *Sight and Sound* (London), vol. 6, no. 1, January 1996.
Rolling Stone, 17 October 1996.
Rolling Stone, 3 April 1997.
Entertainment Weekly, 19 September 1997.
National Review, 13 October 1997.
New York Times, 31 August 1997.
Smith, Gavin, article in *Film Comment* (New York), September-October 1999.

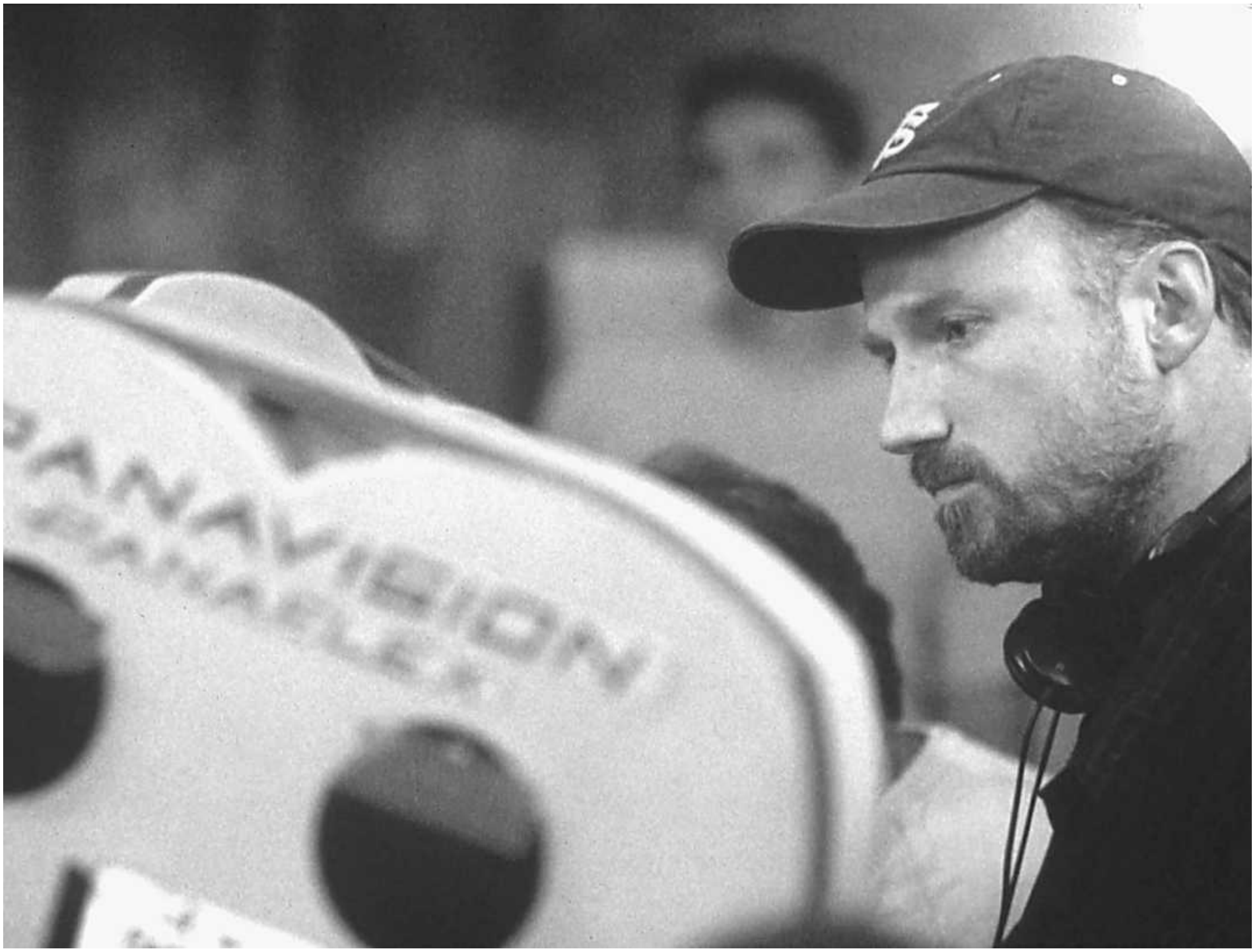
* * *

David Fincher is a devotee of darkness. Scene after scene in his films takes place in cramped, sparsely lit rooms where malignancy seems to hang in the air like ineradicable damp. For the shadows that pervade his films are moral and psychological no less than physical. Using darkness as a metaphor for evil and danger is hardly original—it is the entire basis of film noir, for a start—but Fincher brings to the banal equation a degree of emotional intensity that reinvigorates it. The darkness in his films is organic, the element in which his characters swim. When the Narrator in *Fight Club* quits his bland, Ikea-styled apartment to move into the derelict Victorian mansion where Tyler Durden lives, it's clear that he's coming home. This leaky ruin, squalid and underlit, is where he spiritually belongs.

On the face of it Fincher, with his dark sensibility and nervy, MTV-honed style, should have been the ideal director to take on *Alien 3.* It was the *Alien* series, after all, that had brought shadows into space, grafting the conventions of the Old-Dark-House horror movie on to a genre previously typified by brightly lit sets and gleaming, sterile surfaces. But Fincher found himself mired in a hopelessly jinxed project that had already chewed up and spat out two previous directors—not to mention a cinematographer, a small army of writers, and a lot of studio money. ''I got hired for a personal vision,'' he later recounted, ''and was railroaded into something else. I had never been devalued or lied to or treated so badly. . . . I thought I'd rather die of colon cancer than do another movie.''

The experience evidently left its scars; even with three far more accomplished films to his credit, Fincher claims not to enjoy directing at all, describing it as ''kind of a masochistic endeavor.'' Something of this penchant for willed self-torment transfers itself to his characters, haunted as they are by their demonic alter egos to the point of possession. The actions and character of John Doe (Kevin Spacey), the sadistic serial killer in *Se7en*, increasingly obsess Brad Pitt's young homicide detective until Doe is able to direct the cop's will, using him as an instrument to complete his own murderous design. In *The Game* Michael Douglas's rich banker becomes a puppet, jerked this way and that in the devious scheme devised by his scapegrace younger brother. The pattern is even there in embryo (literally) in the flawed *Alien 3*, with Ripley (Sigourney Weaver) impregnated by the Alien; but it reaches its logical conclusion in *Fight Club*, where Edward Norton's Narrator and the dangerous, charismatic Tyler Durden (Brad Pitt again), disciple and manipulative guru, turn out to be one and the same person.

This view of people as constantly in thrall to their dark side, ever vulnerable to takeover by their worst submerged instincts, might



David Fincher

seem intolerably bleak were it not for the sense of subversive glee that underpins Fincher's work. Gavin Smith, writing of *Fight Club* (though his comments apply, to a lesser degree, to the earlier films), refers to ''a mocking sense of flux and liminality in its attitudes both formally and conceptually . . . insolence towards cinematic codes and conventions concerning authenticity and the narrative representation of space and time.'' Fincher plays sophisticated mind-games with his audience, taking their cine-literacy for granted and teasing them to follow him as he switches between different levels of subjective and objective reality, just as John Doe cruelly teases the detectives on his trail. At their most achieved, his films contrive to have it both ways, being at once grim metaphysical statements of the human condition and intricate ludic conundrums set in hermetically enclosed worlds. Unsettlingly pleasurable, they at once defy us to take them seriously and challenge us not to.

This kind of conceptual balancing-act requires the highest degree of precisely gauged scripting. When it's lacking, as in John Brancato and Michael Ferris's not-quite-cunning-enough screenplay for *The Game*, the movie lapses into ingenious spectator sport—diverting, but ultimately uninvolving. But at their most sublimely ambiguous, Fincher's films can set up disquieting tensions in the viewer—as shown by the outraged reactions of certain critics to *Se7en* and *Fight Club.* Fincher talks of being ''drawn to things that begin to dismantle the architecture, not of movies, but of the pact that a movie that's responsible entertainment makes with an audience.'' Such disruptive tactics are never likely to make for commercial smash-hits. But if this self-styled ''malcontent and miscreant'' can resist pressure to tone down the edginess and mordant humour in favour of something less disturbing, his future films—and his influence on mainstream Hollywood cinema—promise to be, at the least, highly stimulating.

—Philip Kemp

FLAHERTY, Robert

Nationality: American. **Born:** Robert Joseph Flaherty in Iron Mountain, Michigan, 16 February 1884. **Education:** Upper Canada College, Toronto, and Michigan College of Mines. **Family:** Married Frances Hubbard, 1914. **Career:** Explorer, surveyor, and prospector

Robert Flaherty

for Canadian Grand Trunk Railway and Canadian Mining Syndicates, 1900s; worked for industrial entrepreneur William MacKenzie, searching for iron ore deposits along Hudson Bay, 1910–16; made first travelogue film, 1915; made first feature, *Nanook of the North*, 1922; made *Moana* with backing of Paramount (then Famous Players-Lasky), 1923–25; invited to work for Irving Thalberg at MGM, quit and formed company with F.W. Murnau to produce *Tabu*, 1928; made *Industrial Britain* for John Grierson's Empire Marketing Board, 1931; moved to Aran Islands and made *Man of Aran*, 1932–34; made *The Land* for U.S. government, 1939–41; hired by Frank Capra to work in U.S. Army orientation film unit, 1942; made *Louisiana Story*, sponsored by Standard Oil, 1946–48. Robert Flaherty Foundation (later renamed International Film Seminars Inc.) established, 1953. **Awards:** International Prize, Venice Festival, for *Louisiana Story*, 1948. **Died:** 23 July 1951.

Films as Director:

1922 ***Nanook of the North*** (+ ph, ed, sc)
1925 *The Potterymaker* (*Story of a Potter*) (short) (+ ph, sc)
1926 *Moana* (*Moana: A Romance of the Golden Age. Moana: The Love Life of a South Sea Siren*) (+ co-sc, co-ph, co-ed)
1927 *The Twenty-four-Dollar Island* (short) (+ sc, ph)
1931 *Tabu* (co-d, co-sc, uncredited co-ph)
1933 *Industrial Britain* (co-d, co-ph); *The English Potter* (short) (+ ph) (edited by Marion Grierson from footage shot for *Industrial Britain*); *The Glassmakers of England* (short) (+ ph) (edited from *Industrial Britain* footage); *Art of the English Craftsman* (short) (+ ph) (from *Industrial Britain* footage)
1934 ***Man of Aran*** (+ sc, co-ph)
1937 *Elephant Boy* (co-d)
1942 ***The Land*** (+ sc, co-ph, narration)
1948 ***Louisiana Story*** (+ co-sc, co-ph, pr)
1949 *The Titan* (+ sc, ph)
1967 *Studies for Louisiana Story* (+ sc, ph) (fifteen hours of outtakes from *Louisiana Story* edited by Nick Cominos)

Other Films:

1945 *What's Happened to Sugar* (David Flaherty) (pr)
1949 *The Story of Michelangelo* (co-pr)
1950 *Green Mountain Land* (short) (David Flaherty) (pr)
1951 *St. Matthew's Passion* (ed, narration) (reedited version of Ernst Marischka's 1949 *Matthaus-Passion*)

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* * *

Robert Flaherty was already thirty-six years old when he set out to make a film, *Nanook of the North.* Before that he had established himself as a prospector, surveyor, and explorer, having made several expeditions to the sub-Arctic regions of the Hudson Bay. He had shot motion picture footage on two of these occasions, but before *Nanook*, filmmaking was only a sideline.

Yet these years in the wilderness were to have a profound effect on Flaherty's development as a filmmaker. First, the expeditions brought Flaherty into intimate contact with the Eskimo culture. Second, they enhanced his knowledge about the human condition in a natural setting. Third, the numerous evenings that he spent in isolation encouraged him to contemplate the day's events by writing in his diaries, from which he developed highly skilled powers of observation which sharpened his sense of photographic imagery and detail. Also a violinist and an accomplished storyteller, Flaherty had clearly cultivated an artistic sensibility before becoming a film director. Filmmaking became a compelling mechanism for expressing this sensibility.

Flaherty turned to filmmaking not only as a means of creation but also to communicate to the outside world his impressions of Eskimo culture. He held a profound admiration for these people, who lived close to nature and whose daily existence was an unrelenting struggle to survive. The struggle ennobled this proud race. Flaherty sought to portray their existence in a manner that would illustrate the purity and nobility of their lives, a purpose underlying each of his films.

Flaherty developed a method of working that was fairly consistent from film to film. The films about the people of Hudson Bay, Samoa, the Aran Islands, and the Louisiana Bayou demonstrate a more or less constant concern with people who live in natural settings. These geographical locations are incidental; others would have done just as well. Eskimo culture was the only one in which he was deeply versed. Nevertheless, the locations were chosen because they represented societies on the verge of change. Indeed, Flaherty has often been criticized for presenting his subjects as they existed years ago, not as he found them. But Flaherty saw his projects as the last opportunity to capture a way of life on film.

Another consistent feature of Flaherty's technique was the selection of a ''cast.'' Although he pioneered the use of real people to re-enact their own everyday lives before the camera lens, he deliberately chose ideal types on the basis of physical appearance and even created artificial families to act before the camera.

Flaherty worked without a plot or script, allowing for a maximum of improvisation. The Flaherty method entailed total immersion in these cultures in order to discover the basic patterns of life. *Nanook* represented the least difficulty because of his thorough familiarity with Eskimo culture. However, *Moana* and *Man of Aran* represented unfamiliar territory. Flaherty had to become steeped in strange cultures. His search for struggle and conflict in Savaii misled him and he later abandoned it. Struggle was more readily apparent in the Aran Islands, in terms of conflict between man and the sea; the hunt for the basking shark which he portrayed, abandoned in practice some years earlier, helps the audience to visualize this conflict.

Flaherty's technical facility also served him well. Generally he carried projectors and film printers and developing equipment to these far–off places so that he could view his rushes on a daily basis. Flaherty, a perfectionist, shot enormous quantities of footage for his films; the lack of a script or scenario contributed to this. He went to great lengths to achieve photographic excellence, often shooting when shadows were longest. In *Moana* he used the new panchromatic film stock, which was much more sensitive to color than orthochromatic film. He pioneered the use of long lenses for close-up work, a method that allowed him an intimacy with his subjects that was novel for its time.

Flaherty's films were generally well received in the popular press and magazines as well as in the more serious critical literature. *Nanook* was praised for its authenticity and its documentary value as well as its pictorial qualities. John Grierson was the first to use the term ''documentary'' to describe a film when he reviewed *Moana.* Subsequently, Grierson, through his filmmaking activities and writings, began to formulate a documentary aesthetic dealing with social problems and public policy, subjects that Flaherty (except for *The Land*) tried to avoid. Nevertheless, Grierson's writings, which were to influence the development of the modern sponsored film, had their foundations in Flaherty's work. Their purposes were ultimately quite different, but Grierson gave due credit to Flaherty for working with real people, shaping the story from the material, and bringing a sense of drama to the documentary film.

Man of Aran aroused the most critical responses to Flaherty's work. It was released at a time when the world was beset with enormous political, social, and economic problems, and many enthusiasts of documentary film believed it was irresponsible and archaic of Flaherty to produce a documentary that made no reference to these problems or concealed them from public view. *Louisiana Story*, on the other hand, was greeted as the culminating work of a master filmmaker. Recognized for its skillful interweaving of sound and image, one critic described the film as an audiovisual symphony. However, in today's world of pollution and oil spills it is much more difficult to accept the film's picture of the oil industry as a benign presence in the bayou.

Although Flaherty made a relatively small number of films in his long career, one would be hard pressed to find a more influential body of work. He always operated outside the mainstream of the documentary movement. Both he and Grierson, despite their contradictory purposes, can be credited with the development of a new genre and a documentary sensibility; Flaherty by his films, Grierson by his writing. Watching today's 16mm distribution prints and video cassettes, it is often difficult to appreciate the photographic excellence of Flaherty's work. Nevertheless, the clean lines are there, as well as an internal rhythm created by the deft editing touch of Helen Van Dongen. Although his films were improvised, the final product was never haphazard. It showed a point of view he wished to share.

—William T. Murphy

FLEMING, Victor

Nationality: American. **Born:** Pasadena, California, 23 February 1883. **Career:** Car-racing driver and chauffeur, then hired as assistant cameraman at American Film Company, 1910; began working with Allan Dwan, 1911; cameraman at Triangle, under D.W. Griffith, 1915; joined photographic section of U.S. Army Signal Corps, 1917; cameraman for Walter Wanger at Versailles Peace Conference, 1919;

Victor Fleming and Jean Harlow on the set of *Reckless*

directed first feature, 1920; contract director for MGM, from 1932. **Awards:** Oscar for Best Director, for *Gone with the Wind*, 1939. **Died:** In 1949.

Films as Director:

1919 *When the Clouds Roll By* (co-d) (private film featuring Douglas Fairbanks Sr., made for the Duke of Sutherland)
1920 *The Mollycoddle*
1921 *Mamma'a Affair*; *Woman's Place*
1922 *The Lane That Had No Turning*; *Red Hot Romance*; *Anna Ascends*
1923 *Dark Secrets*; *The Law of the Lawless*; *To the Last Man*; *The Call of the Canyon*
1924 *Code of the Sea*; *Empty Hands*
1925 *The Devil's Cargo*; *Adventure*; *A Son of His Father*; *Lord Jim*
1926 *The Blind Goddess*; *Mantrap*
1927 *The Rough Riders* (*The Trumpet Call*); *The Way of All Flesh*; *Hula*
1928 *The Awakening*
1929 *Abie's Irish Rose*; *Wolf Song*; *The Virginian*
1930 *Common Clay*; *Renegades*
1931 *Around the World with Douglas Fairbanks* (*Around the World in Eighty Minutes with Douglas Fairbanks*) (+ role)
1932 *The Wet Parade*; *Red Dust*
1933 *The White Sister*; *Bombshell* (*Blond Bombshell*)
1934 *Treasure Island*
1935 *Reckless*; *The Farmer Takes a Wife*
1937 *Captains Courageous*; *The Good Earth* (co-d with Franklin, uncredited); *A Star Is Born* (Wellman) (d add'l scenes)
1938 *Test Pilot*; *The Crowd Roars* (Thorpe) (d add'l scenes); *The Great Waltz* (co-d with Duvivier, uncredited)
1939 ***The Wizard of Oz***; ***Gone with the Wind***
1941 *Dr. Jekyll and Mr. Hyde* (+ pr)
1942 *Tortilla Flat*
1943 *A Guy Named Joe*
1945 *Adventure*
1948 *Joan of Arc*

Other Films (incomplete listing):

1916 *His Picture in the Papers* (Emerson) (ph); *The Habit of Happiness* (*Laugh and the World Laughs*) (Dwan) (ph); *The Good Bad Man* (*Passing Through*) (Dwan) (ph); *Betty of Greystone* (Dwan) (ph); *Macbeth* (Emerson) (ph); *Little Meena's Romance* (Powell) (ph); *The Mystery of the Leaping Fish* (Emerson) (ph) (short); *The Half-Breed* (Dwan) (ph); *An Innocent Magdalene* (Dwan) (ph); *A Social Secretary* (Emerson) (ph); *Manhattan Madness* (Dwan) (ph); *50–50* (Dwan) (ph); *American Aristocracy* (Ingraham) (ph); *The Matrimaniac* (Powell) (ph); *The Americano* (Emerson) (ph)
1917 *Down to Earth* (Emerson) (ph); *The Man from Painted Post* (Henabery) (ph); *Reaching for the Moon* (Emerson) (co-ph); *A Modern Musketeer* (Dwan) (ph)
1919 *His Majesty, the American* (*One of the Blood*) (Henabery) (ph)

Publications

On FLEMING: books—

Thompson, Frank, *Between Action and Cut: 5 American Directors*, Metuchen, New Jersey, 1985.
Harmetz, Aljean, *The Making of The Wizard of Oz*, London, 1989.

On FLEMING: articles—

Obituary in *New York Times*, 7 January 1949.
Reid, John, ‘‘The Man Who Made *Gone With the Wind*,’’ in *Films and Filming* (London), December 1967.
Reid, John, ‘‘Fleming: The Apprentice Years,’’ in *Films and Filming* (London), January 1968.
‘‘Checklist—Victor Fleming,’’ in *Monthly Film Bulletin* (London), October 1977.
Brownlow, Kevin, ‘‘Victor Fleming,’’ in *Film Dope* (London), February 1979.
Gallagher, J., ‘‘Victor Fleming,’’ in *Films in Review* (New York), March 1983.

* * *

Victor Fleming was a successful, respected director of some of Metro-Goldwyn-Mayer's biggest and most celebrated films (*Red Dust, Captains Courageous, Test Pilot*) as well as two undisputed Hollywood classics by the standards of popular taste, *The Wizard of Oz* and *Gone with the Wind.* Ironically, it is probably the enormous continuing popularity of the last two titles that has eclipsed Fleming's personal reputation. Correctly perceived as producer-dominated, studio-influenced cinema, both *Oz* and *Gone with the Wind* are talked and written about extensively, but never as Victor Fleming films. They are classic examples of the complicated collaborations that took place under the old studio system. Although Fleming received directorial credit (and 1939's Oscar as Best Director) for *Gone with the Wind*, others made significant contributions to the final film, among them George Cukor.

Fleming served his film apprenticeship as a cinematographer, working with such pioneers as Allan Dwan at the Flying A company and D.W. Griffith at Triangle. He photographed several Douglas Fairbanks films, among them *The Americano, Wild and Woolly*, and *Down to Earth.* He developed a skillful sense of storytelling through the camera, as well as a good eye for lighting and composition during those years. After he became a director, his critical reputation became tied to the studio at which he made the majority of his films, Metro-Goldwyn-Mayer. Known unofficially as a ‘‘producer's studio,’’ MGM concentrated on showcasing its well-known stable of stars in suitable vehicles.

At Metro, Fleming was frequently thought of as a counterpart to George Cukor; Cukor was labelled a ‘‘woman's director,’’ Fleming a ‘‘man's director.’’ Besides being a close personal friend and favorite director of Clark Gable, Fleming was responsible for directing the Oscar-winning performance of Spencer Tracy in *Captains Courageous.* His flair for getting along with male stars enabled him to create an impressive group of popular films that were loved by audiences, who saw them as ‘‘Gable films’’ or ‘‘Tracy films.’’ Both Henry Fonda (whose screen debut was in Fleming's *The Farmer Takes a Wife*) and Gary Cooper (whose first big screen success was in

The Virginian) owed much of their early recognition to Fleming's talent for directing actors. Fleming had a talent for spotting potential stars and understanding the phenomenon of the star persona. In addition to his work with male actors, he also played a key role in the career development of Jean Harlow. Under Fleming's direction, she was encouraged to mix comedy with her sex appeal.

The Virginian, Fleming's first sound film, is an underrated movie that demonstrates a remarkable ability to overcome the problems of the early sound era, shooting both outdoors and indoors with equal fluidity and success. Fleming's use of naturalistic sound in this film did much to influence other early films. However, Fleming's work is not unified by a particular cinematic style, although it is coherent in thematic terms. His world is one of male camaraderie, joyous action, pride in professionalism, and lusty love for women who are not too ladylike to return the same sort of feelings. In this regard, his work is not unlike that of Howard Hawks, but Fleming lacked Hawks' ability to refine style and content into a unified vision.

Fleming's name is not well known today. Although he received directorial credit for what is possibly the most famous movie ever made in Hollywood (*Gone with the Wind*), he is not remembered as its director. His work stands as an example of the best done by those directors who worked within the studio system, allowing the film to bear the stamp of the studio rather than any personal vision.

—Jeanine Basinger

FLOREY, Robert

Nationality: French. **Born:** Paris, 14 September 1900. **Education:** Educated in Switzerland. **Career:** Actor/writer in Switzerland, 1918–19; writer for *Cinémagazine* and *La Cinématographie française*, Paris, then for Feuillade's Studios, Nice, 1920; gagman, then director of foreign publicity for Douglas Fairbanks, Mary Pickford, and Rudolph Valentino, Hollywood, 1921–23; assistant director at MGM, 1924–26; left MGM to direct *One Hour of Love* for Tiffany, 1926; director for Paramount, 1928; returned to Europe, 1929, directed for UFA; returned to Hollywood, 1932; left filmmaking, became TV director, 1950. **Awards:** French Legion d'Honneur, 1950. **Died:** 16 May 1979.

Films as Director:

1919 *Heureuse Intervention* (+ sc); *Isidore sur le lac* (+ sc); *Isidore a la deveine* (+ sc)
1923 *Valentino en Angleterre* (+ sc); *50–50* (+ sc)
1926 *One Hour of Love*; *That Model from Paris* (co-d with Gasnier, uncredited, + sc);
1927 *The Romantic Age*; *The Cohens and the Kellys* (Beaudine) (2nd unit d); *Face Value*; *Life and Death of a Hollywood Extra* (*The Life and Death of 9413—A Hollywood Extra*) (+ sc); *Johann the Coffin Maker* (+ sc); *The Loves of Zero* (+ sc)
1928 series of twenty-four shorts for Paramount featuring New York stage stars; *Night Club*; *Skyscraper Symphony* (+ sc, ph); *The Pusher-in-the-Face*; *Bonjour, New York!* (+ sc); *The Hole in the Wall*
1929 *The Cocoanuts* (+ co-d); *The Battle of Paris* (*The Gay Lady*); *Eddie Cantor* (+ sc); *La Route est belle*
1930 *L'Amour chante* (also directed German version: *Komm' zu mir zum Rendezvous*, and Spanish version: *Professor de mi Señora*); *Anna Christie* (Brown) (d New York exteriors, uncredited)
1932 *Le Blanc et le noir* (co-d); *The Murders in the Rue Morgue* (+ co-sc); *The Man Called Back*; *Those We Love*; *A Study in Scarlet* (+ sc); *The Blue Moon Murder Case*; *Girl Missing*; *Ex-lady*
1933 *The House on 56th Street*; *Bedside*; *Registered Nurse*; *Smarty* (*Hit Me Again*)
1934 *Oil for the Lamps of China* (LeRoy) (d exteriors); *Shanghai Orchid* (d exteriors); *I Sell Anything*; *I Am a Thief*; *The Woman in Red*
1935 *Go into Your Dance* (co-d with Mayo, uncredited); *The Florentine Dagger*; *Going Highbrow*; *Don't Bet on Blonds*; *The Payoff*; *Ship Cafe*; *The Rose of the Rancho* (Gering) (d add'l scenes, uncredited); *The Preview Murder Mystery*
1936 *Till We Meet Again*; *Hollywood Boulevard* (+ co-sc); *Outcast*
1937 *The King of the Gamblers*; *This Way Please*; *Mountain Music*; *Daughter of Shanghai* (*Daughter of the Orient*); *Disbarred*; *King of Alcatraz*
1938 *Dangerous to Know*; *Hotel Imperial*
1939 *The Magnificent Fraud*; *Parole Fixer*; *Death of a Champion*; *Women without Names*
1940 *Meet Boston Blackie*; *The Face behind the Mask*
1941 *Two in a Taxi*; *Dangerously They Live*; *Lady Gangster*
1942 *The Desert Song* (+ co-sc)
1943 *Bomber's Moon* (co-d with Fuhr, uncredited); *Roger Touhy, Gangster* (*The Last Gangster*); *The Man from Frisco*
1944 *Escape in the Desert* (co-d with Blatt, uncredited); *God Is My Co-Pilot*
1945 *Danger Signal*; *The Beast with Five Fingers*;
1947 *Tarzan and the Mermaids*
1948 *Rogue Regiment* (+ sc); *Outpost in Morocco*
1949 *The Crooked Way*; *Johnny One-Eye*
1950 *The Vicious Years* (*The Gangster We Made*)

Other Films:

1918 *Le Cirque de la mort* (Lindt) (role as le detective)
1921 *L'Orpheline* (serial in twelve episodes) (Feuillade) (asst d, role as an apache); *Saturnin* (*Le Bon Allumeur*) (Feuillade) (asst d, role as un gazier); *Monte Cristo* (Flynn) (historical advisor)
1922 *Robin Hood* (Dwan) (French sub-titles)
1923 *Wine* (Gasnier) (asst d)
1924 *Parisian Nights* (Santell) (asst d, tech advisor); *The Exquisite Sinner* (von Sternberg) (asst d); *Time the Comedian* (Leonard) (asst d)
1925 *The Masked Bride* (von Sternberg) (asst d); *La Boheme* (King Vidor) (asst d); *Escape* (Rosen) (asst d); *Paris* (*Shadows of Paris*) (Goulding) (asst d, tech advisor); *Dance Madness* (Leonard) (asst d); *Toto* (Stahl) (asst d)
1926 *Monte Carlo* (*Dreams of Monte Carlo*) (Cabanne) (asst d); *Bardelys the Magnificent* (King Vidor) (asst d)

Robert Florey (third from right) on the set of *Till We Meet Again*

1926 *The Magic Flame* (King) (asst d)
1927 *The Woman Disputed* (King) (asst d)
1932 ***Frankenstein*** (Whale) (sc)
1947 *Monsieur Verdoux* (Chaplin) (co-assoc d)
1948 *Adventures of Don Juan* (Sherman) (sc under pseudonym Florian Roberts)

Publications

By FLOREY: books—

Filmland, Paris, 1923.
Deux ans dans les studios américains, Paris, 1924; revised edition, 1984.
Douglas Fairbanks, sa vie, ses films, ses aventures, Paris, 1926.
Pola Negri, Paris, 1926.
Adolphe Menjou, with André Tinchant, Paris, 1927.
Charlie Chaplin, Paris, 1927.
Ivan Mosjoukine, with Jean Arnoy, Paris, 1927.
Hollywood d'hier et d'aujourd'hui, Paris, 1948.
Monsieur Chaplin, or Le Rire dans la nuit, with Maurice Bessy, Paris, 1952.
La Lanterne magique, Lausanne, 1966.
Hollywood années zéro. La Prehistoire l'invention, les pionniers, naissance des mythes, Paris, 1972.
Hollywood Village: Naissance des studiós de Californie, Paris, 1986.

By FLOREY: articles—

From 1921 to 1926: several hundred articles for *Cinémagazine* (Paris); numerous articles for Parisian publications, including *Pour Vous, Saint Cinéma des Prés, Ciné-Club, Le Technicien du Film, La Cinématographie Française*, and *Cinéma*
Interview in *Film Comment* (New York), March/April 1988.

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Bourgoin, Stéphane, *Robert Florey*, Paris, 1986.
Taves, Brian, *Robert Florey: The French Expressionist*, Metuchen, New Jersey, 1987.

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Spears, Jack, ''Robert Florey,'' in *Films in Review* (New York), April 1960 (collected in his *Hollywood: The Golden Era*, New York, 1971)
Higham, Charles, ''Visitors to Sydney,'' in *Sight and Sound* (London), Summer 1962.
Salmi, M., ''Robert Florey,'' in *Film Dope* (London), February 1979.
Beylie, Claude, obituary in *Ecran* (Paris), 15 July 1979.
Luft, Herbert, ''Robert Florey,'' in *Films in Review* (New York), August/September 1979.
Taves, B., ''Universal's Horror Tradition,'' in *American Cinematographer* (Hollywood), vol. 68, no. 4, April 1987.
Comuzio, E., ''Robert Florey,'' in *Cineforum* (Italy), vol. 31, no. 304, May 1991.

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It is not easy to define Robert Florey's status in the history of the American film. As a list of his films quite clearly attests, he was not a major director, but he was certainly an interesting and intriguing one who seemed able to keep abreast with trends and changes in the methodology of filmmaking.

After working on a number of minor silent program features, Florey reached the peak of his artistic filmmaking career in the late 1920s with the production of four experimental shorts—*The Life and Death of 9413—A Hollywood Extra, The Loves of Zero, Johann the Coffin Maker*, and *Skyscraper Symphony*—that showed a skillful understanding of editing and the influence of German expressionist cinema. The best known of these shorts is *A Hollywood Extra*, which no longer appears to survive in its entirety, but which nonetheless illustrates Florey's grasp of montage and satire. Florey never again returned to this form of filmmaking, but thanks to these shorts he was invited to direct a number of early talkies at Paramount. Aside from *Cocoanuts*, which is more Marx Brothers than Florey, these Paramount features—notably *The Battle of Paris*—again demonstrate that the director was not only totally cognizant of developments in the sound film but also was able to bring ingenuity and fluidity to the medium.

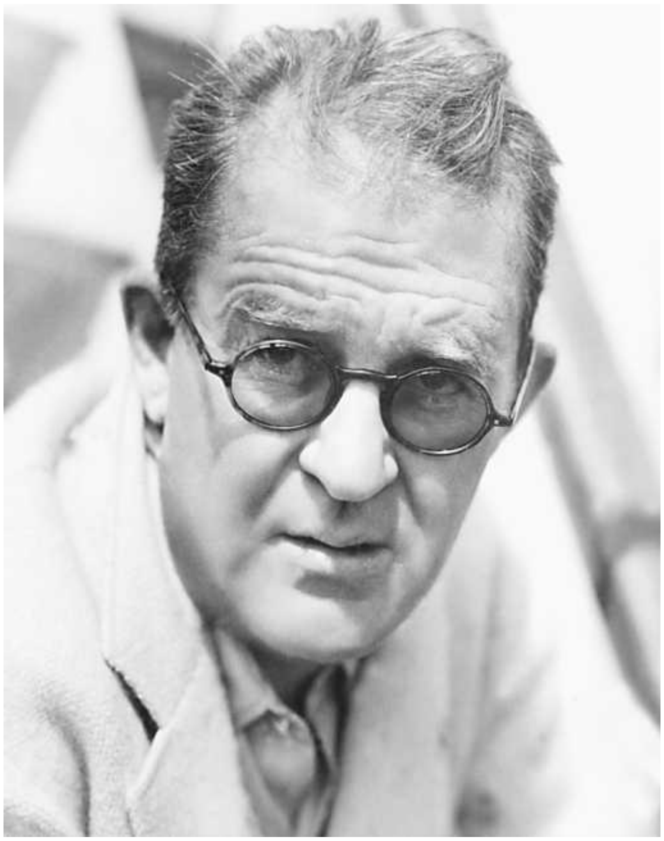
A crucial point in Florey's career came in 1931 when he was asked to script and direct *Frankenstein.* Although some elements of the Florey screenplay are utilized, his script was basically scrapped and he was replaced as director by James Whale. Had Florey been allowed to keep the assignment, he would doubtless have become a major Hollywood director. Instead he was assigned *Murders in the Rue Morgue*, which, while it contains some nice atmospheric lighting effects as well as moments of surprising brutality, never achieved the cult popularity of *Frankenstein.* For the next twenty years Robert Florey toiled away as a reliable contract director, churning out pleasant and diverting entertainments. Even when he worked as co-director with Chaplin on *Monsieur Verdoux*, Florey saw his more daring directing ideas rejected by the comedian in favor of a static filmmaking style which Chaplin favored. Florey moved exclusively into television direction in 1950, and seemed very much at ease working on programs such as *The Loretta Young Show*, whose star and content suited his own conservative temperament.

Aside from his work as a director, Robert Florey deserves recognition as a commentator on and witness to the Hollywood scene. He *loved* cinema from his first involvement in his native France as an assistant to Louis Feuillade. That love led to his arrival in Hollywood in the early 1920s as a correspondent for a French film magazine. He eventually wrote eight books on the history of the cinema, all of which are exemplary works of scholarship.

—Anthony Slide

FORD, John

Nationality: American. **Born:** Sean Aloysius O'Feeney (or John Augustine Feeney) in Cape Elizabeth, Maine, 1 February 1895. **Education:** Portland High School, Maine; University of Maine, 1913 or 1914 (for three weeks). **Military Service:** Lieutenant-Commander, U.S. Marine Corps, 1942–45 (wounded at Battle of Midway); in U.S. Naval Reserve, given rank of Admiral by President Nixon. **Family:** Married Mary McBryde Smith, 1920, one son, one daughter. **Career:** Joined brother Francis (director for Universal) in Hollywood, 1914; actor, stuntman and special effects man for Universal, 1914–17; assumes name ''Jack Ford,'' 1916; contract director for Universal, 1917–21; signed to Fox Film Corp., 1921; began collaboration with screenwriter Dudley Nichols on *Men without Women*, 1930; assembled film crew that became Field Photographic Branch of U.S. Office of Strategic Services, 1940. **Awards:** Oscar for Best Director, and Best Direction Award, New York Film Critics, for *The Informer*,



John Ford

1935; Best Direction Award, New York Film Critics, for *Stagecoach*, 1939; Oscar for Best Director, for *Grapes of Wrath*, 1940; Oscar for Best Director and Best Direction Award, New York Film Critics, for *How Green Was My Valley*, 1941; Oscar for Best Documentary, for *Battle of Midway*, 1942; Legion of Merit and Purple Heart; Annual Award, Directors Guild of America, 1952; Grand Lion Award, Venice Festival, 1971; Lifetime Achievement Award, American Film Institute, 1973. **Died:** In Palm Desert, California, 31 August 1973.

Films as Director:

1917 *The Tornado* (+ sc, role); *The Trail of Hate* (may have been directed by Francis Ford); *The Scrapper* (+ sc, role); *The Soul Herder*; *Cheyenne's Pal* (+ story); *Straight Shooting*; *The Secret Man*; *A Marked Man* (+ story); *Bucking Broadway*
1918 *The Phantom Riders*; *Wild Woman*; *Thieves' Gold*; *The Scarlet Drop* (+ story); *Hell Bent* (+ co-sc); *A Woman's Fool*; *Three Mounted Men*
1919 *Roped*; *The Fighting Brothers*; *A Fight for Love*; *By Indian Post*; *The Rustlers*; *Bare Fists*; *Gun Law*; *The Gun Packer* (*The Gun Pusher*); *Riders of Vengeance* (+ co-sc); *The Last Outlaw*; *The Outcasts of Poker Flat*; *The Ace of the Saddle*; *The Rider of the Law*; *A Gun Fightin' Gentleman* (+ co-story); *Marked Men*
1920 *The Prince of Avenue A*; *The Girl in Number 29*; *Hitchin' Posts*; *Just Pals*; *The Big Punch* (+ co-sc)
1921 *The Freeze Out*; *Desperate Trails*; *Action*; *Sure Fire*; *Jackie*
1922 *The Wallop*; *Little Miss Smiles*; *The Village Blacksmith*; *Silver Wings* (Carewe) (d prologue only)
1923 *The Face on the Barroom Floor*; *Three Jumps Ahead* (+ sc); *Cameo Kirby*; *North of Hudson Bay*; *Hoodman Blind*
1924 *The Iron Horse*; *Hearts of Oak*
1925 *Lightnin'*; *Kentucky Pride*; *The Fighting Heart*; *Thank You*
1926 *The Shamrock Handicap*; *Three Bad Men*; *The Blue Eagle*
1927 *Upstream*
1928 *Mother Machree*; *Four Sons*; *Hangman's House*; *Napoleon's Barber*; *Riley the Cop*
1929 *Strong Boy*; *Salute*; *The Black Watch*
1930 *Men without Women* (+ co-story); *Born Reckless*; *Up the River* (+ co-sc, uncredited)
1931 *Seas Beneath*; *The Brat*; *Arrowsmith*; *Flesh*
1933 *Pilgrimage*; *Dr. Bull*
1934 *The Lost Patrol*; *The World Moves On*; *Judge Priest*
1935 *The Whole Town's Talking*; ***The Informer***; *Steamboat round the Bend*
1936 *The Prisoner of Shark Island*; *Mary of Scotland*; *The Plough and the Stars*
1937 *Wee Willie Winkie*; *The Hurricane*
1938 *Four Men and a Prayer*; *Submarine Patrol*
1939 *Stagecoach*; *Drums along the Mohawk*; ***Young Mr. Lincoln***
1940 ***The Grapes of Wrath***; *The Long Voyage Home*
1941 *Tobacco Road*; *Sex Hygiene*; *How Green Was My Valley*
1942 *The Battle of Midway* (+ co-ph); *Torpedo Squadron*
1943 *December Seventh* (co-d); *We Sail at Midnight*
1945 *They Were Expendable*
1946 ***My Darling Clementine***
1947 *The Fugitive* (+ co-pr)
1948 *Fort Apache* (+ co-pr); *Three Godfathers* (+ co-pr)
1949 *She Wore a Yellow Ribbon* (+ co-pr)
1950 *When Willie Comes Marching Home*; *Wagonmaster* (+ co-pr); *Rio Grande* (+ co-pr)
1951 *This Is Korea!*
1952 *What Price Glory*; *The Quiet Man* (+ co-pr)
1953 *The Sun Shines Bright*; *Mogambo*
1955 *The Long Gray Line*; *Mister Roberts* (co-d); ''Rookie of the Year'' (episode for *Screen Directors Playhouse* TV series); ''The Bamboo Cross'' (episode for *Fireside Theater* TV series)
1956 ***The Searchers***
1957 *The Wings of Eagles*; *The Rising of the Moon*
1958 *The Last Hurrah*
1959 *Gideon of Scotland Yard* (*Gideon's Day*); *Korea*; *The Horse Soldiers*
1960 ''The Colter Craven Story'' (episode for *Wagon Train* TV series); *Sergeant Rutledge*
1961 *Two Rode Together*
1962 ***The Man Who Shot Liberty Valance***; ''Flashing Spikes'' (episode for *Alcoa Premiere* TV series); *How the West Was Won* (directed ''The Civil War'' segment)
1963 *Donovan's Reef* (+ pr)
1964 *Cheyenne Autumn*
1965 *Young Cassidy* (+ co-d)
1966 *Seven Women*
1970 *Chesty: A Tribute to a Legend*

Other Films:

1914 *Lucille Love, the Girl of Mystery* (fifteen-episode serial) (Francis Ford) (role); *The Mysterious Rose* (Francis Ford) (role)
1915 ***The Birth of a Nation*** (Griffith) (role); *Three Bad Men and a Girl* (Francis Ford) (role); *The Hidden City* (Francis Ford) (role); *The Doorway of Destruction* (Francis Ford) (asst d, role); *The Broken Coin* (twenty-two-episode serial) (Francis Ford) (role)
1916 *The Lumber Yard Gang* (Francis Ford) (role); *Peg o' the Ring* (fifteen-episode serial) (Francis Ford and Jacques Jaccard) (role); *Chicken-hearted Jim* (Francis Ford) (role); *The Bandit's Wager* (Francis Ford) (role)
1929 *Big Time* (Kenneth Hawks) (role as himself)
1971 *Vietnam! Vietnam!* (Beck, for USIA) (exec pr)

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Card, James, ''*The Searchers*: by Alan LeMay and John Ford,'' in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 16, no. 1, 1988.

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Bogdanovich, Peter, *Directed by John Ford*, U.S., 1971.

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* * *

John Ford has no peers in the annals of cinema. This is not to place him above criticism, merely above comparison. His faults were unique, as was his art, which he pursued with a single-minded and single-hearted stubbornness for sixty years and 112 films. Ford grew up with the American cinema. That he should have begun his career as an extra in the Ku Klux Klan sequences of *The Birth of a Nation* and ended it supervising the documentary *Vietnam! Vietnam!* conveys the remarkable breadth of his contribution to film, and the narrowness of its concerns.

Ford's subject was his life and his times. Immigrant, Catholic, Republican, he spoke for the generations that created the modern United States between the Civil and Great Wars. Like Walt Whitman, Ford chronicled the society of that half century, expansionist by design, mystical and religious by conviction, hierarchical by agreement; an association of equals within a structure of command, with practical, patriotic, and devout qualities. Ford portrayed the society Whitman celebrated as ''something in the doings of man that corresponds with the broadcast doings of night and day.''

Mythologizing the armed services and the church as paradigms of structural integrity, Ford adapts their rules to his private world. All may speak in Ford's films, but when divine order is invoked, the faithful fall silent, to fight and die as decreed by a general, a president, or some other member of a God-anointed elite.

In Ford's hierarchy, Native and African Americans share the lowest rung, women the next. Businessmen, uniformly corrupt in his world, hover below the honest and unimaginative citizenry of the United States. Above them are Ford's elite, within which members of the armed forces occupy a privileged position. In authority over them is an officer class of career military men and priests, culminating in a few near-saintly figures of which Abraham Lincoln is the most notable, while over all rules a retributory, partial, and jealous God.

The consistency of Ford's work lies in his fidelity to the morality implicit in this structure. *Mary of Scotland*'s Mary Queen of Scots, the retiring Nathan Brittles in *She Wore a Yellow Ribbon*, and outgoing mayor Frank Skeffington in *The Last Hurrah* all face the decline in their powers with a moral strength drawn from a belief in the essential order of their lives. Mary goes triumphantly to the scaffold, affirming Catholicism and the divine right of kings. Duty to his companions of the 7th Cavalry transcending all, Brittles returns to rejoin them in danger. Skeffington prefers to lose rather than succumb to modern vote-getting devices such as television. ''I make westerns,'' Ford announced on one well-publicized occasion. Like most of his generalizations, it was untrue. Only a third of his films are westerns, and of those a number are rural comedies with perfunctory frontier settings: *Doctor Bull, Judge Priest, Steamboat round the Bend, The Sun Shines Bright.* Many of his family films, like *Four Men and a Prayer* and *Pilgrimage*, belong with the stories of military life, of which he made a score. A disciple of the U.S. Navy, from which he retired with the emeritus rank of Rear Admiral, Ford found in its command structure a perfect metaphor for moral order. In *They Were Expendable*, he chose to falsify every fact of the Pacific War to celebrate the moral superiority of men trained in its rigid disciplines—men who obey, affirm, keep faith.

Acts, not words, convey the truths of men's lives; public affirmations of this dictum dominate Ford's films. Dances and fights signify in their vigor a powerful sense of community; singing and eating and getting drunk together are the great acts of Fordian union. A film like *The Searchers*, perhaps his masterpiece, makes clear its care for family life and tradition in a series of significant actions that need no words. Ward Bond turns away from the revelation of a woman's love for her brother-in-law, exposed in her reverent handling of his cloak; his turn away is the instinctive act of a natural gentleman. Barred from the family life which his anger and independence make alien to his character, John Wayne clutches his arm in a gesture borrowed from Ford's first star, Harry Carey; in a memorable final image, the door closes on him, a symbol of the rejection of the eternal clan-less wanderer.

Ford spent his filmmaking years in a cloud of critical misunderstanding, with each new film unfavorably compared to earlier works. *The Iron Horse* established him as an epic westerner in the mold of Raoul Walsh, *The Informer* as a Langian master of expressionism, the cavalry pictures as Honest John Ford, a New England primitive whose work, in Lindsay Anderson's words, was ''unsophisticated and direct.'' When, in his last decades of work, he returned to reexamine earlier films in a series of revealing remakes, the skeptical saw not a moving reiteration of values but a decline into self-plagiarism. Yet it is *The Man Who Shot Liberty Valance*, in which he deals with the issues raised in *Stagecoach*, showing his beloved populist west destroyed by law and literacy, that stands today among his most important films.

Belligerent, grandiose, deceitful, and arrogant in real life, Ford seldom let these traits spill over into his films. They express at their best a guarded serenity, a skeptical satisfaction in the beauty of the American landscape, muted always by an understanding of the dangers implicit in the land, and a sense of the responsibility of all men to protect the common heritage. In every Ford film there is a gun behind the door, a conviction behind the joke, a challenge in every toast. Ford belongs in the tradition of American narrative art where telling a story and drawing a moral are twin aspects of public utterance. He saw that we live in history, and that history embodies lessons we must learn. When Fordian man speaks, the audience is meant to listen—and listen all the harder for the restraint and circumspection of the man who speaks. One hears the authentic Fordian voice nowhere more powerfully than in Ward Bond's preamble to the celebrating enlisted men in *They Were Expendable* as they toast the retirement of a comrade. ''I'm not going to make a speech,'' he states. ''I've just got something to say.''

—John Baxter

FORMAN, Milos

Nationality: Czech. **Born:** Kaslov, Czechoslovakia, 18 February 1932, became U.S. citizen, 1975. **Education:** Academy of Music and Dramatic Art, Prague, and at Film Academy (FAMU), Prague, 1951–56. **Family:** Married 1) Jana Brejchová, 1951 (divorced, 1956); 2) Vera Kresadlova, 1964 (divorced), two sons (twins), Matej and Petr; 3) Martina Zborilova, 28 November 1999, two sons (twins), Andrew and James (b. 1998). **Career:** Collaborated on screenplay for Frič's *Leave It to Me*, 1956; theatre director for Laterna Magika, Prague, 1958–62; directed first feature, *Black Peter*, 1963; moved to New York, 1969, after collapse of Dubcek government in Czechoslovakia; co-director of Columbia University Film Division, from 1975. **Awards:** Czechoslovak Film Critics' Prize, for *Black Peter*, 1963; Grand Prix Locarno, for *Black Peter*, 1964; Czechoslovak State Prize, 1967; Grand Prize of the Jury, Cannes Film Festival, for *Taking Off*, 1971 (tied with *Johnny Got His Gun*); Oscar for Best Director, and Best Director Award, Directors Guild of America, and Silver Ribbon Award, Italian National Syndicate of Film Journalists, for *One Flew over the Cuckoo's Nest*, 1975; Oscar for Best Director, for *Amadeus*, 1984; Golden Globe (USA) and Cesar (France) for Best Foreign Film, and Silver Ribbon, Italian National Syndicate of Film Journalists, for Best Director, Foreign Film, for A*madeus*, 1985; Golden Globe for Best Director, for *The People vs. Larry Flynt*, 1997; Outstanding European Achievement in World Cinema, European Film Awards, for *The People vs. Larry Flynt*, 1997 Golden Berlin Bear, Berlin International Film Festival, for *The People vs Larry Flynt*, 1997; Special Prize for Outstanding Contribution to World Cinema, Karlovy Vary International Film Festival, 1997; Silver Berlin Bear, Berlin International Film Festival, for *Man on the Moon*, 2000; Lifetime Achievement Award, Palm Springs International Film Festival, 2000. **Agent:** Robert Lantz, 888 Seventh Ave., New York, NY 10106, U.S.A. **Address:** Milos Forman, The Hampshire House, 150 Central Park South, New York, NY10019, U.S.A.

Milos Forman

Films as Director:

1963 *Cerný Petr* (*Black Peter*; *Peter and Pavla*); (+ co-sc); *Konkurs* (*Talent Competition*) (+ co-sc)
1965 ***Lásky jedné plavovlásky*** (*Loves of a Blonde*) (+ co-sc); *Dobřě placená procházka* (*A Well–Paid Stroll*) (+ co-sc)
1967 *Hoří, má panenko* (*The Firemen's Ball*) (+ co-sc)
1970 *Taking Off* (+ co-sc)
1972 ''Decathlon'' segment of *Visions of Eight* (+ co-sc)
1975 *One Flew over the Cuckoo's Nest*
1979 *Hair*
1981 *Ragtime*
1983 *Amadeus*
1989 *Valmont*
1996 *People vs. Larry Flynt*
1999 *The Little Black Book*; *Man on the Moon*

Other Films:

1955 *Nechte to na mně* (*Leave It to Me*) (Frič) (+ co-sc); *Dědeček automobil* (*Old Man Motorcar*) (Radok) (asst d, role)
1957 *Stěnata* (*The Puppies*) (+ co-sc)
1962 *Tam za lesem* (*Beyond the Forest*) (Blumenfeld) (asst d, role as the physician)
1968 *La Pine à ongles* (Carrière) (+ co-sc)
1975 *Le Mâle du siècle* (Berri) (story)
1986 *Heartburn* (Nichols) (role)
1989 *New Year's Day* (Jaglom) (role)
1990 *Dreams of Love* (pr)
1991 *Why Havel?* (Jasny) (narrator)
1992 *L'Envers du décor: Portrait de Pierre Guffoy* (Salis) (role)
1995 *Heavy* (Mangold) (misc. crew)
1996 *Who Is Henry Jaglom?* (Rubin and Workman) (role, as Himself)
1997 *Cannesples 400 coups* (Nadeau—for TV) (role, as Himself)
1998 *V centru filmu—v temple domova* (Janecek and Marek—for TV) (role, as Himself)
2000 *Way Past Cool* (Davidson) (pr); *Keeping the Faith* (Norton) (role)

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Interview in *Cahiers du Cinéma* (Paris), November 1984.
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* * *

In the context of Czechoslovak cinema in the early 1960s, Milos Forman's first films (*Black Peter* and *Talent Competition*) amounted to a revolution. Influenced by Czech novelists who revolted against the establishment's aesthetic dogmas in the late 1950s rather than by Western cinema (though the mark of late neorealism, in particular Ermanno Olmi, is visible), Forman introduced to the cinema after 1948 (the year of the Communist coup) portrayals of working-class life untainted by the formulae of socialist realism.

Though Forman was fiercely attacked by Stalinist reviewers initially, the more liberal faction of the Communist Party, then in ascendancy, appropriated Forman's movies as expressions of the new concept of ''socialist'' art. Together with great box office success and an excellent reputation gained at international festivals, these circumstances transformed Forman into the undisputed star of the Czech New Wave. His style was characterized by a sensitive use of non-actors (usually coupled with professionals); refreshing, natural-sounding, semi-improvised dialogue that reflected Forman's intimate knowledge of the milieu he was capturing on the screen; and an unerring ear for the nuances of Czech folk-rock and music in general.

All these characteristic features of Forman's first two films are even more prominent in *Loves of a Blonde*, and especially in *The Firemen's Ball.* The latter film works equally well on one level as a realistic, humorous story and on an allegorical level that points to the aftermath of the Communist Party's decision to reveal some of the political crimes committed in the 1950s (the Slánský trial). In all these films—developed, except for *Black Peter*, from Forman's original ideas—he closely collaborated with scriptwriters Ivan Passer and Jaroslav Papousek, who later became directors in their own right.

Shortly after the Soviet invasion of Czechoslovakia in 1968, *The Firemen's Ball* was banned and Forman decided to remain in the West, where he was working on the script for what was to become the only film in which he would apply the principles of his aesthetic method and vision to indigenous American material, *Taking Off.* It is also his only American movie developed from his original idea; the rest are either adaptations or based on real events.

Traces of the pre-American Forman are easily recognizable in his most successful U.S. film, *One Flew over the Cuckoo's Nest*, which radically changed Ken Kesey's story and—just as in the case of Papousek's novel *Black Peter*—brought it close to the director's own objective and comical vision. The work received an Oscar in 1975. In that year Forman became an American citizen.

The Forman touch is much less evident in his reworking of the musical *Hair*, and almost—though not entirely—absent from his version of E.L. Doctorow's novel *Ragtime.* The same is true of the box-office smash hit and multiple Oscar winner *Amadeus*, and his later adaptation, *Valmont.* Of marginal importance are the two remaining parts of Forman's oeuvre, *The Well-Paid Stroll*, a jazz opera adapted from the stage for Prague TV, and *Decathlon*, his contribution to the 1972 Olympic documentary *Visions of Eight.* Forman is a merciless observer of the *comedie humaine* and has often been accused of cynicism, both in Czechoslovakia and in the West. To such criticisms he answers with the words of Chekhov, pointing out that what is cruel in the first place is life itself. But apart from such arguments, the rich texture of acutely observed life and the sensitive portrayal of and apparent sympathy for people as victims—often ridiculous—of circumstances over which they wield no power, render such critical statements null and void. Forman's vision is deeply rooted in the anti-ideological, realistic, and humanist tradition of such ''cynics'' of Czech literature as Jaroslav Hasek (*The Good Soldier Svejk*), Bohumil Hrabal (*Closely Watched Trains*) or Josef Skvorecký (whose novel *The Cowards* Forman was prevented from filming by the invasion of 1968).

Although the influence of Forman's filmmaking methods may be felt even in some North American films, his lasting importance will, very probably, rest with his three Czech movies. *Taking Off*, a valiant attempt to show America to Americans through the eyes of a sensitive, if caustic, foreign observer, should be added to this list as well. After the mixed reception of this film, however, Forman turned to adaptations of best sellers and stage hits.

In the early 1990s Forman was inactive as a director, with a gap of almost seven years between *Valmont* and *People vs. Larry Flynt. Valmont* attempted to capture the spirit of his smash hit *Amadeus* but suffers in the comparison. Moreover, it was released after Stephen Frears' superior *Dangerous Liaisons*, adapted from the same Choderlos de Laclos novel. Forman remains an outstanding craftsman and a first-class actors' director; however, in the context of American cinema he does not represent the innovative force he was in Prague.

Nevertheless, in the late 1990s he has returned to something like his earlier form with the somewhat idealistic *People vs. Larry Flynt*, the story of a pornographer's efforts to keep his magazine on the newsstands in a fight for freedom of speech. The more melancholy *Man on the Moon* is a biographical film about the comedian Andy Kaufman, who died of cancer aged thirty-five, after a turbulent career that saw him first lauded and then dumped by TV networks nervous about his erratic style. Both films have re-established Forman as an arch commentator on American popular culture.

Besides filmmaking, Forman has also been involved in the academic world in recent years, accepting a position as professor of film and co-chair of the film division at Columbia University's School of the Arts. He also appeared onscreen in several small roles, such as Catherine O'Hara's husband in Mike Nichols' *Heartburn*, in which he was reunited with his *One Flew over the Cuckoo's Nest* star, Jack Nicholson, and, oddly enough, as an apartment house janitor in Henry Jaglom's *New Years' Day.* He has appeared as himself in several documentaries.

—Josef Skvorecký, updated by Rob Edelman
and Chris Routledge

FORST, Willi

Nationality: Austrian. **Born:** Wilhelm Anton Frohs in Vienna, district of Margareten, 7 April 1903. **Education:** Grammar school. **Family:** Married Melanie Unterkircher, 1934; no children. **Career:** Comic and romantic actor on German-speaking provincial stages, from 1919; film debut, 1920; actor, Metropoltheater Berlin, Carltheater Vienna, Theater des Westens Berlin, and Apollotheater Vienna (operetta theaters), 1925, Lessingtheater Berlin and Renaissancetheater Berlin, 1927, and Deutsches Theater Berlin, 1928–31; film director, from 1933; founded Forst-Film company, Vienna, 1936. **Awards:** Gold Medal, Venice International Film Festival, for *Maskerade*, 1934; Count Sascha Kolowrat Cup, for *Wiener Mädel*, 1950; Austrian Cross of Honor for Art and Science, 1961; German Film Prize, 1968. **Died:** Vienna, 11 August 1980, after a bladder operation.

Films as Director:

1933 *Leise flehen meine Lieder* (*The Unfinished Symphony*) (+ sc with Walter Reisch)

1934 *The Unfinished Symphony* (with Anthony Asquith) (+ sc with Benn W. Levy); *Maskerade* (*Masquerade in Vienna*) (+ sc with Walter Reisch)

1935 *Mazurka* (+ ro)

1936 *Allotria* (+ sc with Jochen Huth); *Burgtheater* (*Vienna Burgtheater*) (+ sc with Jochen Huth, pr)

1937 *Serenade* (+ sc with Curt J. Braun, pr)

1939 *Bel Ami* (+ sc with Axel Eggebrecht, pr, ro as ''Bel Ami'' Georges Duroy); *Ich bin Sebastian Ott* (*I Am Sebastian Ott*) (with Viktor Becker) (+ pr, ro as Sebastian Ott/Ludwig Ott)

1940 *Operette* (+ sc with Axel Eggebrecht, pr, ro as Franz Jauner)

1942 *Wiener Blut* (*Vienna Blood*) (+ sc, pr, ro as director)

1943 *Frauen sind keine Engel* (*Women Are No Angels*) (+ pr)

1944/49 *Wiener Mädel* (*Viennese Maidens*) (+ sc with Franz Gribitz, pr, ro as Carl Michael Ziehrer)

1951 *Die Sünderin* (*The Sinner*); *Es geschehen noch Wunder* (*Miracles Still Happen*) (+ sc with Johannes Mario Simmel, pr, ro as Bobby Sanders)

1952 *Im Weißen Rößl* (*The White Horse Inn*)

1954 *Dieses Lied bleibt bei Dir* (*Kabarett*; *This Song Remains with You*; *Cabaret*) (+ sc with Johannes Mario Simmel)

1956 *Kaiserjäger* (*Imperial Infantry*); *Le chemin du paradis* (*The Way to Paradise*)

1957 *Die unentschuldigte Stunde* (*The Unexcused Hour*) (+ sc with Kurt Nachmann); *Wien—du Stadt meiner Träume* (*Vienna, City of my Dreams)* (+ sc with Kurt Nachmann)

Films as Actor:

Silent Films:

1920 *Der Wegweiser* (*The Road Sign*) (Kottow)

1922 ***Sodom und Gomorrha*** (*The Queen of Sin)* (Kertész) (as extra); *Oh du lieber Augustin* (*Dear Augustin*) (Breslauer)

1923 *Lieb' mich und die Welt ist mein* (*Love Me and the World Is Mine*) (Breslauer)

1924 *Strandgut* (*Driftwood*) (Breslauer)

1927 *Die drei Niemandskinder* (*The Three Children of Nobody*) (Freisler); *Die elf Teufel* (*The Eleven Devils*) (Zoltan Korda); *Café Electric* (Ucicky) (as Ferdl)

1928 *Amor auf Ski* (*Love on Skis*) (Randolf); *Ein besserer Herr* (*A Distinguished Gentleman*) (Ucicky); *Die lustigen Vagabunden* (*The Merry Vagabonds*) (Fleck); *Die blaue Maus* (*The Blue Mouse*) (Guter); *Unfug der Liebe* (*Mischief of Love*) (Wiene); *Liebfraumilch* (Froelich); *Die Frau, die jeder liebt, bist Du!* (*You Are The Woman Everybody Loves*) (Froelich)

1929 *Die weissen Rosen von Ravensberg* (*The White Roses of Ravensberg*) (Meinert); *Fräulein Fähnrich* (*Miss Ensign*) (Sauer); *Der Häftling aus Stambul* (*The Prisoner from Stambul*) (Ucicky); *Gefahren der Brautzeit/Liebesnächte* (*Dangers of the Engagement*) (Sauer) (as Baron van Geldern).

Sound Films:

1929 *Atlantic* (Dupont) (as Poldi); *Katharina Knie* (Grune)

1930 *Ein Burschenlied aus Heidelberg* (*A Student's Song from Heidelberg*) (Hartl); *Zwei Herzen im Dreivierteltakt* (*Two Hearts in Waltz Time*) (von Bolvary); *Ein Tango für Dich* (*A Tango for You*) (von Bolvary); *Das Lied ist aus* (*The Song Is Ended*) (von Bolvary) (as Ulrich Weidenau); *Der Herr auf Bestellung* (*The Callboy*) (von Bolvary); *Die lustigen Weiber von Wien* (*The Merry Wives of Vienna*) (von Bolvary); *Petit officier . . . Adieu!* (von Bolvary)

1931 *Der Raub der Mona Lisa* (*The Theft of the Mona Lisa*) (von Bolvary) (as Vicenzo Peruggia); *Peter Voss, der Millionendieb* (*Peter Voss Who Stole Millions*) (Dupont)

1932 *Der Prinz von Arkadien* (*The Prince of Arcadia*) (Hartl); *Ein blonder Traum* (*A Blonde Dream*; *Happy Ever After*) (Martin) (as Willy II); *So ein Mädel vergisst man nicht* (*Such a Girl Is Unforgettable*) (Kortner); *Brennendes Geheimnis* (*The Burning Secret)* (Siodmak)

1933 *Ihre Durchlaucht, die Verkäuferin* (*Her Highness the Salesgirl*) (Hartl); *Ich kenn' Dich nicht und liebe Dich* (*I Don't Know You but I Love You*) (von Bolvary)

1934 *So endete eine Liebe* (*Thus Ended a Love)* (Hartl)

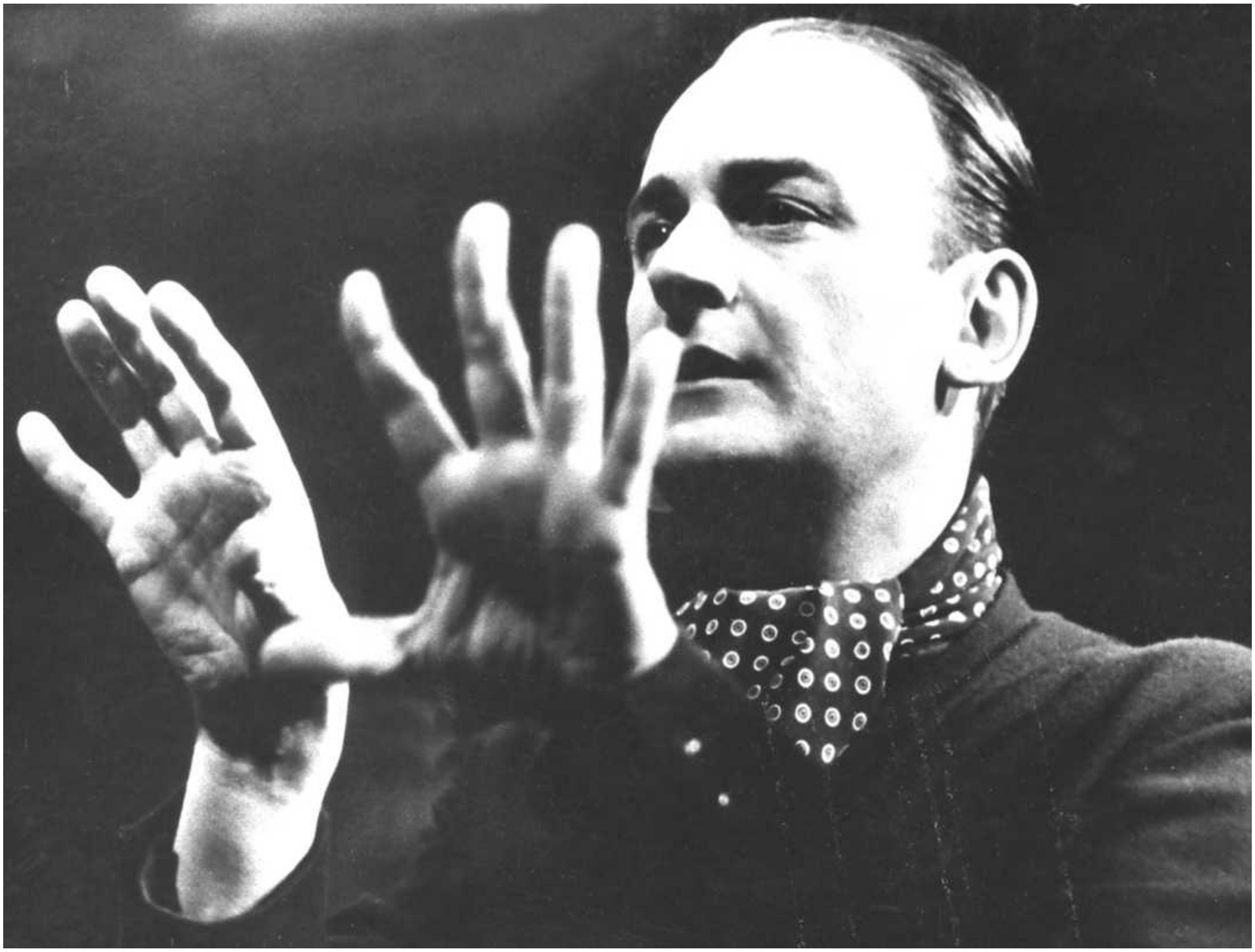
1935 *Königswalzer* (*The Royal Waltz*) (Maisch) (as Ferdinand)

1938 *Es leuchten die Sterne* (*The Stars Shine*) (Zerlett) (cameo as himself)

1944 *Ein Blick zurück* (*A Look Back*) (Menzel) (cameo)

1948 *Leckerbissen* (*Tidbits*) (Malbran)

1950 *Herrliche Zeiten* (*Wonderful Times*) (Neumann/Ode)



Willi Forst

1952 *Bei Dir war es immer so schön* (*It Was Always So Beautiful with You*) (Wolff) (as film director); *Weg in die Vergangenheit* (*The Way into the Past*) (Hartl) (as famous conductor)
1955 *Ein Mann vergisst die Liebe* (*A Man Forgets Love*) (von Collande) (as Alexander von Barender); *Die Drei von der Tankstelle* (*Three Good Friends*) (Wolff)

Other Films:

1937 *Capriolen* (Gründgens) (sc with Jochen Huth, pr)
1944 *Hundstage* (*Dog Days*) (von Cziffra) (pr)
1947 *Der Hofrat Geiger* (*Privy Councillor Geiger*) (Wolff) (pr)
1948 *Die Frau am Wege* (*The Woman by the Road*) (von Borsody) (pr); *Das Kuckucksei* (*The Cuckoo's Egg*) (Firner) (pr)
1949 *Die Stimme Österreichs* (*The Voice of Austria*) (doc) (Langbein) (pr)
1952 *Alle kann ich nicht heiraten* (*I Can't Marry Them All*) (Wolff) (sc)

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* * *

Willi Forst to date is the greatest talent in Austrian film history, with the possible exception of Billy Wilder, who had to emigrate. He was born in 1903 into the Viennese lower middle class; his father earned his living in the Biedermeier sounding profession of porcelain painter. The young Forst did not attend school any longer than was required—his ambition was a career on the stage. At the age of 16 he began acting in the provincial theaters of the former Austrian monarchy, until in 1925 he could make the leap to the operetta stages of Vienna and Berlin. The experience gained in these early years provided him with a sound knowledge of the theatrical effects that pleased audiences.

Forst could be found in the crowd of thousands in Kolowrat's monumental film *Sodom and Gomorrha* (1922), and it was the flamboyant ''film count'' Sascha Kolowrat himself who discovered Willi Forst at the Apollotheater in Vienna and gave him his first ''near'' leading role in *Café Elektric* (1927) as the petty thief ''Poldi'' opposite the then equally unknown Marlene Dietrich. But Kolowrat died in the same year, and, like all of the enterprising talents from Vienna, Forst migrated to the film metropolis Berlin, where the opportunities were greater. Here he became a popular film actor playing in numerous films with most of the important directors, among others, Gustav Ucicky, Karl Hartl, and Geza von Bolvary, who, like Forst, had come from Kolowrat's Sascha-Film to Berlin after the death of the count. His breakthrough to stardom came with *Atlantic* (1929), an early ''Titanic'' film, where he sings in a whiny voice on the sinking ship, ''Es wird ein Wein sein und wir wern nimmer sein'' (''There Will Still Be Wine When We Are Gone''), a foreshadowing of his later style: a lot of sentiment, always bordering on kitsch. But, as it happens, life itself is often kitschy enough. His career blossomed with the transition from silent to sound film. Now he could charm his way into women's hearts not only by flattery and their kissing hands, but also by the erotic, velvet timbre of his voice, singing of flirtation, love, and pain, always with a core of truth in the words.

A major success in Germany was *Ein blonder Traum* (1931) with Lilian Harvey, the fragile female leading star, actress, dancer, and singer of the early thirties in Germany. Willi Forst and Willy Fritsch compete for her favors; contrary to the usual pattern Willi Forst does not get the girl but is consoled with a Hollywood contract.

Now an acknowledged film star, Forst returned to his beloved Vienna to make his debut as a director. Together with Walter Reisch, an Austrian scriptwriter in Berlin who had tailored nearly all of Willi Forst's German roles for him, Forst coauthored the screenplay for the Schubert film *Leise flehen meine Lieder* (1933). Thus was the ''Viennese film'' born, with its inimitable blend of music and action. The film was romantic, but Forst did not dwell on a sugary Biedermeier image, but also showed the poor living conditions and class barriers. In 1934 he produced and directed the big production, *Maskerade* (1934), the film which launched Paula Wessely on her way to film stardom and Hans Moser as comic. This social comedy set in turn-of-the-century Vienna featured the big ball scenes of which Willi Forst became the unsurpassed master, and a frivolous love story ending very conservatively: the famous painter (Adolf Wohlbrück) chooses not the jaded, elegant society lady (Olga Tschechowa) as his wife, but the plain, wholesome poor girl (Paula Wessely), thus reflecting the contemporary ideological attitude toward women in the Austrian corporate state. Beginning with this big success Forst as actor, director, screenwriter, and producer dominated the Austrian filmmaking scene for the next fifteen years. In life as in film, he was the quintessential elegant Viennese gentleman. As a film maker he aimed at perfection.

In 1936 he founded his Forst-Film company in Vienna, with headquarters in the elegant Philipphof next to the Opera House. In the meantime he had also acquired a large estate in the 14th district, half way between the two main studios in Austria, Sievering and Rosenhügel. In *Bel Ami* (1938), in which he also played the main role, he created his ''trademark'' protagonist: the gallant ladies' man, charming, but no hero. Nazi bureaucrat Goebbels regarded Forst with suspicion but tolerated him because of his box office hits. When the

Austrian film industry was unified by the Nazis at the end of 1938 into ''Wien-Film,'' Forst was allowed to keep his own company, which produced films exclusively for ''Wien-Film.'' Forst, granted lavish production budgets, was able to create his greatest films. Although his films had to fit into the concept of the propaganda ministry, he never made a political film. Goebbels wanted high-quality, entertaining films to distract people from the war. Forst turned to the past for his topics to avoid any political statements, and one can find a subtle form of resistance in the nuances he used to remind people of Austria. The Vienna Trilogy is Forst's outstanding contribution from the war years: *Operette* (1940), *Wiener Blut* (1942), and finally *Wiener Mädel* (1944/49). Forst dragged out the filming to save his large cast and crew from being sent to the front and only finished in 1949. Goebbels wanted him to play the anti-Semitic role of ''Jud Süss,'' but Forst escaped this threat. He was not seduced, as were colleagues such as Gustav Ucicky and Paula Wessely, into making political films for the rich financial reward they brought. Forst is the proof that one could remain decent even in those years. Curd Jürgens, whom Forst had discovered in Germany and included in several of his films, remembered that Forst always warned hm never to become involved in a political film, for they would all have to account for their actions at a later time.

Ironically, after the war, Willi Forst would never resume his leading position in the film industry. He had to liquidate his company in 1950 and never really found his line again. He was used to unlimited budgets, but the funding for cinema after the war was meager. One film he made in Germany, *Die Sünderin* (1951), starring Hildegard Knef, created a gigantic scandal started by the church. A woman becomes a prostitute to earn the money for an operation for the man she loves; in addition, she is seen for a fraction of a second in the nude, as her boyfriend is a painter. At the end she kills him to spare him pain and takes her own life.

His very last film, *Wien—Du Stadt meiner Träume* (1957), a title that could also serve as his life's motto, is set neither in the past nor the present. Forst recognized that he was out of phase with the time and withdrew entirely from the film business. He also sold his Viennese estate and lived in Brissago (Tessin, Switzerland) overlooking Lake Maggiore. Considering his importance to film, Willi Forst is not well enough known today.

—Gertraud Steiner Daviau

FORSYTH, Bill

Nationality: Scottish. **Born:** Glasgow, 1947. **Education:** Studied at National Film School, Beaconsfield, Bucks., for three months, 1971. **Family:** One son, one daughter. **Career:** Left school at age sixteen and worked for documentary filmmaker Stanley Russell; set up Tree Films with Charles Gormley, 1972; producer of documentaries, 1970s; began working with Glasgow Youth Theatre, 1977; directed first feature, *That Sinking Feeling*, 1979. **Awards:** British Academy Award for Best Screenplay, for *Gregory's Girl*, 1981; BAFTA Award for Best Screenplay, 1983; Honorary Doctorate, University of Glasgow, 1983.

Films as Director and Scriptwriter:

1979	*That Sinking Feeling*
1980	***Gregory's Girl***
1983	*Local Hero*
1984	*Comfort and Joy*
1987	*Housekeeping* (*Sylvie's Ark*)
1989	*Breaking In*
1990	*Rebecca's Daughter*
1994	*Being Human*
1999	*Gregory's Two Girls*

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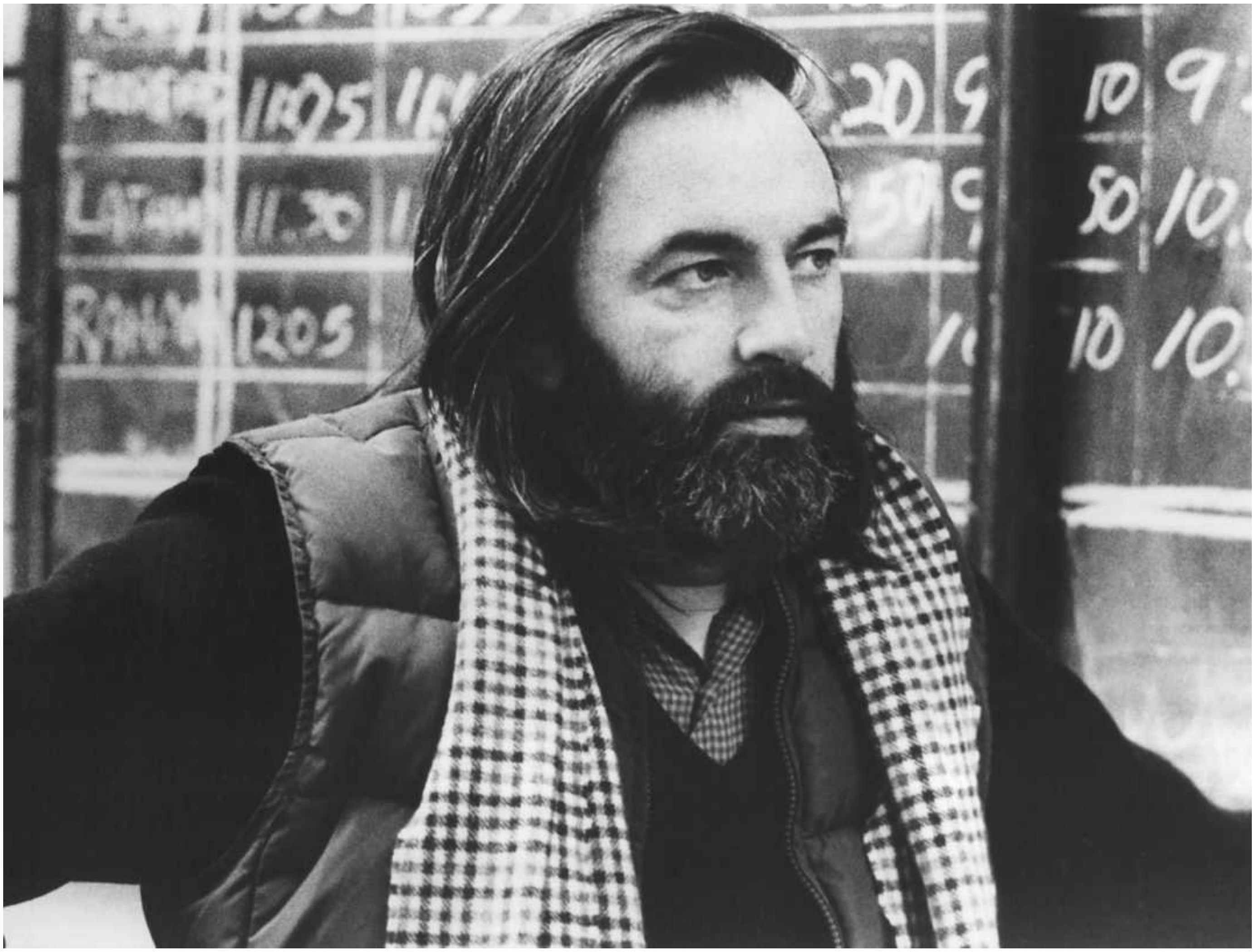

Bill Forsyth

Norman, Barry, ''Heroic Effort,'' in *Radio Times* (London), 1 December 1990.
Elley, Derek, in *Variety* (New York), 30 August 1999.

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For a while during the early 1980s Scottish cinema was virtually synonymous with Bill Forsyth. Today his work remains among the most original and distinctive to have emerged not only from Scotland but from Britain as a whole. The Forsyth oeuvre is rooted in a gentle and extremely charming offbeat view of the world which has affinities with a variety of comic traditions including Ealing comedy, Frank Capra, Jacques Tati, and Ermanno Olmi (*Il Posto* is practically a blueprint in tone and feel of *Gregory's Girl*), but which maintains its own individuality and character. Forsyth's choice of comedy as his mode of expression was partly dictated by the fact that his first two films were made on tiny budgets. In characteristically modest fashion he regarded comedy as more appropriate, being less self-indulgent and more fun to do for everyone involved. Crucially, the comic character of these films gave them a vitality which helped them transcend their budgetary limitations and, in the case of *Gregory's Girl*, find a sizable audience outside Scotland. Forsyth's charm lies in his attention to detail, particularly the various quirks and idiosyncrasies of his characters, which are conveyed equally effectively through both image and dialogue. These characters are often marginalised individuals caught up in circumstances they are ill equipped to deal with. Forsyth finds a great deal of humour in their predicaments but he does so in a wry and generous manner which is never at the expense of the characters. Instead, his approach amounts to a celebration of the human spirit with all its foibles and shortcomings.

Forsyth's acute perception of human behaviour gives his films a depth which transcends their initial charm as quirky comedies. *Gregory's Girl*, for example, is populated by dreamers lost in their various obsessions. The film centre is the first stirrings of sexuality in rather awkward male adolescents. Gregory is obsessed with the enigmatic and ultimately unobtainable Dorothy (a situation repeated in *Local Hero* with the unrequited love that Danny and McIntyre feel for Marina and Stella, respectively). But Forsyth also uncovers a variety of obsessions, ranging from a fascination with numbers to useless facts and cookery, that serve as expressions of the problems and confusions associated with adolescence; these obsession are presented as, in essence, a redirection of sexual energy. Although equally obsessed with boys, the girls in the film are more knowing and sophisticated (Gregory constantly seeks advice on matters of the heart from his eleven-year-old sister) and wield greater control over their own destinies—Dorothy overcomes the sexist opposition of the coach to earn a place in the football team, while Susan ingeniously uses her friends to divert Gregory's romantic attentions away from Dorothy and toward herself. Forsyth obviously has a great empathy with the female point of view, and it is no coincidence that *Housekeeping*, his most mature and accomplished work, concentrates totally on the relationship between two young girls and their rather eccentric aunt.

Despite the generally upbeat ambience, Forsyth's cinema has its darker side. There are poignant moments of irony in *That Sinking Feeling*, a film which, despite its quirkiness and innocence, features a group of teenagers attempting to cope with the problems of unemployment. The film is set against a bleak and crumbling urban landscape. *Local Hero* has a rather subdued ending, which compensates for the cozy and contrived resolution reached between beachcomber Ben Knox and Happer the oil tycoon; McIntyre resumes a life in Texas that he has come to regard as shallow and meaningless.

Comfort and Joy is darker than its predecessors not only in theme but in visual style. It concentrates on one solitary character, charting his development from morbid introspection (after his girlfriend leaves him at Christmas) to fascination with the absurdities of the world around him. Despite Forsyth's intention to make a gloomier film, *Comfort and Joy* appears rather whimsical when compared to the brutality of the real Glasgow ''Ice Cream Wars'' which occurred at about the same time.

But Forsyth's most serious effort by far is *Housekeeping*, his first adaptation and the first film that he shot outside Scotland. In exploring the dilemma of whether to conform to social expectations or opt out altogether, it successfully mixes very real moments of tragedy and grief (it is the only Bill Forsyth film to provoke real anxiety and even tears) with lighter and more familiar Forsythian observations and character traits. *Housekeeping* marks a major development in Forsyth's career, demonstrating a greater emotional complexity and directorial assuredness. It opens out his cinema from its provincial Scottish roots while retaining the charm and warmth of his earlier work and suggests that we may not yet have seen the best of this major filmmaking talent.

Since *Housekeeping*, though, Forsyth has not made any films that rival the work of his early career. *Breaking In*, a comedy which charts the relationship between a young thief (Casey Siemaszko) and his aging mentor (Burt Reynolds), was a dud. *Being Human* is an oddity—and a box office disaster—featuring Robin Williams as five separate characters from different eras of history, each of whom are laboring to attain satisfaction in their lives. *Being Human* is an adventuresome and well-intentioned project, to be sure. But the result is maddeningly uneven, and one hopes that Forsyth will be able to recapture the spirit of his first features.

—Duncan J. Petrie, updated by Rob Edelman

FOSSE, Bob

Nationality: American. **Born:** Robert Louis Fosse in Chicago, 23 June 1927. **Education:** Amundsen High School, Chicago, graduated 1945; studied acting at American Theatre Wing, New York, 1947. **Family:** Married 1) Mary Ann Niles (divorced); 2) Joan McCracken (divorced); and 3) Gwen Verdon, 1960 (divorced). **Career:** Formed dance team, ''The Riff brothers,'' with Charles Grass, 1940; master of ceremonies in a night club, 1942; enlisted in U.S. Navy, 1945, assigned to entertainment units in Pacific; chorus dancer in touring companies, 1948–50; Broadway debut in *Dance Me a Song*, 1950; signed to MGM, Hollywood, 1953; Broadway debut as choreographer with *The Pajama Game*, 1954; directed first film, *Sweet Charity*, 1968. **Awards:** Nine ''Tony'' Awards; Oscar for Best Director, and British Academy Award for Best Director, for *Cabaret*, 1972; also Emmy Award, for *Liza with a ''Z,''* 1973. **Died:** Of a heart attack, in Washington, D.C., 23 September 1987.

Films as Director:

1968 *Sweet Charity* (+ chor)
1972 ***Cabaret*** (+ chor)
1974 *Lenny*
1979 *All That Jazz* (+ chor)
1983 *Star 80*

Other Films:

1953 *The Affairs of Dobie Gillis* (Weis) (role); *Kiss Me Kate* (Sidney) (role); *Give a Girl a Break* (Donen) (role)
1955 *My Sister Eileen* (Quine) (chor, role)
1957 *The Pajama Game* (Donen and Abbott) (chor)
1958 *Damn Yankees* (*What Lola Wants*) (Donen and Abbott) (chor, dancer in ''Who's Got the Pain'' number)
1974 *The Little Prince* (Donen) (chor ''Snake in the Grass'' number, role)
1976 *Thieves* (Berry) (role)

Publications

By FOSSE: articles—

''Inter/View with Bob Fosse,'' with L. Picard, in *Inter/View* (New York), March 1972.
''The Making of *Lenny*,'' interview with S. Hornstein, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), February 1975.
Interview in *Cinématographe* (Paris), March 1984.

On FOSSE: books—

Altman, Rick, *The American Film Musical*, Bloomington, Indiana, 1989.
Grubb, Kevin Boyd, *Razzle Dazzle: The Life and Work of Bob Fosse*, New York, 1989.

Bob Fosse (left) on the set of *Star 80*

Gottfried, Martin, *All His Jazz: The Life and Death of Bob Fosse*, New York, 1990.

Beddow, Margery, *Bob Fosse's Broadway*, Portsmouth, New Hampshire, 1996.

On FOSSE: articles—

Vallance, T., ''Bob Fosse,'' in *Focus on Film* (London), Summer 1972.

Gardner, P., ''Bob Fosse,'' in *Action* (Los Angeles), May/June 1974.

Badder, D.J., ''Bob Fosse,'' in *Film Dope* (London), April 1979.

Drew, B., ''Life as a Long Rehearsal,'' in *American Film* (Washington, D.C.), November 1979.

Braun, E., ''In Camera: The Perfectionist,'' in *Films and Filming* (London), January 1980.

Valot, J., P. Ross, and D. Parra, ''Bob Fosse,'' in *Revue du Cinéma* (Paris), March 1984.

Mizejewski, Linda, ''Women, Monsters, and the Masochistic Aesthetic in Fosse's *Cabaret*,'' in *Journal of Film and Video* (Boston), vol. 39, no. 4, 1987.

Wood, Robin, ''Cloven Hoofer: Choreography as Autobiography in *All That Jazz*,'' in *Post Script* (Jacksonville, Florida), Winter 1987.

Obituary in *Variety* (New York), 24 September 1987.

Obituary in *Hollywood Reporter*, 25 September 1987.

Obituary in *Films and Filming* (London), November 1987.

Kemp, P., ''Degrees of Radiance,'' in *Cinema Papers* (Melbourne), March 1988.

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Rex Reed once said of Bob Fosse (in a review of his performance as The Snake in *The Little Prince*), ''The man can do anything!'' Somewhat effusive, Reed's comment nonetheless has more than a kernel of truth: Fosse won eight Tonys, one Oscar, and one Emmy over the course of his career. In fact, he garnered four of the awards (the Oscar for *Cabaret*, the Emmy for *Liza with a Z*, and two Tonys for *Pippin*) in one year.

Fosse started his career as a dancer and choreographer on Broadway and divided his time almost equally between directing for the stage and for films. All of Fosse's films are musicals (with the exception of *Lenny*) and it is within this genre that he made significant contributions. The directorial choices employed by Fosse stemmed, not surprisingly, from his style of dancing and choreography: a type of eccentric jazz that isolates and exaggerates human motion, breaking it up into small components. It has been noted that there appears to be little difference between the dance material for Fosse's stage and film choreography. But the presentation of the dance is radically different. On the stage, only the performers could create the fragmentation of Fosse's choreography. In film, the use of multiple camera set-ups and editing allowed an amplification of this fragmentation, essentially obliterating the dance material and the mise-en-scène.

This style can be seen as the complete opposite of Astaire's presentation, which strives to preserve spatial and temporal integrity. ''I love the camera,'' Fosse once said, ''I love camera movement and camera angles. As a choreographer you see everything with a frame.'' Camera angle and camera image become more important choreographic components than the dancing. The dance routine itself is nonessential, subordinated to a more complex system of integration and commentary, as Jerome Delameter has noted.

Fosse's notions of integration and commentary drastically altered the structure of the American musical film. Reacting against thirty-odd years of the Arthur Freed musical, Fosse broke new ground in 1972 with *Cabaret.* No longer were the musical numbers ''integrated'' into the narrative with people singing to each other. All dance performances were logically grounded, occurring where they might be expected—on a stage, for example (and never leaving that stage, as Berkeley did)—and was distinctly separated from the narrative. The ''integration'' took place in the sense that each performance was a comment on the narrative action. In an interview with Glenn Loney for *After Dark*, Fosse shed some light on his approach. ''I don't think there is any such thing as a realistic musical. As soon as people start to sing to each other, you've already gone beyond realism in the usual sense. . . . I have generally tried to make the musical more believable.'' Fosse did not seek to make the events more realistic, just more plausible and logical. Fosse expounded on his concepts of ''believability,'' ''integrated commentary,'' and visual fragmentation of performance via camera angle and editing with *All That Jazz*, a film in which musical numbers are literal hallucinations, obviously separated from the narrative but still logically grounded within it.

—Greg Faller

FRANKENHEIMER, John

John Frankenheimer

Nationality: American. **Born:** Malba, New York, 19 February 1930. **Education:** La Salle Military Academy, graduated 1947; Williams College, B.A., 1951. **Military Service:** Served in newly formed Film Squadron, U.S. Air Force, 1951–53. **Family:** Married Carolyn Miller, 1954 (divorced, 1961), two daughters; remarried, 1964. **Career:** Worked as assistant director on such TV series as *You Are There, Person to Person*, and *The Garry Moore Show*, 1953–54; directed over 150 live TV shows, 1954–60; directed his first feature, *The Young Stranger*, 1957; formed John Frankenheimer Productions, 1963. **Awards:** Christopher Award, 1954; Bodil Film Festival Best American Film, for *Seven Days in May*, 1963; Emmy Award for Outstanding Individual Achievement in Directing for a Miniseries or a Special, for *The Burning Season*, 1994; Emmy Award for Outstanding Individual Achievement in Directing for a Miniseries or a Special, for *Andersonville*, 1996; Emmy Award for Outstanding Directing for a Miniseries or a Movie, for *George Wallace*, 1997; Ft. Lauderdale International Film Festival Robert Wise Director of Distinction, 1998; San Diego World Film Festival Lifetime Achievement Award, 1998; Casting Society of America Lifetime Achievement Award, 1998; National Board of Review Billy Wilder Award, 1999. **Address:** c/o John Frankenheimer Productions, 2800 Olympic Blvd., Suite 201, Santa Monica, CA 90404, U.S.A.

Films as Director:

1957 *The Young Stranger*
1961 *The Young Savages*
1962 *The Manchurian Candidate* (+ co-pr, uncredited sc); *All Fall Down*; *Birdman of Alcatraz*
1963 *Seven Days in May* (+ co-pr)
1964 *The Train*
1966 *Grand Prix*; *Seconds*
1968 *The Extraordinary Seaman*; *The Fixer*

1969 *The Gypsy Moths*
1970 *I Walk the Line*; *The Horsemen*
1973 *L'Impossible Objet* (*Impossible Object*); *The Iceman Cometh*
1974 *99 44/100 Dead* (retitled *Call Harry Crown* for general release in U.K.)
1975 *French Connection II*
1976 ***Black Sunday*** (+ bit ro as TV controller)
1979 *Prophecy*
1982 *The Challenge*
1985 *The Holcroft Covenant*
1986 *52 Pick-Up*
1987 *Across the River and into the Trees*
1989 *Dead Bang*; *The Fourth War*
1991 *Year of the Gun*
1994 *Against the Wall* (for TV); *The Burning Season* (for TV) (+ co-pr)
1996 *Andersonville* (for TV) (+ co-exec pr); *The Island of Dr. Moreau*
1997 *George Wallace* (for TV) (+ co-pr)
1998 *Ronin*
2000 *Reindeer Games*

Other Films:

1991 *Reflections on Citizen Kane* (short) (doc) (ro as himself)
1999 *The General's Daughter* (West) (ro as General Sonnenberg)
2000 *Listen with Your Eyes* (Benedikt) (doc) (ro as himself)

Publications

By FRANKENHEIMER: book—

Andersonville: The Complete Original Screenplay, by David W. Rintels and James M. McPherson, Baton Rouge, 1996.

By FRANKENHEIMER: articles—

''Seven Ways with *Seven Days in May*,'' in *Films and Filming* (London), June 1964.
Interview, in *The Celluloid Muse*, edited by Charles Higham and Joel Greenberg, London, 1969.
Interview with Russell Au Werter, in *Action* (Los Angeles), May/June 1970.
Interview with J. O'Brien, in *Inter/View* (New York), August 1971.
''Filming *The Iceman Cometh*,'' in *Action* (Los Angeles), January/February 1974.
''John Frankenheimer: An American Film Institute Seminar on His Work,'' 1977.
Interview with L. Gross and R. Avrech, in *Millimeter* (New York), July/August 1975.
Interviews with R. Appelbaum, in *Films and Filming* (London), October and November 1979.
Interview with P. Broeske, in *Films in Review* (New York), February 1983.
Interview in *Films and Filming* (London), February 1985.
''Frankly Speaking,'' an interview with K. Ferguson, in *Photoplay Movies & Video* (London), October 1985.
''Dialogue on Film: John Frankenheimer,'' in *American Film* (New York), March 1989.
''Drive, He Said,'' an interview with S. Modderno, in *Movieline* (Los Angeles), September 1989.
Hoberman, J., ''When Dr. No Met Dr. Strangelove,'' in *Sight and Sound* (London), December 1993.
''The Burning Season of John Frankenheimer,'' an interview with Mary Hardesty, in *DGA Magazine* (Los Angeles), August-September 1994.
Pratley, G., '''Andersonville' Revisited,'' in *Kinema* (Waterloo), Spring 1996.
Lally, K., ''Frankenheimer Meets 'Dr. Moreau,''' in *Film Journal* (New York), August 1996.
''Down under in Jungleland,'' an interview with Jean Oppenheimer, in *American Cinematographer* (Hollywood), September 1996.
''*The Island of Dr. Moreau*,'' an interview with Michael Helms, in *Cinema Papers* (Fitzroy), October 1996.

On FRANKENHEIMER: books—

Pratley, Gerald, *The Cinema of John Frankenheimer*, New York, 1969.
Champlin, Charles, *John Frankenheimer: A Conversation*, Burbank, California, 1994.
Pratley, Gerald, *The Films of John Frankenheimer: Forty Years in Film*, Lehigh, Pennsylvania, 1998.

On FRANKENHEIMER: articles—

Mayersberg, Paul, ''John Frankenheimer,'' in *Movie* (London), December 1962.
Thomas, John, ''John Frankenheimer, the Smile on the Face of the Tiger,'' in *Film Quarterly* (Berkeley), Winter 1965/66.
Casty, Alan, ''Realism and Beyond: The Films of John Frankenheimer,'' in *Film Heritage* (New York), Winter 1966/67.
Higham, Charles, ''Frankenheimer,'' in *Sight and Sound* (London), Spring 1968.
Filmer, Paul, ''Three Frankenheimer Films: A Sociological Approach,'' in *Screen* (London), July/October 1969.
Madsen, Axel, ''*99 and 44/100 Dead*,'' in *Sight and Sound* (London), Winter 1973/74.
Drew, B., ''John Frankenheimer: His Fall and Rise,'' in *American Film* (Washington, D.C.), March 1977.
Combs, Richard, ''A Matter of Conviction,'' in *Sight and Sound* (London), no. 4, 1979.
Cook, B., ''The War between the Writers and the Directors: Part II: The Directors,'' in *American Film* (Washington, D.C.), June 1979.
''Directors of the Decade: John Frankenheimer,'' in *Films and Filming* (London), February 1984.
Article by Frederic Rosen in *Video* (New York), December 1984.
Scheinfeld, Michael, ''*The Manchurian Candidate*,'' in *Films in Review* (New York), vol. 39, no. 11, 1988.
Levy, Shawn, ''Year of the Gun: John Frankenheimer's Sinister Formula,'' *American Film*, November/December 1991.
Career overview in *Film* (London), February 1992.
Weinraub, Bernard, ''A Director Trying to Reshoot His Career,'' in *New York Times*, 24 March 1994.
Zoller Seitz, Matt, ''Those High-tech Shoot-em-ups Got the Formula from 'The Train,''' in *New York Times*, 30 April 1995.

Mather, Philippe, ‘‘Le futur dans le rétroviseur,’’ in *Ciné-Bulles* (Montreal), Autumn 1996.

Askari, Brent, ‘‘Adapting Elmore Leondard: The Good, the Bad, and the Freaky-deaky,’’ in *Creative Screenwriting* (Washington, D.C.), Summer 1997.

LoBrutto, Vincent, ‘‘The Surreal Images of *Seconds*,’’ in *American Cinematographer* (Hollywood), November 1997.

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The seven feature films John Frankenheimer directed between 1961 and 1964 stand as a career foundation unique in American cinema. In a single talent, film had found a perfect bridge between television and Hollywood drama, between the old and new visual technologies, between the cinema of personality and that of the corporation and the computer.

Frankenheimer's delight in monochrome photography, his instinct for new light cameras, fast stocks, and lens systems like Panavision informed *The Manchurian Candidate, Seven Days in May*, and *Seconds* with a flashing technological intelligence. No less skillful with the interior drama he had mastered as a director of live television, he turned *All Fall Down* and *The Young Savages* into striking personal explorations of familial disquiet and social violence. He seemed unerring. Even *Birdman of Alcatraz* and *The Train*, troubled projects taken over at the last minute from Charles Crichton and Arthur Penn, respectively, emerged with the stamp of his forceful technique.

Frankenheimer's career began to sour with *Seconds*, a film that was arguably too self-conscious with its fish-eye sequences and rampant paranoia. *Grand Prix*, an impressive technical feat in Super Panavision, showed less virtuosity in the performances. His choices thereafter were erratic: heavy-handed comedy, rural melodrama, a further unsuccessful attempt at spectacle in *The Horsemen*, which was shot in Afghanistan. Frankenheimer relocated to Europe, no doubt mortified that Penn, Lumet, and Delbert Mann, lesser lights of live TV drama, had succeeded where he failed.

Despite a career revival with the 1975 *French Connection II*, a sequel that equaled its model in force and skill, Frankenheimer has not hit his stride since—at lease with regard to his big-screen projects. The director's choices remain variable in intelligence, though by staying within the area of violent melodrama he has at least ceased to dissipate his talent in the pursuit of production values. *Black Sunday* is a superior terrorist thriller, *Prophecy* a failed but worthy horror film with environmental overtones, and *The Challenge* a stylish Japanese romp in the style of *The Yakuza.* Unfortunately, new directors who grew up with the Frankenheimer work as benchmarks do such material better.

Frankenheimer's late 1980s and early 1990s features—*Dead Bang, The Fourth War*, and *Year of the Gun*—did nothing to resuscitate his career, and were quickly forgotten as they made their way to video store oblivion. Only the 1987 theatrical re-release of *The Manchurian Candidate*, after decades of unavailability, earned Frankenheimer high critical praise. In fact, the film was atop many critics' lists as among the best to come to movie houses that year. Additionally, the emergence of the high-tech thriller genre, so popular in the 1990s, has been critically traced back to *The Train.* From the mid-1990s, you might say that Frankenheimer returned to his professional roots, re-crossing that bridge between theatrical films and television. He did not completely abandon big-screen features, directing one generic espionage yarn (*Ronin*), one pedestrian crime tale (*Reindeer Games*), and an undistinguished adaptation of H.G. Wells's *The Island of Dr. Moreau.* The last is of note only for the presence of Marlon Brando, hamming it up outrageously. By far Frankenheimer's best films of the period—and most acclaimed work in years—are a quartet of fact-based, social issue-oriented TV movies. *Against the Wall* is a solid prison drama that retraces the events surrounding the 1971 Attica prison riots. *The Burning Season* is even better: an outstanding, politically savvy account of the life of Chico Mendes, the political activist/union leader who battled against the exploitation of those who toil in the Amazon rain forests of Brazil and paid for his valor with his life. The final two may be linked as chronicles of one aspect of the mid-nineteenth century and mid-twentieth century American South. *Andersonville* offers a vivid portrait of the infamous Confederate prisoner-of-war camp, where almost 13,000 Union soldiers died; *George Wallace* is a solid biopic about the controversial anti-segregationist Alabama governor. All were above average, quality-wise. Three of them even netted Frankenheimer Best Direction Emmy Awards.

—John Baxter, updated by Rob Edelman

FRANKLIN, Sidney

Nationality: American. **Born:** Sidney Arnold Franklin in San Francisco, 21 March 1893; also known as Sid Franklin, S.A. Franklin, Sidney A. Franklin, Sydney A. Franklin, and Sydney Franklin.

Sidney Franklin (standing) on the set of *The Last of Mrs. Cheyney*

Family: Father of producer-director Sidney Franklin Jr.; brother of director Chester M. Franklin. **Career:** Began working in the motion pictures as an assistant cameraman, 1913; co-directed his first short films with his brother, 1914; began directing features, 1916; began work as a director at Metro-Goldwyn-Mayer, 1926; abandoned his career as director after *The Good Earth*, and became a producer, 1937; returned to directing with remake of *The Barretts of Wimpole Street*, 1957; resigned from MGM, 1958. **Awards:** Special Academy Award (Irving G. Thalberg Award) for ''consistent high quality of production achievement,'' for *Mrs. Miniver*, 1942. **Died:** Of natural causes in Santa Monica, California, 18 May 1972.

Films as Director, with Chester Franklin:

1914 *The Sheriff* (short); *A Ten–Cent Adventure* (short)
1915 *The Ash Can, or Little Dick's First Adventure* (*Little Dick's First Adventure*) (short); *The Baby* (short); *Dirty-Face Dan* (short); *The Dollhouse Mystery* (short); *Her Filmland Hero* (short); *The Kid Magicians* (short)
1916 *The Little Cupids* (short); *Little Dick's First Case* (short); *Pirates Bold* (short); *The Rivals* (short); *The Runaways* (short); *The Straw Man* (short); *Let Katie Do It*; *Martha's Vindication*; *The Children of the House*; *Going Straight* (*Corruption*); *The Little School Ma'am*; *Gretchen the Greenhorn*; *A Sister of Six*
1917 *Jack and the Beanstalk* (+ co-sc); *Aladdin and the Wonderful Lamp*; *Babes in the Woods*
1918 *Treasure Island*; *Six Shooter Andy*; *Her Only Way; Forbidden City; Fan Fan*; *Ali Baba and the Forty Thieves*

Films as Director

1918 *The Safety Curtain* (+ co-sc); *The Bride of Fear* (+ sc); *Confession* (+ sc, story);
1919 *The Heart of Wetona*; *The Probation Wife*; *The Hoodlum*; *Heart o' the Hills*
1920 *Two Weeks*; *Unseen Forces* (+ pr)
1921 *Not Guilty*; *Courage*
1922 *The Primitive Lover*; *Smilin' Through* (+ co-adaptation); *East Is West*
1923 *Brass*; *Dulcy*; *Tiger Rose*
1924 *Her Night of Romance*
1925 *Learning to Love*; *Her Sister from Paris*
1926 *Beverly of Graustark*; *The Duchess of Buffalo*
1927 *Quality Street*
1928 *The Actress* (*Trelawny of the Wells*)
1929 *Wild Orchids*; *The Last of Mrs. Cheyney*; *Devil May Care*
1930 *The Lady of Scandal*; *A Lady's Morals*
1931 *The Guardsman*; *Private Lives* (+ pr)
1932 *Smilin' Through*
1933 *Reunion in Vienna*
1934 *The Barretts of Wimpole Street*
1935 *The Dark Angel*
1937 *The Good Earth*
1946 *Duel in the Sun* (co-d with Vidor and others, uncredited)
1957 *The Barretts of Wimpole Street*

Other Films:

1919 *The Man in the Moonlight* (Powell) (ro); *A Rogue's Romance* (Young) (ro)
1920 *The Blue Moon* (Cox) (ro); *Down Home* (Willat) (ro); *Drag Harlan* (Edwards) (ro unconfirmed)
1939 *On Borrowed Time* (Bucquet) (pr); *Goodbye, Mr. Chips* (Wood) (special acknowledgment)
1940 *Waterloo Bridge* (LeRoy) (co-pr)
1942 *Mrs. Miniver* (Wyler) (co-pr); *Random Harvest* (LeRoy) (pr); *Bambi* (Hand) (artistic contributor)
1943 *Madame Curie* (LeRoy) (pr)
1944 *The White Cliffs of Dover* (Brown) (pr)
1946 *The Yearling* (Brown) (pr)
1948 *Homecoming* (LeRoy) (pr); *Command Decision* (Wood) (pr)
1950 *The Miniver Story* (Potter) (pr)
1953 *Young Bess* (Sidney) (pr); *The Story of Three Loves* (Minnelli, Reinhardt) (pr)

Publications

By FRANKLIN: articles—

Franklin, Sidney, ''From Play to Picture,'' in *New York Times*, 30 September 1934.

On FRANKLIN: articles—

''Sidney Franklin, Producer, Dies; His *Mrs. Miniver* Won Oscar,'' in *New York Times*, 20 May 1972.

* * *

Throughout his lengthy Hollywood career, Sidney Franklin worked as a director, producer, screenwriter, assistant cameraman, and actor. He was, however, no celluloid renaissance man. He was not an artist of the cinema, in the way that a Woody Allen or an Orson Welles is considered to be. Franklin was more of an all-purpose hand, one of the scores of film pioneers who in the early years of the 20th-century entered the industry almost by accident. (While eliciting a curiosity about film in his youth, he had toiled as a stock boy, travelling salesman, and factory and oil field worker prior to becoming an assistant cameraman at age 20.) Franklin then matured and flourished, as the industry matured and flourished, becoming first a director and then a producer. In the end he was a product of the Hollywood studio system and, even more specifically, a loyal and trustworthy employee of the Metro-Goldwyn-Mayer movie factory.

Franklin's films range from the child-oriented comedy shorts and features he co-directed early in his career with his brother, Chester M. Franklin, to the polished dramas and comedies he directed at MGM during the late 1920s and 1930s and the high-profile dramas he produced during the 1940s. Through the mid-1920s, he directed a wide range of product, honing his craft and becoming a technically accomplished and reliable professional. Franklin's best, most representative films are those he made at MGM, where he came to work in 1926, and he was adept at directing actresses and understanding their characters' motivations. He was especially close to Irving Thalberg, the studio's ''Boy Wonder'' production executive, and did well guiding Mrs. Thalberg—Norma Shearer—through several films, including *The Actress*, *Smilin' Through* (which he previously had made as a silent, with Norma Talmadge), *Private Lives*, and *The Barretts of Wimpole Street.* He also directed Greta Garbo in *Wild Orchids*, and guided Louise Rainer to an Academy Award in *The Good Earth.*

Franklin directed several adaptations of plays, all sophisticated comedies, including Molnar's *The Guardsman* (the lone starring celluloid vehicle of Broadway legends Alfred Lunt and Lynne Fontanne), Robert E. Sherwood's *Reunion in Vienna*, and Noel Coward's *Private Lives.* His concern for detail, and maintaining the essence of the original material, is reflected in an article he published in the *New York Times* in 1934. ''Even in Hollywood the play is the thing,'' Franklin wrote. ''We are grateful for good plays, we respect them and in translating them to the new medium we try our level best to do right by them. We realize we can get a good motion picture only by guarding with our lives the essence and structure which make the play important or significant.'' Then he added, ''Perhaps the greatest satisfaction that can come to a director is to hear some one [sic] say of one of our efforts: 'It was as good as a play!''' In these remarks, Franklin amplifies a point that often is forgotten in a contemporary Hollywood ruled by high-concepts and special effects: without rich characterizations and a good story, you cannot have a good film.

Still, the overriding fact of Franklin's career is that, while his films as director exude class, and he served his stars well, they are not reflective of any individual artistic vision. Rather, they collectively mirror his studio's patented luster. Upon completing *The Good Earth* in 1937—and after the premature death of Irving Thalberg—Franklin left directing; he returned only to assist King Vidor on David O. Selznick's *Duel in the Sun* and direct a bland remake of *The Barretts of Wimpole Street* in 1957. Otherwise, he went on to produce some of MGM's most prestigious pictures during the 1940s, from *Waterloo Bridge, Random Harvest*, and the Academy Award-winning *Mrs. Miniver* through *The Yearling* and *Command Decision.* With the exception of *Mrs. Miniver*, which benefits from the strengths of its director, William Wyler, all are products of a studio rather than an individual.

—Rob Edelman

FREARS, Stephen

Nationality: British. **Born:** Leicester, Great Britain, 20 June 1941. **Education:** Studied law at Cambridge University, 1960–63. **Career:** Assistant at the Royal Court Theatre, 1964; assistant on films, from 1966; directed first film, 1967; director and producer for TV, from 1969, including *Me! I'm Afraid of Virginia Woolf* (series of plays by Alan Bennett, 1978) and *Walter* for Channel 4, 1982; also director of TV commercials. **Awards:** People's Choice Award, Toronto International Film Festival, for *The Snapper*, 1993; Douglas Sirk Award, FilmFest Hamburg (Germany), 1996; César Award for Best Foreign Film, for *Dangerous Liaisons*, 1988; Berlinale Camera, Berlin International Film Festival, 1989; Bodil Award for Best American Film, for *Dangerous Liaisons*, 1990; Silver Berlin Bear, Berlin International Film Festival, for *The Hi-Lo Country*, 1999.

Films as Director:

1967 *The Burning* (+ pr)
1971 *Gumshoe*
1975 *Three Men in a Boat* (for TV); *Sunset across the Bay* (for TV)
1978 *Doris and Doreen* (for TV); *Me! I'm Afraid of Virginia Woolf* (for TV); *A Visit from Miss Protheroe* (for TV)
1979 *One Fine Day* (for TV); *Afternoon Off* (for TV); *Bloody Kids* (for TV)
1981 *Going Gently* (for TV)
1982 *Walter* (for TV)
1983 *Saigon: Year of the Cat* (for TV)
1984 *The Hit*
1985 ***My Beautiful Laundrette***
1987 *Prick up Your Ears*; *Sammy and Rosie Get Laid*
1988 *Dangerous Liaisons*
1990 *The Grifters*
1992 *Hero*
1993 *The Snapper* (for TV)
1994 *A Personal History of British Cinema by Stephen Frears* (for TV) (+ role as himself)
1996 *The Van*; *Mary Reilly*
1998 *The Hi-Lo Country*
2000 *Fail-Safe* (for TV); *High Fidelity*; *Liam*

Other Films:

1966 *Morgan, a Suitable Case for Treatment* (Reisz) (asst d)
1967 *Charlie Bubbles* (Finney) (asst d)
1968 ***If. . .*** (Anderson) (asst d)
1973 *O Lucky Man!* (Anderson) (asst d)
1978 *Long Shot* (Hatton) (role as Biscuit Man)
1979 *The Old Crowd* (Anderson—for TV) (pr)
1997 *Beyond Fear* (Green/Wilkes—for TV) (exec pr)
2000 *Unforgettable Richard Beckinsale* (Garnsey) (role as himself)

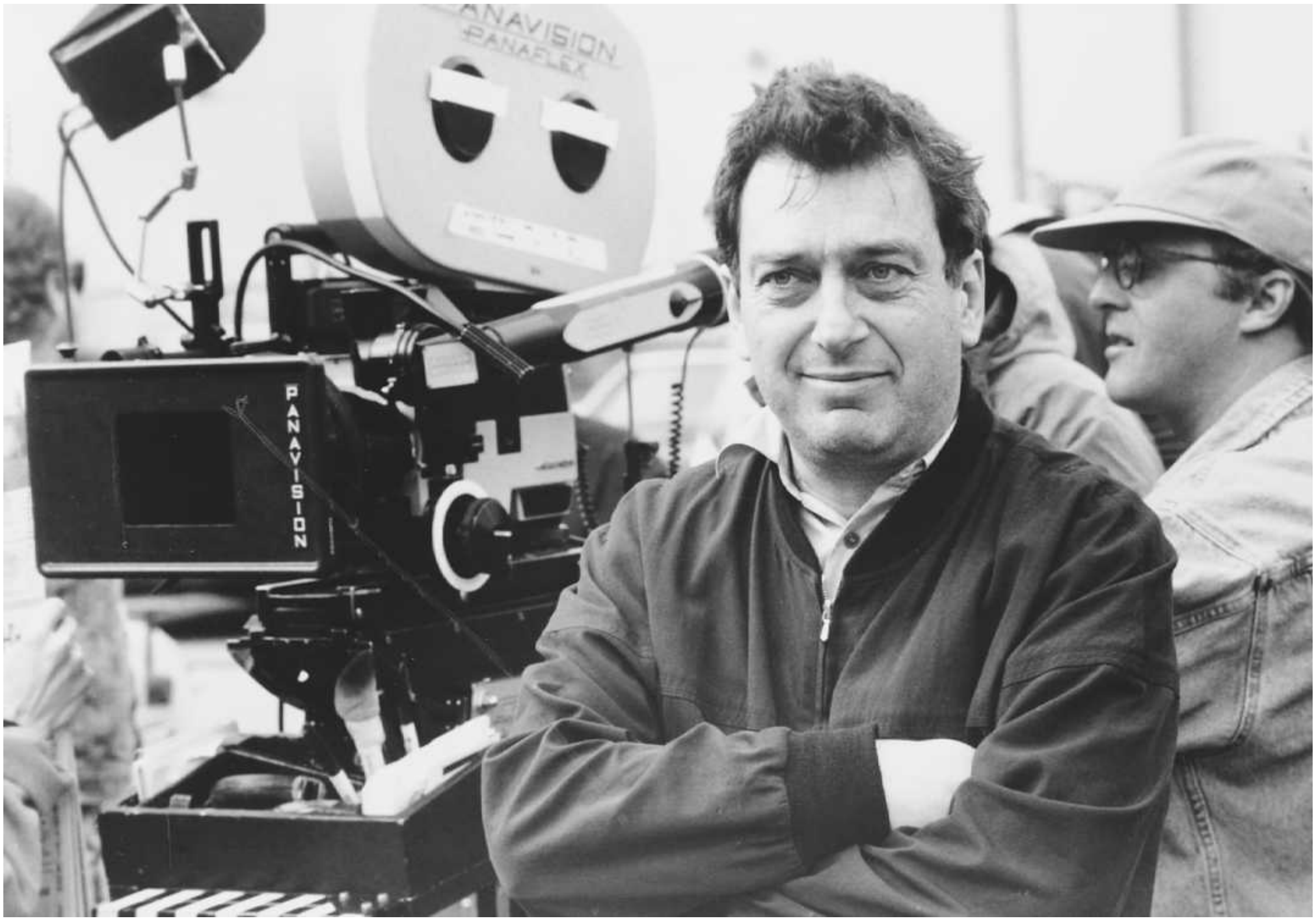
Publications

By FREARS: books—

Drawings by Film Directors: Diary Agenda 1995, New York, 1994.
Typically British: A Short History of the Cinema in Britain (with Charles Barr), London, 1994.

By FREARS: articles—

Interview in *Time Out* (London), 10 November 1983.
Interview with P. Merigeau and F. Guerif, in *Revue du Cinéma* (Paris), November 1984.
''Sheer Frears,'' an interview with J. Saynor, in *Stills* (London), November 1985.
Interview with Harlan Kennedy, in *Film Comment* (New York), March/April 1987.
Interview in *Inter/View* (New York), April 1987.
Interview with K.M. Chanko, in *Films in Review* (New York), October 1987.
American Film (Washington, D.C.), December 1988.



Stephen Frears

Interview with H. Merrick, in *Revue du Cinéma* (Paris), January 1991.
Interview with L. Vincenzi, in *Millimeter*, February 1991.
Interview with K. Vandemaele, in *Skoop*, April 1991.
''One Foot in Hollywood,'' interview with Ralph Rugoff, in *Vogue*, October 1992.
''Keeping His Own Voice: An Interview with Stephen Frears,'' *Post Script*, vol. 11, no. 3, 1992.
''Rolling in the Isles,'' interview with Gregg Kilday, in *Entertainment Weekly*, 28 January 1994.

On FREARS: articles—

''Song of Experience: Stephen Frears,'' in *Monthly Film Bulletin* (London), May 1987.
''Stephen Frears Section'' of *Positif* (Paris), November 1987.
Hunter, Mark, ''Marquise de Merteuil and Comte de Valmont Get Laid,'' in *American Film*, December 1988.
Lindsey, Robert, ''The Dangerous Leap of Stephen Frears,'' in *New York Times Magazine*, December 18, 1988.
Dancyger, K., ''The Bigger Picture: A Consideration of the Influence of Journalism and Theatre on the Feature–Length Screenplay,'' in *Journal of Film and Video*, vol. 42, no. 3, 1990.
McDonagh, Maitland, ''Straight to Hell,'' in *Film Comment* (New York), November/December 1990.
Merrick, H., ''Un realisateur en liberte,'' in *Revue du Cinéma* (Paris), January 1991.
Quart, L., ''The Politics of Irony: The Frears-Kureishi Films,'' in *Film Criticism*, vol. 16, no. 1/2, 1991/92.
Regosa, M., ''Stephen Frears e la fenomenologia del politico,'' in *Cinema Nuovo*, May/June 1992.
Joshel, S.R., ''Fatal Liaisons and Dangerous Attraction: The Destruction of Feminist Voices,'' in *Journal of Popular Culture*, vol. 26, no. 3, 1992.
Saynor, J., ''Accidental Auteur,'' in *Sight and Sound*, April 1993.

* * *

Like so many of his contemporaries in the British cinema, Stephen Frears began his directorial career in television, making dramas for the BBC and its commercial rival Channel 4. He has continued to bounce back and forth between film and television ever since. He first came to the moviegoing public's notice as the director of 1971's *Gumshoe*, a whimsical nod to American films noir of the 1940s that was laced with parodic, self-reflexive overtones. The comedy/drama starred Albert Finney—as a down-at-the-heel vaudevillian who, influenced by seeing too many Bogart movies, turns private eye to improve his fortunes—and Billie Whitelaw. It also had a music score by a then comparatively unknown Andrew Lloyd Webber. A gentle, unassuming film, it has its adherents, but is an all but forgotten part of Frears's filmography.

During the 1980s, though, Frears directed a blistering series of features that established him as one of the more important British directors of the period. The breakthrough film was *My Beautiful Laundrette*, a movie partly funded by Channel 4 TV that also launched Daniel Day Lewis as an actor, brought Shirley Anne Field (a fixture of British New Wave cinema of the 1960s) back to the screen, and gave the screenwriter Hanif Kureishi his first substantial hit.

Before *My Beautiful Laundrette* put Frears on the map, however, Frears made *The Hit*. It had a great cast (John Hurt, Terence Stamp, and Fernando Rey), and told the story of a small-time hood named Willie Parker (Stamp) who informs upon his partners-in-crime. Ten years later, he suddenly finds that his long-time hiding place has been discovered by his former associates who have put out a contract to have him terminated for squealing on them. Eric Clapton wrote the theme song for the film.

The Hit is tense, well acted, and has an authentic air of despair and failure in its tightly constructed visuals, yet at the same time it manages to be quite funny. It reminds one of the Hammer psychological thrillers of the early 1960s, in which Jimmy Sangster's scripts kept the audience guessing throughout; despite its failure to catch on (good reviews notwithstanding), it stands up well against more celebrated works in the British crime film genre, such as *The Long Good Friday.* But then came *My Beautiful Laundrette*, which took Frears out of the grind of ordinary television production and genre films, and afforded him a more luxurious canvas with which to work. Nevertheless, it is clear that his years in television and genre films, which requires working at a fast pace, prepared him for this moment by enabling him to wring every last value out of the film's minimal funding.

A titillating, cheaply exotic, and yet deeply romantic film, *Laundrette* is set firmly in the world of 1980s London, a barren, Thatcherite landscape of failing businesses, exploited workers, and simmering racial tension. The love affair between Johnny (Day Lewis) and the Asian Omar crosses the ''barrier'' of the heterosexual ruling faction and serves as an ''affront'' to the rigid class and racial barriers of an England caught in the grip of a pervasive economic depression. The film's look is lush, multi-hued, and dreamy; it exists outside of time, as its protagonists most truly come to life outside the structures imposed upon them. With *Laundrette*, Frears aligned himself with a strong scenarist (Kureishi) who also sought to revitalize British cinema, and the iconic structures that had come to be taken as fixed points of reference in its landscape (Kureishi stated that one of his ambitions in writing the script for the film was to make a gay-themed British movie ''without Dirk Bogarde''). A surprise ''art house'' hit in the United States, the film revived Frears's career as a director. He was thus able to plunge into a group of new works that consolidated his reputation.

Sammy and Rosie Get Laid, another Kureishi script, was perhaps less successful than *Laundrette*, but it still did respectable business in the United States and Britain, and found several critical champions. *Sammy and Rosie* took the basic image of London in collapse posited in *Laundrette* several steps further. *Sammy and Rosie* is a clever re-interpretation of Godard's vision of the city-as-apocalypse, with a Buñuelian flair for surreal interruptions and a grimy look similar to that used by 1960s British directors like Tony Richardson and Karel Reisz.

In the same year, Frears's *Prick up Your Ears*, an examination of the life of gay playwright Joe Orton, from an Alan Bennett screenplay, received substantial critical acclaim both in England and the United States.

Frears's most successful and popular film up to that point, *Dangerous Liaisons*, owes a considerable stylistic debt to Roger Vadim's 1960 *Les liaisons dangereuses*, a modern-dress version of the same text by Laclos. Vadim's film featured Jeanne Moreau and Gerard Philipe; Frears's film, from a screenplay by Christopher Hampton, is anchored by the brilliant performances of Glenn Close and John Malkovich, and succeeds because of the sense of period verisimilitude it creates. Frears's camera seems almost a recording angel within the context of the film's narrative; it is omnipresent, but never oppressive, and maintains a discreet distance, except in the climactic dueling sequence.

Dangerous Liaisons does not strive to be sumptuous; rather, it plants the characters firmly within the context of the decor, and lets them do their work. Malkovich, in particular, has never appeared to better advantage, and the final shot of Glenn Close, after having been scorned in public, wiping her evening's make-up off her face with brutal finality while regarding herself in her dressing room mirror, is one of the most despairingly triumphant moments in recent cinema history.

Interestingly, Frears completely eschews the aggressive visual style of *Laundrette* and *Sammy and Rosie* in *Dangerous Liaisons*; rather, his camera seems entirely at the service of the actors. He frames them in introductory wide-shots in the classical studio manner before going in for intimate close-ups. In this, the film is a double period piece, recreating the British studio system and its inherent dependence upon actors, as well as the eighteenth-century period in which the fictive text is set. Perhaps because of this double classicism, the film has proven to be Frears's most accessible and popularly praised work.

Frears further consolidated his position in the cinema with *The Grifters*, his first film made in America. A noirish crime drama based on a novel by pulp fiction icon Jim Thompson, it featured Annette Bening, John Cusack, and Angelica Huston, and won critical and popular accolades all-around. After *The Grifters,* Frears switched gears with *The Snapper*, adapted from a novel by Roddy Doyle, the author of *The Commitments*—a book then successful film (by Alan Parker) to which *The Snapper* is a companion piece. It tells the story of a working-class family in Ireland (the same locale as *The Commitments*). When its eldest daughter, who is unmarried, becomes pregnant, her relationship with her father is sorely tested. Made for British television but released theatrically in the U.S., the film is ultimately a warm portrait of family imperfections and loyalties. As is *The Van*, Frears's next film, made in 1996. Also based on novel by Roddy Doyle, it completed Doyle's Irish trilogy begun with *The Commitments*.

The same year, Frears took over direction of the troubled production *Mary Reilly*, a distaff version of *Dr. Jekyll and Mr. Hyde* told from the perspective of the housekeeper (Julia Roberts) who works in Jekyll's (John Malkovich) home. The result, though visually impressive, was a ponderous period piece that collapsed under its own dreary weight at the box office despite the star power of Roberts in the title role. *The Hero*, an attempt by Frears at a Capraseque fantasy, was another misfire. Largely due to a charismatic lead performance by Woody Harrelson, Frears' modern-day western *The Hi-Lo Country,* based on a novel by Max Evans, clicked better with audiences and critics, though it lacks the grit that a Sam Peckinpah (who had long wanted to film Evans' novel himself) might have brought to it.

—Wheeler Winston Dixon, updated by John McCarty

FRIČ, Martin

Nationality: Czech. **Born:** Prague, 29 March 1902. **Family:** Married actress Suzanne Marwille, 1932. **Career:** Actor in Prague and Bratislava, 1918; lab man, cameraman, and designer, 1919–21; began film acting, scriptwriting, 1922; began collaboration with Karel Lamac, 1924; billed as Mac Frič on films made during occupation, 1940s; television director, from 1961; 1st Chairman, Union of Czechoslovakian Film and Television Artists, 1965. **Awards:** Recipient of National Artist; Order of the Republic; Laureate; State Prize. **Died:** 22 August 1968.

Films as Director (partial listing):

1928 *Páter Vojtěch* (*Father Vojtech*) (+sc, role)
1929 *Varhaník v sv. Víta* (*The Organist at St. Vitus*) (+ co-sc); *Chudá holka* (*Poor Girl*) (+sc)
1930 *Vše pro lásku* (*All for Love*) (+co-sc)
1931 *Der Zinker* (*The Informer*) (co-d); *On a jeho sestra* (*He and His Sister*) (co-d); *Dobrý voják Svejk* (*The Good Soldier Schweik*) (+ ed)
1932 *Kantor Ideál* (*Master Ideál*); *Sestra Angelika* (*Sister Angelica*) (+ ed)
1933 *Revisor* (*The Inspector*) (+ ed); *U snědeného krámu* (*The Emptied-out Grocer's Shop*) (+ ed); *Pobočník Jeho Výsosti* (*Adjutant to His Highness*) (+ ed); *Zivot je pes* (*A Dog's Life*) (+ co-sc); *Dvanáct křesel* (*The Twelve Chairs*) (co-d); *S vyloučením veřejnosti* (*Closed Doors*)
1934 *Hej rup!* (*Heave-ho!*) (+ ed, co-sc); *Poslední muž* (*The Last Man*); *Mazlíček* (*Darling*) (+ ed, co-sc)
1935 *Hrdina jedné noci* (*Hero for a Night*) (+ ed); *Jánošík* (ed, co-sc); *Jedenácté přikázání* (*The Eleventh Commandment*) (+ ed); *Ať žije nebožtik* (*Long Live the Deceased*) (+ ed, co-sc)
1936 *Pater Vojtěch* (*Father Vojtech*) (remake); *Svadlenka* (*The Seamstress*); *Ulička v ráji* (*Paradise Road*)
1937 *Svět patří nám* (*The World Is Ours*) (+ co-sc, role); *Hordubalové* (*The Hordubals*); *Lidé na kře* (*People on a Glacier*)
1938 *Krok do tmy* (*Madman in the Dark*); *Skola, základ života* (*School, the Basis of Life*)
1939 *Eva tropí hlouposti* (*The Escapades of Eva*); *Kristián* (*Christian*) (+ co-sc); *Muž z neznáma* (*The Reluctant Millionaire*)
1940 *Muzikantská Liduška* (*Liduška of the Stage*; *Musicians' Girl*); ***Baron Prášil*** (*Baron Munchhausen*); *Katakomby* (*Catacombs*); *Druhá směna* (*Second Tour*)
1941 *Těžký život dobrodruha* (*Hard Is the Life of an Adventurer*); *Hotel Modrá hvězda* (*The Hotel Blue Star*) (+ co-sc)
1942 *Barbora Hlavsová*
1943 *Experiment*; *Der zweite Schuss* (*The Second Shot*) (+ co-sc)
1944 *Počestné paní pardubické* (*The Virtuous Dames of Pardubice*); *Prstýnek* (*The Wedding Ring*)
1945 *13. revír* (*Beat 13*)
1947 *Varuj!* (*Warning!*) (+ co-sc); *Capkovy povídky* (*Tales from Capek*) (+ co-sc)
1948 *Návrat domu* (*Lost in Prague*); *Polibek ze stadionu* (*A Kiss from Stadium*) (+ co-sc)
1949 *Pětistovka* (*Motorcycles*); *Pytlákova schovanka* (*The Kind Millionaire*)
1950 *Past* (*The Trap*); *Zoceleni* (*Tempered Steel*; *Steel Town*)
1951 *Císařv pekař a Pekařuv pekař* (*The Emperor's Baker and the Baker's Emperor*) (+ co-sc); *Akce B* (*Action B*) (+ co-sc)
1953 *Tajemství krve* (*The Secret of Blood*) (+ co-sc)
1954 *Psohlavci* (*Dog-Heads*) (+ co-sc)
1955 *Nechte to na mně* (*Leave It to Me*) (+ co-sc)
1956 *Zaostřit, prosím* (*Watch the Birdie!*) (+ co-sc)
1958 *Povodeň* (*The Flood*); *Dnes naposled* (*Today for the Last Time*)
1959 *Princezna se zlatou hvězdou* (*The Princess with the Golden Star*) (+ co-sc)
1960 *Dařbuján a Pandrhola* (*A Compact with Death*); *Bilá spona* (*The White Slide*)
1963 *Krák Králu* (*King of Kings*); *Tři zlaté vlasy děda Vševěda* (*The Three Golden Hairs of Old Man Know-All*)
1964 *Hvězda zvaná Pelyněk* (*A Star Named Wormwood*)
1966 *Lidé z maringotek* (*People on Wheels*) (+ co-sc)
1967 *Přísně tajné premiéry* (*Recipe for a Crime*; *Strictly Secret Previews*)
1968 *Nejlepší ženská mého života* (*The Best Woman of My Life*) (+ co-sc)

Publications

By FRIČ: article—

Interview, in *Closely Watched Films*, by Antonín Liehm, White Plains, New York, 1974.

On FRIČ: book—

Modern Czechoslovak film, Prague, 1965.

On FRIČ: articles—

Hrbas, J., ‘‘Martin Frič: Lidový vyprávěč,’’ (in four parts) in *Film a Doba* (Prague), January through April 1972.
Dewey, L., ‘‘Czechoslovakia: Silence into Sound,’’ in *Film* (London), no. 60.
Taussig, P., *Film a Doba* (Prague), December 1983 and April 1984.
Bartosek, L., ‘‘Scenes from the History of Czechoslovak Cinema,’’ in *Czechoslovak Film* (Prague), Summer 1985.

* * *

Scion of a notable middle-class Prague family, Martin Frič left the road marked out by family tradition at the age of sixteen to follow the uncertain path of a cabaret performer, actor, and filmmaker. In 1919 he designed a poster for Jan Stanislav Kolár's film *Dáma s malou nozkou* (*Lady with a Little Foot*), and thus began his years of apprenticeship. He was by turns an actor, a scenarist, a film laboratory worker, and a cameraman. Of crucial importance to the young Frič was his collaboration and friendship with Karel Lamac, the most influential director in Czech film. Lamac taught him the film trade and enabled him to become familiar with the film studios of Berlin and Paris.

In 1928 Frič made his debut with the film *Páter Vojtěch* (*Father Vojtech*) and followed it immediately with his most important film of the silent era, *Varhaník u sv. Vita* (*The Organist at St. Vitus*), which dealt with the tragedy of a man suspected of murder. In the sound era Frič quickly gained a position of prominence, chiefly through his ability to work quickly (making up to six films a year) and, no matter the circumstances, with surprising ease and dexterity. Comedy became his domain. His comedies, often produced in two–language versions (German or French), featured popular comedians as well as actors and actresses whose comic talent he recognized and helped to develop. First and foremost of these was Vlasta Burián, who appeared in the situation comedies *On a jeho sestra* (*He and His Sister*) with Anny Ondrákova, *Pobočník Jeho Výsosti* (*Adjutant to His Highness*), *Dvanáct křesel* (*The Twelve Chairs*), *Katakomby* (*Catacombs*), and also in the film adaptation of Gogol's *Revisor* (*The Inspector*).

Frič had much to do with shaping the film acting of Hugo Haas in such films as *Zivot je pes* (*A Dog's Life*—the first Czech screwball comedy with Adina Mandlová), *Ať žije nebožlík* (*Long Live the Deceased*), *Jedenácté přikázání* (*The Eleventh Commandment*), and *Ulička a ráji* (*Paradise Road*). Together with Voskovec and Werich he made the social comedy *Hej rup!* (*Heave-ho*) and the modern political satire *Svět patří nám* (*The World Is Ours*). Then came *Kristián* (*Christian*), a social comedy with Oldrich Nový that is undoubtedly Frič's best work.

But Frič also demonstrated his directorial abilities in infrequent excursions into other genres. His *Jánošík*, a poetic epic about a legendary highwayman, is one of the pinnacles of Czechoslovak cinematography. Frič showed sensitivity and an understanding of the atmosphere of the time in his film rendition of *U snědeného krámu* (*The Emptied-out Grocer's Shop*), a story by the nineteenth-century Czech writer Ignát Hermann. He also made felicitous film versions of the dramas *Hordubalové* (*The Hordubals*), based on the novel by Karel Capek, *Lidé na kře* (*People on a Glacier*), and *Barbora Hlavsová.* Following the nationalization of Czechoslovak filmmaking, Frič aided in the development of filmmaking in Slovakia with his film *Varuj. . . !* (*Warning!*). In 1949, in collaboration with Oldrich Nový, he fashioned his next masterpiece, *Pytlákova schovanka* (*The Kind Millionaire*), a parody of film kitsch. Following the successful costume comedy *Císařuv pekař a Pekařuv pekař* (*The Emperor's Baker and the Baker's Emperor*) with Jan Werich, and an excursion into the biographical genre with the film *Tajemství krve* (*The Secret of Blood*), Frič made a few films that were—for the first time, actually—neither a popular nor a critical success.

Frič's last creative surge came at the beginning of the 1960s. He made fine adaptations for Czechoslovak television and directed Chekhov's tales *Medved* (*The Bear*), *Slzy, které svě nevidi* (*Tears the World Can't See*), and *Námluvy* (*Courting*), and once more returned to the studios. The tragicomedy *Hvězda zvaná Pelyněk* (*A Star Named Wormwood*) and the comedy *Nejlepší ženská mého života* (*The Best Woman of My Life*), the premieres of which he did not live to see, close out his final period of creativity.

Frič's creation is the work of a solid and honest artist who demonstrated his talent in diverse genres from psychological drama to madcap comedy. He produced two masterful comedies, *Kristián* and *Pytlákova schovanka*, which can be numbered among the world's best of the period. The best proof of the quality and vitality of his creative work is the fact that almost a third of the films he made are still shown in the theaters of Czechoslovakia, where they bring pleasure to new generations of viewers.

—Vladimír Opela

FRIDRIKSSON, Fridrik Thor

Nationality: Icelandic. **Born:** Iceland, 12 May 1953. **Education:** Attended Icelandic University; self-educated in filmmaking. **Career:** Began making 16mm short films while still a student, 1970s; operated the Icelandic University film club, 1974–1978; founded the Reykjavik Film Festival, 1978; founded, edited, and wrote for Kvikmyndabladid, Iceland's first film magazine; founded his own film production company, The Icelandic Film Corporation, 1984. **Awards:** Lubeck Nordic Film Days Audience Prize of the ''Lubecker Nachrichten,'' for *Skytturnar*, 1987; Lubeck Nordic Film Days Children's Film Prize of the Nordic Film Institutes, Rouen Nordic Film Festival Young Audience Award and A.C.O.R. Award and Audience Award, for *Born natturunnar*, 1991; Lubeck Nordic Film Days Baltic Film Prize for a Nordic Feature Film, for *Biodagar*, 1994; Edinburgh Film Festival Channel 4 Director's Award, Rimini International Film Festival Grand Prix, for *A koldum klaka*, 1995; Karlovy Vary International Film Festival FIPRESCI Award, Rouen Nordic Film Festival Young Audience Award, for *Djoflaeyjan*, 1996. **Address:** c/o The Icelandic Film Corporation, Hverfisgata 46, 101 Reykjavik, Iceland.

Films as Director:

1981 *Eldsmiourinn* (*The Blacksmith*) (doc) (short)
1982 *Rokk in Reykjavik* (*Rock in Reykjavik*) (doc)
1984 *Kurekar Noroursins* (*Icelandic Cowboys*) (doc)
1985 *The Circle* (doc)
1987 *Skytturnar* (*White Whales*) (+ co-sc, pr)
1989 *Sky without Limits* (for TV)
1990 *Pretty Angels* (for TV)
1991 *Born natturunnar* (*Children of Nature*) (+ co-sc, pr)
1994 *A koldum klaka* (*Cold Fever*) (+ co-sc); *Biodagar* (*Movie Days*) (+ co-sc, pr)
1996 *Djoflaeyjan* (*Devil's Island*) (+ pr)
2000 *Englar alheimsins* (*Angels of the Universe*)

Other Films:

1997 *Stikkfri* (*Count Me Out*) (Kristinsson) (pr); *Blossi/810551* (Kemp) (pr)
1998 *Vildspor* (*Wildside*) (Staho) (pr); *The Tale of Sweety Barrett* (Bradley) (co-pr)
2000 *Dancer in the Dark* (von Trier) (assoc pr)

Publications

By FRIDRIKSSON: articles—

''Sank det nordiska viking a skeppet!,'' in *Chaplin* (Stockholm), no. 1, 1994.

''*Cold Fever*,'' interview with P. Frans, in *Film en Televisie + Video* (Brussels), February 1996.

''The Iceman Cometh,'' interview with Andrew Johnston, in *Time Out* (New York), 11–18 March 1999.

''Devil's Advocate,'' interview with Leslie Camhi, in *Village Voice* (New York), 17–23 March 1999.

On FRIDRIKSSON: article—

Ahlund, J., ''Slagolikt kreativ,'' in *Chaplin* (Stockholm), no. 1, 1994.

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Iceland is the Wyoming of Western European countries. It is sparsely populated, with a stark landscape that might resemble the surface of Mars. With this in mind, perhaps it is no great distinction to be recognized as the foremost Icelandic film director. But that precisely is what Fridrik Thor Fridriksson is. And, even though he hails from a country that is no cinematic mecca, he is a world-class filmmaker.

Fridriksson began his career by directing several documentaries. His first, *The Blackmith*, is the portrait of an elderly tradesman and inventor who resides by himself in rural Iceland. In two others, Fridriksson began examining the impact of western culture on his homeland, a theme that reverberates throughout his work. *Rock in Reykjavik* explores the music scene in Iceland's capital city. *Icelandic Cowboys* offers a portrait of his country's first (and, to date, only) cowboy festival, an event organized by Icelandic country-western singer Hallbjorn Hjartarson.

Fridriksson's narrative films are appealingly quirky and crammed with wry humor, in a manner reminiscent of Jim Jarmusch, Hal Hartley, and the Kaurismaki brothers. They spotlight aspects of Icelandic life and culture; they are cinematic odysseys in which rural Icelanders flee their narrow, sheltered environs and explore what for them are the far reaches of the world (from the nightlife of Reykjavik to the pop culture-dominated United States); or they portray the effect of the country on foreigners who come to Iceland. At their core, they are deadpan comic-dramatic explorations of Iceland in transition, with Fridriksson eliciting a flair for delving beneath the surface of his characters.

Most often, Fridriksson's characters find themselves displaced; they are strangers in strange lands. In *White Whales*, his narrative debut, the strangers are Grimur and Bubbi, two rootless veteran whalers. The strange land is Reykjavik, where they decide to settle—and where they end up thoroughly disoriented. *Children of Nature*, Fridriksson's first internationally acclaimed film, is the story of Thorgein Kristmundsson, an aged farmer and widower who has spent his life in Iceland's outer reaches. His strange land also is Reykjavik, where he comes to live with his daughter and her children. Unable to adapt to this alien environment, he eventually sets out in search of his childhood roots; he is accompanied by Stella, a girlfriend from his youth, with whom he has become reacquainted while in a nursing home.

In *Cold Fever* (which, not surprisingly, was produced by Jim Stark, who is best known for his work with Jim Jarmusch), Fridriksson introduces foreigners to the Icelandic landscape. He charts the adventures of Atsushi (Masatoshi Nagase, who appeared in Jarmusch's *Mystery Train*), a Japanese businessman who decides to go to Iceland and trek to the remote site where his parents died, to perform a ceremony so their souls can rest in peace. Upon his arrival, Atsushi is in for quite a bit of culture shock; throughout his journey, as he mixes with an assortment of lighthearted, idiosyncratic natives, he keeps describing Iceland as a ''very strange country.'' The vulgarity of America is personified by Jack and Jill, a pair of loud, violent hitchhikers Atsushi picks up while driving cross-country. Jack is garbed in a New York Yankees cap, and is unable to differentiate between a Chinese and a Japanese. When Jill is hungry, she demands a hot dog and Diet Pepsi.

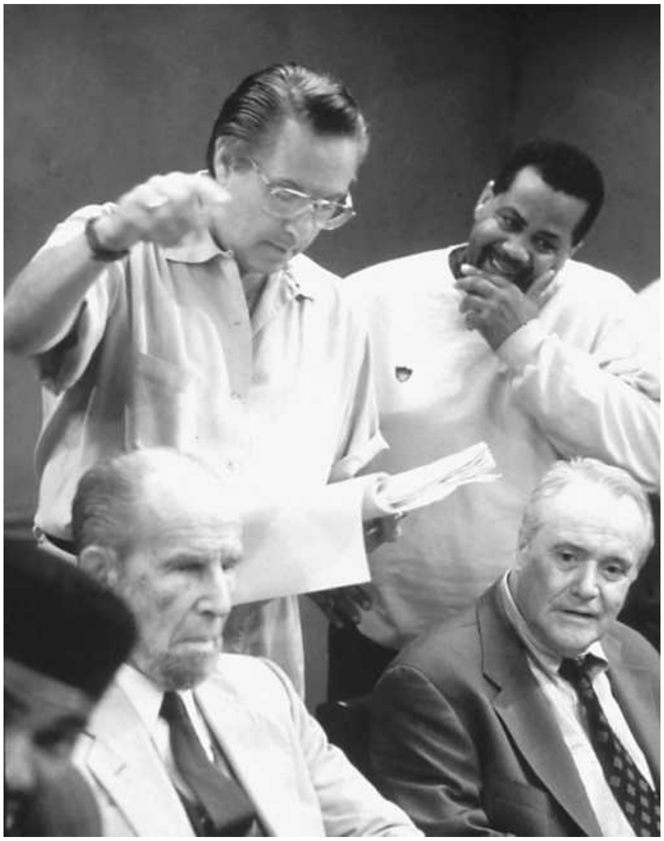
If much of *Cold Fever* is set amid Iceland's austere, natural beauty, the landscape Fridriksson spotlights in *Devil's Island* is a gloomy, junk-littered wasteland that is left over from the American military presence in the country during World War II. *Devil's Island*, set in the 1950s, is the story of Baddi and Danni, brothers whose mother has married an American pilot and gone off to live in Kansas. They have been raised by their grandparents in the dismal environs of what once was an American military barracks. Baddi visits his mother and returns home thoroughly Americanized. His new black leather jacket, Elvis-inspired hairdo, and sneer mark the trappings that start an epic culture clash, pitting conventional Icelandic values against new-fashioned, rock 'n' roll-inspired attitudes. In Iceland there are no slick, media-created role models for a young person to emulate, so it is inevitable that Baddi becomes transfixed by American pop culture. At the same time, he has not been transformed into a fashionably alienated being who has found his salvation in his discovery of hot cars and rock 'n' roll. Simply put, Baddi is a selfish, egomaniacal moron.

Fridriksson, like Wim Wenders, explores the inexorable impact of America on post-war Europe, yet he does not blindly rail against the Americanization of his homeland; he is not at all offended by the sociological displacement and cultural incursion that has materialized in Iceland during his lifetime. He either is amused by it, or is a curious observer of it. And in *Movie Days*, perhaps his most personal film, he directly examines how he himself has been affected by American culture. A valentine to Hollywood moviemaking, Fridriksson offers a portrait of a character who might be his alter-ego: Tomas, a young boy growing up in Iceland during the early 1960s, whose world is expanded upon discovering a universe of cowboys, spies, and monsters—all within the confines of a movie theater. As a heartfelt ode to the pop cultural influences of one's youth, *Movie Days* may be favorably compared to Woody Allen's *Radio Days* and Giuseppe Tornatore's *Cinema Paradiso.*

—Rob Edelman

FRIEDKIN, William

Nationality: American. **Born:** Chicago, 29 August 1939. **Family:** Married 1) Jeanne Moreau, 1977 (divorced); 2) Lesley-Anne Down, 1982 (divorced), one son; 3) Sherry Lansing. **Career:** Mailroom



William Friedkin (standing with script) on the set of *Twelve Angry Men*

assistant, then studio floor manager, WGN-TV, Chicago, 1955; TV director, 1957–67; partner, with Francis Ford Coppola and Peter Bogdanovich, in the Directors Company, 1973 (withdrew, 1974). **Awards:** Oscar for Best Director, for *The French Connection*, 1971. **Agent:** c/o Edgar Gross International Business Management, 9696 Culver Blvd., Culver City, CA 90232, U.S.A.

Films as Director:

1967 *Good Times*
1968 *The Night They Raided Minsky's*; *The Birthday Party*
1970 *The Boys in the Band*
1971 *The French Connection*
1973 *The Exorcist*
1977 *Sorcerer* (*Wages of Fear*)
1978 *The Brinks Job*
1980 *Cruising* (+ sc)
1981 *Duet for One*
1983 *The Deal of the Century*
1985 *To Live and Die in L.A.* (+ sc); *Sea Trial*
1986 *Judgement Day*
1990 *The Guardian* (+ co-sc)
1992 *Rampage* (+ co-sc)
1994 *Blue Chips*
1995 *Jade*
1997 *Twelve Angry Men* (for TV)
2000 *Rules of Engagement*

Publications

By FRIEDKIN: articles—

''Anatomy of a Chase,'' in *Take One* (Montreal), July/August 1971.
''Photographing *The French Connection*,'' with Herb Lightman, in *American Cinematographer* (Los Angeles), February 1972.
Interview with M. Shedlin, in *Film Quarterly* (Berkeley), Summer 1972.
''Dialogue on Film: William Friedkin,'' in *American Film* (Washington, D.C.), February/March 1974.
''Mervyn Leroy Talks with William Friedkin,'' in *Action* (Los Angeles), November/December 1974.
Interview with R. Appelbaum, in *Films and Filming* (London), March 1979.
Interview with R. Gentry, in *Post Script* (Jacksonville, Florida), Spring/Summer and Fall 1986.
Interview, in *American Film*, December 1990.
''Greenland,'' an interview with N. Segaloff, in *Film Comment* (New York), January-February 1993.
''Lucifer Rising,'' an interview with Mark Kermode, in *Sight and Sound* (London), July 1998.

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Clagett, Thomas D., *William Friedkin: Films of Aberration, Obsession, and Reality*, Jefferson, 1990.

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''William Friedkin,'' in *Film Dope* (London), September 1979.
Gentry, R., ''Louma Crane and William Friedkin,'' in *American Cinematographer* (Los Angeles), August 1985.
Bornet, J., ''William Friedkin: le chaos final,'' in *Revue du Cinéma*, July/August 1990.
Spotnitz, F., ''William Friedkin,'' in *American Film*, December 1990.
Everschor, Franz, in *Film-Dienst* (Cologne), 23 April 1996.
Jansen, Peter W., ''Wege zu Lolita,'' in *Filmbulletin* (Winterthur), August 1997.
Vachaud, Laurent, in *Positif* (Paris), February 1998.
Kermode, Mark, and Paul Burston, ''Cruse Control/So Good It Hurts,'' in *Sight and Sound* (London), November 1998.

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The success, both critical and commercial, of William Friedkin's films has been uneven since the release of his first feature in 1967. Although his works span several different genres, they share some common thematic and technical characteristics. His heroes are nontraditional and find themselves in unconventional situations or environments foreign to the average viewer. Technically, Friedkin often seems more concerned with creating mood and establishing atmosphere than with the progress of the narrative or character development. His great attention to detail and characteristic use of long establishing shot sequences do create mood and atmosphere but often do not contribute to the film as a whole.

In two of Friedkin's early films, *The Birthday Party* and *The Boys in the Band* (both based on stage productions), the use of establishing prologues works very well. *The Birthday Party* begins with an early morning shot of a deserted beach. Empty canvas beach chairs look out over an unnatural vastness of sameness—a seemingly endless grayish blue ocean that disappears into a grayish blue sky. This slightly unsettling visual sets the mood for Harold Pinter's play. To the beginning of *The Boys in the Band*, Friedkin adds a montage prologue that introduces all of the main characters. But these are the only personal interpretations evident in these two works.

In *The Night They Raided Minsky's*, Friedkin's attention to detail successfully establishes 1920s period authenticity and adds to a richness of character missing in his other works. The film was criticized, however, for having too broad a narrative told through overly long sequences that do not contribute to the story. This characteristic would prove to be a major flaw of several of Friedkin's subsequent films. Friedkin's two most popular films, *The French Connection* and *The Exorcist*, have some aspects in common. In addition to nontraditional heroes in unusual situations, both films have broad narratives expressed through similar filmic techniques: minimal dialogue; long, detailed sequences; and documentary-style use of the camera.

The French Connection, Friedkin's most critically acclaimed work, maintains a precarious balance between becoming tedious to watch and portraying the tedium and fatigue of Jimmy Doyle and Buddy Russo's lives. Friedkin uses a long prologue to establish the drug operation in Marseilles. This sequence, filmed with little dialogue and great attention to detail, not only serves to introduce the drug operation but also to contrast the lifestyles of French narcotics dealer Alain Charnier and New York City cops Doyle and Russo. This very long sequence is followed by another that establishes the cops' personalities and beat. Consequently, it takes quite some time before the actual narrative begins.

Friedkin's ability to create atmosphere does work well in *The French Connection* because the environment itself, New York City, is one of the main characters. The city and its inhabitants are depicted in detail. The scenes—sometimes gritty, sometimes gory, sometimes dull—produce the urban reality, and at the same time reflect the reality of policework, which is also sometimes dull, but sometimes dangerous.

The Exorcist, a commercially successful film, is tedious throughout. The film plods along through an excessively long opening sequence (the significance of which is never made clear), a pseudo psychological explanation of the character Father Karras, countless close-ups of ''meaningful'' facial expressions, and predictable stages in both the possession and exorcism of Regan MacNeil. Friedkin does succeed at times in creating tension and suspense, but this mood is not sustained throughout the film. Apparently, the shock value of watching the disturbing physical transformation of Regan from young girl to hideous monster is enough to maintain viewer interest, since this continues to be a popular film.

Sorcerer did not follow the trend of commercial success begun by the two previous films. A remake of Clouzot's *The Wages of Fear, Sorcerer* is a good action adventure once the story finally gets underway. Like other Friedkin films, it is weighed down by several long introductory sequences. After these initial sequences, the use of documentary technique, including hand-held tracking shots, creates a reality of place that can almost be smelled and touched.

Friedkin's subsequent films contain his characteristic cinematic techniques. His filmic representation of the sadomasochistic homosexual subculture in New York City in *Cruising* is too realistic and brutal for many reviewers. *Deal of the Century*, although not commercially or critically popular, is a fair satire on the profitable business of selling arms to Third World nations, using an introductory sequence very effectively to set the tone.

The Guardian, Friedkin's first horror film since *The Exorcist*, was not well received critically or at the box office. As in *The Exorcist*, Friedkin employs an unconventional situation for the narrative and uses mood and atmosphere to gradually turn reality into a nightmare. Unlike the narrative in *The Exorcist*, however, this story of a yuppie couple who hire a nanny that feeds newborns to trees is told on a much smaller scale, but still is not consistently interesting. *Jade*, Friedkin's most recent feature, has been criticized not only for unsuccessful attempts to establish mood that bog down the narrative, but also for unoriginal dialogue and stale action sequences. The screenwriter of *Jade*, Joe Eszterhas, is equally credited for the film's flaws, along with Friedkin, in many critical reviews.

—Marie Saeli

FULLER, Samuel

Nationality: American. **Born:** Samuel Michael Fuller in Worcester, Massachusetts, 12 August 1911. **Military Service:** Served in 16th regiment of U.S. Army 1st Division, 1942–45, awarded Bronze Star, Silver Star, and Purple Heart. **Family:** Married actress Christa Lang, 1965. **Career:** Copy-boy and journalist, *New York Journal*, from 1924; crime reporter, from 1928; screenwriter in Hollywood, from 1936; screenwriter at Warner Bros., 1946–48; directed first feature, 1948; signed to 20th Century-Fox, 1951–57; TV director, 1960s. **Died:** 31 October 1997, in Hollywood, California.

Films as Director:

1948 *I Shot Jesse James* (+ sc)
1950 *The Baron of Arizona* (+ sc); *The Steel Helmet* (+ sc, co-pr)
1951 *Fixed Bayonets* (+ sc)
1952 *Park Row* (+ sc, co-pr)
1953 *Pickup on South Street* (+ sc) [remade in 1968 as *Cape Town Affair* (Webb)]
1954 *Hell and High Water* (+ co-sc)
1955 *The House of Bamboo* (+ co-sc, role as Japanese policeman)
1957 *Run of the Arrow* (+ pr, sc); *China Gate* (+ pr, sc); *Forty Guns* (+ pr, sc)
1958 *Verboten!* (+ pr, sc)
1959 *The Crimson Kimono* (+ pr, sc)
1960 *Underworld USA* (+ pr, sc)
1962 *Merrill's Marauders* (+ co-sc)
1963 *Shock Corridor* (+ pr, sc); *The Naked Kiss* (+ co-pr, sc)
1967 *Caine* (+ sc)
1973 *Dead Pigeon on Beethoven Street* (+ sc, role as United States Senator)
1980 *The Big Red One* (+ sc)
1982 *White Dog*
1983 *Thieves after Dark*

Samuel Fuller

1989 *Street of No Return* (+ co-sc)
1990 *Le Madonne et le dragon* (for TV) (+ mus); *The Day of Reckoning* (for TV) (+ co-sc); *Tales* (series for TV) (+ co-sc)

Other Films:

1936 *Hats Off* (Petroff) (sc)
1937 *It Happened in Hollywood* (Lachman) (sc)
1938 *Gangs of New York* (Cruze) (remade in 1945 as *Gangs of the Waterfront*) (Blair) (sc); *Adventure in Sahara* (Lederman) (sc); *Federal Man-Hunt* (Grinde) (sc)
1940 *Bowery Boy* (Morgan) (sc)
1941 *Confirm or Deny* (Lang, Mayo) (sc)
1943 *Power of the Press* (Landers) (sc)
1948 *Shockproof* (Sirk) (sc)
1951 *The Tanks Are Coming* (Seiler) (sc)
1952 *Scandal Sheet* (Karlson) (sc)
1953 *The Command* (Butler) (sc)
1965 *Pierrot le fou* (Godard) (role as himself)
1966 *Brigitte et Brigitte* (Moullet) (role as himself)
1971 *The Last Movie* (Hopper) (role as himself)
1974 *The Klansman* (Young) (sc)
1976 ***Der Amerikanische Freund*** (*The American Friend*) (Wenders) (role as The American)
1979 *1941* (Spielberg) (small role)
1994 *Girls in Prison* (McNaughton—for TV) (sc)

Publications

By FULLER: books—

Burn, Baby, Burn, New York, 1935.
Test Tube Baby, New York, 1936.
Make up and Kiss, New York, 1938.
The Dark Page, New York, 1944 (published as *Murder Makes a Deadline*, New York, 1952).
The Naked Kiss, New York, 1964.
Crown of India, New York, 1966.
144 Piccadilly, New York, 1971.
Dead Pigeon on Beethoven Street, New York, 1973.

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New York in the 1930s (Pocket Archive Series), New York, 1997.

By FULLER: articles—

''What Is Film?'' in *Cinema* (Beverly Hills), July 1964.
''Samuel Fuller: Two Interviews,'' with Stig Björkman and Mark Shivas, in *Movie* (London), Winter 1969/70.
Interview in *The Director's Event* by Eric Sherman and Martin Rubin, New York, 1970.
Interview with Ian Christie and others, in *Cinema* (Cambridge), February 1970.
''Sam Fuller Returns,'' interview with Claude Beylie and J. Lourcelles, in *Ecran* (Paris), January 1975.
''War That's Fit to Shoot,'' in *American Film* (Washington, D.C.), November 1976.
''Three Times Sam: The Flavor of Ketchup,'' interview with R. Thompson, in *Film Comment* (New York), January/February 1977.
Interview with Russell Merritt and P. Lehman, in *Wide Angle* (Athens, Ohio), vol. 4, no. 1, 1980.
''Samuel Fuller—Survivor,'' an interview with T. Ryan, in *Cinema Papers* (Melbourne), December/January 1980/81.
''Fuller mis au défi par l'avocat du diable,'' in *Cahiers du Cinéma* (Paris), April 1982.
Interview with A. Hunter, in *Films and Filming* (London), November 1983.
Interview in *Monthly Film Bulletin* (London), March 1984.
''Conversazione con Samuel Fuller,'' an interview with Gisella Bochicchio and B. Roberti, in *Filmcritica* (Siena), September-October 1989.
Fuller, Sam, ''Comment John Ford et Max Steiner ont fait mon film préféré,'' in *Positif* (Paris), June 1994.
''A Fuller View,'' an interview with Eric Monder, in *Filmfax* (Evanston), March-April 1995.

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Will, David, and Peter Wollen, editors, *Samuel Fuller*, Edinburgh, 1969.
Hardy, Phil, *Samuel Fuller*, New York, 1970.
Garnham, Nicholas, *Samuel Fuller*, New York, 1971.
MacArthur, Colin, *Underworld U.S.A.*, London, 1972.
Amiel, Victor, *Samuel Fuller*, Paris, 1985.
Caprara, Valerio, *Samuel Fuller*, Florence, 1985.
Server, Lee, *Sam Fuller: Film Is a Battleground*, Jefferson, North Carolina, 1994.

On FULLER: articles—

Lee, Russell, ''Samuel Fuller,'' in *New Left Review*, January/February 1964.
Wollen, Peter, ''Notes toward a Structural Analysis of the Films of Samuel Fuller,'' in *Cinema* (Cambridge), December 1968.
Canham, Kingsley, ''The World of Samuel Fuller,'' in *Film* (London), November/December 1969.
Canham, Kingsley, ''Samuel Fuller's Action Films,'' in *Screen* (London), November/December 1969.
McArthur, Colin, ''Samuel Fuller's Gangster Films,'' in *Screen* (London), November/December 1969.
Belton, John, ''Are You Waving the Flag at Me: Samuel Fuller and Politics,'' in *Velvet Light Trap* (Madison, Wisconsin), Spring 1972.
McConnell, F., ''*Pickup on South Street* and the Metamorphosis of the Thriller,'' in *Film Heritage* (New York), Spring 1973.
Cook, B., ''Sam Fuller Lands with the Big One,'' in *American Film* (Washington, D.C.), June 1979.
Valot, J., ''Love, Action, Death, Violence: Cinema Is Emotion (sur quelques films de Samuel Fuller),'' in *Image et Son* (Paris), July/August 1980.
Milne, Tom, ''Sam Fuller's War,'' in *Sight and Sound* (London), Autumn 1980.
''Fuller Section'' of *Image et Son* (Paris), April 1981.
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Sanjek, David, '''Torment Street between Malicious and Crude': Sophisticated Primitivism in the Films of Sam Fuller,'' in *Literature/Film Quarterly* (Salisbury), July 1994.
Norman, Barry, ''Why the French Love Samuel Fuller,'' in *Radio Times* (London), 8 March 1997.
Sinclair, Iain, ''War Zone,'' in *Sight and Sound* (London), March 1997.
Obituary, in *Variety (New York)*, 3 November 1997.
Saada, Nicholas, ''Goodbye Sam, Goodbye,'' an obituary in *Cahiers du Cinéma* (Paris), December 1997.
''Leading Fearlessly,'' an obituary in *Sight and Sound* (London), December 1997.
Obituary, in *EPD Film* (Frankfurt), December 1997.
Obituary, in *Skrien* (Amsterdam), December-January 1997–1998.
Obituary, in *Positif* (Paris), January 1998.
Obituary, in *Séquences* (Haute-Ville), January-February 1998.
Simon, Adam, ''Sam Fuller: Perfect Pitch,'' in *Sight and Sound* (London), March 1998.
Stevens, Brad, ''Play It Again, Sam,'' in *Sight and Sound* (London), April 1998.
Obituary, in *24 Images* (Montreal), no. 91, Spring 1998.
Obituary, in *Z* (Oslo), no. 63, 1998.

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Sam Fuller's narratives investigate the ways that belonging to a social group simultaneously functions to sustain and nurture individual identity and, conversely, to pose all sorts of emotional and ideological threats to that identity. Fuller's characters are caught between a solitude that is both liberating and debilitating, and a communality that is both supportive and oppressive. Unlike Howard Hawks, whose films suggest the triumph of the group over egoism, Fuller is more cynical and shows that neither isolation nor group membership is without its hardships and tensions.

Many of the films touch upon a broad kind of belonging, as in membership in a nation—specifically the United States (although *China Gate* comments on several other nationalities)—as a driving idea and ideal, national identity becoming a reflection of personal identity. For example, in Fuller films about the building of the West, such as *Forty Guns*, *The Baron of Arizona*, or *Run of the Arrow*, the central characters initially understand their own quests as necessarily divergent from the quest of America for its own place in the world. Even though the course of the films suggests the moral and emotional losses that such divergence leads to, the films also imply that there is something inadequate in the American quest itself, in the ways such a quest undercuts its own purity by finding strength in a malevolent violence (the readiness of ''ordinary'' people in *The Baron of Arizona* to lynch at a moment's notice), in mistrust and prejudice (unbridled racism in *Run of the Arrow*), or in political corruption.

Similarly, in films such as *House of Bamboo*, *Underworld USA*, and *Pickup on South Street*, about criminal organizations infiltrated by revenging outsiders, the narrative trajectory will begin by suggesting the moral separation of good guys and bad guys, but will then continue to demonstrate their parallelism, their interweaving, even their blurring. For example, in *Underworld USA*, the criminals and crimefighters resemble each other in their methods, in their cold calculation and determination, and in their bureaucratic organization. Tolly, the film's central character, may agree to map his own desire for revenge onto the crimefighters' desire to eliminate a criminal element, but the film resolutely refuses to unambiguously propagandize the public good over personal motives.

At a narrower level of group concern, Fuller's films examine the family as a force that can be nurturing but is often stifling and riddled with contradictions. Not accidentally, many of Fuller's films concentrate on childless or parentless figures: the family here is not given but something that one loses or that one has to grope towards. Often, the families that do exist are, for Fuller, like the nation-state, initially presenting an aura of innocent respectability but ultimately revealing a corruption and rotted perversity. Indeed, *The Naked Kiss* connects questions of political value to family value in its story of a woman discovering that her fiancé, the town's benefactor and a model citizen, is actually a child molester. Similarly, *Verboten!* maps the story of postwar America's self-image as benefactor to the world onto an anti-love love story. A German woman initially marrys a G.I. for financial support and then finds she really loves him, only to discover that he no longer loves her. Love, to be sure, is a redemptive promise in Fuller's films but it is run through by doubt, anger, mistrust, deception. Any reciprocity or sharing that Fuller's characters achieve comes at a great price, ranging from mental and physical pain to death. For example, in *Underworld USA*, Tolly is able to drop his obsessional quest and give himself emotionally to the ex-gangster's moll, Cuddles, only when he is at a point of no return that will lead him to his death. Against the possibility of love (which, if it ever comes, comes so miraculously as to call its own efficacy into doubt), Fuller's films emphasize a world where everyone is potentially an outsider and therefore a mystery and even a menace. No scene in Fuller's cinema encapsulates this better than the opening of *Pickup on South Street* where a filled subway car becomes the site of intrigued and intriguing glances as a group of strangers warily survey each other as potential victims and victimizers. Echoing the double-entendre of the title (the pickup is political—the passing on of a secret microfilm—as well as sexual), the opening scene shows a blending of sexual desire and aggression as a sexual come-on reveals itself to be a cover for theft, and passive passengers reveal themselves to be government agents.

In a world of distrust, where love can easily betray, the Fuller character survives either by fighting for the last vestiges of an honest, uncorrupted love (in the most optimistic of the films) or, in the more cynical cases, by displacing emotional attachment from people to ideas; to myths of masculine power in *Forty Guns*; to obsessions (for example, Johnny Barratt's desire in *Shock Corridor* to win the Pulitzer Prize even if that desire leads him to madness); to mercenary self-interest; to political or social ideals; and ultimately, to a professionalism that finally means doing nothing other than doing your job right without thinking about it. This is especially the case in Fuller's war films, which show characters driven to survive for survival's sake, existence being defined in *Merrill's Marauders* as ''put(ting) one foot in front of the other.''

Fuller's style, too, is one based on tensions: a conflict of techniques that one can read as an enactment for the spectator of Fuller themes. Fuller is both a director of rapid, abrupt, shocking montage, as in the alternating close-ups of robber and victim in *I Shot Jesse James*, and a director who uses extremely long takes incorporating a complex mix of camera movement and character action. Fuller's style is the opposite of graceful; his style seems to suggest that in a world where grace provides little redemption, its utilization would be a kind of lie. Thus, a stereotypically beautiful shot like the balanced image of Mount Fujiyama in *House of Bamboo* might seem a textbook example of the well-composed nature shot but for the fact that the mountain is framed through the outstretched legs of a murdered soldier.

—Dana B. Polan

G

GAÁL, István

Nationality: Hungarian. **Born:** Salgótarján, 25 August 1933. **Education:** Academy of Theatre and Film Art, Budapest, graduated 1959; studied at Centro Sperimentale, Rome, 1959–61. **Career:** Director and cameraman for Hungarian Newsreel Dept, 1961; directed first feature, 1964; director for Hungarian TV, from 1977.

Films as Director:

1957 *Pályamunkások* (*Surfacemen*; *Railroaders*) (+ sc, ed) (short)
1961 *Etude* (+ sc, ed) (short)
1962 *Tisza—öszi vázlatok* (*Tisza—Autumn Sketches*) (+ sc, ed) (short); *Oda—vissza* (*To and Fro*) (+ sc, ed) (short)
1964 *Sodrásban* (*The Stream*; *Current*) (+ sc, ed)
1965 *Zöldár* (*Green Flood*; *The Green Years*) (+ ed, co-sc)
1967 *Krónika* (*The Chronicle*) (+ sc, ed, ph) (short); *Keresztelö* (*Christening Party*) (+ sc, ed)
1969 *Tiz éves Kuba* (*Cuba's Ten Years*) (+ sc, ed, ph) (short)
1970 *Bartók Béla: az éjszaka zenéje* (*Béla Bartók: The Music of the Night*; *The Night Music*) (+ sc, ed) (short); *Magasiskola* (*The Falcons*) (+ sc, ed)
1971 *Holt vidék* (*The Dead Country*) (+ co-sc, ed)
1977 *Legato* (*Ties*) (+ co-sc, ed); *Naponta két vonat* (*Two Trains a Day*) (+ sc, ed) (for TV); *Vámhatár* (*Customs Frontier*) (+ ed) (for TV)
1981 *Cserepek* (*Buffer Zone*) (+ sc, ed)
1985 *Orfeusz es Eurydike* (+ sc)
1989 *Éjszaka*
1996 *Római szonáta*

Other Films:

1962 *Cigányok* (*Gypsies*) (Sára) (ed, ph) (short)
1964 *Férfiarckép* (*Portrait of a Man*) (Gyöngyössy) (co-ph) (short)
1967 *Vizkereszet* (*Twelfth Night*) (Sára) (co-sc) (short)

Publications

By GAÁL: articles—

‘‘Un Réalisateur hongrois,’’ interview with J. Camerlain, in *Séquences* (Paris), January 1973.
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‘‘Interviewing István Gaál,’’ in *Hungarofilm Bulletin* (Budapest), no. 4, 1977.
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Nemeskurty, Istvan, *A Short History of the Hungarian Cinema*, New York, 1980.

On GAÁL: articles—

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‘‘István Gaál,’’ in *Film Dope* (London), September 1979.
Predal, René, ‘‘István Gaál: les remous de la quarantaine,’’ in *Jeune Cinéma* (Paris), October 1981.
Pörös, G., in *Filmkultura* (Budapest), May/June 1984.

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The artistic personality of the film editor, cameraman, scriptwriter, and director István Gaál was formed by his study at the Higher School of Theatrical and Film Art in Budapest, where he arrived as a young electrical engineer determined to devote himself to the art of film. Here he shaped and precisely defined his artistic viewpoint in a classroom that is already legendary today as the meeting place of later notable personalities in Hungarian cinematography—Judit Elek, Pál Gábor, Imre Gyöngössy, Zoltán Huszarik, Ferenc Kardos, Zsolt Kérdi-Kovács, János Rózsa, István Szabó, Sándor Sára, Ferenc Kósa, and others. Gaál took his first, already conspicuous step in a creative workshop, the experimental studio of Béla Balázs. The artistic path he chose was a difficult one, because it was the specific, individual form of documentary. In the course of his creative career he returns constantly to this basic source, but at the same time he applies its elements in his not very extensive but masterfully suggestive artistic film work. Gaál is one of the founders of the Hungarian new wave of the mid-1960s, which he inaugurated with *Sodrásban,* his deeply emotive debut. Not only did this work reflect the positive social events of the time, but the author also applied genuine elements of a subjectively motivated poetics. With every important subsequent film—and these are for the most part adaptations of his own literary work—Gaál reveals the strange world of the Hungarian countryside, a world of desolation and unromantically flat landscapes with scattered, lonely settings where solitary tree trunks, well-beams, and the whitewashed walls of old buildings occasionally loom. In this microcosm he uncovers human community, relationships, and problems of morality. In intimate episodes he manages to take up and treat delicate problems of the past and generalize them in the form of a profound philosophical drama that reveals the roots of violence and evil and the dangerous elements of apathy and indifference, despair and loneliness. At the same time, his films, with their limited dialogue and almost totally graphic conception, are poetic pictures that have dramatic tension. However, István Gaál is not the romantic poet of the countryside he may appear to be. In a brief moment and in simple fashion he suggests the atmosphere and the relationships among characters, and he is equally adept at capturing the essence of a hunting lodge in the wilderness, a depopulated village, or the smell of a provincial town. For him the environment is merely a symbolic medium, because each of his works offers a kind of parallel between the world of nature and human society, a metaphor with deep ideological and moral significance.

There is a close union of all artistic components in films under his direction—a carefully constructed script, a poetic form of screen photography, simple non-illustrative music, and dramatically motivated editing, along with prodigious acting by the noted performers whom the director gets to ''shed their theatrical skin,'' enabling them to achieve quite a remarkable degree of expression before the camera.

In the intervals between making his fictional film works, Gaál constantly returns to the pure documentary, which is for him a starting point and perhaps also an experimental station. But he shapes his documentaries with the same fire and originality. Here again, there is an alteration between people and nature, and a struggle between the two.

In his most recent films, Gaál turns more to the inner world of his contemporaries. His works delineate masterful psychological portraits in which there is more and more reflection of history on a general plane. His films are personal, poetically veiled confessions about present-day people, their problems and their relations.

—Václav Merhaut

GANCE, Abel

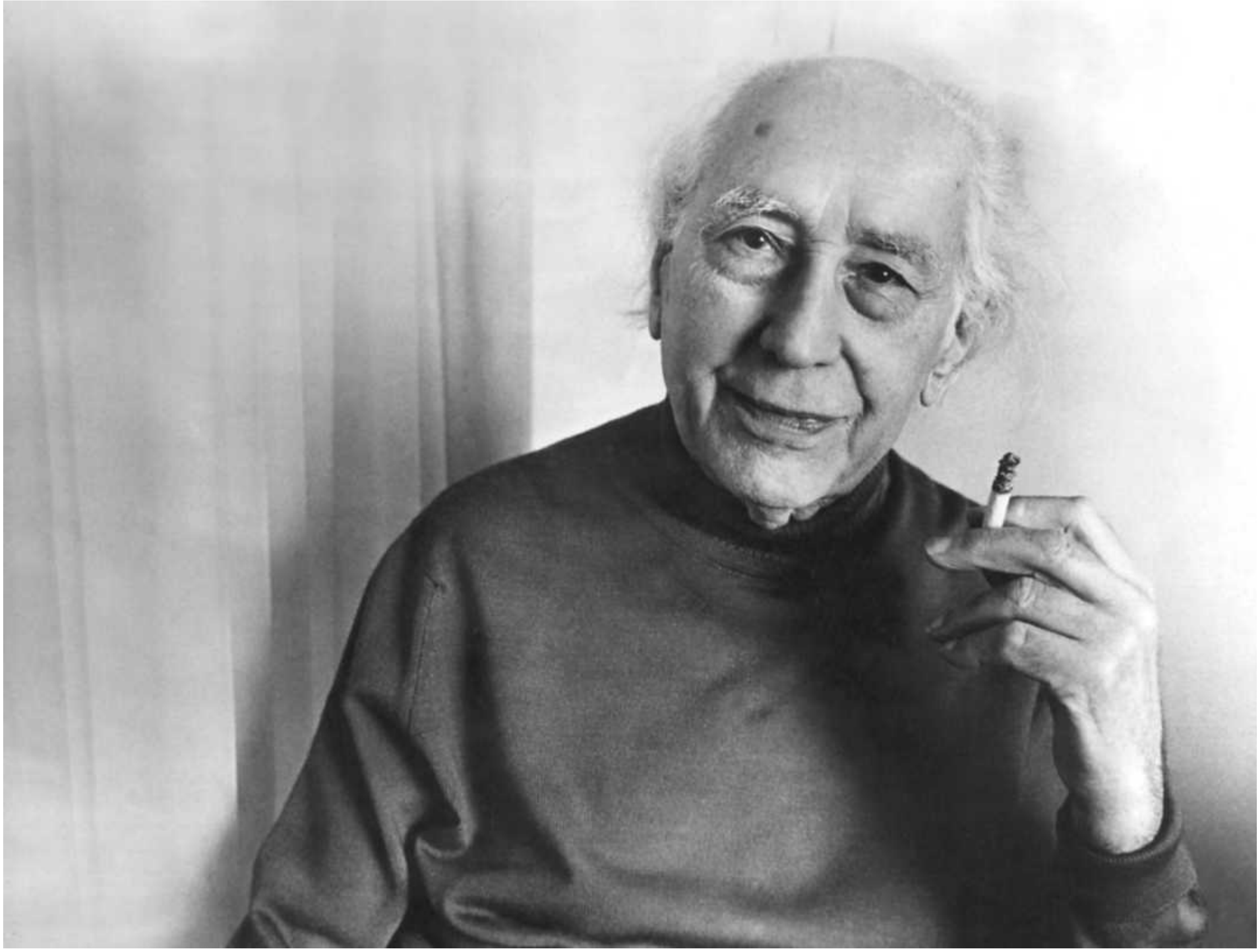
Nationality: French. **Born:** Paris, 25 October 1889. **Education:** Collège de Chantilly; Collège Chaptal, Paris, baccalaureate 1906. Served with Service Cinématographique et Photographique de l'Armée, 1917. **Family:** Married (second wife) actress Odette Vérité, 1933. Daughter: Clarisse (Mme. Jacques Raynaud). **Career:** Actor at Théâtre du Parc, Brussels, 1908–09; began selling screenplays to Gaumont, 1909; formed production company, Le Film Français, 1911; artistic director of Le Film d'Art, 1917; after death of first wife, travelled to United States, 1921; patented widescreen ''Polyvision'' process, 1926; patented ''Perspective Sonore,'' stereophonic sound process, 1929; directed *Marie Tudor* for television, 1965; lived in Nice, worked on screenplay for *Christophe Colomb* project, first begun in 1939, 1970s; reassembled *Napoléon* premiered in New York, 1981. **Awards:** Gold Medal, Union Française des Inventeurs, and Cinérama Gold Medal, Société des Auteurs, 1952; Théâtre de l'Empire named for Gance, Paris, 1961; Grand prix national de Cinéma, 1974; César Award, 1980; Commandeur de la Légion d'honneur; Grand officier de l'ordre national du Merité, et des Arts et des Lettres. **Died:** In Paris, 10 November 1981.

Films as Director:

1911 *La Digue, ou Pour sauver la Hollande* (+ sc)
1912 *Le Nègre blanc* (+ sc, role); *Il y a des pieds au plafond* (+ sc); *Le Masque d'horreur* (+ sc)
1915 *Un drame au Château d'Acre* (*Les Morts reviennent-ils?*) (+ sc); *Ecce Homo* (+ sc) (unfinished)
1916 *La Folie du Docteur Tube* (+ sc); *L'Enigme de dix heures* (+ sc); *Le Fleur des ruines* (+ sc); *L'Heroïsme de Paddy* (+ sc); *Fioritures* (*La Source de beauté*) (+ sc); *Le Fou de la falaise* (+ sc); *Ce que les flots racontent* (+ sc); *Le Périscope* (+ sc): *Barberousse* (+ sc); *Les Gaz mortels* (*Le Brouillard sur la ville*) (+ sc); *Strass et compagnie* (+ sc)
1917 *Le Droit à la vie* (+ sc); *La Zone de la mort* (+ sc); *Mater Dolorosa* (+ sc)
1918 *La Dixième Symphonie* (+ sc); *Le Soleil noir* (+ sc) (unfinished)
1919 ***J'Accuse*** (+ sc)
1923 *La Roué* (+ sc); *Au secours!* (+ sc)
1927 ***Napoléon*** (*Napoléon vu par Abel Gance*) (+ sc)
1928 *Marines et Cristeaux* (+ sc) (experimental footage for ''Polyvision'')
1931 *La Fin du monde* (+ sc)
1932 *Mater Dolorosa* (+ sc)
1934 *Poliche* (+ sc); *La Dame aux Camélias* (+ sc); *Napoléon Bonaparte* (+ sc) (sound version, with additional footage)
1935 *Le Roman d'un jeune homme pauvre* (+ sc); *Lucrèce Borgia*
1936 *Un Grande Amour de Beethoven* (*The Life and Loves of Beethoven*) (+ sc); *Jérome Perreau, héro des barricades* (*The Queen and the Cardinal*); *Le Voleur de femmes* (+ sc)
1937 *J'accuse* (*That They May Live*) (+ sc)
1939 *Louise* (+ co-sc); *Le Paradis perdu* (*Four Flights to Love*) (+ co-sc)
1941 *La Vénus aveugle* (+ sc)
1942 *Le Capitaine Fracasse* (+ co-sc)
1944 *Manolete* (+ sc) (unfinished)
1954 *Quatorze Juillet* (+ sc); *La Tour de Nesle* (+ sc)
1956 *Magirama* (+ sc, co-pr) (demonstration of ''Polyvision'' in color)
1960 *Austerlitz* (co-d, + co-sc)
1964 *Cyrano et d'Artagnan* (+ co-sc)
1971 *Bonaparte et la révolution* (+ sc, co-pr)

Other Films:

1909 *Le Portrait de Mireille* (Perret) (sc); *Le Glas du Père Césaire* (+ sc); *La Légende de l'arc-en-ciel* (sc); *Molière* (Perret) (role)
1909/10 Some Max Linder short comedies (role as Max's brother)
1910 *Paganini* (sc); *La Fin de Paganini* (sc); *Le Crime de Grand-père* (Perret) (sc); *Le Roi des parfums* (sc); *L'Aluminité* (sc); *L'Auberge rouge* (sc); *Le Tragique Amour de Mona Lisa* (Capellani) (sc)
1911 *Cyrano et D'Assoucy* (Capellani) (sc); *Un Clair de lune sous Richelieu* (Capellani) (sc); *L'Électrocuté* (Morlhon) (sc)
1912 *Une Vengeance d'Edgar Poe* (Capellani) (sc); *La Mort du Duc d'Enghien* (Capellani) (sc); *La Conspiration des drapeaux* (sc); *La Pierre philosophe* (sc)
1914 *L'Infirmière* (Pouctal) (sc)



Abel Gance

1920 *L'Atre* (Boudrioz) (pr)
1929 *Napoléon auf St. Helena* (*Napoléon à Saint-Hélène*) (Pick) (sc)
1933 *Le Maître de forges* (Rivers) (sc, supervisor)
1953 *Lumière et l'invention du cinématographe* (*Louis Lumière*) (Paviot) (commentary, narration)
1954 *La Reine Margot* (Dréville) (sc)

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Napoléon vu par Abel Gance, Paris, 1927.
La Roué, scénario original arrangé par Jean Arroy, Paris, 1930.
Prisme, Paris, 1930.
La Fin du Monde, scénario arrangé par Joachim Renez, Paris, 1931.
Mater Dolorosa, scénario original arrangé par Joachim Renez, Paris, 1932.
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''Les nouveaux chapitres de notre syntaxe,'' in *Cahiers du Cinéma* (Paris), October 1953.
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Welsh, J.M., and S.P. Kramer, ''Abel Gance's Accusation against War,'' in *Cinema Journal* (Evanston), Spring 1975.
Gilliatt, Penelope, in *New Yorker*, 6 September 1976.
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Nerguy, C., and Y. Alion, ''*Un Grand Amour de Beethoven*,'' in *Avant-Scène du Cinéma* (Paris), 1 October 1978.
Brownlow, Kevin, ''Abel Gance,'' in *Film Dope* (London), September 1979.
Allen, W., ''*Napoléon* reconstructed,'' in *Stills* (London), Autumn 1981.
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Lafaye, C., obituary, in *Cinéma* (Paris), January 1982.
Riley, B., obituary, in *Film Comment* (New York), January/February 1982.
Jeancolas, J.-P., ''Abel Gance entre *Napoléon* et *Philippe Pétain*,'' in *Positif* (Paris), June 1982.
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Stojanov-Bigor, G., ''Abel Gans,'' in *Kinoizkustvo* (Sofia, Bulgaria), vol. 44, no. 6, June 1989.
Virmaux, A., and O. Virmaux, ''Quatre remarques sure le cycle Antoine,'' in *Jeune Cinéma* (Paris), no. 204, November-December 1990.

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Ford, Charles, and Jacques Guillon, *Les Éloquents*, France, 1956.
Kaplan, Nelly, *Abel Gance, hier et demain (Abel Gance, Yesterday and Tomorrow)*, Paris, 1964.
Brownlow, Kevin, *Abel Gance—The Charm of Dynamite*, London, 1968.

* * *

Abel Gance's career as a director was long and flamboyant. He wrote his first scripts in 1909, turning to directing a couple of years later, and made his last feature, *Cyrano et d'Artagnan*, in 1964. As late as 1971 he re-edited a four-hour version of his Napoleon footage to make *Bonaparte et la révolution*, and he lived long enough to see his work again reach wide audiences.

Gance's original aspirations were as a playwright, and throughout his life he treasured the manuscript of his verse tragedy *La Victoire de Samothrace*, written for Sarah Bernhardt and on the brink of production when the war broke out in 1914. If Gance's beginnings in the film industry he then despised were unremarkable, he showed his characteristic audacity and urge for experimentation with an early work, the unreleased *La Folie du Docteur Tube*, which made great use of distorting lenses, in 1916. He learned his craft in a dozen or more films during 1916 and 1917—the best remembered of which are *Les Gaz mortels, Barberousse*, and *Mater dolorosa.* He reached fresh heights with a somewhat pretentious and melodramatic study of a great and suffering composer, *La Dixième Symphonie.* Even more significant was his ambitious and eloquent antiwar drama, *J'Accuse*, released in 1919. These films established him as the leading French director of his generation and gave him a preeminence he was not to lose until the coming of sound.

The 1920s saw the release of just three Gance films. If *Au secours!*, a comedy starring his friend Max Linder, is something of a lighthearted interlude, the other two are towering landmarks of silent cinema. *La Roue* began as a simple melodramatic tale, but in the course of six months scripting and a year's location shooting, the project took on quite a new dimension. In the central figure of Sisif, Gance seems to have struggled to create an amalgam of Oedipus, Sisyphus, and Lear. Meanwhile portions of the film that were eventually cut apparently developed a social satire of such ferocity that the railway unions demanded its excision. The most expensive film as yet made in France, its production was again delayed when the death of Gance's wife caused him to abandon work and take a five-month trip to the United States.

Like his previous work, *La Roue* had been conceived and shot in the pre-1914 style of French cinema, which was based on a conception of film as a series of long takes, each containing a significant section of the action, rather than as a succession of scenes made up of intercut shots of different lengths, taken from varying distances. But in Hollywood, where he met D.W. Griffith, Gance came into contact with the new American style of editing. Upon his return to France, Gance spent a whole year reediting his film. On its release in 1923 *La Roue* proved to be one of the stunning films of the decade. Even in its shortened version—comprising a prologue and four parts—the film had a combined running time of nearly eight hours.

Gance's imagination and energy at this period seemed limitless. Almost immediately he plunged into an even vaster project whose title clearly reflects his personal approach, *Napoléon va par Abel Gance.* If *La Roue* was particularly remarkable for its editing (certain sequences are classic moments of French 1920s avant-garde experimentation), *Napoléon* attracted immediate attention for its incredibly mobile camerawork, created by a team under the direction of Jules Kruger. *Napoléon* thus emerges as a key masterpiece of French cinema at a time when visual experimentation took precedence over narrative and the disorganization of production offered filmmakers the chance to produce extravagant and ambitious personal works within the heart of the commercial industry. Gance's conception of himself as visionary filmmaker and of Napoleon as a master of his destiny points to the roots of Gance's style in the nineteenth century and his romantic view of the artist as hero. The scope of Gance's film, bursting into triple screen effects at the moment of Napoleon's climactic entry into Italy, remains staggering even today.

The 1920s in France was a period of considerable creative freedom. Given this atmosphere, a widespread urge to experiment with the full potential of the medium was apparent. If the freedom came from the lack of a tightly controlled studio system, the desire to explore new forms of filmic expression can be traced to a reaction against the situation imposed by Pathé and Gaumont before 1914, when film was seen as a purely commercial product, underfinanced and devoid of artistic or personal expression. This had been the cinema in which Gance had made his debut, and he was one of those striving most forcefully in the 1920s both to increase the possibilities for personal expressiveness and to widen the technical scope of cinema. He pioneered new styles of cutting and camerawork, as well as widescreen and multiscreen techniques.

It is ironic, then, that the advent of the greatest technical innovation of the period left Gance stranded. The explanation for this lies less in the irrelevance of sound to his personal vision of the medium—he was pioneering a new stereophonic system with *La Fin du monde* as early as 1929—than the fact that new forms of tighter production control were implemented as a result of the greater costs associated with sound filmmaking.

The 1930s emerge as a sad era for a man accustomed to being in the forefront of the French film industry. Gance, whose mind had always teemed with new and original projects, was now reduced to remaking his old successes: sound versions of *Mater dolorosa* in 1932, *Napoléon Bonaparte* in 1934, and *J'accuse* in 1937. Otherwise, the projects he was allowed to make were largely adaptations of fashionable stage dramas or popular novels: *Le Maître de forges*, *Poliche*, *La Dame aux camélias*, and *Le Roman d'un jeune homme pauvre.* In the late 1930s he was able to treat subjects in which his taste for grandly heroic figures is again apparent: Savonarola in *Lucrèce Borgia* and the great composer—played by Harry Baur—in *Un Grand Amour de Beethoven*, but by 1942, when he made *Le Capitaine Fracasse*, Gance's career seemed to have come to an end.

Though a dozen years were to pass before he directed another feature film, Gance maintained his incredible level of energy. Refusing to be beaten, he continued his experiments with ''polyvision'' which were to culminate in his *Magirama* spectacle. He eventually made three further features, all historical dramas in which his zest, if not the old towering imagination, is still apparent: *La Tour de Nesle, Austerlitz*, and *Cyrano et d'Artagnan.* The French 1920s cinema of which Gance is the major figure has consistently been undervalued by film historians, largely because its rich experimentation with visual style and expressiveness was not accompanied by an similar concern with the development of film narrative. Gance's roots were in the nineteenth–century romantic tradition, and despite his literary background, he, like his contemporaries, was willing to accept virtually any melodramatic story that would allow him to pursue his visual interests. For this reason French 1920s work has been marginalized in accounts of film history that see the growth of storytelling techniques as the central unifying factor. The rediscovery of Gance's *Napoléon* in the 1980s, though—thanks largely to twenty years of effort by Kevin Brownlow—has made clear to the most skeptical the force and mastery achieved in the years preceding the advent of sound, and restored Gance's reputation as a master of world cinema.

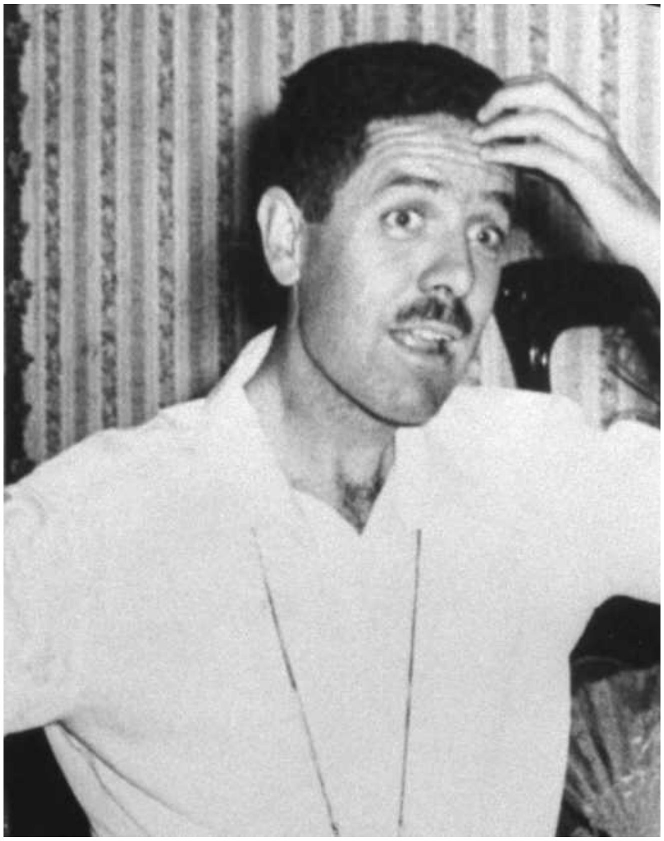
—Roy Armes

GARCÍA BERLANGA, Luis

Nationality: Spanish. **Born:** Luis García-Berlanga Marti in Valencia, 12 July 1921. **Education:** Studied at Jesuit school, Switzerland; Valencia University; IIEC (School of Cinema), Madrid, 1947–50. **Military Service:** Served in División Azul (Blue Division) of Spanish volunteers with German forces on Russian front, early 1940s. **Career:** Painter and poet, 1942–47; with Antonio Bardem, directed first film, 1951; several projects banned by censor, 1950s; began collaboration with writer Rafael Azcona on *Plácido*, 1961; professor at IIEC, 1970s; president of Filmoteca Nacional, 1980s.

Films as Director:

1948/49 *Paseo sobre una guerra antigua* (as IIEC student); *Tres cantos* (IIEC student); *El circo* (+ sc, ed) (IIEC student)
1951 *Esa pareja feliz* (*That Happy Couple*) (co-d, ph, co-sc)
1952 *¡Bienvenido, Mr. Marshall!* (*Welcome, Mr. Marshall*) (+ co-sc)
1953 *Novio a la vista* (*Fiancé in sight*) (+ co-sc)
1956 *Calabuch* (+ co-sc)
1957 *Los jueves, milagro* (*Thursdays, Miracle*) (+ co-sc)
1961 *Plácido* (+ co-sc)
1962 ''La muerte y el leñador'' (''Death and the Woodcutter'') episode of *Las cuatro verdades* (+ co-sc)
1963 ***El verdugo*** (*The Executioner*; *Not on Your Life*) (+ co-sc)
1967 *Las pirañas* (+ co-sc)
1969 *Vivan los novios* (*Long Live the Bride and Groom*) (+ co-sc)



Luis García Berlanga

1973 *Tamaño natural* (*Life Size*) (+ co-sc)
1978 *La escopeta nacional* (*The National Rifle*; *The Spanish Shotgun*) (+ co-sc)
1979 *Cuentos eróticos* (*Erotic Tales*) (collectively directed)
1980 *Patrimonio nacional* (+ co-sc)
1982 *Nacional III* (+ co-sc)
1985 *La Vaquilla* (+ co-sc)
1987 *Moros y cristianos* (+ co-sc)
1993 *Todos a la cárcel* (*Everyone off to Jail*) (+ co-sc)
1997 *Blasco Ibáñez* (mini for TV)
1999 *París Tombuctú* (+ co-sc)

Other Films:

1953 *Sangre y luces* (Muñoz) (sc) (Spanish–language version of Georges Rouquier's *Sang et lumières*)
1955 *Familia provisional* (Rovira Beleta) (co-sc)
1967 *No somos de piedra* (*We Are Not Made out of Stone*) (Summers) (role)
1968 *Sharon vestida de rojo* (Lorente) (role)
1971 *Apunte sobre Ana* (*Memorandum on Ana*) (Galán) (role)

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Perucha, Julio Pérez, *Sobre Luis G. Berlanga*, Valencia, 1981.
Higginbotham, Virginia, *Spanish Film under Franco*, Austin, Texas, 1988.
Deveny, Thomas G., *Cain on Screen: Contemporary Spanish Cinema*, Lanham, 1999.

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''*Grandeur nature*,'' in *Avant-Scène du Cinéma* (Paris), November 1974.
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''Spanish Cinema Section'' of *Cinéma* (Paris), June 1984.
Screen International (London), 25 June 1988.
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For many years in Spain strict censorship guidelines inhibited the development of a vital and creative film industry. The first original *auteur* of the post-Civil War period was Luis García Berlanga. When he began to make movies in the early 1950s, Berlanga and fellow filmmaker Juan Antonio Bardem were referred to as the two palm trees in the desert of Spanish film. Since then, and in spite of the fact that he could make relatively few films under Franco, Berlanga has remained one of Spain's foremost talents.

In the early years, the most important influence on Berlanga's filmmaking was Italian neo-realism. At the Conversations of Salamanca (1955) Berlanga and other young directors enthusiastically supported it as an antidote to Francoist cinema, a way of making authentic films that dealt with the everyday problems of ordinary people. From his first movie, *Esa pareja feliz*, which he co-directed with Bardem in 1951, to his ''trilogy'' on the Spanish aristocracy, Berlanga has remained true to the spirit of Salamanca.

In many movies he has exposed the pitfalls of Spanish society and satirized those institutions or individuals who take themselves too seriously, often using black humor to deflate their pretentions. Berlanga's sympathies are with the underdogs of whatever social class, those who are victims of fate, institutions, or other forces they cannot control. In a number of his films we follow the efforts of an individual who wants to achieve something or attain some goal, struggles to do so, and in the end is defeated, ending up in the same or in a worse situation than before. This unfortunate outcome reflects Berlanga's pessimism about a society in which the individual is powerless and in danger of being devoured. There are no winners in Berlanga's movies; all of the victories are Pyrrhic. But never one to deliver messages or lessons, Berlanga expresses his pessimistic viewpoint with such verve, vitality and humor that audiences leave the theatre elated with the spontaneity and inventiveness of his films.

Berlanga prefers working with groups of characters rather than concentrating on the fate of a single protagonist. Rarely does one individual dominate the action. Usually we move from one person to the next so that our point of view on the action is constantly shifting. This approach is supported by Berlanga's distinctive camera style. He tends to use very long takes in which the camera surreptitiously follows the movement of the characters, the shot lasting as long as the sequence. (In *Patrimonio nacional* there are some takes that last six or seven minutes.) These sequences are not, however, the carefully arranged and choreographed efforts of a Jancsó. As Berlanga explains it, until he begins shooting he has no specific setup in mind: ''What I do is organize the actors' movements and then tell the cameraman how to follow them. When we bump into some obstacle, we stop shooting.'' In shooting the often feverish activities of his characters in this way, Berlanga gives a fluid, spontaneous feeling to his films. His predilection for these shots expresses what Berlanga calls his ''god complex''—his desire to be everywhere at once and to express the totality of any scene.

In his scrutiny of contemporary Spanish life, Berlanga is also attached to much older Spanish literary and cultural traditions, most notably to that of the picaresque novel, in which a *pícaro* or rogue is thrust out into the world and forced to fend for himself. At the bottom of the social heap, the *pícaro* is afforded ''a worm's eye view'' of society and learns to be tricky in order to survive. The *pícaro* keeps hoping and waiting for a miracle, a sudden change in fate that will change his or her fortune in one stroke. Berlanga's *pícaros*, whether they be naive like Plácido (*Plácido*) or noble like the Marquis of Leguineche (*Patrimonio nacional*), share the same hopes and tenacious desire to survive. These characters, like Berlanga himself, are deeply attached to Spanish cultural traditions. In fact, one might even consider Berlanga to be a sort of picaresque hero who managed to survive the vagaries of the Franco regime and its system of censorship. A popular director since *&iexclam;Welcome Mr. Marshall!*, Berlanga has gone on to even greater success since Franco's death with *La escopeta nacional*, a satiric look at a hunting party of Spain's notables during the Franco regime. In this irreverent and amusing comedy and in its two sequels, Berlanga introduced himself and his vision of his country to a new generation of Spaniards.

—Katherine Singer Kovács

GERASIMOV, Sergei

Nationality: Soviet. **Born:** Sergei Apollinarievich Gerasimov in Zlatoust, Ural region, 21 May 1906. **Education:** Leningrad Art School; studied scenic design at State Institute of Dramatic Art, Leningrad, 1920–25. **Career:** Joined FEKS group founded by Grigori Kozintsev and Leonid Trauberg, early 1920s; directed first film, 1930; head of Acting and Directing Master Class, Lenfilm Studios, 1931–41; in charge of *Fighting Film Album No. 1*, Moscow, 1941; continued war work, in charge of official films of Yalta and Berlin conferences, 1942–44; head of Central Newsreel and Documentary Studios, Moscow, 1944; Professor, Moscow Film School (VGIK), 1944–1970s; artistic supervisor, Gorki Film Studios, 1955; served as deputy to the Supreme Soviet of the RSFSR, secretary of Soviet Union of Cinematographers, and on editorial board of *Isskustvo Kino*, 1970s. **Awards:** Red Banner of Labor, 1940 and 1950; Red Star, 1944; Peoples' Artist of USSR, 1948; State prizes, for *Uchitel*, 1941, *The Young Guard*, 1949, and *Liberated China*, 1951. **Died:** 27 November 1985.

Films as Director:

1930 *Twenty-two Misfortunes* (co-d)
1931 *The Forest* (+ sc)
1932 *Solomon's Heart* (co-d, + sc)
1934 *Do I Love You?* (+ sc)
1936 *Semero smelykh* (*The Bold Seven*)
1938 *Komsomolsk* (+ co-sc)
1939 *Uchitel* (*Teacher*) (+ sc)
1941 *Masquerade* (+ sc, role as the stranger); *Meeting with Maxim* segment of *Fighting Film Album No. 1*; *The Old Guard*
1943 *The Invincible* (*The Unconquerable*) (co-d, + co-sc); *Film-Concert Dedicated to the Twenty-fifth Anniversary of the Red Army* (*Cine-Concert Dedicated to the Twenty-fifth Anniversary of the Red Army*) (co-d, + co-sc)
1944 *Great Land* (*The Mainland*) (+ sc)
1947 *Molodaya gvardiya* (*Young Guard*) (+ sc)
1950 *Liberated China* (+ sc)
1951 *Selskiy vrach* (*Country Doctor*)
1954 *Nadezhda* (+ sc)
1957/58 *Tikhy Don* (*And Quiet Flows the Don*) (+ sc)
1959 *Sputnik Speaking* (*The Sputnik Speaks*) (co-d, co-sc)
1962 *Men and Beasts* (+ sc)
1967 *Zhurnalist* (*The Journalist*) (+ sc)
1969 *U ozera* (*By the Lake*) (+ sc)
1972 *Lyubit cheloveka* (*For the Love of Man*) (+ sc)
1974 *Materi i docheri* (*Mothers and Daughters*)
1984 *Lev Tolstoj*

Other Films:

1925 *Michki protiv Youdenitsa* (*Mishka against Yudenitch*) (Kozintsev and Trauberg) (role as spy)
1926 *Chyortovo koleso* (*The Devil's Wheel*) (Kozintsev and Trauberg) (role as the conjuror); *Shinel* (*The Cloak*) (Kozintsev and Trauberg) (role as the card-shark); *Bratichka* (*Little Brother*) (Kozintsev and Trauberg) (role as the driver)
1927 *S.V.D.* (*The Club of the Big Deed*) (Kozintsev and Trauberg) (role as Medoks); *Someone Else's Jacket* (Boris Shpis) (role as Skalkovsky)
1929 ***Novyi Vavilon*** (*The New Babylon*) (Kozintsev and Trauberg) (asst d, role as the journalist Lutreau); *Oblomok imperii* (*Fragment of an Empire*) (Ermler) (role as the Menshevik)
1931 *Odna* (*Alone*) (Kozintsev and Trauberg) (asst d, role as the chairman of the village soviet)
1932 *Three Soldiers* (*Ivanov*) (role as Commander of the Iron Regiment)
1933 *Dezertir* (*Deserter*) (Pudovkin) (role as the bonze); *Razbudite Lenochky* (*Wake up Lenochka*) (Kudryavtseva) (role)
1935 *The Frontier* (Dubson) (role as Yakov the Tailor)
1939 *Chapayev Is with Us* (co-sc); *Vyborgskaya storona* (*New Horizons*; *The Vyborg Side*) (Kozintsev) (role as the Social-ist-Revolutionary)
1944 *The Yalta Conference* (pr supervisor)
1945 *The Berlin Conference* (pr supervisor)
1955 *Damy* (Organisyan and Kulidzhanov) (artistic supervisor)
1956 *The Road of Truth* (Frid) (sc)
1958 *Memory of the Heart* (Lioznova) (sc)
1961 *Dimy Gorina* (*Career of Dima*) (Doblatyan and Mirski) (artistic supervisor)

1962 *U Krutovo Yara* (*On the Steep Cliff*) (K. and A. Morakov) (artistic supervisor)
1963 *Venski Les* (*Vienna Woods*) (Grigoriev) (artistic supervisor)
1964 *Sostyazanie* (*Controversy*) (Mansurev) (artistic supervisor)

Publications

By GERASIMOV: books—

Zhizn', fil' my, spory, Moscow, 1971.
Vospitanie kinorezhisseva, Moscow, 1978.
Kinostsenarii, Moscow, 1982.
Kinopedagogika, Moscow, 1983.
Stat' i, ocherki, vospominaniia, Moscow, 1984.

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''Socialist Realism and the Soviet Cinema,'' in *Films and Filming* (London), December 1958.
''All Is Not Welles,'' in *Films and Filming* (London), September 1959.
''A Clash of Conscience,'' in *Films and Filming* (London), March 1961.
Interview with Roger Hudson, in *Film* (London), Spring 1969.
''V dobryi chas!,'' in *Iskusstvo Kino* (Moscow), no. 10, 1976.
''Soviet Cinema: Films, Personalities, Problems,'' with others, in *Soviet Film* (Moscow), no. 271, 1979.
''Akyual'nost' istorii,'' interview with G. Maslovskij, in *Iskusstvo Kino* (Moscow), September 1980.
Interview in *Isskustvo Kino* (Moscow), December 1982.
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Film a Doba (Prague), May 1986.

On GERASIMOV: articles—

Vronskaya, J., ''Recent Russian Cinema,'' in *Film* (London), Summer 1971.
''Sergei Gerasimov,'' in *Soviet Film* (Moscow), no. 261, 1979.
Obituary in *Variety* (New York), 4 December 1985.
Wuss-Mundeciema, L., Sergei Gerassimow, and H.-J. Rother, ''In memoriam Sergej Gerassimow,'' in *Film un Fernsehen* (Frankfurt), vol. 14, no. 6, June 1986.
Obituary in *Soviet Film* (Moscow), no. 6, 1987.

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The very survival of the brilliant, original, almost iconoclastic Sergei Gerasimov through turbulent eras of Soviet history has tended to obscure the importance of his early contributions to cinema. The somewhat stern image of a grim conservative headmaster he seemed to project to students at the Moscow Film School (VGIK) in the early 1970s was an antithesis of his prewar self.

Gerasimov's career started in Leningrad when, after graduating as a theatrical designer, he joined the ''Factory of Eccentric Actors'' (FEKS). He became one of the strongest and most original actors in Soviet silent cinema, with a special attraction to complex roles. Together with what he learned from Kozintsev and Trauberg, who directed most of the productions in which he appeared, his deep study of acting was an important part of Gerasimov's apprenticeship as a filmmaker.

Gerasimov cut his directorial teeth on three silent productions in the early 1930s, but it was not until 1936, with his first sound film *Semero Smelykh* (*The Bold 7*), that came into his own as a major talent. In this and his next film (*Komsomolsk*) he broke new ground in his choice of subject and in his sincere and unusually successful attempt to portray ordinary young people as varied, breathing, living human beings rather than animated heroic sculptures. His sympathetic direction of his young cast, together with his romantic but naturalistic scripts (pitting teams of young people against the elements) achieved something approaching the elusive ideal of socialist realism.

Gerasimov's works were by far the most successful films of their genre during the 1930s. *Uchitel* (*Teacher*), released in 1939, completed his trio of lyrical but unpretentious evocations of the new Soviet generation in the Russian countryside. *Uchitel* told the tale of a young man who leaves the bright lights of the city to return to his native village as a schoolmaster. This film begins, perhaps, to show some signs of the stress imposed by the increasing rigidity of official dogma, for it does not achieve the freshness of the previous two films. Yet, sadly, some seven years later Gerasimov castigated himself for not having adhered more strictly to the party line. ''I loved the film,'' he wrote, ''and I still love it, despite the fact that it is far too polished . . . and not a little too obsequious in its attitude to Art.'' By this time the war had intervened and Gerasimov (in 1944) had become a member of the Communist Party.

Besides Gerasimov's rural trilogy, his only other prewar feature, *Masquerade*, was a lavish version of Lermontov's verse tragedy. He had certainly set himself an uphill task in trying to combine his FEKS style with the tradition of stage drama and dialogue in verse, although his own performance as ''The Stranger'' was an echo of his old FEKS philosophy and the Leningrad setting was spectacular. Although successful at the time, the film was criticized by the director himself, a stern exponent of ''socialist self-criticism.'' While he admitted that the film had helped him ''refine his art,'' he considered it ''haphazard and unplanned'' and lacking sufficient appreciation of Lermontov's particular genius.

During World War II, Gerasimov was put in charge of the documentary film studios. There he brought together the talents of feature directors and documentarists and once more proved his flair for encouraging good work from others. This led to his appointment in 1944 as head of the directing and acting workshops of the Moscow Film School (VGIK). Occupying this seminal position through the following thirty years, he had an enormous influence on the whole present generation of Soviet filmmakers.

After the war Gerasimov's own work seems to have swung dramatically from his self-effacing, sympathetic form of filmmaking to the grandiose style fashionable during Stalin's final phase. Fadeev's patriotic, lyrical novel *The Young Guard* would seem to have been ideal source material for a typical Gerasimov film, yet it turned out to be bombastic, pompous, and overblown. His other huge epic, *And Quiet Flows the Don*, shown in three full-length parts, unfortunately suffered from similar grandiosity. Apart from this foray into gigantism, and a documentary on China, much of Gerasimov's post-Stalin output saw a return to his themes of the 1930s. While he remained a highly competent director, however, he never quite recaptured the freshness of approach and lightness of touch that marked his earlier work.

—Robert Dunbar

GERIMA, Haile

Nationality: Ethiopian. **Born:** Gondor, Ethiopia, 4 March 1946. **Education:** Studied acting at the Goodman School of Drama, Chicago, Illinois; University of California at Los Angeles, B.A., 1972, M.F.A., 1976. **Family:** Married Shirikiana Aina, 1983; five children. **Career:** Professor of Film, Howard University, Washington, D.C., 1975—; with wife, created film production and distribution enterprise consisting of Negodgwad Productions, Mypheduh Films (distributor), Sankofa Books and Video (sales and rental), and Positive Productions (community development). **Awards:** Grand Prix Award, Lisbon International Film Festival, Silver Leopard Award, Lorcarno International Film Festival, and Prix de la Ville de Alger, for *Mirt Sost Shi Amit*, 1975; FIPRESCI Award, Berlin International Film Festival, London Film Festival Outstanding Production, and International Film Critics Award, for *Ashes and Embers*, 1983; Best Cinematography Award, FEPACO Film Festival (Burkina Faso), Oscar Micheaux Award, and First Prize, African Film Festival (Milan), for *Sankofa*, 1993. **Address:** Mypheduh Films, Inc., P.O. Box 10035, Washington, D.C. 20018–0035, U.S.A. **Contact:** Ada Babino, Nommo Speakers Bureau, 2714 Georgia Avenue NW, Washington, D.C. 20001.

Films as Director:

1971 *Hourglass*
1972 *Child of Resistance*
1975 *Mirt Sost Shi Amit (Harvest: 3000 Years)* (+sc, pr)
1976 *Bush Mama* (+sc, ed, pr)
1982 *Wilmington 10—USA 10,000* (doc) (+sc, pr)
1982 *Ashes and Ambers* (for TV)
1985 *After Winter: Sterling Brown* (doc)
1994 *Sankofa* (+sc, ed, pr)
1994 *Imperfect Journey* (doc-for TV)
1999 *Adwa: An African Victory* (+sc, pr, ed)

Publications

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Daney, Serge, ‘‘Rencontre avec Haile Gerima (une Moisson de 3,0000 ans),’’ interview in *Cahiers du Cinéma* (Paris) September-October 1976.

Pfaff, François, ‘‘De Quelle Moisson s'agit-il (dialogue avec Haile Gerima, auteur du film ‘‘la Récolte de 3,000 ans)’’ interview in *Positif* (Paris), no. 198, October 1977.

Safford, Tony, and William Triplett, ‘‘Haile Gerima: Radical Departure to a New Black Cinema,’’ interview in *The Journal of the University Film and Video Association*, vol. 35, no. 2, Spring 1983.

Edelman, Rob, ‘‘Storyteller of Struggles: An Interview with Haile Gerima,’’ in *The Independent* (New York), October 1985.

‘‘Visual Footprint—The Battle for the Film Frame,’’ in *Journey Across Three Continents*, edited by Renee Tajima, New York, 1985

‘‘Triangular Cinema, Breaking Toys, and *Dinknesh vs. Lucy*,’’ in *Questions of Third Cinema*, edited by Jim Pines and Paul Wileman, London, 1989.

On GERIMA: books—

Pfaff, Françoise, *Twenty-five Black African Filmmakers: A Critical Study, with Bibliography and Bio-Bibliography*, Westport, Connecticut, 1988.

Gray, John, *Blacks in Film and Television: A Pan-African Bibliography of Films, Filmmakers, and Performers*, Westport, Connecticut, 1990.

Diawara, Manthia, *African Cinema*, Bloomington, Indiana, 1992.

Yearwood, Gladstone, editor, *Black Cinema Aesthetics: Issues in Independent Black Filmmaking,* Athens, Ohio, 1982.

On GERIMA: articles—

Fieschi, Jacques, ‘‘*Harvest: 3,000 Years* de Haile Gerima (Ethiopia),’’ in *Cinématographe* (Paris), no. 19, June 1976.

‘‘Ethiopian Directs,’’ in *Amsterdam News* (New York), November 1976.

Fullman, E., ‘‘*Wilmington 10—USA 10,000* Makes Its World Premiere,’’ in *The Hilltop* (Washington, D.C.), 17 November 1978.

Maslin, Janet, ‘‘Film: ‘Bush Mama’ Tells the Story of a Coast Ghetto,’’ in *New York Times*, 25 September 1979.

Quam, Michael D., ‘‘*Harvest: 3,000 Years.* Sowers of Maize and Bullets,’’ in *Jump Cut* (Berkeley), March 1981.

Hoberman, J., ‘‘*Ashes and Embers*,’’ in *Village Voice* (New York), 23 November 1982.

Derobert, E., ‘‘*Bush Mama*,’’ in *Positif* (Paris), October 1984.

Howard, Steve, ‘‘A Cinema of Transformation: The Films of Haile Gerima,’’ in *Cineaste* (Berkeley), vol. 14, no. 1, 1985.

Tassy, Elaine, ‘‘‘Sankofa’ Takes a Different Route to Theatres,’’ in *Los Angeles Times*, 25 January 1994.

Porter, Evette, ‘‘Black Marketeering,’’ in *Village Voice*, 13 September 1994.

Millar, Jeff, ‘‘‘Sankofa’: Flourishes Undercut Powerful Saga,’’ in *Houston Chronicle*, 18 November 1994.

Thomas, Kevin, ‘‘‘Sankofa’ Delivers Powerful Indictment of Evil of Slavery,’’ in *Los Angeles Times*, 12 May 1995.

McKenna, Christine, ‘‘A Saga of Slavery Reaches the Big Screen’’ in *Los Angeles Times*, 29 May 1995.

Hartl, John, ‘‘Film on Slavery Fights for Screenings,’’ in *Seattle Times*, 22 September 1995.

Kernan, Michael, ‘‘‘Bush Momma’ *(sic)*: Realities,’’ in *Washington Post*, 27 January 1997.

Howe, Desson, ‘‘‘Adwa’ Overcomes All Obstacles,’’ in *Washington Post*, 19 November 1999.

Reaves, Michele, ‘‘Filmmaker Wins Fight for ‘Adwa’, in *Washington Times* (Washington, D.C.), 20 November 1999.

Stack, Peter, ‘‘Ethiopian Victory Retold with Pride: Documentary Looks at 1896 fight with Italy,’’ in *San Francisco Chronicle*, 15 May 2000.

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‘‘I'm a Third World, independent filmmaker,’’ declared Haile Gerima in a 1983 interview. He now resides in the United States ‘‘for many historical reasons.’’ Gerima—professor of film, philosopher, writer, producer, and director of a singular stature—has earned a unique place in film history as one of a handful of African filmmakers to earn international notoriety.

Gerima arrived in the United States as a youngster of twenty-one with an interest in theatre and enrolled in acting classes at the Goodman School of Drama in Chicago, Illinois. ‘‘When I was growing up,’’ he reveals in the *Los Angeles Times*, ‘‘I wanted to work in theatre—it never occurred to me I could be a filmmaker because I was raised on Hollywood movies that pacified me to be subservient. Filmmaking isn't encouraged or supported by the Ethiopian government.’’ He felt limited by theatre and was resigned, notes Francoise Pfaff, to ‘‘subservient roles in Western plays.’’ By 1970 he had discovered ‘‘the power of cinema.’’ He migrated to California to attend the University of California, where he earned Bachelor's and Master of Fine Arts degrees in film.

Influenced in part by the pioneering work of film luminaries Vittorio de Sica, Fernando Solanas, Tomás Gutiérrez Alea, and Med Hondo, Gerima makes films that tell of the human condition. He exploits the medium as a political weapon and as a catalyst for understanding and social change at the same time, consciously eschewing what he describes as the ‘‘narrative dictatorship’’ of Hollywood pictures.

Gerima's 1976 *Bush Mama* provides a striking example of this mission. The film presents a poignant contrast, produced as it was during the period of film history known as the ‘‘Blaxploitation’’ era. Gerima's depiction of the travails of black life and culture are far-removed from that of the drug deals and revenge killings of *Superfly* (1972) and *Foxy Brown* (1976). *Bush Mama* is the story of Dorothy and her husband T.C., a discharged Vietnam veteran who thought he would return home to a ‘‘hero's welcome.’’ Instead he is falsely arrested and imprisoned for a crime he didn't commit. Theirs is a world of welfare, perennial unemployment, and despair. To some, the film may appear bleak and nihilistic with its stark black-and-white photography, but its message is moving and distinct. Issues of institutionalized racism, police brutality, and poverty remain sadly pertinent and the film, nearly twenty-five years old, retains its potency.

For the production of *Mirt Sost Shi Amit* (*Harvest: 3,000 Years)* Gerima returned to his native Ethiopia to produce the tale of a poor peasant family who eke out an existence within a brutal, exploitative, and feudal system of labor. In 1985 he again focused his camera upon the travails of black urban life in the two-hour film, *Ashes and Embers*, the story of a moody and disillusioned black veteran of the Vietnam War. The film's characters, notes Shepard in the *New York Times*, ‘‘are human rather than cardboard types.’’ *Wilmington 10—USA 10,000* exposed the impact of racism and the short-comings of the criminal justice system by examining the infamous history of the nine black men and one white woman who became known as the ‘‘Wilmington 10.’’

Though now well established and respected as a filmmaker, Gerima's path has not always been paved with gold. His name is not likely to be bandied about in the boardrooms of Hollywood studios, a reality he finds bittersweet. ‘‘I was never enamored of the film industry,’’ he reveals in the *San Francisco Chronicle.* ‘‘Every Hollywood story is Eurocentric and if it isn't, then it will simply be disregarded. So I never wanted to be part of an industry that fails to represent the world as it really exists.’’

‘‘Money is an incessant worry for independent filmmakers and Haile Gerima is no exception,’’ notes Pfaff. Indeed, Gerima has endured his share of the indignities of being an independent filmmaker of color, including elusive funding, closed doors, and distributors refusing to show his film. ‘‘[S]ome indie black filmmakers,’’ notes Porter in *The Village Voice*, ‘‘are reluctantly becoming do-it-yourself distributors.’’ Gerima began his self-distribution by booking his films at ‘‘art’’ theatres—only to find they were not reaching the black community for which they were created. Now he distributes his films and that of other low-budget, independent filmmakers through Mypheduh Films, a distribution company that he and his filmmaker wife Sirikiana Aina established in 1984. He speaks with rancor of the ‘‘incestuous relationship’’ between Hollywood, theatre owners, and video stores. ‘‘We've been evicted from several theatres when Hollywood wanted use of the theatre,’’ he complained in the *Los Angeles Times.* ‘‘Why? Because if theatres don't take whatever junk comes from the industry pipe, they won't get movies they want in the future. . . Hollywood is incapable of allowing African Americans to make the films they want to make, what they want from us is hooligan movies.’’

‘‘Spirit of the dead, rise up and claim your story!’’ is the haunting opening of what is probably Gerima's most successful production, the 1993 film, *Sankofa.* It presents with brutal realism the horrors of African slavery. The story is revealed through the eyes of Mona, a modern-day woman who is ‘‘possessed by spirits’’ and transported back in time as the Shola, a house slave on the Lafayette plantation in Louisiana. The savagery and violence of the evil institution are clearly disturbing and go far beyond the safe and conventional images of slavery presented by Hollywood. In *Sankofa*, we hear the chilling sound of human flesh as it is seared with a hot branding iron and see the barren faces of the human cargo; women are stripped of all dignity and subject to the continual sexual exploitation of their owners; human necks are enclosed in iron shackles and rape is used as a tool of terror and domination. Some panned Gerima for his stylistic flourishes but the response by the black community was positive and enthusiastic. The film was well received and played to full houses for many weeks in major cities.

Adwa: An African Victory is a compelling documentary drama of the largely forgotten history of the 1896 battle of resistance in which the Ethiopian people arose and united to defeat the Italian army. The film is skillfully interlaced with paintings, sound, music, rare historical photographs, and interviews of ‘‘elders’’ who recall the details of the story of Adwa. It concludes with a dramatic recreation of the final battle.

In spite of numerous limitations and against all odds, writer-producer-director Haile Gerima has succeeded in a tough industry for nearly thirty years and has emerged as one of the more potent ‘‘outsider’’ voices in the history of filmmaking.

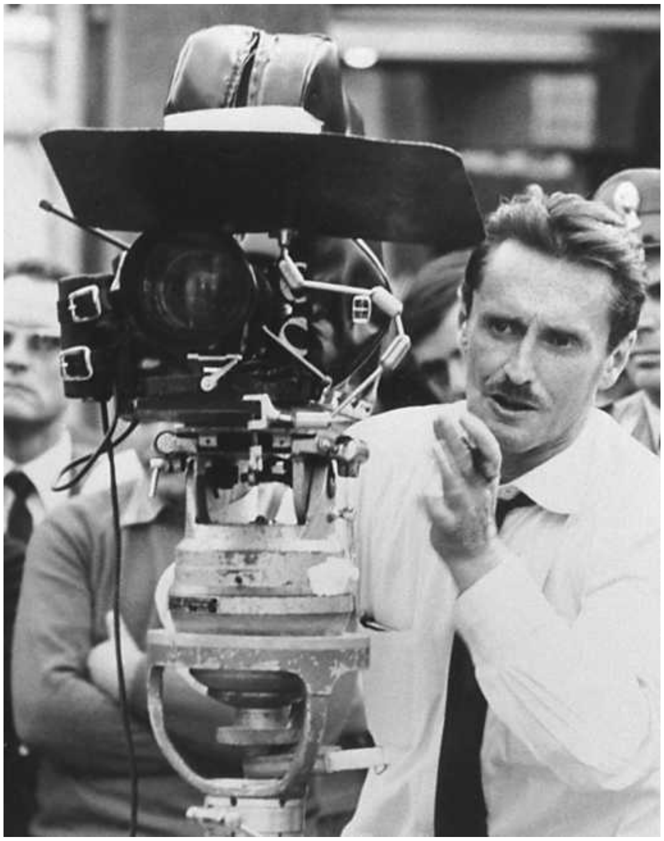
—Pamala S. Deane

GERMI, Pietro

Nationality: Italian. **Born:** Genoa, 14 September 1914. **Education:** Instituto Nautico; studied acting and directing at Centro Sperimentale di Cinematografia, Rome. **Career:** Directed first film, *Il testimone*, 1946; retired from *Amici miei* project because of ill health, 1974. **Awards:** Oscar for Best Story and Screenplay, with Alfredo Giannetti and Ennio de Concini, for *Divorce Italian Style*, 1962; Best Film (co-recipient), Cannes Festival, for *Signore e signori*, 1966. **Died:** In Rome, 5 December 1974.

Films as Director:

1946 *Il testimone* (+ co-sc)
1947 *Gioventù perduta* (*Lost Youth*) (+ co-sc)
1949 *In nome della legge* (*Mafia*) (+ co-sc)
1950 *Il cammino della speranza* (*The Path of Hope*) (+ co-story, co-adapt)
1951 *La città si difende* (*Four Ways Out*) (+ co-sc)
1952 *La presidentessa* (*Mademoiselle Gobette*) (+ co-sc); *Il brigante di Tacca del Lupo* (+ co-sc)
1953 *Gelosia* (+ co-sc)
1954 ‘‘Guerra 1915–1918’’ episode of *Amori di mezzo secolo*
1956 *Il ferroviere* (*The Railroad Man*; *Man of Iron*) (+ co-sc, role)
1957 *L’uomo di paglia* (+ co-sc, role)
1962 *Divorzio all’italiana* (*Divorce Italian Style*) (+ co-sc)
1964 *Sedotta e abbandonata* (*Seduced and Abandoned*) (+ co-sc)
1965 *Signore e signori* (*The Birds, the Bees, and the Italians*) (+ co-sc, co-pr)
1967 *L’immorale* (*The Climax*; *Too Much for One Man*) (+ co-sc)
1968 *Serafino* (+ co-sc, pr)
1970 *Le castagne sono buone* (*Till Divorce Do You Part*) (+ co-sc, pr)
1972 *Alfredo, Alfredo* (+ co-sc, pr)



Pietro Germi

Other Films:

1939 *Retroscena* (Blasetti) (asst d, co-sc)
1943 *Nessuno torna indietro* (Blasetti) (asst d)
1945 *I dieci comandamenti* (Chili) (co-sc)
1946 *Monte Cassino* (Gemmiti) (role)
1948 *Fuga in Francia* (Soldati) (role)
1959 *Jovanka e le altre* (*Five Branded Women*) (Ritt) (role)
1960 *Il rossetto* (Damiani) (role)
1961 *La viaccia* (Bolognini) (role); *Il sicario* (Damiani) (role)
1963 *The Directors* (pr: Greenblatt) (appearance)
1975 *Amici miei* (Monicelli) (co-sc, + credit ‘‘A Film by Pietro Germi’’)

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Sesti, Mario, *Tutto il cinema di Pietro Germi*, Milan, 1997.

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Monicelli, M., ‘‘Pietro Germi, mon amour,’’ in *Ecran* (Paris), September 1976.
Pattison, B., ‘‘Pietro Germi,’’ in *Film* (London), October 1976.
‘‘Pietro Germi,’’ in *Film Dope* (London), December 1979.
Filméchange (Paris), Autumn 1984.
Gincovelli, E., ‘‘Germi, il grande falegname,’’ in *Castoro Cinema* (Florence), no. 147, May-June 1990.
Gili, Jean A., and others, ‘‘Redéc ouverte de Pietro Germi,’’ in *Positif* (Paris), no. 406, December 1994.

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Pietro Germi, though often regarded by scholars as fundamentally a neorealist director who made a transition in mid-career to social comedy, never actually considered himself to be an adherent to the style popularized by Roberto Rossellini. Like several other Italian directors achieving prominence in the late 1940s, notably Alberto Lattuada, Alberto De Santis and, of course, Vittorio DeSica, he produced films notable for breaking with prevailing themes that dealt with the immediate aftermath of World War II. His early works addressed themselves instead to the fundamental, even timeless, social issues affecting postwar Italy and in particular, those exemplified in the poverty of the island of Sicily.

Germi's early films, notably *In nome della legge* and *Il cammino della speranza*, owe as much, if not more, to the influence of American director John Ford as they do to neorealism. In Germi's work, Sicily easily replaces Ford's Monument Valley and the island's traditional knife duels supplant the American director's classic showdowns. In all other respects, the fundamental issues in Germi's first few films differ little from a typical John Ford production like *Stagecoach.* Indeed the themes of the aforementioned Germi films (in *In nome della legge*, a clash between a young judge and the local Mafia over his attempts to enforce the law and, in *Il cammino della speranza*, the problem of illegal immigration) deal with problems not too far removed from those of the actual post-Civil War American West.

Interestingly, the fact that Germi dared to propose solutions to the problems that he examined in these and in succeeding films effectively removed him from the realm of pure neorealism which, as construed by Rossellini and his immediate followers, must limit itself merely to the exposition of a particular social condition. It cannot suggest solutions. Unfortunately, in a number of cases (*Il cammino della speranza*, in particular), the director's solutions were overly romanticized, pat, and simplistic.

During the latter part of the 1950s, Germi began to compress the scope of his social concerns to those affecting the individual and his relationship to the family unit, albeit as components of the larger society. In *Il ferroviere* and *L'uomo di Paglia*, however, he continued to be plagued by his penchant for simplistic and overly contrived solutions as well as a tendency to let the films run on too long. They are redeemed to some extent by their realistic portrayals of working class characters which. Though considered melodramatic by many reviewers at the time of their release, these characterizations have come to be more highly regarded.

Germi corrected his problems in the 1960s by changing his narrative style to one dominated by satirical devices. Yet he did not compromise his family-centered social vision. *Divorzio all'italiana*, for which he won an Academy Award for best screenplay, *Sedotta e abbandonata*, and *Signori e signore* all magnify social questions all out of proportion to reality and thus, through the chaos that results, reduce the issues to absurdity.

Divorzio all'italiana, in particular, is a craftsmanlike portrayal of the internal upheavals within a family, set in the oppressive atmosphere of a small Sicilian village. It features the deft use of a moving camera that passes swiftly, almost intimately, through endless groups of gawking townspeople. In addition, the director's use of actors, including Marcello Mastroianni and Daniella Rocca, as well as his own latent sense of humor, make the social commentary in this film quite possibly more penetrating than in his early neorealist films.

Though Germi shifted over the length of his career from social dramas to socio-moral satires, his social concerns and his favorite setting for them—Sicily—remained constant. As is not normally the case with many artists of his stature, his most polished and commercially successful efforts also turned out to be the critical equals of his earlier and more solemn ones.

—Stephen L. Hanson

GETINO, Octavio

See **SOLANAS, Fernando E., and Octavio GETINO**

GILLIAM, Terry

Nationality: American. **Born:** Terry Vance Gilliam in Minneapolis, Minnesota, 22 November 1940. **Education:** Studied political science at Occidental College, Los Angeles. **Family:** Married make-up artist Margaret Weston; three children: Amy Rainbow, Holly du Bois, Harry Thunder. **Career:** Associate editor, *HELP* magazine, and freelance illustrator, New York, from 1962; moved to London, 1967; illustrator and animator for *Marty, We Have Ways of Making You Laugh*, and *Do Not Adjust Your Set*, for TV, 1968; member of *Monty Python's Flying Circus*, from 1969; directed first solo project, *Jabberwocky*, 1977. **Awards:** British Academy of Film and Television Arts Special Award for Graphics, for *Monty Python's Flying Circus*, 1969; Montreux Festival Silver Award, for *Monty Python's Flying Circus*, 1971; Best Director and Best Screenplay, Los Angeles Film Critics Association, for *Brazil*, 1985; Michael Balcon Award, Outstanding British Contribution to Cinema, 1987; Venice Film Festival Silver Lion, for *The Fisher King*, 1991. **Address:** The Old Hall, South Grove, Highgate, London N6 6BP England.

Films as Director:

1975 *Monty Python and the Holy Grail* (co-d, + co-sc, anim, ro)
1977 *Jabberwocky* (+ co-sc, ro)
1981 *Time Bandits* (+ co-sc, pr, ro—uncredited)
1985 ***Brazil*** (+ co-sc)
1989 *The Adventures of Baron Munchausen* (+ co-sc)
1991 *The Fisher King*
1995 *Twelve Monkeys*
1998 *Fear and Loathing in Las Vegas* (+ co-sc)
2001 *The Man Who Killed Don Quixote* (+ co-sc)
2002 *Good Omens* (+ co-sc)

Other Films:

1971 *And Now for Something Completely Different* (co-sc, anim, ro)
1979 *Monty Python's Life of Brian* (Jones) (co-sc, design, anim, ro)

Terry Gilliam (background) with Johnny Depp on the set of *Fear and Loathing in Las Vegas*

1982 *Monty Python Live at the Hollywood Bowl* (co-sc, ro)
1983 *Monty Python's The Meaning of Life* (Jones) (co-sc, anim, d some sequences, ro)
1984 *The Secret Policeman's Private Parts* (Graef, Temple) (ro)
1985 *Spies like Us* (Landis) (ro)

Publications

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Harvey Kurtzman's Fun and Games, with Harvey Kurtzman, New York, 1965.
Monty Python's Big Red Book, London, 1972.
The Brand New Monty Python Book, London, 1973.
Sporting Relations, with Roger McGough, London, 1974.
Monty Python and the Holy Grail, London, 1977.
Jabberwocky, London, 1977.
Animations of Mortality, London, 1978.
Monty Python's Life of Brian (of Nazareth), London, 1979.
The Complete Works of Shakespeare and Monty Python, London, 1981.
Time Bandits, with Michael Palin, London, 1981.
Monty Python's The Meaning of Life, London, 1983.
The Adventures of Baron Munchausen, with Charles McKeown, New York and London, 1989.

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Interview in *Inter/View* (New York), vol. 7, no. 6, 1975.
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Interview with B. Howell, in *Films and Filming* (London), March 1985.
Interview with M. Girard and A. Caron, in *Séquences* (Montreal), April 1986.
Interview with D. Morgan, in *Sight and Sound* (London), Autumn 1988.
Interview in *Starburst* (London), April 1989.
Interview with P. Kremski, in *Filmbulletin* (Winterthur, Switzerland), no. 5/6, 1991.

''Terry Gilliam's Guilty Pleasures,'' in *Film Comment* (New York), September/October 1991.
''Empire OneOnOne,'' interview with Bob McCabe, in *Empire* (London), December 1998.

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Yule, Andrew, *Losing the Light: Terry Gilliam and the Munchausen Saga*, New York, 1991.

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''*Brazil* Section'' of *Revue du Cinéma* (Paris), March 1985.
''Gilliam Section'' of *Positif* (Paris), March 1985.
Mathews, J., ''Earth to Gilliam,'' in *American Film* (Los Angeles), March 1989.
Turan, Kenneth, ''The Awful Adventures of Terry Gilliam,'' in *Gentleman's Quarterly*, March 1989.
''Gilliam Issue'' of *Cinefex* (Riverside, California), May 1989.
Ellison, Harlan, ''Harlan Ellison's Watching,'' in *Magazine of Fantasy and Science Fiction*, May 1989.
Van Gelder, L., ''At the Movies,'' in *New York Times*, 1 June 1990.
Ciment, Michel, article in *Positif* (Paris), November 1990.
Osborn, B., ''*The Fisher King*,'' in *American Premiere* (Beverly Hills), no. 5, 1991.
Stefancic, M., Jr., ''Kraljevi ribic,'' in *Ekran* (Ljubljana, Yugoslavia), no. 8, 1991.
Panek, Richard, ''A Writer's Dream,'' in *Premiere*, May 1991.
Drucker, E., ''*The Fisher King*,'' in *American Film* (Los Angeles), September/October 1991.
Zagari, P., ''Gil intoccabili,'' in *Cinema Nuovo* (Rome), November/December 1991.
Mandolini, C., ''Terry Gilliam ou le triomphe de l'imaginaire postmoderne,'' in *Sequences* (Montreal), January 1992.
''Filmografie,'' in *Segnocinema* (Vicenza, Italy), January/February 1992.
Smith, G., ''War Games,'' in *The New Yorker*, 25 May 1998.
Frankel, Martha, ''Terry Does Vegas,'' in *Movieline* (Los Angeles), June 1998.

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''A trilogy about the ages of Man and the subordination of magic to realism.'' So Terry Gilliam described the trio of films which stretched from *Time Bandits* through *Brazil* to *The Adventures of Baron Munchausen.* Gilliam has worked resolutely in the space between the two elements of magic and reality in all his work, hardly surprising in a man who first became widely known as the provider of brilliant, surreal animation sequences for the Monty Python comedy team in the late 1960s and early 1970s.

Gilliam is very much a champion of imagination in his films in both visual and narrative terms. Despite his often surreal vision, however, the products of the imagination do not necessarily have to be fantastic. Love, for example—often a triumph of emotional imagination over reality—has been an important arena in Gilliam's battle between magic and realism—comical and childlike in *Jabberwocky*, bittersweet and adult in *Brazil.* For Gilliam, magic counterbalances what he perceives as the sterility of the rational, a view that is manifested in extreme form in the Orwellian nightmare world of *Brazil.* If love is perhaps the emotional expression of Gilliam's magic, then visual and narrative fantasy is the conceptual. Elements of the fantastic have been ever-present in Gilliam's work from his *Monty Python* days to the spectacles of *Baron Munchausen* (an island transformed into a giant fish, a ship gliding through a desert strewn with statues). His feature films often seem, in fact, semi-conscious attempts to recreate the world of his early animations in live-action.

Fellow director Alex Cox has described Gilliam as a ''highly skilled visualist,'' a judgement which cannot really be disputed. (It is worth noting that Gilliam's cinematographer for the dazzling *Brazil* was Roger Pratt, later to give a similar gloss to the mega-buck *Batman.*) Gilliam is often criticized, however, for opting for visual pyrotechnics at the expense of narrative solidity. The issue is clouded by Gilliam's constant return to the fairy tale/fantasy format, where the requirement of narrative sense or continuity is arguably less strict anyway. Arthurian legend in *Monty Python and The Holy Grail* (co-directed with Terry Jones), Lewis Carroll's nonsense world in *Jabberwocky*, time travel in *Time Bandits*, an insane world in *Brazil*, eighteenth-century tall tales in *Baron Munchausen*, and a psychedelically garish Las Vegas in *Fear and Loathing in Las Vegas* all exemplify Gilliam's fascination with fantasy. Is Gilliam merely an escapist with a remarkably fertile imagination? In opting to undermine the bedrock of dull rationality does he fail to offer anything in return? It is, after all, perfectly possible to make films which are funny and surreal *and* which have bite—satire as opposed to escapism.

Gilliam's defense against such charges is *Brazil.* Without *Brazil*, Gilliam's output smacks a little too much of clownish entertainment. But with *Brazil* it is clear that the clown can also wear a sadder, darker face. For here, Gilliam opts to take on board the challenging burdens of rationality rather than trying merely to escape them. His vision has *weight.* If he escapes here it is through facing the deadening products of rationality and triumphing over them through a combination of acid ridicule and emotional willpower. The sights which influenced his perception of the story included a Los Angeles riot, and he has half-cryptically, half-menacingly described the setting of the film as ''somewhere on the Los Angeles/Belfast border.''

Brazil revealed depths to Gilliam's talent which had only been glimpsed in his blackly comic *Monty Python* animations rather than his earlier features. *Baron Munchausen*, disappointingly, proved a regression back to escapism rather than a development of the inspired mood of *Brazil* (though the pressures of an ever-escalating budget cannot have helped). Perhaps the battle he had to fight with Warner Bros. over *Brazil*—first over a re-edit (read massacre), then over even releasing the film—had warned him against attempting anything with real edge.

The Fisher King, Gilliam's follow-up to *The Adventures of Baron Munchausen*, ranks with *Brazil* as among his most thoughtful works. The film, a dazzlingly visual allegory that offers a profound commentary on ethics in contemporary society, ponders a tarnished soul's chance to reclaim a moral lifestyle. Its scenario (authored by Richard LaGravenese, rather than Gilliam) spotlights the plight of Jack Lucas (Jeff Bridges), a cold-hearted, self-centered radio talk show host who undergoes a personality crisis when one of his listeners, whom he has just crudely dismissed, promptly commits mass murder. Lucas is delivered from the brink of despair by a character who might have been concocted during Gilliam's early Monty Python days, an odd-ball street person (Robin Williams) who is consumed with finding the Holy Grail and hooking up with an evasive young woman (Amanda Plummer).

In 1995 Gilliam released *Twelve Monkeys*, a film set in post-apocalyptic America. Reminiscent of *Brazil* in its dark vision of the future, *Twelve Monkeys* concerns a criminal of the future (played by Bruce Willis) who is sent back in time to late twentieth-century America to gather information about a devastating plague that pushed survivors into a bleak underground existence. The film was more accessible to mainstream audiences than some of Gilliam's earlier films (in part because of its big-name cast, which also included Madeleine Stowe and Brad Pitt), but still featured Gilliam's signature cynicism about society's dark underbelly.

The filmmaker's follow-up, *Fear and Loathing in Las Vegas*, was a complete misfire, and easily is his least-successful feature. It is an ill-advised visualization of Hunter S. Thompson's 1971 book, in which the writer's alter ego, Raoul Duke (Johnny Depp), and his lawyer, Dr. Gonzo (Benicio Del Toro), do Las Vegas while zonked to the gills. Thompson's book may accurately capture a time and place; the film, though crammed with Gilliam's patented visual wizardry, seems sorely dated and totally unnecessary.

Gilliam's films are brilliantly imaginative, though sometimes maddeningly uneven. He remains an outstanding talent who, unfortunately, works too infrequently on screen—and one wonders if he ever will approach the depth of vision he so successfully mined in *Brazil.*

—Norman Miller, updated by Rob Edelman

GILLIAT, Sidney

See **LAUNDER, Frank, and Sidney GILLIAT**

GODARD, Jean-Luc

Nationality: French. **Born:** Paris, 3 December 1930, became citizen of Switzerland. **Education:** Nyon, Switzerland; Lycée Buffon, Paris; Sorbonne, 1947–49, certificate in ethnology 1950. **Family:** Married 1) Anna Karina, 1960 (divorced, 1967); 2) Anne Wiamzensky, 1967 (divorced). **Career:** Delivery boy, cameraman, assistant editor for Zurich television, construction worker, and gossip columnist (for *Les Temps de Paris*), in Switzerland and Paris, 1949–56; founded short-lived *Gazette du Cinéma*, writing as ''Hans Lucas,'' 1950–51; critic for *Cahiers du Cinéma*, from 1952; directed first film, *Opération Béton*, 1954; worked as film editor, 1956; worked in publicity department, 20th Century-Fox, Paris, with producer Georges de Beauregard, 1957; working for Beauregard, directed first feature, *A bout de souffle*, 1959; formed Anoucka films with Anna Karina, 1964; led protests over firing of Henri Langlois, director of Cinémathèque, instigated shut down of Cannes Festival, 1968; began collaboration with Jean-Pierre Gorin, editor of *Cahiers marxistes-léninistes*, 1969 (partnership terminated 1973); ''reclaimed'' work from 1969–72 as that of the Dziga Vertov group; established Sonimage film and video studio in Grenoble with Anne-Marie Miéville, 1974–75; moved to the Swiss town of Rolle, 1978; began the second stage of his directorial career, 1980; directed jeans advertisement, 1987. **Awards:** Best Direction Award, Berlin Festival, for *A bout de souffle*, 1960; Prix Pasinetti, 1962; Golden Lion, Venice Film Festival, for *Prenom: Carmen*, 1983; Honorary César, 1986; Lifetime Achievement Award, New York Film Critics' Circle, 1994. **Address:** 15 rue du Nord, 1180 Roulle, Switzerland.

Jean-Luc Godard

Films as Director:

1954 *Opération Béton* (+ pr, sc) (released 1958)

1955 *Une Femme coquette* (d as 'Hans Lucas,' + sc pr, ph, bit role as man visiting prostitute)

1957 *Charlotte et Véronique ou Tous les garçons s'appellent Patrick* (+ sc)

1958 *Une Histoire d'eau* (co-d: actual shooting by Truffaut, + co-sc) (released 1961); *Charlotte et son Jules* (+ sc, dubbed voice of Jean-Paul Belmondo) (released 1961)

1959 ***A bout de souffle*** (*Breathless*) (+ sc, role as passerby who points out Belmondo to police)

1961 *Une Femme est une femme* (+ sc)

1962 ''La Paresse'' episode of *Les Sept Péchés capitaux* (+ sc); ***Vivre sa vie*** (*My Life to Live*) (+ sc, dubbed voice of Peter Kassowitz), ''Il nuovo mondo (Le Nouveau Monde)'' in *RoGoPaG* (*Laviamoci il cervello*) (+ sc, bit role)

1963 *Le Petit Soldat* (+ sc, bit role as man at railway station) (completed 1960); *Les Carabiniers* (+ sc); *Le Mépris* (+ sc, role)

1964 ''Le Grand Escroc'' in *Les Plus Belles Escroqueries du monde* (+ sc, narration, bit role as man wearing Moroccan chéchia); *Bande à part* (+ sc); *La Femme mariée* (*Une Femme mariée*) (+ sc); *Reportage sur Orly* (+ sc) (short)

1965 ''Montparnasse—Levallois'' in *Paris vu par . . .* (+ sc); ***Alphaville*** (+ sc); *Une Étrange aventure de Lemmy Caution* (+ sc); *Pierrot le fou* (+ sc)
1966 *Masculin-féminin* (*Masculin féminin: quinze faits précis*) (+ sc); *Made in U.S.A.* (+ sc, voice on tape recorder)
1967 *Deux ou trois choses que je sais d'elle* (+ sc); ''Anticipation'' episode of *Le Plus Vieux Métier du monde* (+ sc); *La Chinoise ou Plutôt à la chinoise* (+ sc); ''Caméra-oeil'' in *Loin du Viêt-Nam* (+ sc, appearance); ***Le Weekend*** (*Weekend*) (+ sc)
1968 *Le Gai Savoir* (+ sc); *Cinétracts* (+ sc) (series of untitled, creditless newsreels); *Un Film comme les autres* (+ sc, voice); *One Plus One* (*Sympathy for the Devil*) (+ sc, voice); *One A.M.* (*One American Movie*) (+ sc) (unfinished)
1969 *British Sounds* (*See You at Mao*) (co-d, co-sc); *Pravda* (+ sc) (collective credit to Groupe Dziga-Vertov); *Lotte in Italia* (*Luttes en Italie*) (+ sc) (collective credit to Groupe Dziga-Vertov); ''L'amore'' episode of *Amore e rabbia* (+ sc) (completed 1967: festival showings as ''Andante e ritorno dei figli prodighi'' episode of *Vangelo 70*)
1970 *Vent d'est* (co-d, co-sc); *Jusqu'à la victoire* (*Till Victory*) (co-d, + sc) (unfinished)
1971 *Vladimir et Rosa* (+ sc, collective credit to Groupe Dziga-Vertov, role as U.S. policeman, appearance, narration)
1972 *Tout va bien* (co-d, + co-sc, pr); *A Letter to Jane or Investigation about a Still* (*Lettre à Jane*) (co-d, + co-sc, co-pr, narration)
1975 *Numéro deux* (+ co-sc, co-pr, appearance)
1976 *Ici et ailleurs* (co-d, + co-sc) (includes footage from *Jusqu'à la victoire*); *Comment ça va* (co-d, + co-sc)
1977 *6 x 2: sur et sous la communication* (co-d, + co-sc) (for TV)
1980 *Sauve qui peut* (*La vie*; *Every Man for Himself*) (+ co-sc, co-ed)
1982 *Passion* (+ sc)
1983 *Prenom: Carmen* (*First Name: Carmen*) (role)
1985 *Hail Mary*; *Detective*
1986 *Grandeur et Decadence d'un Petit Commerce du Cinema* (*The Rise and Fall of a Little Film Company*) (for TV)
1987 *Soigne ta droite* (*Keep up Your Right*) (ed, role); episode in *Aria*; *King Lear* (role)
1990 *Nouvelle Vague* (*New Wave*) (+ sc)
1990 *Visages Suisse* (*Faces of Switzerland*) (co-d)
1991 *Allemagne Neuf Zero* (*Germany Nine Zero*) (+ sc)
1993 *Helas Pour Moi* (*Oh, Woe Is Me*) (+ sc, ed)
1994 *JLG/JLG—Autoportrait de Decembre* (*JLG/JLG—Self-Portrait in December*) (+ sc, appearance)
1995 *Deux fois cinquante ans de cinema Francais* (*Two times 50 Years of French Cinema*) (co-d, + co-sc, co-ed); *Les enfants jouent a la Russie* (*The Kids Play Russian*) (+ sc, ed, appearance)
1996 *For Ever Mozart*
1998 *The Old Place*; *Histoire du cinema: Fatale beauté* (+ sc, ed); *Histoire du cinema: La monnaie de l'absolu* (+ sc, ed); *Histoire du cinema: Le conrôle de l'univers* (+ sc, ed); *Histoire du cinema: Les signes parmi nous* (+ sc, ed); *Histoire du cinema: Seul le cinema* (+sc, ed); *Histoire du cinema: Une vague nouvelle* (+ sc,ed)
1999 *Éloge de l'amour* (+ sc)
2000 *L'Origine du XXIème siècle* (+ sc)

Other Films:

1950 *Quadrille* (Rivette) (pr, role)
1951 *Présentation ou Charlotte et son steack* (Rohmer) (role)
1956 *Kreutzer Sonata* (Rohmer) (pr); *Le Coup du berger* (Rivette) (role)
1958 *Paris nous appartient* (Rivette) (Godard's silhouette)
1959 *Le Signe du lion* (Rohmer) (role)
1961 ***Cléo de cinq à sept*** (Varda) (role with Anna Karina in comic sequence); *Le Soleil dans l'oeil* (Bourdon) (role)
1963 *Schehérézade* (Gaspard-Huit) (role); *The Directors* (pr: Greenblatt) (appearance); *Paparazzi* (Rozier) (appearance); *Begegnung mit Fritz Lang* (Fleischmann) (appearance); *Petit Jour* (Pierre) (appearance)
1966 *L'Espion* (*The Defector*) (Levy) (role)
1971 *One P.M.* (*One Parallel Movie*) (Pennebaker) (includes footage from abandoned *One A.M.* and documentary footage of its making)

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Weekend, New York, 1972.
A bout de souffle, Paris, 1974.
Jean-Luc Godard: Three Films—''A Woman Is a Woman,'' ''A Married Woman,'' ''Two or Three Things I Know about Her,'' New York, 1975.
Introduction à une véritable histoire du cinéma, Paris, 1980.
Godard on Godard : Critical Writings by Jean-Luc Godard, with Jean Luce Godard and Annette Michelson, edited by Jean Narboni, New York, 1988.

By GODARD: articles—

Contributing editor of *La Gazette du Cinéma* (Paris), 1950; regular contributor to *Cahiers du Cinéma* (Paris), 1952 through 1968, and to *Arts* (Paris), 1957 through 1960.
''*Charlotte et son Jules*,'' in *Avant-Scène du Cinéma* (Paris), June 1961.
''*Une Histoire d'eau*,'' in *Avant-Scène du Cinéma* (Paris), September 1961.
''*Vivre sa vie*,'' in *Avant-Scène du Cinéma* (Paris), October 1962; also in *Film Culture* (New York), Winter 1962.
Interview with Tom Milne, in *Sight and Sound* (London), Winter 1962.
Interview with Herbert Feinstein, in *Film Quarterly* (Berkeley), Spring 1964.
''*La Femme mariée*,'' in *Avant-Scène du Cinéma* (Paris), March 1965.

''*Les Carabiniers*,'' in *Avant-Scène du Cinéma* (Paris), May 1965.

''*Deux ou trois choses que je sais d'elle*,'' in *Avant-Scène du Cinéma* (Paris), May 1967.

''*A bout de souffle*,'' in *Avant-Scène du Cinéma* (Paris), March 1968.

''Struggle on Two Fronts,'' an interview with Jacques Bontemps, in *Film Quarterly* (Berkeley), Winter 1968.

''*La Chinoise*,'' in *Avant-Scène du Cinéma* (Paris), May 1971.

''*Pierrot le fou*,'' in *Avant-Scène du Cinéma* (Paris), July/September 1976.

''Jean-Luc Godard . . . For Himself,'' in *Framework* (Norwich), Autumn 1980.

''En attendant *Passion.* Le chemin vers la parole,'' an interview with Alain Bergala, Serge Daney, and Serge Toubiana, in *Cahiers du Cinéma* (Paris), May 1982.

Interview with Don Ranvaud and A. Farassino, in *Framework* (Norwich), Summer 1983.

''The Carrots Are Cooked,'' an interview with Gideon Bachman, in *Film Quarterly* (Berkeley), Spring 1984.

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Interview with Scott Kraft, in *Los Angeles Times*, 2 April 1995.

Interview with Hal Hartley, in *Chaplin* (Stockholm), vol. 37, no. 1, 1995.

Interview with J. Tykwer, in *EPD Film* (Frankfurt), November 1995.

Article in *Iskusstvo Kino* (Moscow), January 1998.

''Looking Back,'' an interview with Geoffrey Macnab, in *Sight and Sound* (London), April 1997.

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Roud, Richard, *Jean-Luc Godard*, New York, 1967.

Mussman, Toby, editor, *Jean-Luc Godard: A Critical Anthology*, New York, 1968.

Cameron, Ian, editor, *The Films of Jean-Luc Godard*, London, 1969.

Mancini, Michele, *Godard*, Rome, 1969.

Brown, Royal, editor, *Focus on Godard*, Englewood Cliffs, New Jersey, 1972.

Farassino, Alberto, *Godard*, Florence, 1974.

Monaco, James, *The New Wave*, New York, 1976.

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Lesage, Julia, *Jean-Luc Godard, a Guide to References and Resources*, Boston, 1979.

Kreidl, John Francis, *Jean-Luc Godard*, Boston, 1980.

Achard, Maurice, *Vous avez dit Godard: ou J'm'appelle pas Godard*, Paris, 1980.

MacCabe, Colin, *Godard: Images, Sounds, Politics*, London, 1980.

Walsh, Martin, *The Brechtian Aspect of Radical Cinema*, London, 1981.

Lefevre, Raymond, *Jean-Luc Godard*, Paris, 1983.

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Weis, Elisabeth, and John Belton, *Film Sound: Theory and Practice*, New York, 1985.

Andrew, Dudley, ed., *Breathless/Jean-Luc Godard*, New Brunswick, New Jersey, 1987.

Cerisuelo, Marc, *Jean-Luc Godard*, Paris, 1989.

Desbarats, Carole, and Jean-Paul Gorce, *L'Effet Godard*, Toulouse, 1989.

Douin, Jean-Luc, *Jean-Luc Godard*, Paris, 1989.

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If influence on the development of world cinema is the criterion, then Jean-Luc Godard is certainly the most important filmmaker of the past thirty years; he is also one of the most problematic.

Godard's career so far falls roughly into three periods: the early works from *About de souffle* to *Weekend* (1959–1968), a period whose end is marked decisively by the latter film's final caption, ''Fin de Cinéma''; the period of intense politicization, during which Godard collaborated (mainly though not exclusively) with Jean-Pierre Gorin and the Dziga Vertov group (1968–1972); and the subsequent work, divided between attempts to renew communication with a wider, more ''mainstream'' cinema audience and explorations of the potentialities of video (in collaboration with Anne-Marie

Miéville). One might also separate the films from *Masculin-Féminin* to *Weekend* as representing a transitional phase from the first to the Dziga Vertov period, although in a sense all Godard's work is transitional. What marks the middle period off from its neighbours is above all the difference in intended audience: the Dziga Vertov films were never meant to reach the general public. They were instead aimed at already committed Marxist or leftist groups, campus student groups, and so on, to stimulate discussion of revolutionary politics and aesthetics, and, crucially, the relationship between the two.

Godard's importance lies in his development of an authentic modernist cinema in opposition to (though, during the early period, at the same time *within*) mainstream cinema; it is with his work that film becomes central to our century's major aesthetic debate, the controversy developed through such figures as Lukács, Brecht, Benjamin, and Adorno as to whether realism or modernism is the more progressive form. As ex-*Cahiers du Cinéma* critic and New Wave filmmaker, Godard was initially linked with Truffaut and Chabrol in a kind of revolutionary triumvirate; it is easy, in retrospect, to see that Godard was from the start the truly radical figure, the ''revolution'' of his colleagues operating purely on the aesthetic level and easily assimilable into the mainstream.

A simple way of demonstrating the essential thrust of Godard's work is to juxtapose his first feature, *Breathless*, with the excellent American remake. Jim McBride's film follows the original fairly closely, with the fundamental difference that in it all other elements are subordinated to the narrative and the characters. In Godard's film, on the contrary, this traditional relationship between signifier and signified shows a continuous tendency to come adrift, so that the *process of narration* (which mainstream cinema strives everywhere to conceal) becomes foregrounded; *A bout de souffle* is ''about'' a story and characters, certainly, but it is also about the cinema, about film techniques, about Jean Seberg, etc.

This foregrounding of the process—and the means—of narration is developed much further in subsequent films, in which Godard systematically breaks down the traditional barrier between fiction/documentary, actor/character, narrative film/experimental film to create freer, ''open'' forms. Persons appear as themselves in works of fiction, actors address the camera/audience in monologues or as if being interviewed, materiality of film is made explicit (the switches from positive to negative in *Une Femme mariée*, the turning on and off of the soundtrack in *Deux ou trois choses que je sais d'elle*, the showing of the clapper-board in *La Chinoise*). The initial motivation for this seems to have been the assertion of personal freedom: the filmmaker shatters the bonds of traditional realism in order to be able to say and do whatever he wants, creating films spontaneously. (*Pierrot le fou*—significantly, one of Godard's most popular films—is the most extreme expression of this impulse.) Gradually, however, a political motivation (connected especially with the influence of Brecht) takes over. There is a marked sociological interest in the early films (especially *Vivre sa vie* and *Une Femme mariée*), but the turning-point is *Masculin-féminin* with its two male protagonists, one seeking fulfillment through personal relations, the other a political activist. The former's suicide at the end of the film can be read as marking a decisive choice: from here on, Godard increasingly listens to the voice of revolutionary politics and eventually (in the Dziga Vertov films) adopts it as his own voice.

The films of the Dziga Vertov group (named after the great Russian documentarist who anticipated their work in making films that foreground the means of production and are continuously self-reflexive) were the direct consequence of the events of May 1968. More than ever before the films are directly concerned with their own process, so that the ostensible subjects—the political scene in Czechoslovakia (*Pravda*) or Italy (*Lotte in Italia*), the trial of the Chicago Eight (*Vladimir and Rosa*)—become secondary to the urgent, actual subject: how does one make a revolutionary film? It was at this time that Godard distinguished between making political films (i.e., films on political subjects: Costa-Gavras's *Z* is a typical example) and making films politically, the basic assumption being that one cannot put radical content into traditional form without seriously compromising, perhaps negating, it. Hence the attack on realism initiated at the outset of Godard's career manifests its full political significance: realism is a bourgeois art form, the means whereby the bourgeoisie endlessly reassures itself, validating its own ideology as ''true,'' ''natural,'' ''real''; its power must be destroyed. Of the films from this period, *Vent d'est* (the occasion for Peter Wollen's seminal essay on ''Counter-Cinema'' in *After Image*) most fully realized this aesthetic: the original pretext (the pastiche of a Western) recedes into the background, and the film becomes a discussion about itself—about the relationship between sound and image, the materiality of film, the destruction of bourgeois forms, the necessity for continuous self-criticism and self-awareness.

The assumption behind the Dziga Vertov films is clearly that the revolutionary impetus of May 1968 would be sustained, and it has not been easy for Godard to adjust to its collapse. That difficulty is the subject of one of his finest works, *Tout va bien* (again in collaboration with Gorin), an attempt to return to commercial filmmaking without abandoning the principles (both aesthetic and political) of the preceding years. Beginning by foregrounding Godard's own problem (how does a radical make a film within the capitalist production system?), the film is strongest in its complex use of Yves Montand and Jane Fonda (simultaneously fictional characters/personalities/star images) and its exploration of the issues to which they are central. These issues include the relationship of intellectuals to the class struggle; the relationship between professional work, personal commitment, and political position; and the problem of sustaining a radical impulse in a non-revolutionary age. *Tout va bien* is Godard's most authentically Brechtian film, achieving radical force and analytical clarity without sacrificing pleasure and a degree of emotional involvement.

Godard's relationship to Brecht has not always been so clear-cut. While the justification for Brecht's distanciation principles was always the communication of clarity, Godard's films often leave the spectator in a state of confusion and frustration. He continues to seem by temperament more anarchist than Marxist. One is troubled by the continuity between the criminal drop-outs of the earlier films and the political activists of the later. The insistent intellectualism of the films is often offset by a wilful abeyance of systematic thinking, the abeyance, precisely, of that self-awareness and self-criticism the political works advocate. Even in *Tout va bien*, what emerges from the political analysis as the film's own position is an irresponsible and ultimately desperate belief in spontaneity. Desperation, indeed, is never far from the Godardian surface, and seems closely related to the treatment of heterosexual relations: even through the apparent feminist awareness of the recent work runs a strain of unwitting misogyny (most evident, perhaps, in *Sauve qui peut*). The central task of Godard criticism, in fact, is to sort out the remarkable and salutary nature of the positive achievement from the temperamental limitations that flaw it.

From 1980 on, Godard commenced the second phase of his directorial career. Unfortunately, far too many of his films have become increasingly inaccessible to the audiences who had championed him in his heyday during the 1960s. *Sauve qui peut (La Vie) (Every Man for Himself)*, Godard's comeback film, portended his future work. It is an awkward account of three characters whose lives become entwined: a man who has left his wife for a woman; the woman, who is in the process of leaving the man for a rural life; and a country girl who has become a prostitute. In fact, several of Godard's works might best be described as anti-movies. *Passion*, for example, features characters named Isabelle, Michel, Hanna, Laszlo and Jerzy (played respectively by Isabelle Huppert, Michel Piccoli, Hanna Schygulla, Laszlo Szabo, and Jerzy Radziwilowicz), who are involved in the shooting of a movie titled *Passion.* The latter appears to be not so much a structured narrative as a series of scenes which are visions of a Renaissance painting. The film serves as a cynical condemnation of the business of moviemaking-for-profit, as the extras are poorly treated and the art of cinema is stained by commercial considerations.

Prenom: Carmen (First Name: Carmen) is Godard's best latter-career effort, a delightfully subversive though no less pessimistic mirror of the filmmaker's disenchantment with the cinema. His Carmen is a character straight out of his earlier work: a combination seductress/terrorist/wannabe movie maker. Her uncle, played by Godard, is a once-celebrated but now weary and faded film director named, not surprisingly, Jean-Luc Godard.

It seemed that Godard had simply set out to shock in *Hail, Mary*, a redo of the birth of Christ set in contemporary France. His Mary is a young student and gas station attendant; even though she has never had sex with Joseph, her taxi-driving boyfriend, she discovers she is pregnant. Along with Scorsese's *The Last Temptation of Christ*, this became a cause celebre among Catholics and even was censured by the Pope. However, the film is eminently forgettable; far superior is *The Book of Mary*, a perceptive short about a girl and her constantly quarrelling parents. It accompanied showings of *Hail, Mary*, and is directed by long-time Godard colleague Anne-Marie Miéville.

Detective, dedicated to auteur heroes John Cassavetes, Edgar G. Ulmer, and Clint Eastwood, is a verbose, muddled film noir. Despite its title, *Nouvelle Vague (New Wave)*, an observance of the lives of a wealthy and influential couple, only makes one yearn for the days of the real ''Nouvelle Vague.'' The narrative, which focuses on the sexual and political issues that are constants in Godard's films, is barely discernable; the dialogue—including such lines as ''Love doesn't die, it leaves you,'' ''One man isn't enough for a woman—or too much,'' ''A critic is a soldier who fires at his own regiment,'' ''Have you ever been stung by a dead bee?''—is superficially profound. *King Lear*, an excessive, grotesque updating of Shakespeare, is of note for its oddball, once-in-a-lifetime cast: Godard; Woody Allen; Norman and Kate Mailer; stage director Peter Sellars; Burgess Meredith; and Molly Ringwald. The political thriller *Allemagne Neuf Zero (Germany Nine Zero)*, although as confusing as any latter-day Godard film, works as nostalgia because of the presence of Eddie Constantine. He is recast as private eye Lemmy Caution, who last appeared in *Alphaville.* Here, he encounters various characters in a reunified Germany.

Helas Pour Moi (Oh, Woe Is Me), based on the Greek legend of Alcmene and Amphitryon and a text penned by the Italian poet Leopardi, is a long-winded bore about a God who wants to perceive human feeling; those intrigued by the subject matter would be advised to see Wim Wenders' *Wings of Desire* and *Faraway, So Close. JLG/JLG—Autoportrait de Decembre (JLG/JLG—Self-Portrait in December)*, filmed in and near Godard's Swiss home, is a semi-abstract biography of the filmmaker. Its structure is appropriate, given the development of Godard's cinematic style. Ultimately, it is of interest mostly to those still concerned with Godard's life and career.

—Robin Wood, updated by Rob Edelman

GÓMEZ, Sara

Nationality: Cuban. **Born:** Havana, 1943. **Education:** Conservatory of Music, Havana. **Career:** Assistant director at Instituto Cubano del Arte e industria Cinematograficos (ICAIC), under Tomás Gutiérrez Alea, Jorge Fraga, and Agnes Varda, from 1961; directed first film, *Ire a Santiago*, 1964; shot and edited first feature, *De cierta manera*, 1974; original negative, damaged in processing, restored under supervision of Gutiérrez Alea and Rigoberto Lopez, 1974–76. **Died:** Of acute asthma, 2 June 1974.

Films as Director:

1964 *Ire a Santiago*
1965 *Excursion a Vueltabajo*
1967 *Y tenemos sabor*
1968 *En la otra isla*
1969 *Isla del tesero*
1970 *Poder local, poder popular*
1971 *Un documental a proposito del transito*
1972 *Atencion prenatal*; *Ano uno*
1973 *Sobre horas extras y trabajo voluntario*
1977 ***De cierta manera*** (*One Way or Another*)

Publications

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We shall never know all that Sara Gómez might have given to us. We have her one feature film, the marvelous *De cierta manera*, and a few short documentaries to indicate what might have been had she lived beyond the age of thirty-one. But we will never really know all that this prodigiously talented black woman was capable of.

Sara Gómez could be seen as prototypical of the new Cuban directors. Entering the Cuban Film Institute (ICAIC) at an early age, she worked as assistant director for various cineastes, including Tomás Gutiérrez Alea, whose influence marked her work as it has so many young directors. During a ten-year period (1964–74) she fulfilled the usual apprenticeship among Cuban cineastes by directing documentary films. Documentaries are seen as an important training ground for Cuban directors because they force them to focus on the material reality of Cuba and thus emphasize the use of cinema as an expression of national culture. As Gutiérrez Alea noted, ''the kind of cinema which adapts itself to our interests, fortunately, is a kind of light, agile cinema, one that is very directly founded upon our own reality.'' This is precisely the kind of cinema Sara Gómez went on to produce, beginning work on *De cierta manera* in 1974 and finishing the editing of the film shortly before her death of acute asthma.

Gómez's early training in documentaries and the influence of Gutiérrez Alea is evident in *De cierta manera.* The film combines the documentary and fiction forms so inextricably that they are impossible to disentangle. Through this technique, she emphasized the material reality that is at the base of all creative endeavor and the necessity of bringing a critical perspective to all forms of film.

In choosing this style, which I call ''dialectical resonance,'' Gómez appeared to follow Gutiérrez Alea's example in the superb *Memories of Underdevelopment.* But there is a crucial difference between the two films—a difference that might be said to distinguish the generation of directors who came of age before the triumph of the revolution (e.g. Gutiérrez Alea) from those who have grown up within the revolution. In spite of its ultimate commitment to the revolutionary process, *Memories* remains in some ways the perspective of an ''outsider'' and might be characterized as ''critical bourgeois realism.'' However, *De cierta manera* is a vision wholly from within the revolution, despite the fact that every position in the film is subjected to criticism—including that of the institutionalized revolution, which is presented in the form of an annoyingly pompous omniscient narration. Thus, the perspective of Gomez might be contrasted to that of *Memories* by calling it ''critical socialist realism.'' The emphasis on dialectical criticism, struggle, and commitment is equally great in both films, but the experience of having grown up within the revolution created a somewhat different perspective.

Despite its deceptively simple appearance—a result of being shot in 16mm on a very low budget—*De cierta manera* is the work of an extremely sophisticated filmmaker. Merely one example among many of Gómez's sophistication is the way in which she combined a broad range of modern distanciation techniques with the uniquely Cuban tropical beat to produce a film that is simultaneously rigorously analytic and powerfully sensuous—as well as perhaps the finest instance to date of a truly dialectical film. Although we are all a little richer for the existence of this work, we remain poorer for the fact that she will make no more films.

—John Mraz

GORETTA, Claude

Nationality: Swiss. **Born:** Geneva, 23 June 1929. **Education:** Law coursework at Université de Genève. **Career:** With Alain Tanner, moved to London, 1955; worked at British Film institute, 1956–57; television director in Switzerland, from 1958; formed production company ''Groupe de 5,'' with Tanner, Jean-Louis Roy, Claude Soutter, and Yves Yersin, 1968; directed first feature, *Le Fou*, 1970. **Awards:** Ecumenical Prize, Cannes Festival, for *La Dentellière*, 1977.

Films as Director and Scriptwriter:

1957 *Nice Time* (co-d, co-sc)
1970 *Le Fou* (*The Madman*) (+ co-pr)
1973 *L'Invitation* (*The Invitation*) (co-sc)
1975 *Pas si méchant que ça* (*Not as Wicked as That*; *The Wonderful Crook*) (co-sc)
1977 ***La Dentellière*** (*The Lacemaker*) (co-sc); *Jean Piaget* (*The Epistemology of Jean Piaget*)
1978 *Les Chemines de l'Exile ou Les Dernières Années de Jean-Jacques Rousseau* (*The Roads of Exile*)
1980 *La Provinciale* (*The Girl from Lorraine*); *Bonheur toi-même*
1983 *La Mort de Mario Ricci* (*The Death of Mario Ricci*)
1985 *Orfeo*
1987 *Si le soleil ne revenais pas* (*If the Sun Never Returns*); *Le Rapport du Gendarme* (for TV)
1991 *L'Ombre*; *Visages Suisses*
1994 *Het Verdriet Van Belgie* (d only)
1997 *Le Dernier été* (for TV) (d only)

Publications

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Claude Goretta

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‘‘Claude Goretta,’’ in *Cinema* (Zurich), vol. 20, no. 1, 1974.

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Buache Freddy, ‘‘Claude Goretta,’’ in *Revue Belge du Cinéma* (Brussels), Winter 1985.

Buache, F., article in *Cinemaction*, April 1990.

Schlappner, Martin, article in *Filmbulletin* (Winterthur), January 1998.

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Claude Goretta's gentle comedies and sensitive depictions of provincial naifs have been among the most successful Swiss films of the twentieth century. Although Goretta shares his countryman Alain Tanner's preoccupation with Renoiresque evocations of landscape and lovable eccentrics, there is a sharp disparity between these two idiosyncratic Swiss directors. As Goretta himself has observed, ‘‘Tanner's films always have a discourse, while mine do everything they can to avoid one.’’

Goretta's first film, an experimental short called *Nice Time*, was in fact made with the collaboration of Alain Tanner when both men were affiliated with the British Film Institute. This impressionistic view of Piccadilly Circus, one of the sleazier parts of central London, prefigures both directors' subsequent interest in whimsical vignettes with serious, and occasionally acerbic, sociological underpinnings. Like many contemporary directors of note, Goretta served his apprenticeship in television. Many of his early television films were literary adaptations, including an adaptation of four Chekhov stories, *Chekov ou le miroir des vies perdues.* Goretta's first feature film, *Le Fou*, featured one of his favorite actors, the distinguished character player, François Simon. Despite a mixed critical reception, *Le Fou* was awarded a prize as the best Swiss film of 1970 by the Swiss Critics' Association. *L'Invitation* was the first of Goretta's films to receive widespread international recognition. This unpretentious comedy about the loss of inhibitions experienced by a group of office workers during a mildly uproarious party was ecstatically reviewed by British and American critics who casually invoked the names of both Buñuel and Renoir for the sake of comparison. *Pas si méchant que ça* fared less well with both the critics and public, although Gérard Depardieu's charming portrayal of a whimsical thief was widely praised.

Le Dentellière, an incisive character study of a guileless young beautician played flawlessly by Isabelle Huppert (in her first major role), received an even more rhapsodic critical reception than *L'Invitation.* Jean Boffety's pristine cinematography and Goretta's restrained direction were singled out for praise, although several feminist critics cogently observed that Goretta's reverence for the Huppert character's enigmatic passivity was a singularly insidious example of male condescension.

Les Chemins de l'exil marked Goretta's return to his roots in documentary filmmaking. This leisurely biographical portrait of Jean-Jacques Rousseau stars François Simon as the famed *philosophe* who remains one of the most celebrated figures in Swiss cultural history. *La Provinciale* was a somewhat muddled attempt to reiterate many of the themes first explored in *La Dentellière*, although Nathalie Baye's performance was suffused with integrity. *The Death of Mario Ricci* was favorably received at the 1983 Cannes Film Festival.

—Richard Porton

GOSHO, Heinosuke

Nationality: Japanese. **Born:** Tokyo, 1 February 1902. **Education:** Keio Commerce School, graduated 1921. **Family:** Married three times. **Career:** Assistant to director Yasujiro Shimazu, Shochiku-Kamata Studio, 1923; directed first film, *Nanto no haru*, 1925; moved to Daiei Studio, 1941; returned to Shochiku-Ofuna, 1945, then to Toho until 1948; established Studio 8 Productions, affiliated with Shin-Toho, 1951; worked for several studios, from 1954; also writer for television; president of the Japanese Association of Film Directors, 1964–75; also director of the Japanese Haiku Art Association. **Awards:** Eleven films placed among Kinema Jumpo Best Films of the Year between 1927 and 1968; Mainichi Film Prize, Japan, for *One More Time*, 1947; Kun Yon-to Asahi Shoju sho Order of the Japanese Government, 1947; International Peace Prize, Berlin Festival, for *Where Chimneys Are Seen*, 1953. **Died:** 1 May 1981.

Films as Director:

1925 *Nanto no haru* (*Spring of Southern Island*) (+ sc); *Sora wa haretari* (*No Clouds in the Sky*); *Otokogokoro* (*Man's Heart*) (+ sc); *Seishun* (*Youth*) (+ sc); *Tosei tamatebako* (*A Casket for Living*)

1926 *Machi no hitobito* (*Town People*); *Hatsukoi* (*First Love*) (+ sc); *Hahayo koishi* (*Mother, I Miss You*; *Mother's Love*); *Honryu* (*A Torrent*); *Musume* (*A Daughter*) (+ sc); *Kaeranu sasabue* (*Bamboo Leaf Flute of No Return*; *No Return*); *Itoshi no wagako* (*My Loving Child*) (+ sc); *Kanojo* (*She*; *Girl Friend*) (+ sc)

1927 *Sabishiki ranbomono* (*Lonely Hoodlum*); *Hazukashii yume* (*Shameful Dream*), *Karakuri musume* (*Fake Girl*) (+ co-sc); *Shojo no shi* (*Death of a Maiden*) (+ co-sc); *Okame* (*A Plain Woman*) (+ sc); *Tokyo koshinkyoko* (*Tokyo March*)

1928 *Sukinareba koso* (*Because I Love*; *If You Like It*) (+ co-sc); *Mura no hanayome* (*The Village Bride*); *Doraku shinan* (*Guidance to the Indulgent*; *Debauchery Is Wrong*) (+ co-sc); *Kami e no michi* (*Road to God*); *Hito no yo no sugata* (*Man's Worldly Appearance*); *Kaido no kishi* (*Knight of the Street*); *Haha yo, kimi no na o kegasu nakare* (*Mother, Do Not Shame Your Name*)

1929 *Yoru no mesuneko* (*Cat of the Night*); *Shin josei kagami* (*A New Kind of Woman*); *Oyaji to sono ko* (*Father and His Son*); *Ukiyo-buro* (*The Bath Harem*) (+ sc); *Netsujo no ichiya* (*A Night of Passion*) (+ co-sc)

1930 *Dokushinsha goyojin* (*Bachelors Beware*) (+ co-sc); *Dai-Tokyo bi ikkaku* (*A Corner of Great Tokyo*) (+ add'l dialogue); *Hohoemu jinsei* (*A Smiling Life*); *Onna yo, kini no na o kegasu nakare* (*Women, Do Not Shame Your Names*); *Shojo nyuyo* (*Virgin Wanted*); *Kinuyo monogatari* (*The Kinuyo Story*); *Aiyoku no ki* (*Record of Love and Desire*)

1931 *Jokyu aishi* (*Sad Story of a Barmaid*); *Yoru hiraku* (*Open at Night*); *Madamu to nyobo* (*Next Door Madame and My Wife*; *The Neighbor's Wife and Mine*); *Shima to ratai jiken* (*Island of Naked Scandal*) (+ add'l dialogue); *Gutei kenkei* (*Stupid Young Brother and Wise Old Brother*) (+ add'l dialogue); *Wakaki hi no kangeki* (*Memories of Young Days*)

1932 *Niisan no baka* (*My Stupid Brother*) *Ginza no yanagi* (*Willows of Ginza*); *Tengoku ni musubu koi* (*Heaven Linked with Love*); *Satsueijo romansu: Renai annai* (*Romance at the Studio: Guidance to Love*); *Hototogisu* (*A Cuckoo*); *Koi no Tokyo* (*Love in Tokyo*)

1933 *Hanayome no negoto* (*The Bride Talks in Her Sleep*); *Izu no odoriko* (*Dancer of Izu*); *Jukyu-sai no haru* (*The Nineteenth Spring*); *Shojo yo sayonara* (*Virgin, Goodbye*); *Lamuru* (*L'Amour*)

1934 *Onna to umaretakaranya* (*Now That I Was Born a Woman*); *Sakura Ondo* (*Sakura Dance*); *Ikitoshi Ikerumono* (*Everything That Lives*)

1935 *Hanamuko no negoto* (*The Bridegroom Talks in His Sleep*); *Hidari uchiwa* (*A Life of Luxury*); *Fukeyo koikaze* (*Breezes of Love*); *Akogare* (*Yearning*); *Jinsei no onimotsu* (*Burden of Life*)

1936 *Oboro yo no onna* (*Woman of Pale Night*); *Shindo* (*New Way*) parts I and II; *Okusama shakuyosho* (*A Married Lady Borrows Money*)

1937 *Hanakago no uta* (*Song of the Flower Basket*) (+ adapt)

1940 *Mokuseki* (*Wood and Stone*)

1942 *Shinsetsu* (*New Snow*)

1944 *Goju-no to* (*The Five-storied Pagoda*)

1945 *Izu no musumetachi* (*Girls of Izu*)

1947 *Ima hitotabi no* (*One More Time*)

1948 *Omokage* (*A Vestige*)

1951 *Wakare-gumo* (*Drifting Clouds*) (+ co-sc)

1952 *Asa no hamon* (*Trouble in the Morning*)

1953 ***Entotsu no mieru basho*** (*Four Chimneys*; *Where Chimneys Are Seen*)

1954 *Osaka no yado* (*An Inn at Osaka*) (+ co-sc); *Niwatori wa futatabi naku* (*The Cock Crows Twice*); *Ai to shi no tanima* (*The Valley between Love and Death*)

1955 *Takekurabe* (*Growing Up*)
1956 *Aruyo futatabi* (*Again One Night*) (+ co-sc)
1957 *Kiiroi karasu* (*Yellow Crow*; *Behold Thy Son*); *Banka* (*Elegy of the North*)
1958 *Hotaru-bi* (*Firefly's Light*); *Yoku* (*Desire*); *Ari no Machi no Maria* (*Maria of the Street of Ants*)
1959 *Karatachi nikki* (*Journal of the Orange Flower*)
1960 *Waga ai* (*When a Woman Loves*); *Shiroi kiba* (*White Fangs*)
1961 *Ryoju* (*Hunting Rifle*); *Kumo ga chigireru toki* (*As the Clouds Scatter*) (+ co-pr); *Aijo no keifu* (*Record of Love*) (+ co-pr)
1962 *Kachan kekkon shiroyo* (*Mother, Get Married*) (+ co-sc)
1963 *Hyakumanin no musumetachi* (*A Million Girls*) (+ co-sc)
1964 *Osore-zan no onna* (*A Woman of the Osore Mountains*; *An Innocent Witch*)
1966 *Kachan to Juichi-nin no Kodomo* (*Mother and Eleven Children*; *Our Wonderful Years*)
1967 *Utage* (*Feast*; *Rebellion in Japan*)
1968 *Onna no misoshiru* (*Women and Miso Soup*); *Meiji haruaki* (*Seasons of Meiji*)

Publications

On GOSHO: books—

Anderson, Joseph, and Donald Richie, *The Japanese Film*, New York, 1961; revised edition, 1982.
Mellen, Joan, *The Waves at Genji's Door*, New York, 1976.
Bock, Audie, *Japanese Film Directors*, New York, 1978; revised edition, Tokyo, 1985.

On GOSHO: articles—

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Gillett, John, ''Coca-Cola and the Golden Pavilion,'' in *Sight and Sound* (London), Summer 1970.
Gillett, John, ''Heinosuke Gosho,'' in *Film Dope* (London), April 1980.
Tessier, Max, ''Heinosuke Gosho,'' in *Image et Son* (Paris), June 1981.
''Heinosuke Gosho: A Pattern of Living,'' in *National Film Theatre Booklet* (London), March 1986.
Le Fanu, Mark, ''To Love Is to Suffer,'' in *Sight and Sound* (London), Summer 1986.
Niogret, H., ''Heinosuke Gosho et la maîtrise du découpage,'' in *Positif* (Paris), March 1987.
Johnson, W., ''The Splitting Image,'' in *Film Comment* (New York), vol. 27, January-February 1991.

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Heinosuke Gosho began his career in 1925 as a disciple of Yasujiro Shimazu at Shochiku Studio. Young Gosho immediately proved his skill at the genre of ''shomin-geki,'' stories of the life of ordinary people, characteristic of his mentor's work at that studio. Gosho's early films were criticized as ''unsound'' because they often involved characters physically or mentally handicapped (*The Village Bride* and *Faked Daughter*). Gosho's intention, however, was to illustrate a kind of warm and sincere relationship born in pathos. Today, these films are highly esteemed for their critique of feudalistic village life. Gosho was affected by this early criticism, however, and made his next films about other subjects. This led him into a long creative slump, although he continued to make five to seven films annually.

The first film by Gosho to attract attention was *Lonely Hoodlum* of 1927, a depiction of the bittersweet life of common people, Gosho's characteristic subject. In 1931 Shochiku gave him the challenge of making the first Japanese ''talkie'' (because many established directors had refused). The film, *Next Door Madame and My Wife*, was welcomed passionately by both audiences and critics. It is a light and clever comedy that effectively uses ambient sounds such as a baby's cries, an alarm clock, a street vendor's voice, and jazz music from next door. Because every sound had to be synchronized, Gosho explored many technical devices, and used multiple cameras, different lenses, and frequent cuts to produce a truly ''filmic'' result.

Gosho preferred many cuts and close-up shots, a practice he related to his studying Lubitsch carefully in his youth. Gosho's technique of creating a poetic atmosphere with editing is most successful in *Dancer of Izu*, in which he intentionally chose the silent film form after making several successful talkies.

Even after the success of these films, Gosho had to accept many projects which he did not want to do. He later reflected that only those films that he really wanted to do were well-made. For example, he found the subject of *The Living* most appealing—its protagonist tries to protest against social injustice but is unable to continue his struggle to the end.

Gosho is believed to be at his best making films depicting the human side of life in his native Tokyo (*Woman of Pale Night, Song of the Flower Basket, Where Chimneys Are Seen*, and *Comparison of Heights*). However, the director also worked in many other genres, including romantic melodrama, family drama, light comedy, and social drama. He further extended his range in such films as *An Elegy*, a contemporary love story, and *A Woman of Osore-zan*, which is unusual for its unfamiliar dark tones and its eccentricity. His experimental spirit is illustrated by his story of the treatment of a disturbed child with color-oriented visual therapy in *Yellow Crow*. Throughout his career, Gosho expressed his basic belief in humanistic values. The warm, subtle, and sentimental depiction of likable people is characteristic both of Gosho's major studio productions and his own independent films.

—Kyoko Hirano

GOULDING, Edmund

Nationality: British. **Born:** London, 20 March 1891. **Career:** Stage debut in London, 1903; writer, actor, and director, London theatre, until 1914; New York stage debut, 1915; served with British Army in France, 1915–18; returned to America, worked as writer, 1919; hired by MGM as director/scriptwriter, 1925. **Died:** In Los Angeles, 24 December 1959.

Edmund Goulding

Films as Director:

1925 *Sun-up* (+ sc); *Sally, Irene and Mary* (+ sc)
1926 *Paris* (*Shadows of Paris*) (+ sc)
1927 *Women Love Diamonds* (+ story); *Love* (*Anna Karenina*) (+ adapt, uncredited, pr, sc)
1930 ''Dream Girl'' episode of *Paramount on Parade* (+ role); *The Devil's Holiday* (+ sc, music, song) [foreign language versions: *Les Vacances du diable* (Cavalcanti); *La vacanza del diavolo* (Salvatori); *La fiesta del diablo* (Millar); *Sonntag des Lebens* (Mittler); *En kvinnas morgondag* (Bergman)]
1931 *Reaching for the Moon* (+ sc); *The Night Angel* (+ sc, song melodies)
1932 *Grand Hotel*; *Blondie of the Follies* (+ co-lyrics, bit role as Follies director)
1934 *Riptide*; *Hollywood Party* (co-d, uncredited)
1935 *The Flame Within* (+ sc)
1937 *That Certain Woman* (+ sc)
1938 *White Banners*; *The Dawn Patrol*
1939 *Dark Victory* (+ song); *The Old Maid*; *We Are Not Alone*
1940 *'Til We Meet Again*
1941 *The Great Lie*
1943 one episode of *Forever and a Day*; *The Constant Nymph*; *Claudia*
1946 *Of Human Bondage*; *The Razor's Edge*; *The Shocking Miss Pilgrim* (Seaton) (d several scenes while Seaton ill)
1947 *Nightmare Alley*
1949 *Everybody Does It*
1950 *Mr. Eight Hundred Eighty*
1952 *Down among the Sheltering Palms*; *We're Not Married*
1956 *Teenage Rebel* (+ music for song *Dodie*)
1958 *Mardi Gras*

Other Films:

1911 *Henry VIII* (Parker) (role)
1914 *The Life of a London Shopgirl* (Raymond) (role)
1916 *Quest of Life* (sc, co-play basis)
1917 *The Silent Partner* (Neilan) (sc, story)
1918 *The Ordeal of Rosetta* (Chautard) (sc, story)
1919 *The Perfect Love* (Ralph Ince) (sc); *The Glorious Lady* (Irving) (sc, story); *A Regular Girl* (Young) (sc, co-story); *Sealed Hearts* (Ralph Ince) (sc, co-story); *The Imp* (Ellis) (sc, co-story)
1920 *A Daughter of Two Worlds* (Young) (sc); *The Sin That Was His* (Henley) (sc); *The Dangerous Paradise* (Earle) (sc, story); *The Devil* (Young) (sc)
1921 *Dangerous Toys* (*Don't Leave Your Husband*) (Bradley) (sc, story); *The Man of Stone* (Archainbaud) (sc, co-story); *Tol'able David* (King) (co-sc); *Peacock Alley* (Leonard) (sc)
1922 *The Seventh Day* (King) (sc); *Fascination* (Leonard) (sc); *Broadway Rose* (Leonard) (sc); *'Til We Meet Again* (Cabanne) (sc); *Heroes of the Street* (Beaudine) (co-sc); *Fury* (King) (sc; d erroneously attributed to Goulding in Library of Congress Copyright Catalogue); *Three Little Ghosts* (Fitzmaurice) (role)
1923 *Dark Secrets* (Fleming) (sc); *Jazzmania* (Leonard) (sc); *The Bright Shawl* (Robertson) (sc); *Bright Lights of Broadway* (*Bright Lights and Shadows*) (Campbell) (sc); *Tiger Rose* (Franklin) (co-sc)
1924 *Dante's Inferno* (Otto) (sc); *The Man Who Came Back* (Flynn) (sc); *Gerald Cranston's Lady* (Flynn) (sc)
1925 *The Dancers* (Flynn) (sc); *The Scarlet Honeymoon* (Hale) (sc, story; some sources credit story to Fannie Davis); *The Fool* (Millarde) (sc); *Havoc* (Lee) (sc); *The Beautiful City* (Webb) (sc, story)
1926 *Dancing Mothers* (Brenon) (co-play basis)
1928 *Happiness Ahead* (Seiter) (story); *A Lady of Chance* (Leonard) (adapt)
1929 *The Broadway Melody* (Beaumont) (story)
1930 *The Grand Parade* (Newmeyer) (sc, pr, songs)
1932 *Flesh* (Ford) (story); *No Man of Her Own* (Ruggles) (co-story)
1940 *Two Girls on Broadway* (*Choose Your Partner*) (Simon) (remake of *The Broadway Melody*, 1929)
1944 *Flight from Folly* (Mason) (story basis)

Publications

By GOULDING: book—

Fury, 1922.

By GOULDING: article—

''*The Razor's Edge*,'' in *Life* (New York), 12 August 1946.

On GOULDING: articles—

Time (New York), 19 May 1947.
Obituary, in the *New York Times*, 25 December 1959.
Sarris, Andrew, ''Likable but Elusive,'' in *Film Culture* (New York), Spring 1963.
Brooks, Louise, ''Why I Will Never Write My Memoirs,'' in *Film Culture* (New York), no. 67–69, 1979.
Walker, Michael, ''Edmund Goulding,'' in *Film Dope* (London), April 1980.
Films and Filming (London), July 1983.
''Edmund Goulding: Love, Marriage, Infidelity,'' in *National Film Theatre Booklet* (London), January 1984.

* * *

Our sense of Edmund Goulding is, of course, skewed by his frequently revived *Grand Hotel* and *Dark Victory.* These films are viewed today not as examples of the director's art, but rather as star acting vehicles, the second also being seen as a prototypical ''woman's film.'' It is generally assumed that such films were primarily authored by the studio and the stars. Yet, without suggesting that Goulding had a visual signature as distinctive as von Sternberg's or a thematic/ideological one as coherent as Capra's, we must recognize the director's personality in the care of the stagings and in the vitality of the performances complemented by those stagings.

Grand Hotel seems, at first, a product of MGM's collective enterprise rather than Goulding's particular imagination. The sleekness of the writing, photography, and art direction are exemplary of the studio that defined cinematic luxury. The assembly of stars—Garbo, Crawford, Beery, John and Lionel Barrymore—in a ''hotel'' as grand as the studio itself would seem sufficient *direction* of the film. Yet we must give Goulding credit for the exceptionally involved choreography of faces, voices, and bodies in *Grand Hotel* when we look at the same stars in other movies of the period. The film's numerous two-shots are organized with a nuance that makes us as attentive to the shifting relationships between those starry faces as we are to the faces themselves. And we need only see Garbo as directed by Clarence Brown or George Fitzmaurice to appreciate the contribution of Edmund Goulding. He is exceptionally sensitive to the time it takes the actress to register thought through her mere act of presence.

That sensitivity is not diminished when Goulding directs Bette Davis, whose rhythm is totally dissimilar to Garbo's. In *Dark Victory* and *The Old Maid* the director presides over shots that permit us to perceive star and character simultaneously, a requisite of successful screen star performance. Goulding's strength is in characterization, in creating the kind of atmosphere in which actors explore the richest areas within themselves, and in creating the visual/aural contexts that put such exploration in relief for the viewer. This is certainly the case in *The Constant Nymph.* Its precious narrative conceit—a soulful adolescent girl (Joan Fontaine) inspires an excessively cerebral composer (Charles Boyer) to write music with emotion—both reflects the emotional qualities of Goulding's films and displays the actors at their most courageous.

For Goulding, the mature Joan Fontaine is able to sustain her impersonation of an impulsive, loving girl for the whole length of a film. And in *Nightmare Alley*, Tyrone Power is pushed to expose his own persona in the most unflattering light—the ''handsome leading man'' as charlatan. But that exposure, one of many in the films of Goulding, is also evidence of his affinity for the dilemma of the performing artist, vulnerable in the magnifying exposures of the cinematic medium and dependent on the director's empathy if that vulnerability is to become a meaningful cinematic sign.

—Charles Affron

GREENAWAY, Peter

Nationality: British. **Born:** Newport, Gwent, Wales, 5 April 1942. **Education:** Studied painting. **Career:** had first exhibition of paintings, London, 1964; worked as a film editor for the Central Office of Information, 1965–76; directed his first short film, *Train*, 1966; directed his first feature, *The Falls*, 1980. **Awards:** British Film Institute Special Award, for *The Falls*, 1980; Melbourne Film Festival Best Short Film, for *Act of God*, 1981; Cannes Film Festival Best Artistic Contribution, Seattle International Film Festival Golden Space Needle-Best Director, for *Drowning by Numbers*, 1988; Catalonian International Film Festival Best Director, for *The Cook, the Thief, His Wife, and Her Lover*, 1989; two prizes at Festival International du Nouveau Cinema et de la Video, for *A TV Dante*, 1990; Seattle International Film Festival Golden Space Needle-Best Director, Catalonian International Film Festival Best Film, for *The Pillow Book*, 1996; Istanbul International Film Festival Honorary Award, 1997.

Films as Director/Screenwriter:

1966 *Train*; *Tree*
1967 *Revolution*; *Five Postcards from Capital Cities*
1969 *Intervals*
1971 *Erosion*
1973 *H Is for House* (+ ph, ed, voice)
1975 *Windows* (+ ph, ed, voice); *Water*; *Water Wrackets* (+ ph, ed)
1976 *Goole by Numbers*
1977 *Dear Phone* (+ ph, ed)
1978 *1–100*; *A Walk through H* (+ ed); *Vertical Features Remake* (+ ph, ed)
1980 *The Falls* (+ ed, narration)
1981 *Act of God* (for TV) (doc); *Zandra Rhodes*; *Terence Conran* (d only)
1982 ***The Draughtsman's Contract***
1983 *Four American Composers*
1984 *Making a Splash* (d only); *A TV Dante—Canto 5*
1985 *Inside Rooms—The Bathroom* (*Inside Rooms: 26 Bathrooms, London & Oxfordshire, 1985*) (doc) d only); *A Zed and Two Noughts*
1987 *The Belly of an Architect*

1988 *Drowning by Numbers*; *Fear of Drowning* (co-d) (+ narration); *Death in the Seine*
1989 *The Cook, the Thief, His Wife and Her Lover*; *A TV Dante* (co-d) (for TV); *Hubert Bals Handshake* (+ narration)
1991 *Prospero's Books*; *M Is for Man, Music, Mozart*
1992 *Rosa* (d only)
1993 *The Baby of Macon*; *Darwin* (for TV)
1995 *Stairs 1 Geneva* (doc) (d only) (+ narration); *Lumiere and Company* (co-d)
1996 *The Pillow Book* (+ ed)
1997 *The Bridge* (d only)
1999 *8 1/2 Women*; *Death of a Composer* (+ narration)

Other Films:

1968 *Love Love Love* (Nyman) (ed)

Publications

By GREENAWAY: books—

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Verticle Features Remake, London, 1979.
The Falls, London, 1980.
The Droughtsman's Contract, London, 1982.
A Zed and Two Noughts, London, 1986.
The Belly of an Architect, London, 1988.
Drowning by Numbers, London, 1988.
The Cook, the Thief, His Wife, and Her Lover, London, 1989.
Fifty-five Men on Horseback, London, 1990.
Prospero's Books, New York, 1991.
Flying out of This World, Paris, 1992; Chicago, 1994.
100, Hundert Objekte zeigendie Welt, Stuttgart, 1992.
The World of Peter Greenaway, with Leon Steinmetz, Boston, 1995.

By GREENAWAY: articles—

Interview with Karen Jaehne, in *Cineaste* (New York), no. 2, 1984.
Interviews with Michel Ciment, in *Positif* (Paris), February 1984 and October 1987.
Interview with E. Decaux and B. Villien, in *Cinématographe* (Paris), March 1984.
Interview with Don Ranvaud, in *Sight and Sound* (London), Summer 1987.
''Architecture and Morality,'' interview with J. Clarke, in *Films and Filming* (London), October 1987.
Interview in *Post Script* (Jacksonville, Florida), Winter 1989.
Interview with Michel Ciment, in *Positif* (Paris), November 1989.
Interview in *Cinema Papers* (Melbourne), March 1990.
Interview with Gary Indiana, in *Interview* (New York), March 1990.
''Food for Thought,'' interview with Gavin Smith, in *Film Comment* (New York), May/June 1990.
Interview with Marcia Pally, in *Cineaste* (New York), no. 3, 1991.
''Paintbox-bilder,'' in *Monthly Film Bulletin* (London), no. 5–6, 1991.
''Die Moeglichkeiten dieser aufregenden Rahmen-Geschichten koneeen beliebig weitergesponnen werden,'' interview with M. Bodmer, in *Filmbulletin* (Winterthur, Switzerland), no. 5/6, 1991.
Interview with Michel Ciment, in *Positif* (Paris), April 1991.
''Notes de travail pour *Les livres de Prospero*,'' in *Positif* (Paris), May 1991.
''Past for the present,'' interview with A. Cogolo, in *Cinema & Cinema* (Bologna), September/December 1991.
Interview with Michel Ciment, in *Positif* (Paris), October 1991.
Interview with Lawrence Frascella, in *Harper's Bazaar* (New York), November 1991.
''*Prospero's Books*—Word and Spectacle,'' interview with M. Rodgers, in *Film Quarterly* (Berkeley), no. 2, 1991/1992.
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Interview with S. Turman, in *Films in Review* (New York), March/April 1992.
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Greenaway, Peter, ''Minden, ami el minden, ami halott,'' in *Filmvilag* (Budapest), no. 1, 1993.
''Angyalokrol es szornyekrol,'' interview with M. Tranchant and F. Ferney, in *Filmvilag* (Budapest), no. 9, 1993.

On GREENAWAY: books—

Caux, Daniel, and others, *Peter Greenaway*, Paris, 1987.
Barchfield, Christiane, *Filming by Numbers: Peter Greenaway*, Tubingen, 1993.
Denham, Laura, *The Films of Peter Greenaway*, London 1993.
Bogani, Giovanni, *Peter Greenaway*, Rome 1995.
De Gaetano, Domenico, *Il Cinema di Peter Greenaway*, Torino 1995.
Gorostiza, Jorge, *Peter Greenaway*, Madrid, 1995.
Kremer, Detlef, *Peter Greenaway Filme: vom Uberleben der Bilderun Bucher*, Stuttgart, 1995.
Bencivenni, Alexxandro, and Anna Samueli, *Peter Greenaway: il cinema delle idee*, Recco, Genova, 1996.
Woods, Alan, *Being Naked—Playing Dead: The Art of Peter Greenaway*, Manchester 1996.
Elliott, Bridget, and Anthony Purdy, *Peter Greenaway: Architecture and Allegory*, Chichester, West Sussex, 1997.
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Pascoe, David, *Peter Greenaway: Museums and Moving Images*, London 1997.

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Simon, L., ''Music and Film: An Interview with Michael Nyman,'' in *Millenium* (New York), Fall 1981/Winter 1982.
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Auty, Chris, ''Greenaway's Games,'' in *Stills* (London), May/June 1983.
Rayns, Tony, ''Peter Greenaway,'' in *American Cinematographer* (Los Angeles), September 1983.

‘‘*The Draughtsman’s Contract* Issue’’ of *Avant-Scène du Cinéma* (Paris), October 1984.

Rayns, Tony, ‘‘Of Natural History and Mythology Born,’’ in *Monthly Film Bulletin* (London), December 1985.

‘‘Peter Greenaway Section’’ of *Positif* (Paris), April 1986.

Elsaesser, Thomas, and Tony Rayns, ‘‘*Drowning by Numbers*: Games of Love and Death,’’ in *Monthly Film Bulletin* (London), October 1988.

Bohringer, R., article in *Positif* (Paris), November 1989.

De Feo, R., ‘‘Fantasy in Crimson,’’ in *Art News* (New York), March 1990.

Trucco, T., ‘‘The Man Will Eat Literally Anything,’’ in *New York Times*, 1 April 1990.

Acker, K., ‘‘The Color of Myth,’’ in *Village Voice* (New York), 17 April 1990.

Van Gelder, L., ‘‘At the Movies,’’ in *New York Times*, 29 June 1990.

Pally, Marcia, ‘‘Order vs. Chaos: The Films of Peter Greenaway,’’ in *Cineaste* (New York), no. 3, 1991.

Canavas, C., ‘‘Das Kino, das (neue) Fernsehen, die Maleri und ihr Liebhaber Peter Greenaway,’’ in *Filmbulletin* Winterthur, Switzerland), no. 5/6, 1991.

Ardai, Z., ‘‘Az undor titokzatos targya,’’ in *Filmvilag* (Budapest), no. 12, 1991.

Jacobs, K., ‘‘For Peter Greenaway, Movies Are a Dutch Treat,’’ in *New York Times*, 21 April 1991.

Clark, J., ‘‘Filmographies,’’ in *Premiere* (New York), September 1991.

Richard, F., article in *Positif* (Paris), October 1991.

Frascella, L., ‘‘Britain’s Mavericks,’’ in *Harper’s Bazaar* (New York), November 1991.

Rodman, H.A., ‘‘Anatomy of a Wizard,’’ in *American Film* (Los Angeles), November/December 1991.

Zagari, P., ‘‘Gli intoccabili,’’ in *Cinema Nuovo* (Rome), November/December 1991.

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* * *

An ancient Chinese encyclopedia, according to Borges, divides animals into ‘‘(a) those that belong to the Emperor, (b) embalmed ones, (c) those that are trained, (d) suckling pigs, (e) mermaids, (f) fabulous ones, (g) stray dogs, (h) those that are included in this classification, (i) those that tremble as if they are mad, (j) innumerable ones, (k) those drawn with a very fine camel’s hair brush, (l) others, (m) those that have just broken a flower vase, (n) those that resemble flies from a distance.’’ One is tempted to add, (o) those featured in Peter Greenaway’s films. The inclusion would seem appropriate for a filmmaker who has constantly displayed a fascination for the organic and the classificatory in a body of films that have themselves retained an art-house individuality within the broader criteria of popular success.

Greenaway’s biography implies a deeper integration between life and his art than some critics might suggest. He grew up in post-war Essex, his father was an ornithologist—perhaps the quintessential English hobby—and the petit-bourgeois world of public respectability and private eccentricity seems to have left him with a taste for the contradictory that hallmarks his work (‘‘The black humour, irony, distancing, a quality of being in control, an interest in landscape, treating the world as equal with an image, these are very English qualities. I can’t imagine myself living abroad’’). He trained as a painter rather than a filmmaker, but his first exhibition, ‘‘Eisenstein at the Winter Palace,’’ indicated an interest that led him into film editing at the Central Office of Information, the government department responsible for informing the public in the unique ‘‘home-counties’’ voice of domestic propaganda.

These years also saw Greenaway developing a crop of his own absurdist works—films, art, novels, illustrated books, drawings—with titles such as *Goole by Numbers* and *Dear Phone*, as well as directing (non-absurdist) Party Political Broadcasts for the Labour Party. They also saw the introduction of his fictional alter ego, Tulse Luper, archivist, cartographer, ornithologist extraordinaire (‘‘He’s me at about 65. A know-all, a Buckminster Fuller, a McLuhan, a John Cage, a pain’’). Nomenclature means a lot to Greenaway in determining where one would be filed in the unfortunate event of a statistically (im)probable end. *The Falls* is a catalogue of victims of V.U.E. (Violent Unknown Event), with characters such as Mashanter Fallack, Carlos Fallanty, Raskado Fallcastle, and Hearty Fallparco. The epitome of absurdity was perhaps reached in *Act of God*, a film based around interviews with people who’d been struck by lightning in an attempt to find out what led to such an unpredictable event.

But perhaps the most tickling piece of absurdity for Greenaway came in the commercial success of *The Draughtsman’s Contract*, his first film made on a reasonable budget. It made an uncharacteristic concession to plot, characterization, and scenic coherence. A stylish, lavish, and enigmatic puzzle revolving around murder in a stately seventeenth-century English home, it soon became the subject of a mythical French film conference that discussed its title for five days, and gained popular fame as everyone asked what was it all about. But it made Greenaway's name, and briefly contested box office ratings with the likes of *E.T.* and *Gandhi*, although Greenaway's intended length was four hours—''one suspects it was originally closer to *Tristram Shandy* than *Murder at the Vicarage*,'' as one critic remarked.

Greenaway's ideas tend to work in twos. *A Zed and Two Noughts* took Siamese twins separated at birth and saw them cope with their grief at the death of their wives in a study in the decomposition of zoo animals. *Belly of an Architect* silhouetted the visceral mortality of Stourley Kracklite against his plans for an exhibition on a visionary eighteenth-century architect, Etiénne-Louis Boullée. But the dialectic seems more important than the ideas themselves, as Greenaway hints: ''The important thing about Boullée—and this is where he's very like a filmmaker, who tends to spend much more time on uncompleted projects than completed ones—is that very few of his buildings were constructed. I've taken that up in Kracklite's fear of committal, being prepared to go half-way and no further, which is Kracklite's position and maybe my position as well.''

In this position Greenaway has always been most successful when casting strong leading actors. He secured Brian Dennehy as Kracklite, for instance, and the cast of arguably his most successful film, *The Cook, The Thief, His Wife and Her Lover*, included Michael Gambon (the Thief) and Helen Mirren (his Wife).

Greenaway's ideas are always sufficiently ambiguous to resist trivialisation, but invariably involve death: Death and Landscape, Death and Animals, Death and Architecture, Death and Sex, Death and Food (cannibalism). But there are factors which make them more palatable. One of them is a taste for sumptuous framing (helped by cinematographer Sacha Vierney), in which he envisages an aesthetic complexity similar to that of the golden age of Dutch art, ''where those amazing manifestations of the real world that we find in Vermeer and Rembrandt are enriched by a fantastic metaphorical language.'' The other is his close collaboration with the composer Michael Nyman, whose insistent scores lend an inexorable quality to Greenaway's sometimes spatial fabric of ideas.

The films of Peter Greenaway continue to be consistently outrageous and challenging. *Drowning by Numbers* is a bizarre, erotic concoction about three generations of women, each named Cissie Colpitts (and played by Joan Plowright, Juliet Stevenson, and Joely Richardson). Each Cissie is saddled with a husband who is lecherous or inattentive. And each one decides to murder her mate by drowning him. Madgett the coroner (Bernard Hill), who lusts after these women, agrees to list the deaths as natural. But the heroines hold the upper hand in the story, and Madgett's fate proves to be beyond his control.

Prospero's Books is an original, daring adaptation of Shakespeare's *The Tempest*, with almost all of the dialogue spoken by 87-year-old Sir John Gielgud (cast as Prospero, a role he played many times on stage). The other actors are little more than extras and, as in many of Greenaway's works, there is a mind-boggling amount of nudity. Purist defenders of the Bard may find much to fault in *Prospero's Books*, but the film remains noteworthy both for Gielgud's splendid reading of the text and its exquisitely layered imagery and production design.

The Baby of Macon, which featured Julia Ormond and Ralph Fiennes prior to their ascension to stardom, is a demanding drama. It is set in the seventeenth century and presented as a play being performed on a vast stage. The play depicts the birth and life of a saint-like baby. In typical Greenaway fashion, there is luminous cinematography (by the filmmaker's frequent collaborator, Sacha Vierny) and production design. Some will find *The Baby of Macon* stimulating; others will think it overblown; and still others will be perplexed by it all.

The Pillow Book is one of Greenaway's more thoughtful features: a multi-layered, mind-massaging tale that is at once highly literate and deeply erotic. Greenaway's heroine is Nagiko (Vivian Wu), a young Japanese woman, and his story spotlights how she develops the desire to have her body painted and thus transform herself into a living, breathing work of art. As he weaves his tale, Greenaway explores the relationship between art and eroticism. At one point, Nagiko declares, ''I was determined to take lovers who would remind me of the pleasures of calligraphy.'' Among the filmmaker's other concerns are father-daughter bonds, and how the past relates to the present.

The Pillow Book is (yet again) stunningly photographed by Sacha Vierny; the images are dazzling, and there is abundant use of split screens and other visual devices. Part of the dialogue is in Japanese and is translated not so much by traditional subtitles as calligraphy, which blends into Greenaway's imagery and becomes an integral part of the film's overall design. Indeed, watching the film is the equivalent of viewing a moving painting.

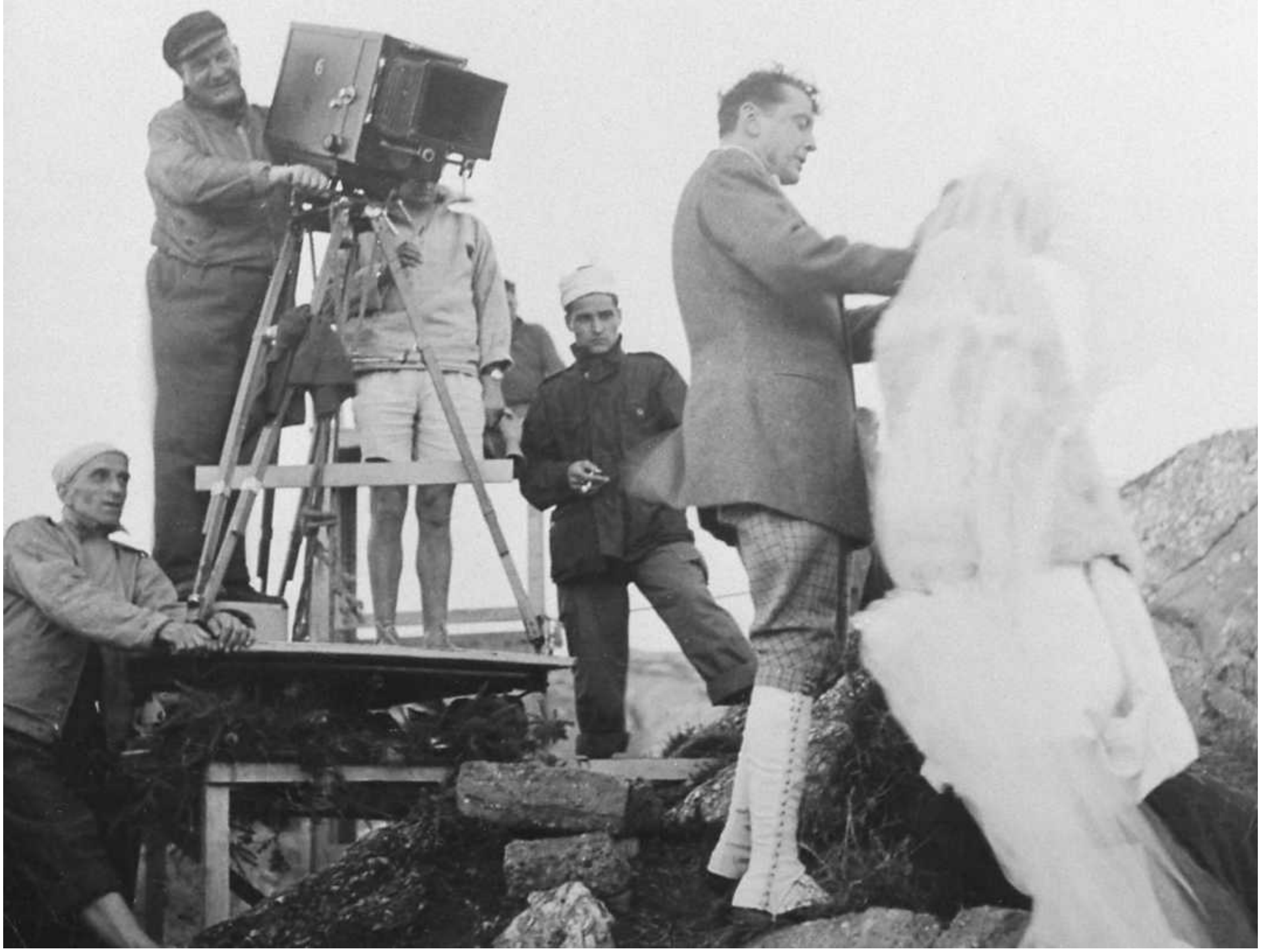
Unfortunately, Greenaway's subsequent feature, *8 1/2 Women*, is arguably his most disappointing. The story of a businessman and his son who create a bordello in their Geneva home, *8 1/2 Women* is inconsequential and boring—and a trial even for the filmmaker's most ardent supporters.

There are contradictions in Greenaway's works, a fact that seems to openly provoke divided opinion. Some would suggest that the fecundity of his vision and intellectual rigor are the stuff of great cinema; others, while admitting his originality, would still look for evidence of a deeper engagement with film as a medium, rather than as a vehicle for ideas. Lauded in Europe, under-distributed in the United States, loved and reviled in his own country, Greenaway is, nevertheless, in an enviable position for a filmmaker.

—Saul Frampton, updated by Rob Edelman

GRÉMILLON, Jean

Nationality: French. **Born:** Bayeux, Normandy, 3 October 1901. **Education:** l'Ecole Communale de Saint-Lô, Lycée de Brest, and Ecole des Cordeliers, Dinan; Schola Cantorum, Paris (studied with Vincent d'Indy), 1920. **Military Service:** 1920–22. **Family:** Married Christiane (Grémillon). **Career:** Film titler, editor, and director of short films, from 1923; worked in Spain and Germany, 1935–38; war cinematographer, from 1939; elected president of Cinémathèque



Jean Grémillon

Française, 1944; president of C.G.T., film technicians union, 1946–50. **Died:** 25 November 1959.

Films as Director:

1923 *Chartres* (*Le Cathédrale de Chartres*) (+ ed); *Le Revêtement des routes* (+ ed)
1924 *La Fabrication du fil* (+ ed); *Du fil à l'aiguille* (+ ed); *La Fabrication du ciment artificiel* (+ ed); *La Bière* (+ ed); *Le Roulement à billes* (+ ed); *Les Parfums* (+ ed); *L'Étirage des ampoules électriques* (+ ed); *La Photogénie mécanique* (+ ed)
1925 *L'Education professionelle des conducteurs de tramway* (six short films) (+ ed); *L'Electrification de la ligne Paris-Vierzon* (+ ed); *L'Auvergne* (+ ed); *La Naissance des cigognes* (+ ed); *Les Aciéries de la marine et d'Homécourt* (+ ed)
1926 *La Vie des travailleurs italiens en France* (+ ed); *La Croisière de L'Atalante* (+ ed); *Un Tour au large* (+ ed, sc, music—recorded on piano rolls)
1927 *Maldone* (+ ed, co-music); *Gratuités* (+ ed)
1928 *Bobs* (+ ed)
1929 *Gardiens de phare* (+ ed)
1930 *La Petite Lise* (+ ed)
1931 *Dainah la métisse* (+ ed) (disowned due to unauthorized reediting); *Pour un sou d'amour* (no d credit on film; + ed)
1932 *Le Petit Babouin* (+ ed, music)
1933 *Gonzague ou L'Accordeur* (+ sc)
1934 *La Dolorosa*
1935 *La Valse royale* (French version of Herbert Maisch's *Königswalzer*)
1936 *Centinella alerta!* (not completed by Grémillon); *Pattes de mouches* (+ co-sc)
1937 *Gueule d'amour*
1938 *L'Etrange Monsieur Victor*
1941 *Remorques*
1943 *Lumière d'été*
1944 *Le Ciel est à vous*
1945 *Le Six Juin à l'aube* (*Sixth of June at Dawn*) (+ sc, music)
1949 *Pattes blanches* (+ co-dialogue); *Les Charmes de l'existence* (co-d, co-sc, co-commentary, music advisor)

1951 *L'Etrange Madame X*
1952 *Astrologie ou Le Miroir de la vie* (+ sc, co-music); ''Alchimie'' episode of *L'Encyclopédie filmée—Alchimie, Azur, Absence* (+ sc)
1954 *L'Amour d'une femme* (+ sc, dubbed actor Paolo Stoppa); *Au cœur de l'Ile de France* (+ sc, co-music)
1955 *La Maison aux images* (+ sc, music)
1956 *Haute Lisse* (+ sc, music adapt)
1958 *André Masson et les quatre éléments* (+ sc, music)

Other Film:

1951 *Désastres de la guerre* (Kast) (commentary and co-music)

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''Jacques Feyder, ce combattant,'' in *L'Ecran Français* (Paris), 8 June 1948.
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''Jean Grémillon Section'' of *Cinéma* (Paris), November 1981.
''*Le Ciel est à vous* Issue'' of *Avant-Scène du Cinéma* (Paris), 15 November 1981.
''Grémillon Issue'' of *Filmkritik* (Munich), April 1983.
Detassis, P., ''Jean Grémillon, 'l'uomotramite' tra due epoche del cinema francese,'' in *Bianco e Nero* (Rome), October/December 1983.
Kast, Pierre, in *Cinéma* (Paris), December 1984.
Ory, P., ''Présence paradoxale de la petite bourgeoisie dan l'ouevre de Jean Grémillon,'' in in *Cahiers de la Cinémathèque* (Paris), no. 50, 1988.
Ory, P., ''Grémillon, le Grand,'' in *Positif* (Paris), no. 359, January 1991.
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Jean Grémillon is finally beginning to receive the international reputation most French film scholars always bestowed upon him. Although Americans have until recently been able to see only one or two of his dozen important works, he has generally been placed only slightly below Renoir, Clair, and Carné in the hierarchy of French classical cinema.

Evidently, no one was more versatile than Grémillon. A musician, he composed many of his own scores and supervised all aspects of his productions scrupulously. Along with the search for a romantic unity of feeling and consistency of rhythm, his films also display an attention to details and locations that derives from his earliest documentaries.

No one was more prepared than Grémillon for the poetic realist sensibility that dominated French cinema in the 1930s. Even in the silent period his *Maldone* and *Gardiens de phare* reveal a heightening of strange objects as they take on fatal proportions in these tense and dark melodramas. *La Petite Lise* displayed these same qualities, along with an incredibly imaginative and rigorous use of sound. It should be called the first poetic realist film, anticipating Carné's work in particular.

After a few years of obscurity, Grémillon re-emerged with *Gueule d'amour*, a Foreign Legion love story with Jean Gabin. Then came a series of truly wonderful films: *L'Étrange M. Victor, Remorques, Le Ciel est à vous*, and *Lumière d'été.* Spanning the period of French subjugation by the Nazis, these films capture the sensibility of the times with their wistful romanticism, the fatality of their conclusions, and their attention to social classes.

Le Ciel est à vous must be singled out as a key film of the Occupation. Enormously popular, this tale of a small-town couple obsessed with aviation has been variously interpreted as a work promoting Vichy morality (family, small-town virtues, hard work) and as a representation of the indomitable French spirit, ready to soar beyond the temporary political restraints of the Occupation. Charles Vanel and Madeleine Renaud give unforgettable performances.

Grémillon often sought mythic locations (mysterious villages in the Alps or Normandy, the evocative southern cities of Orange and Toulon) where his quiet heroes and heroines played out their destinies of passion and crime. Unique is the prominent place women hold in his dramas. From the wealthy femme fatale murdered by Gabin in *Gueule d'amour* to the independent professional woman who refuses to give up her medical career, even for love (*L'Amour d'une femme*), women are shown to be far more prepossessed than the passionate but childish men who pursue them.

It is perhaps the greatest tragedy of French cinema that Grémillon's career after World War II was derailed by the conditions of the industry. His *Sixth of June at Dawn* shows how even a documentary project could in his hands take on poetic proportions and become a personal project. Yet the final years before his death in 1959 (when he was only fifty-seven) were spent in teaching and preparing unfinanced scripts. This is a sad end for the man some people claim to have been the most versatile cinematic genius ever to work in France.

—Dudley Andrew

GRIERSON, John

Nationality: Scottish. **Born:** Deanston, Scotland, 18 April 1898. **Education:** Glasgow University, degree in philosophy, 1923. **Military Service:** Served in Royal Navy, World War I. **Family:** Married Margaret Taylor, 1930. **Career:** Travelled to United States to study press, cinema, and other mass media, 1924–27; joined Empire Marketing Board (EMB) Film Unit under Stephen Tallents, London, 1927; produced and directed *Drifters*, 1928–29; became head of General Post Office (GPO) Film Unit when EMB dissolved and its Film unit transferred to GPO, 1933; resigned from GPO to form Film Centre with Arthur Elton, Stuart Legg, and J.P.R. Golightly, 1937; Film Advisor to Imperial Relations Trust, and to Canadian, Australian, and New Zealand Governments, 1937–40; Film Commissioner of Canada, helped establish National Film Board of Canada, 1939–45; Co-coordinator of Mass Media at UNESCO, 1947; Controller, Films Division of Central Office of Information, London, 1948–50; Joint Executive Producer of Group 3, established by National Finance Company to produce feature films, 1951–54; became member of Films on Scotland Committee, 1954; produced and presented *This Wonderful World* for Scottish television, 1955–65. **Awards:** Commander of the British Empire, 1948; Golden Thistle Award, Edinburgh Film Festival, 1968. **Died:** 19 February 1972.

WAR BIRDS
THE GATES OF ITALY
MEN of VALOR
They fight for you
Ce qu'il fa
POUR VAIN
VALOR
t for you
Be Ready

John Grierson (left) with Ralph Forster

Films as Director:

1929 ***Drifters*** (+ sc)

Other Films:

1930 *Conquest* (pr, co-ed)
1931 *The Country Comes to Town* (Wright) (pr); *Shadow on the Mountain* (pr); *Upstream* (pr)
1931/32 *Industrial Britain* (Flaherty) (pr, co-ed)
1932 *King Log* (pr); *The New Generation* (pr); *The New Operator* (pr); *O'er Hill and Dale* (Wright) (pr); *The Voice of the World* (pr)
1933 *Aero-Engine* (pr); *Cargo from Jamaica* (Wright) (pr); *The Coming of the Dial* (pr); *Eskimo Village* (pr); *Line Cruising South* (Wright) (pr); *So This Is London* (pr); *Telephone Workers* (pr); *Uncharted Waters* (pr); *Windmill in Barbados* (Wright) (pr)
1934 *BBC: Droitwich* (Watt) (pr); *Granton Trawler* (Cavalcanti) (pr, ph); *Pett and Pott* (Cavalcanti) (pr); *Post Haste* (pr); *Six-Thirty Collection* (Watt) (pr); *Song of Ceylon* (Wright) (pr, co-sc); *Spring Comes to England* (co-pr); *Spring on the Farm* (pr); *Weather Forecast* (pr)
1935 *BBC: The Voice of Britain* (co-pr); *Coalface* (Cavalcanti) (pr); *Introducing the Dial* (pr)
1936 *Night Mail* (Watt and Wright) (pr, co-sc); *The Saving of Bill Blewett* (Watt) (pr); *Trade Tattoo* (pr)

1937 *Calender of the Year* (pr); *Children at School* (Wright) (co-pr); *Four Barriers* (pr); *Job in a Million* (pr); *Line to Tschierva Hut* (Cavalcanti) (pr); *The Smoke Menace* (co-pr); *We Live in Two Worlds* (pr)
1938 *The Face of Scotland* (Wright) (pr)
1939 *The Londoners* (co-pr)
1951 *Judgment Deferred* (exec pr); *Brandy for the Parson* (exec pr)
1952 *The Brave Don't Cry* (exec pr); *Laxdale Hall* (exec pr); *The Oracle* (exec pr); *Time Gentlemen Please* (exec pr); *You're Only Young Twice* (exec pr)
1953 *Man of Africa* (exec pr); *Orders Are Orders* (exec pr)
1959 *Seawards the Great Ships* (treatment)
1961/62 *Heart of Scotland* (treatment)

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More than any one other person, John Grierson was responsible for the documentary film as it has developed in the English-speaking countries. He was the first to use the word *documentary* in relation to film, applying it to Robert Flaherty's *Moana* while Grierson was in the United States in the 1920s.

Grierson took the term and his evolving conception of a new kind and use of film back to Britain with him in 1927. There he was hired by Stephen Tallents, secretary of the Empire Marketing Board, a unique government public relations agency intended to promote the marketing of the products of the British Empire.

The first practical application of Grierson's ideas at the EMB was *Drifters* in 1929, a short feature about herring fishing in the North Sea. Following its success, Grierson established, with the full support of Tallents, the Empire Marketing Board Film Unit instead of pursuing a career as an individual filmmaker. He staffed the Film Unit with young people, mostly middle class and well educated (many were from Cambridge University). Basil Wright, Arthur Elton, Edgar Anstey, and Paul Rotha were among the early recruits; Stuart Legg and Harry Watt came later, as did Humphrey Jennings. Alberto Cavalcanti joined the group shortly after it moved to the General Post Office and served as a sort of co-producer and co-teacher with Grierson.

The training at the EMB Film Unit and subsequently the General Post Office Film Unit was ideological as well as technical and aesthetic. The young filmmakers exposed to it came to share Grierson's broad social purposes and developed an extraordinary loyalty to him and to his goals. It was in this way that the British documentary movement was given shape and impetus.

Grierson wanted documentaries to inform the public about their nation and involve them emotionally with the workings of their government. His assumptions were as follows: if people at work in one part of the Empire are shown to people in the other parts, and if a government service is presented to the population at large, an understanding and appreciation of the interrelatedness of the modern world, and of our dependency on each other, will develop and everyone will want to contribute his or her share to the better functioning of the whole. On these assumptions was based the first phase in Grierson's lifelong activity on behalf of citizenship education. Phase one included some of the most innovative, lovely, and lasting of the British documentaries: *Drifters, Industrial Britain, Granton Trawler, Song of Ceylon, Coal Face*, and *Night Mail.* Phase two, which began in the mid-1930s, consisted of calling public attention to pressing problems faced by the nation, insistence that these problems needed to be solved, and suggestions about their causes and possible solutions. Since these matters may have involved differing political positions (and in any case did not relate directly to the concerns of the sponsoring General Post Office), Grierson stepped outside the GPO to enlist sponsorship from private industry. Big oil and gas concerns were especially responsive to his persuasion. The subjects dealt with in this new kind of documentary included unemployment (*Workers and Jobs*), slums (*Housing Problems*), malnutrition among the poor (*Enough to Eat?*), smog (*The Smoke Menace*), and education (*Children at School*). Unlike the earlier British documentaries, these films were journalistic rather than poetic, and seemed quite unartistic. Yet they incorporated formal and technical experiments. Most notable among these was the direct interview, with slum dwellers in *Housing Problems*, for example, presaging the much later cinéma vérité method. The direct interview remains a standard technique of television documentary today.

Grierson's use of institutional sponsorship—public and private—to pay for his kind of filmmaking, rather than depend on returns from the box office, was a key innovation in the development of documentary. A second innovation, complementing the first, was nontheatrical distribution and exhibition: going outside the movie theaters to reach audiences in schools and factories, union halls and church basements.

During the ten years between *Drifters* and Grierson's departure for Canada in 1939, the sixty or so filmmakers who comprised the British documentary movement made over three hundred films. These films and the system they came out of became models for other countries. Paul Rotha, one of Grierson's principal lieutenants, went on a six-month missionary expedition to the United States in 1937, and film people from America and other countries visited the documentary units in Britain. Grierson, meanwhile, carried his ideas not only to Canada, where he drafted legislation for the National Film Board and became its first head, but to New Zealand, Australia, and later South Africa, all of which established national film boards.

The National Film Board of Canada stands as the largest and most impressive monument to Grierson's concepts and actions relating to the use of film by governments in communicating with their citizens. During his Canadian years he moved beyond national concerns to global ones. The Film Board's *The World in Action*, a monthly series for the theaters along *March of Time* lines, expressed some of these concerns. His ideas regarding the education of citizens required in a world at war, and a new world to follow, were expressed in major essays that have inspired many who have read them. ''The Challenge of Peace,'' reprinted in *Grierson on Documentary*, is one of them.

It is for his many-faceted, innovative leadership in film and in education that Grierson is most to be valued. As a theoretician he articulated the basis of the documentary film, its form and function, its aesthetic and its ethic. As a teacher he trained and, through his writing and speaking, influenced many documentary filmmakers, not only in Britain and Canada but throughout the world. As a producer he was responsible to one extent or another for thousands of films, and he played a decisive creative role in some of the most important of them. In addition, he was an adroit political figure and dedicated civil servant for most of his life. Whether in the employ of a government or not, his central concern was always with communicating to people (of a nation and of the world) the information and attitudes that he thought would help them to lead more useful, productive, satisfying, and rewarding lives.

—Jack C. Ellis

GRIFFITH, D.W

Nationality: American. **Born:** David Wark Griffith on Oldham County Farm, near Centerfield, Kentucky, 23 January 1875. **Education:** District schools in Oldham County, Shelby County, and Louisville, Kentucky. **Family:** Married 1) Linda Arvidson, 1906 (divorced 1936); 2) Evelyn Baldwin, 1936 (divorced 1947). **Career:** As ''Lawrence Griffith,'' ''Alfred Lawrence,'' ''Lawrence Brayington,'' and ''Thomas Griffith,'' actor in regional stock companies, 1895–99; actor in New York and in touring companies, 1899–1906; actor for Edison Company and Biograph Pictures, also sold scenarios to Biograph and American Mutascope, 1907; director and scriptwriter for Biograph (approximately 485 one- and two-reelers), 1908–13; began association with cameraman G.W. (Billy) Bitzer, and with actress Mary Pickford, 1909; supervised Mack Sennett's first films, 1910; made first film with Lillian and Dorothy Gish, *An Unseen Enemy*, 1912; joined Reliance Majestic (affiliated with Mutual), 1913; became partner in Triangle Pictures, 1915; travelled to Britain to aid war effort, 1917; engaged by Paramount, 1918; with Pickford, Fairbanks, and Chaplin, formed United Artists, 1919; built own studio at Mamaroneck, New York, 1920; directed three pictures for Paramount, 1925–26; returned to United Artists, 1927 (through 1931); directed his first talking picture, *Abraham Lincoln*, 1930; resigned as head of his own production company, resigned from United Artists Board and sold UA stock, 1932–33; returned to Hollywood to work on *One Million B.C.*, 1939. **Awards:** Director of the Year, 1931, and Special Award, 1936, from Academy of Motion Picture Arts and Sciences; Honorary Doctorate, University of Louisville, 1945. **Died:** In Los Angeles, 23 July 1948.

D.W. Griffith

Films as Director and Scriptwriter:

(at Biograph):

1908 *The Adventures of Dolly*; *The Redman and the Child*; *The Tavern Keeper's Daughter*; *The Bandit's Waterloo*; *A Calamitous Elopement*; *The Greaser's Gauntlet*; *The Man and the Woman*; *For Love of Gold*; *The Fatal Hour*; *For a Wife's Honor*; *Balked at the Altar*; *The Girl and the Outlaw*; *The Red Girl*; *Betrayed by a Hand Print*; *Monday Morning in a Coney Island Police Court*; *Behind the Scenes*; *The Heart of Oyama*; *Where the Breakers Roar*; *The Stolen Jewels*; *A Smoked Husband*; *The Zulu's Heart*; *The Vaquaro's Vow*; *Father Gets in the Game*; *The Barbarian, Ingomar*; *The Planter's Wife*; *The Devil*; *Romance of a Jewess*; *The Call of the Wild*; *After Many Years*; *Mr. Jones at the Ball*; *Concealing a Burglar*; *Taming of the Shrew*; *The Ingrate*; *A Woman's Way*; *The Pirate's Gold*; *The Guerrilla*; *The Curtain Pole*; *The Song of the Shirt*; *The Clubman and the Tramp*; *Money Mad*; *Mrs. Jones Entertains*; *The Feud and the Turkey*; *The Test of Friendship*; *The Reckoning*; *One Touch of Nature*; *An Awful Moment*; *The Helping Hand*; *The Maniac Cook*; *The Christmas Burglars*; *A Wreath in Time*; *The Honor of Thieves*; *The Criminal Hypnotist*; *The Sacrifice*; *The Welcome Burglar*; *A Rural Elopement*; *Mr. Jones Has a Card Party*; *The Hindoo Dagger*; *The Salvation Army Lass*; *Love Finds a Way*; *Tragic Love*; *The Girls and a Daddy*

1909 *Those Boys*; *The Cord of Life*; *Trying to Get Arrested*; *The Fascinating Mrs. Frances*; *Those Awful Hats*; *Jones and the Lady Book Agent*; *The Drive for Life*; *The Brahma Diamond*; *Politician's Love Story*; *The Jones Have Amateur Theatricals*; *Edgar Allan Poe*; *The Roué's Heart*; *His Wife's Mother*; *The Golden Louis*; *His Ward's Love*; *At the Altar*; *The Prussian Spy*; *The Medicine Bottle*; *The Deception*; *The Lure of the Gown*; *Lady Helen's Escapade*; *A Fool's Revenge*; *The Wooden Leg*; *I Did It, Mama*; *The Voice of the Violin*; *And a Little Child Shall Lead Them*; *The French Duel*; *Jones and His New Neighbors*; *A Drunkard's Reformation*; *The Winning Coat*; *A Rude Hostess*; *The Road to the Heart*; *The Eavesdropper*; *Schneider's Anti-Noise Crusade*; *Twin Brothers*; *Confidence*; *The Note in the Shoe*; *Lucky Jim*; *A Sound Sleeper*; *A Troublesome Satchel*; *Tis an Ill Wind That Blows No Good*; *The Suicide Club*; *Resurrection*; *One Busy Hour*; *A Baby's Shoe*; *Eloping with Auntie*; *The Cricket on the Hearth*; *The Jilt*; *Eradicating*

Auntie; *What Drink Did*; *Her First Biscuits*; *The Violin Maker of Cremona*; *Two Memories*; *The Lonely Villa*; *The Peach Basket Hat*; *The Son's Return*; *His Duty*; *A New Trick*; *The Necklace*; *The Way of Man*; *The Faded Lilies*; *The Message*; *The Friend of the Family*; *Was Justice Served?*; *Mrs. Jones' Lover* or *"I Want My Hat!"*; *The Mexican Sweethearts*; *The Country Doctor*; *Jealousy and the Man*; *The Renunciation*; *The Cardinal's Conspiracy*; *The Seventh Day*; *Tender Hearts*; *A Convict's Sacrifice*; *A Strange Meeting*; *Sweet and Twenty*; *The Slave*; *They Would Elope*; *Mrs. Jones' Burglar*; *The Mended Lute*; *The Indian Runner's Romance*; *With Her Card*; *The Better Way*; *His Wife's Visitor*; *The Mills of the Gods*; *Franks*; *Oh, Uncle*; *The Sealed Room*; *1776* or *The Hessian Renegades*; *The Little Darling*; *In Old Kentucky*; *The Children's Friend*; *Comata, the Sioux*; *Getting Even*; *The Broken Locket*; *A Fair Exchange*; *The Awakening*; *Pippa Passes*; *Leather Stockings*; *Fools of Fate*; *Wanted, a Child*; *The Little Teacher*; *A Change of Heart*; *His Lost Love*; *Lines of White on the Sullen Sea*; *The Gibson Goddess*; *In the Watches of the Night*; *The Expiation*; *What's Your Hurry*; *The Restoration*; *Nursing a Viper*; *Two Women and a Man*; *The Light That Came*; *A Midnight Adventure*; *The Open Gate*; *Sweet Revenge*; *The Mountaineer's Honor*; *In the Window Recess*; *The Trick That Failed*; *The Death Disc*; *Through the Breakers*; *In a Hempen Bag*; *A Corner in Wheat*; *The Redman's View*; *The Test*; *A Trap for Santa Claus*; *In Little Italy*; *To Save Her Soul*; *Choosing a Husband*; *The Rocky Road*; *The Dancing Girl of Butte*; *Her Terrible Ordeal*; *The Call*; *The Honor of His Family*; *On the Reef*; *The Last Deal*; *One Night, and Then—*; *The Cloister's Touch*; *The Woman from Mellon's*; *The Duke's Plan*; *The Englishman and the Girl*

1910 *The Final Settlement*; *His Last Burglary*; *Taming a Husband*; *The Newlyweds*; *The Thread of Destiny*; *In Old California*; *The Man*; *The Converts*; *Faithful*; *The Twisted Trail*; *Gold Is Not All*; *As It Is in Life*; *A Rich Revenge*; *A Romance of the Western Hills*; *Thou Shalt Not*; *The Way of the World*; *The Unchanging Sea*; *The Gold Seekers*; *Love Among the Roses*; *The Two Brothers*; *Unexpected Help*; *An Affair of Hearts*; *Romona*; *Over Silent Paths*; *The Implement*; *In the Season of Buds*; *A Child of the Ghetto*; *In the Border States*; *A Victim of Jealousy*; *The Face at the Window*; *A Child's Impulse*; *The Marked Time-Table*; *Muggsy's First Sweetheart*; *The Purgation*; *A Midnight Cupid*; *What the Daisy Said*; *A Child's Faith*; *The Call to Arms*; *Serious Sixteen*; *A Flash of Light*; *As the Bells Rang Out*; *An Arcadian Maid*; *The House with the Closed Shutters*; *Her Father's Pride*; *A Salutary Lesson*; *The Usurer*; *The Sorrows of the Unfaithful*; *In Life's Cycle*; *Wilful Peggy*; *A Summer Idyll*; *The Modern Prodigal*; *Rose o' Salem Town*; *Little Angels of Luck*; *A Mohawk's Way*; *The Oath and the Man*; *The Iconoclast*; *Examination Day at School*; *That Chink at Golden Gulch*; *The Broken Doll*; *The Banker's Daughters*; *The Message of the Violin*; *Two Little Waifs*; *Waiter No. Five*; *The Fugitive*; *Simple Charity*; *The Song of the Wildwood Flute*; *A Child's Strategem*; *Sunshine Sue*; *A Plain Song*; *His Sister-in-Law*; *The Golden Supper*; *The Lesson*; *When a Man Loves*; *Winning Back His Love*; *His Trust*; *His Trust Fulfilled*; *A Wreath of Orange Blossoms*; *The Italian Barber*; *The Two Paths*; *Conscience*; *Three Sisters*; *A Decree of Destiny*; *Fate's Turning*; *What Shall We Do with Our Old?*; *The Diamond Star*; *The Lily of the Tenements*; *Heart Beats of Long Ago*

1911 *Fisher Folks*; *His Daughter*; *The Lonedale Operator*; *Was He a Coward?*; *Teaching Dad to Like Her*; *The Spanish Gypsy*; *The Broken Cross*; *The Chief's Daughter*; *A Knight of the Road*; *Madame Rex*; *His Mother's Scarf*; *How She Triumphed*; *In the Days of '49*; *The Two Sides*; *The New Dress*; *Enoch Arden, Part I*; *Enoch Arden, Part II*; *The White Rose of the Wilds*; *The Crooked Road*; *A Romany Tragedy*; *A Smile of a Child*; *The Primal Call*; *The Jealous Husband*; *The Indian Brothers*; *The Thief and the Girl*; *Her Sacrifice*; *The Blind Princess and the Poet*; *Fighting Blood*; *The Last Drop of Water*; *Robby the Coward*; *A Country Cupid*; *The Ruling Passion*; *The Rose of Kentucky*; *The Sorrowful Example*; *Swords and Hearts*; *The Stuff Heroes Are Made Of*; *The Old Confectioner's Mistake*; *The Unveiling*; *The Eternal Mother*; *Dan the Dandy*; *The Revue Man and the Girl*; *The Squaw's Love*; *Italian Blood*; *The Making of a Man*; *Her Awakening*; *The Adventures of Billy*; *The Long Road*; *The Battle*; *Love in the Hills*; *The Trail of the Books*; *Through Darkened Vales*; *Saved from Himself*; *A Woman Scorned*; *The Miser's Heart*; *The Failure*; *Sunshine through the Dark*; *As in a Looking Glass*; *A Terrible Discovery*; *A Tale of the Wilderness*; *The Voice of the Child*; *The Baby and the Stork*; *The Old Bookkeeper*; *A Sister's Love*; *For His Son*; *The Transformation of Mike*; *A Blot on the 'Scutcheon*; *Billy's Strategem*; *The Sunbeam*; *A String of Pearls*; *The Root of Evil*

1912 *The Mender of the Nets*; *Under Burning Skies*; *A Siren of Impulse*; *Iola's Promise*; *The Goddess of Sagebrush Gulch*; *The Girl and Her Trust*; *The Punishment*; *Fate's Interception*; *The Female of the Species*; *Just like a Woman*; *One Is Business, the Other Crime*; *The Lesser Evil*; *The Old Actor*; *A Lodging for the Night*; *His Lesson*; *When Kings Were the Law*; *A Beast at Bay*; *An Outcast among Outcasts*; *Home Folks*; *A Temporary Truce*; *The Spirit Awakened*; *Lena and the Geese*; *An Indian Summer*; *The Schoolteacher and the Waif*; *Man's Lust for Gold*; *Man's Genesis*; *Heaven Avenges*; *A Pueblo Legend*; *The Sands of Dee*; *Black Sheep*; *The Narrow Road*; *A Child's Remorse*; *The Inner Circle*; *A Change of Spirit*; *An Unseen Enemy*; *Two Daughters of Eve*; *Friends*; *So Near, Yet So Far*; *A Feud in the Kentucky Hills*; *In the Aisles of the Wild*; *The One She Loved*; *The Painted Lady*; *The Musketeers of Pig Alley*; *Heredity*; *Gold and Glitter*; *My Baby*; *The Informer*; *The Unwelcome Guest*; *Pirate Gold*; *Brutality*; *The New York Hat*; *The Massacre*; *My Hero*; *Oil and Water*; *The Burglar's Dilemma*; *A Cry for Help*; *The God Within*; *Three Friends*; *The Telephone Girl and the Lady*; *Fate*; *An Adventure in the Autumn Woods*; *A Chance Deception*; *The Tender Hearted Boy*; *A Misappropriated Turkey*; *Brothers*; *Drink's Lure*; *Love in an Apartment Hotel*

1913 *Broken Ways*; *A Girl's Strategem*; *Near to Earth*; *A Welcome Intruder*; *The Sheriff's Baby*; *The Hero of Little Italy*; *The Perfidy of Mary*; *A Misunderstood Boy*; *The Little Tease*; *The Lady and the Mouse*; *The Wanderer*; *The House of Darkness*; *Olaf—An Atom*; *Just Gold*; *His Mother's Son*;

The Yaqui Cur; *The Ranchero's Revenge*; *A Timely Interception*; *Death's Marathon*; *The Sorrowful Shore*; *The Mistake*; *The Mothering Heart*; *Her Mother's Oath*; *During the Round-up*; *The Coming of Angelo*; *An Indian's Loyalty*; *Two Men of the Desert*; *The Reformers* or *The Lost Art of Minding One's Business*; *The Battle at Elderbush Gulch* (released 1914); *In Prehistoric Days* (*Wars of the Primal Tribes*; *Brute Force*); *Judith of Bethulia* (+ sc) (released 1914)

Films as Director:

(after quitting Biograph):

1914 *The Battle of the Sexes*; *The Escape*; *Home, Sweet Home*; *The Avenging Conscience*
1915 ***The Birth of a Nation*** (+ co-sc, co-music)
1916 ***Intolerance*** (+ co-music)
1918 *Hearts of the World* (+ sc under pseudonyms, co-music arranger); *The Great Love* (+ co-sc); *The Greatest Thing in Life* (+ co-sc)
1919 *A Romance of Happy Valley* (+ sc); *The Girl Who Stayed at Home*; *True-Heart Susie*; *Scarlet Days*; ***Broken Blossoms*** (+ sc, co-music arranger); *The Greatest Question*
1920 *The Idol Dancer*; *The Love Flower*; *Way down East*
1921 *Dream Street* (+ sc); *Orphans of the Storm*
1922 *One Exciting Night* (+ sc)
1923 *The White Rose* (+ sc)
1924 *America: Isn't Life Wonderful* (+ sc)
1925 *Sally of the Sawdust*
1926 *That Royle Girl*; *The Sorrows of Satan*
1928 *Drums of Love*; *The Battle of the Sexes*
1929 *Lady of the Pavements*
1930 *Abraham Lincoln*
1931 *The Struggle* (+ pr, co-music arranger)

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* * *

Perhaps no other director has generated such a broad range of critical reaction as D.W. Griffith. For students of the motion picture, Griffith’s is the most familiar name in film history. Generally acknowledged as America’s most influential director (and certainly one of the most prolific), he is also perceived as being among the most limited. Praise for his mastery of film technique is matched by repeated indictments of his moral, artistic, and intellectual inadequacies. At one extreme, Kevin Brownlow has characterized him as ‘‘the only director in America creative enough to be called a genius.’’ At the other, Paul Rotha calls his contribution to the advance of film ‘‘negligible’’ and Susan Sontag complains of his ‘‘supreme vulgarity and even inanity’’; his work ‘‘reeks of a fervid moralizing about sexuality and violence’’ and his energy comes ‘‘from suppressed voluptuousness.’’

Griffith started his directing career in 1908, and in the following five years made some 485 films, almost all of which have been preserved. These films, one or two reels in length, have customarily been regarded as apprentice works, films in which, to quote Stephen Zito, ‘‘Griffith borrowed, invented, and perfected the forms and techniques that he later used to such memorable effect in *The Birth of a Nation, Intolerance, Broken Blossoms*, and *Way Down East.*’’ These early ‘‘Biographs’’ (named after the studio at which Griffith worked) have usually been studied for their stylistic features, notably parallel editing, camera placement, and treatment of light and shadow. Their most famous structuring devices are the last-minute rescue and the cross-cut.

In recent years, however, the Biographs have assumed higher status in film history. Many historians and critics rank them with the most accomplished work in Griffith’s career. Vlada Petric, for instance, calls them ‘‘masterpieces of early cinema, fascinating lyrical films which can still affect audiences today, conveying the content in a cinematic manner often more powerful than that of Griffith’s later feature films.’’ Scholars have begun studying them for their characters, images, narrative patterns, themes, and ideological values, finding in them a distinctive signature based on Griffith’s deep-seated faith in the values of the woman-centered home. Certain notable Biographs—*The Musketeers of Pig Alley, The Painted Lady, A Corner in Wheat, The Girl and Her Trust, The Battle of Elderbush Gulch, The Unseen Enemy*, and *A Feud in the Kentucky Hills*—have been singled out for individual study.

Griffith reached the peak of his popularity and influence in the five years between 1915 and 1920, when he released *The Birth of a Nation, Intolerance, Broken Blossoms*, and *Way Down East.* He also directed *Hearts of the World* during this period, a film that incorporates newsreel and faked documentary footage into an epic fictional narrative. A First World War propaganda epic, *Hearts of the World*, alone among his early spectacles, is ignored today. But in 1918 it was the most popular war film of its time, and rivalled *The Birth of a Nation* as the most profitable of all Griffith’s features. Today, it is usually studied as an example of World War I hysteria or as a pioneering effort at government-sponsored mass entertainment.

Although Griffith’s epics are generally grouped together, Paul Goodman points out that his films are neither so ideologically uniform nor so consistent as recent writers have generally assumed. With equal fervor Griffith could argue white supremacy and make pleas for toleration, play the liberal crusader and the reactionary conservative, appear tradition-bound yet remain open to experimentation, saturate his work in Victorian codes while struggling against a Victorian morality. Frustrated by his inability to find consistent ideological threads in Griffith's work, Norman Silverstein has called Griffith the father of anarchy in American films because his luminous movements in these epics never appear to sustain a unified whole.

Yet, as Robert Lang observes, the epics do share broad formal characteristics, using history as a chaotic background for a fictional drama that stresses separation and reunification. Whether set in the French Revolution (*Orphans of the Storm*), the American Revolution (*America*), the Civil War (*Birth of a Nation*), or in the various epochs of *Intolerance*, the Griffith epic is an action-centered spectacle that manipulates viewer curiosity with powerfully propulsive, intrinsically developmental scenes culminating in a sensational denouement.

Griffith also made a much different sort of feature during these years—the pastoral romance. These have only recently received serious critical attention. In these films, which are stripped of spectacle and historical surroundings, the cast of principal characters does not exceed two or three, the action is confined in time and space, and the story is intimate. Here, in films like *Romance of Happy Valley, True-Heart Susie*, and *The Greatest Question*, Griffith experiments with alternative narrative possibilities, whereby he extends the techniques of exposition to the length of a feature film. Strictly narrative scenes in these films are suspended or submerged to convey the illusion of near-plotlessness. The main figures, Griffith implied (usually played by Lillian Gish and Bobby Harron), would emerge independent of fable; atmosphere would dominate over story line.

From the start, critics and reviewers found the near absence of action sequences and overt physical struggle noteworthy in the Griffith pastorals, but differed widely in their evaluation of it. Most of the original commentators assumed they had found a critical shortcoming, and complained about the thinness of plot, padded exposition, and frequent repetition of shots. Even Kenneth MacGowan, who alone among his contemporaries preferred Griffith's pastorals to his epics, scored the empty storyline of *The Romance of Happy Valley* for its ''loose ends and dangling characters.'' More recent critics, on the other hand—notably Jean Mitry, John Belton, and Rene Kerdyk—have found transcendental virtues in the forswearing of event-centered plots. Ascribing to Griffith's technique a liberating moral purpose, Mitry called *True-Heart Susie* ''a narrative which follows characters without entrapping them, allowing them complete freedom of action and event.'' For John Belton, *True-Heart Susie* is one of Griffith's ''purest and most immediate films'' because, ''lacking a 'great story' there is nothing between us and the characters.'' Equating absence of action sequences with the elimination of formal structure, Belton concludes that ''it is through the characters not plot that Griffith expresses and defines the nature of the characters' separation.''

If these judgments appear critically naive (plainly these films have plots and structures even if these are less complex than in *Intolerance* and *Birth*), they raise important questions Griffith scholars continue to debate: how does Griffith create the impression that characters exist independent of action, and, in a temporal medium, how does Griffith create the impression of narrative immobility?

By and large, Griffith's films of the mid- and late 1920s have not fared well critically, although they have their defenders. The customary view—that Griffith's work became dull and undistinguished when he lost his personal studio at Mamaroneck in 1924—continues to prevail, despite calls from John Dorr, Arthur Lennig, and Richard Roud for re-evaluation. The eight films he made as a contract director for Paramount and United Artists are usually studied (if at all) as examples of late 1920s studio style. What critics find startling about them—particularly the United Artists features—is not the lack of quality, but the absence of any identifiable Griffith traits. Only *Abraham Lincoln* and *The Struggle* (Griffith's two sound films) are recognizable as his work, and they are usually treated as early 1930s oddities.

—Russell Merritt

GUERRA, Ruy

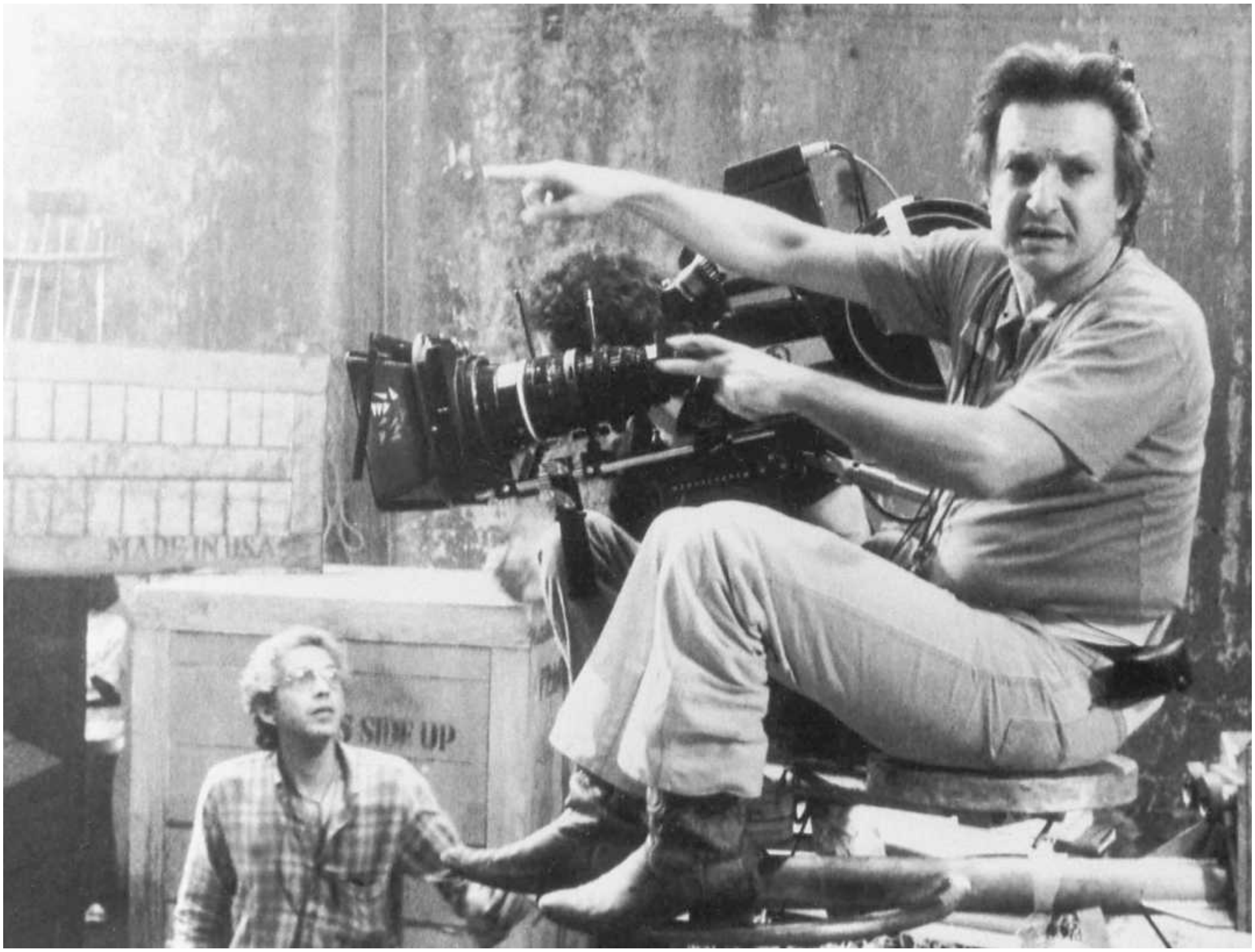
Nationality: Mozambiquian. **Born:** Lourenço Marques, Mozambique, 22 August 1931. **Education:** Educated in Mozambique and Portugal. **Career:** Attended IDHEC, Paris, 1952–54; Théâtre National Populaire, 1955; assistant director in Paris, 1956–57; invited to direct *Joana* (unrealized), in Brazil, 1958; remained in Brazil until returning to Paris, 1967; following independence of Mozambique, returned to help plan film industry, late 1970s.

Films as Director:

1954 *Les Hommes et les autres* (+ sc) (short, IDHEC diploma work)
1960 *Oros* (+ sc) (short, unfinished)
1961 *O cavalo de Oxumaire* (*The Horse of Oxumaire*) (co-d, + co-sc, unfinished)
1962 *Os cafajestes* (*The Unscrupulous Ones*) (+ co-sc)
1964 ***Os fuzis*** (*The Guns*) (+ co-sc, co-ed)
1967 ''Vocabulaire'' episode of *Loin du Viêt-nam* (not included in released version) (+ sc)
1969 *Sweet Hunters* (+ co-sc)
1970 *Os deuses e os mortos* (*The Gods and the Dead*) (+ co-sc, co-ed)
1978 *A queda* (*The Fall*) (co-d, + co-sc, co-music, co-ed)
1979 *Mueda, memória e massacre* (*Mueda, Memory, and Massacre*) (+ co-ph, ed)
1983 *Erendira* (+ sc)
1986 *Opera do Malandro*
1988 *Fábula de la bella palomera* (*Fable of the Beautiful Pigeon-Fancier*)
1989 *Kuarup*
1991 *Me alquilo para sonar*
1999 *Monsanto* (for TV)
2000 *Estorvo* (+ co-sc)

Other Films:

1955 *Souvenir de Paris* (Théocary) (asst d); *Chiens perdus, sans collier* (Delannoy) (asst d)
1957 *S.O.S. Noronha* (Rouquier) (asst d, role)
1958 *Le Tout pour le tout* (Dally) (asst d)
1963 *Os mendigos* (role)
1969 *Benito Cereno* (Roullet) (role)



Ruy Guerra

1970 *Le Maître du temps* (Pollet) (role); *Le Mur* (Roullet) (role)
1971 *Les Soleils de l'Ile de Pâques* (Kast) (role); *O homem das estrelas* (*Man and the Stars*) (Barreto) (role)
1972 *Aguirre, der Zorn Göttes* (*Aguirre, the Wrath of God*) (Herzog) (role)

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''Le 'cinema nôvo' brésilien Issue'' of *Études Cinématographiques* (Paris), no. 93–96, 1972.

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* * *

A truly cosmopolitan artist, Ruy Guerra was born in Mozambique of Portuguese settlers, secured his higher education in Lisbon, and studied cinema at the Paris IDHEC. He was one of the leaders of the Brazilian *cinema novo* with two films that broke new ethical and aesthetic ground, *Os cafajestes* and *Os fuzis*. He shot *Sweet Hunters* in French and in English, and went back to Mozambique after it became independent to organize the newly born cinema industry. After returning he completed a documentary, *Mueda, memória e massacre*, before going to Mexico to adapt Gabriel García Marquez’s *Erendira* in 1983. Besides writing his own scripts, Guerra is the author of lyrics for Latin American pop songs (sung in particular by Baden Powell), and an actor in his own right (he took on roles in Herzog’s *Aguirre* and in Serge Roullet’s adaptation of *Benito Cereno*).

The product of a cultural melting pot, Guerra’s style is hard to define. Very classical in form (except in the extraordinary *Os deuses e os mortes*, the epitome of Brazilian tropicalist aesthetics, which featured virtuoso camera movements and sequence shots), his style shows none of the *external* signs of modernity, such as non-chronological sequences, manipulation of the sound track, or elaborate framing. On the other hand, it displays a very unusual use of rhythm, and makes use of a great variety of tempos in a way that is akin to that found in some Japanese films, such as those of Kurosawa.

Guerra is preoccupied, even obsessed with the theme of frustration and disappointed expectations. Guerra’s interest in social issues was evident in his first film, *Os cafajestes*, about penniless young loafers in Rio who blackmail a girl after having taken photos of her in the nude. *Os fuzis*, set in the northeast of Brazil, pits a sergeant and four soldiers guarding a harvest destined for town (to profit the landowner mayor) against the covetous desires of hungry peasants. Thirteen years later Guerra shot a sequel, *A queda* (*The Fall*), with the same actors to show what happened to the characters after a decade spent in the big city.

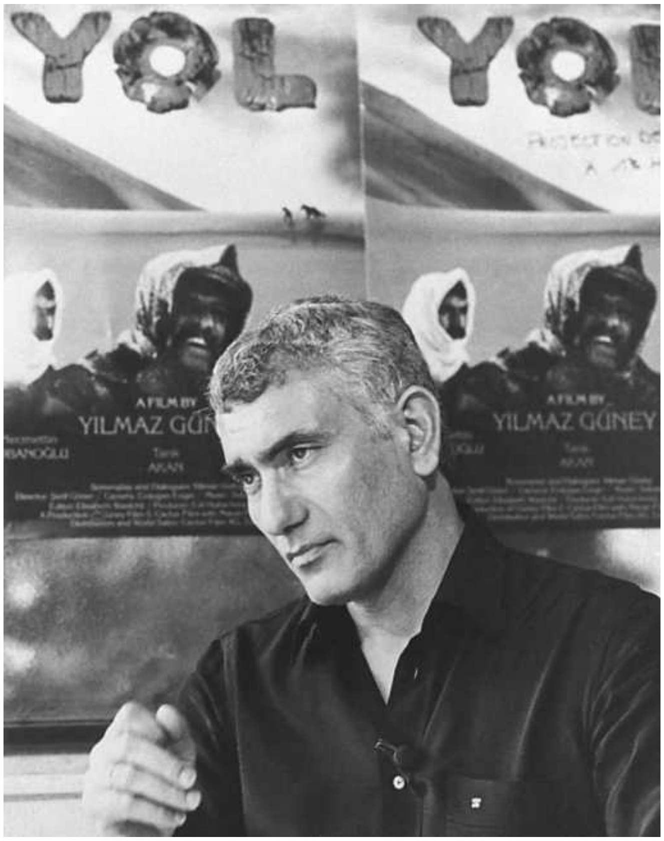
Os deuses e os mortes presents in grand operatic manner a feud between two families of farmers. This film reveals another aspect of Guerra’s personality: a taste for magic and dream, an interest in myths and surrealism. The economic and the psychic are bound together in this difficult and fascinating work. *Sweet Hunters*, Guerra’s most poetic film (with Sterling Hayden, Susan Strasberg, and Stuart Whitman), is set on an island where the three characters act out their obsessions and frustrated desires. Allan, a keen ornithologist, is waiting for the migration of birds, his wife Clea for the arrival of a man who has escaped from a nearby prison, and his sister for her departure.

Given his interest in dreams and legends, Guerra was a logical choice to adapt García Marquez’s novella *Erendira.* The film is set in an imaginary country where a mythical and monstrous grandmother (Irene Pappas) sells her granddaughter as a prostitute. A picaresque tale of economic exploitation, with ironical characters and nightmarish situations, it offers a good synthesis of Guerra’s style even if the faithfulness of his adaptation does not allow him to give full vent to his ordinarily richer and more personal inspiration.

—Michel Ciment

GÜNEY, Yilmaz

Nationality: Turkish. **Born:** Yilmaz Putun in village near Adana in southern Turkey, 1937. **Education:** Educated in law in Ankara; studied economics in Istanbul. **Career:** Worked for film distribution company, 1952; began working with director Atif Yilmaz, 1958; sentenced to eighteen months in prison and six months exile for publishing ‘‘communist’’ novel *Equations with 3 Strangers*, 1961; began career in commercial cinema, as writer and actor, known as ‘‘Cirkin kral’’ (‘‘The Ugly King’’), 1963; founded Güney-Filmcilik production company, 1968; arrested on charge of sheltering wanted anarchist students, imprisoned without trial for twenty-six months, 1972 (released under general amnesty, 1974); alleged to have shot judge in restaurant, sentenced to twenty-four years hard labor (later commuted to eighteen years); while in prison, allowed to continue scripting films and overseeing productions, 1974–80; films banned following military takeover, 1980; escaped to France, 1981, stripped of Turkish citizenship. **Awards:** Best Film (co-recipient), Cannes Festival, for *Yol*, 1982. **Died:** Of cancer, in Paris, 9 September 1984.



Yilmaz Güney

Films as Director:

1966 *At avrat silah* (*The Horse, the Woman, and the Gun*) (+ sc, role)

1967 *Bana kursun islemez* (*Bullets Cannot Pierce Me*) (+ sc, role); *Benim adim Kerim* (*My Name Is Kerim*) (+ sc, role)

1968 *Pire Nuri* (*Nuri the Flea*) (co-d, + sc, role); *Seyyit Han ''Topragin Gelini''* (*Seyyit Khan, Bride of the Earth*) (+ sc, role as Seyyit Han)

1969 *Ac kurtlar* (*The Hungry Wolves*) (+ sc, role); *Bir cirkin adam* (*An Ugly Man*) (+ sc, role)

1970 *Umut* (*Hope*) (+ co-sc, role as Cabar); *Piyade Osman* (*Osman the Wanderer*) (co-d, + sc, role); *Yedi belalilar* (*The Seven No-goods*) (co-d, + sc, role)

1971 *Kacaklar* (*The Fugitives*) (+ sc, role); *Vurguncular* (*The Wrongdoers*) (+ sc, role); *Ibret* (*The Example*) (co-d, + sc, role); *Yarin son gündür* (*Tomorrow Is the Final Day*) (+ sc, role); *Umutsuzlar* (*The Hopeless Ones*) (+ sc, role); *Aci* (*Pain*) (+ sc, role); *A it* (*Elegy*) (+ sc, role as Copano lu); *Baba* (*The Father*) (+ sc, role as Cemal, the Boatman)

1974 *Arkadas* (*The Friend*) (+ sc, role as the friend); *Endise* (*Anxiety*) (co-d, + sc)

1975 *Zavallilar* (*The Poor Ones*) (co-d, + co-sc, role as Abu) (begun 1972)

1982 *Le Mur* (*The Wall*) (+ sc, role)

Other Films:

1958 *Alageyik* (*The Hind*) (Yilmaz) (co-sc, role); *Bu vatanin cocuklari* (*The Children of This Country*) (Yilmaz) (co-sc, role)

1959 *Karacao lanin kara sevdasi* (*Karacao lan's Mad Love*) (Yilmaz) (co-sc); *Tütün zamani* (Arlburnu) (role)

1960 *Clum perdesi* (*The Screen of Death*) (Yilmaz) (asst d)

1961 *Dolandiricilar* (*The King of Thieves*) (Yilmaz) (asst d); *Kizil vazo* (*The Red Vase*) (Yilmaz) (asst d); *Seni kaybederesen* (*If I Lose You*) (Yilmaz) (asst d); *Yaban gülü* (*The Desert Laughs*) (Utku) (co-sc); *Dolandiricilar sahi* (Yilmaz) (role); *Tatli-Bela* (Yilmaz) (role)

1963 *Ölüme yalniz gidilar* (*The Dead Only Perish*) (Yalinkilic) (sc); *Ikisi de cesurdu* (*Two Brave Men*) (co-sc, role)

1964 *Hergün ölmektense* (Ceylan) (sc, role); *Kamali zeybek* (*Hero with a Knife*) (Akinci) (sc, role); *Da larin kurdu Kocero* (*Kocero, Mountain Wolf*) (Utku) (sc, role); *Halimeden mektup var* (Doğan) (role); *Kocao lan* (Demirel) (role); *Kara sahin* (Akinci) (role); *Mor defter* (Ergün) (role); *10 Korkusuz adam* (Basaran) (role); *Prangasiz mahkumlar* (Ariburnu) (role); *Zimba gibi delikanli* (Jöntürk) (role)

1965 *Kasimpasali* (Akinci) (sc, role); *Kasimpasali recep* (Akinci) (sc, role); *Konyakci* (*The Drunkard*) (Basaran) (sc, role); *Kirallar kirali* (*King of Kings*) (Olgac) (sc, role); *Ben öldükce yasarim* (*Sa iro lu*) (role); *Beyaz atli adam* (Jöntürk) (role); *Da larin o lu* (Atadeniz) (role); *Davudo* (Kazankaya) (role); *Gönül kusu* (Gülnar) (role); *Sayili kabadayilar* (Kazankaya) (role); *Kan Gövdeyi götürdü* (Atadeniz) (role); *Kahreden kursun* (Atadeniz) (role); *Haracima dokunma* (Kazankaya) (role); *Kanli bu day* (Ceylan) (role); *Korkuszlar* (Evin) (role); *Silaha yeminliydim* (Inci) (role); *Sokakta kan vardi* (Turkali) (role); *Tehlikeli adam* (Kazankaya) (role); *Torpido Yilmaz* (Okcugil) (role); *Ücünüzü de mihlarim* (Olgac) (role); *Yarali kartal* (Dursun) (role)

1966 *Burcak tarlasi* (Utku) (sc); *Aslanlarin dönüsü* (*Return of the Heroes*) (Atadeniz) (sc, role); *Esrefpasali* (Tokatli) (sc, role); *Hudutlarin kanunu* (*The Law of Smuggling*) (Akad) (sc, role); *Yedi da in aslani* (*Seven Wild Lions*; *The Mountain King*) (Atadeniz) (sc, role); *Tilki Selim* (*Crafty Selim*) (Hancer) (sc, role); *Aanasi yi it do urmus* (Kurthan) (role); *Cirkin kiral* (Atadeniz) (role); *Kovboy Ali* (Atadeniz) (role); *Silahlarin kanunu* (Atadeniz) (role); *. . . Veda silahlara veda . . .* (Jöntürk) (role); *Yi it yarali olur* (Görec) (role)

1967 *At hirsizi banus* (Jöntürk) (sc, role); *Seytanin o lu* (Aslan) (sc, role); *Balatli arif* (Yilmaz) (role); *Bomba Kemal* (Kurthan) (role); *Büyük cellatlar* (Duru) (role); *Cirkin kiral affetmez* (Atadeniz) (role); *Eskiya celladi* (Jöntürk) (role); *Ince cumali* (Duru) (role); *Kizilirmak-Karakoyun* (Akad) (role); *Kozano lu* (Yilmaz) (role); *Kuduz recep* (Sa ir lu) (role); *Kurbanlik katil* (Akad) (role)

1968 *Azrail benim* (*The Executioner*) (sc, role); *Kargaci Halil* (*Halil, the Crow-Man*) (Yalinkilic) (sc, role); *Aslan bey* (Yalinkilic) (role); *Beyo lu canavari* (Görec) (role); *Canpazari* (Görec) (role); *Marmara hasan* (Aslan) (role); *Öldürmek hakkimdir* (Ergün) (role)

1969 *Belanin yedi türlüsü* (*Seven Kinds of Trouble*) (Ergün) (sc, role); *Bin defa ölürüm* (Aslan) (role); *Cifte tabancali kabadayi* (Aslan) (role); *Güney ölüm saciyor* (Aslan) (role); *Kan su gibi akacak* (Atadeniz) (role); *Kursunlarin kanunu* (Ergün) (role)

1970 *Imzam kanla yazilir* (*I Sign in Blood*) (Aslan) (sc, role); *Sevgili muhafizin* (*My Dear Bodyguard*) (Jöntürk) (sc, role); *Seytan kayaliklari* (*Devil Crag*) (Filmer) (sc, role); *Cifte yürekli* (Evin) (role); *Kanimin son damlasina kadar* (Figenli) (role); *Onu Allah affetsin* (Elmas) (role); *Son kizgin adam* (Davuto lu) (role); *Zeyno* (Yilmaz) (role)

1971 *Cirkin ve cesur* (Ozer) (role); *Namus ve silah* (Görec) (role)

1972 *Sabte yar* (Görec) (role)

1975 *Izin* (Leave) (Gürsü) (sc); *Bir gün mutlaka* (*One Day Certainly*) (Olgac) (sc)

1978 *Sürü* (*The Herd*) (Ökten) (sc, pr supervision)

1979 *Düsman* (*The Enemy*) (Ökten) (sc, pr supervision)

1981 *Yol* (*The Way*) (sc, pr supervision, ed)

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* * *

Yilmaz Güney's life was fully as dramatic as any of his films. The son of a rural worker, he supported himself through studies at university in Ankara and Istanbul. Though his career was interrupted by a series of arrests for political activities, he established himself as a scriptwriter and actor in the 1960s and developed a wide popular following. More than a film star in the conventional sense, he became something of a popular myth, a figure in whose sufferings and ruthless quest for vengeance the poor and oppressed could see their lives and aspirations reflected.

When Güney turned to directing in the late 1960s, his first films were in the same commercial tradition as his early hits. But the early 1970s saw a fresh burst of creativity, brought to an end by a new prison sentence of two years. After his release he completed one of his most interesting films, *Arkadas (The Friend)*, in 1974, before finding himself back in prison, this time on a murder charge for which he received a sentence of twenty-four years imprisonment. But even this could not put a stop to his career. He maintained contact with the outside world and continued scripting films, some of which, like *Sürü (The Herd)*, achieved international success. When he finally made his escape from Turkey in 1981 he was able to work on yet another film he had scripted, *Yol (The Way)*, which won the Cannes Grand Prix in 1982.

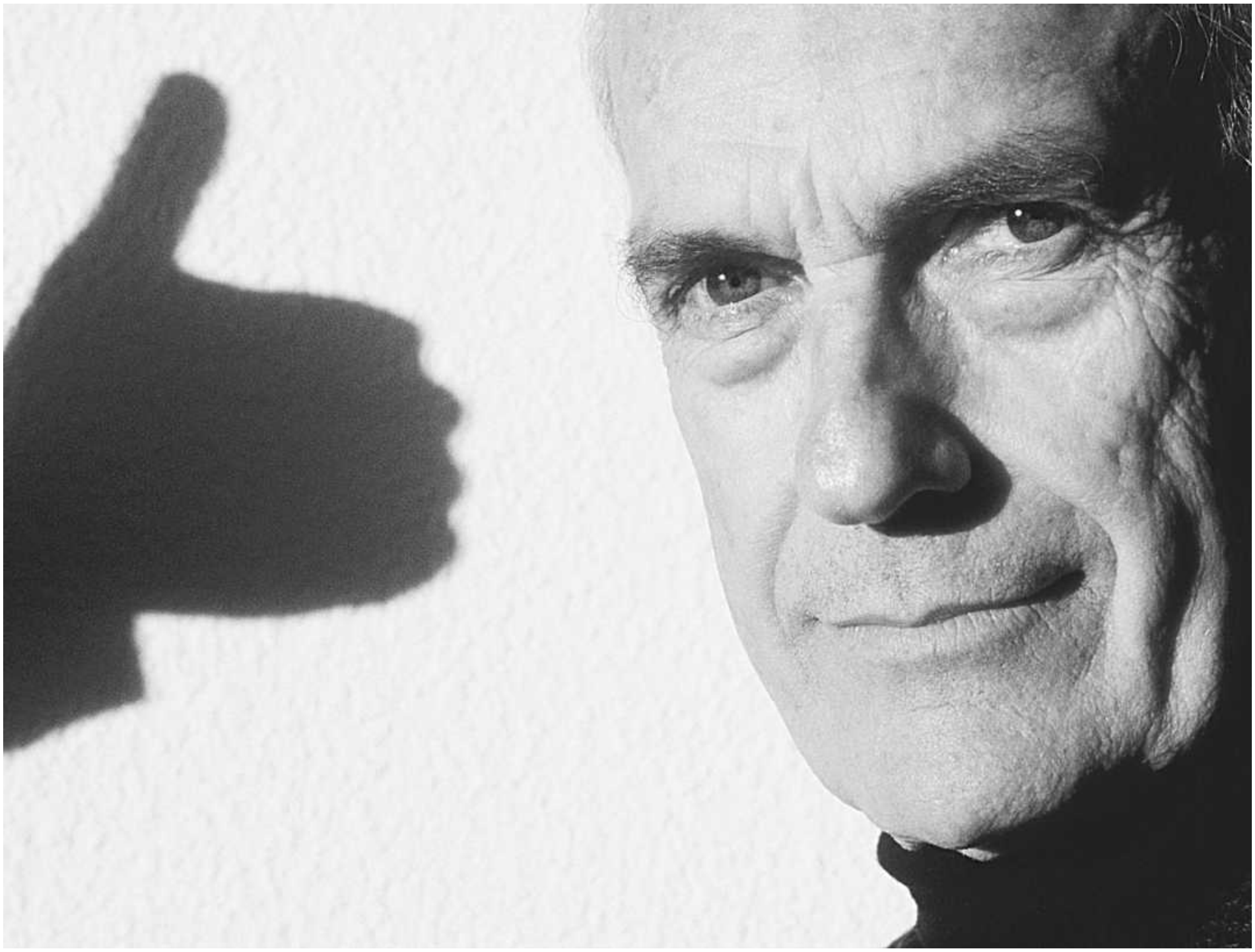
Perhaps Güney's major achievement as an actor-director in the early 1970s was to make the transition from the heroic superman figure of his early films, such as *Ac Kurtlar (The Hungry Wolves)*, to the vulnerable individual of his later work. In the series of masterly films that begin with the ironically titled *Umut (Hope)* in 1970, the failure of the isolated individual acting alone becomes the uniting thread of Güney's work. Already, in *The Hungry Wolves*, the picture of Turkish society portrayed by Güney is most remarkable for what is lacking: no concerned government to maintain the law, no self-help for the terrorized peasants, no acceptable role for women, no vision beyond instinctive revolt on the part of the bandits. These factors continue to form the background for the series of defeated individuals in both rural settings as in the bandit film *A it (Elegy)* and the urban environment as in *Baba (The Father)* and *Zavallilar (The Poor Ones).* The one film which posits a set of positive values is his last completed work as a director before his arrest in 1974, *The Friend.* But even here the vision is a dark one, for the intellectual hero (played by Güney) confronts an erstwhile friend with his empty life and thereby drives him to suicide.

The next film Güney began, *Endise (Anxiety)*, was completed by his friend and former assistant Serif Gören following Güney's arrest. He was to spend eight years in prison, but he continued to write film scripts indefatigably. Among his best films of this period are those which offer a vivid picture of the life of peasants in the still feudal world of his native district, Adana: *Anxiety* and *The Herd*, the latter directed by Zeki Ökten. Güney's final Turkish work, *Yol*, which he edited himself in exile, is even wider in its scope, offering an image of the whole breadth of Turkey through its intercut stories of five detainees released from prison for a week who travel home to their families. Despite Güney's strong political commitment, his films are social studies rather than overtly political tracts. He himself never failed to make the distinction between his political activity, which is directed towards revolutionary change in society, and his filmmaking. For Güney, the fictional feature film remained first and foremost a popular form, a way of communicating with a mass audience, and, as *Yol* shows, he used in an exemplary way the possibilities it offers for stating and examining the contradictions that underlie modern Turkish society.

—Roy Armes

GUTIÉRREZ ALEA, Tomás

Nationality: Cuban. **Born:** Havana, 11 December 1928. **Education:** Studied law at the University of Havana; attended Centro Sperimentale, Rome, 1951–53. **Career:** Worked with Cine-Revista newsreel organisation, late 1950s; following establishment of Instituto Cubano del Arte e Industria Cinematograficos (ICAIC) by revolutionary government, began making documentaries, 1959; later collaborated with younger filmmakers, in keeping with ICAIC policy. **Awards:** Union of Writers of the URSS Award, Moscow International Film Festival, for *Historias de la revolucion*, 1961; Grand Coral—First Prize, for *Tiempo de revancha*, 1982; Grand Coral—First Prize, for *Hasta cierto punto*, 1983; Silver Berlin Bear Award and Teddy Award, Berlin International Film Festival, Golden Kikito, Gramado Latin Film Festival, ARCI-NOVA Award, FIPRESCI Award, Grand Coral—First Prize, OCIC Award, and Special Jury Award, Sundance Film Festival, for *Strawberry and Chocolate*, 1994; Grand Coral—Second Prize, shared with Juan Carlos Tabío, Havana Film Festival,



Tomás Gutiérrez Alea

1995, Jury Award, Ft. Lauderdale International Film Festival, 1996, Golden Kikito, Gramado Latin Film Festival, 1996, and Latin America Cinema Award—Honorable Mention, Sundance Film Festival, 1996, all for *Guantanamera*. **Died:** Of lung cancer, Havana, 16 April 1996.

Films as Director:

1947 *La Caperucita roja*; *El Faquir*
1950 *Una Confusión cotidiana*
1953 *Il Sogno de Giovanni Bassain*
1955 *El Mégano*
1959 *Esta tierra nuestra* (+ sc, ed)
1960 *Asamblea general*; *Historias de la revolución* (*Stories of the Revolution*) (+ sc)
1961 *Muerte al invasor*
1962 *Las Doce sillas* (*The Twelve Chairs*) (+ sc)
1964 *Cumbite* (+ sc)
1966 *La Muerte de un burócrata* (*Death of a Bureaucrat*) (+ sc)
1968 *Memorias del subdesarrollo* (*Historias del subdesarrollo*; *Inconsolable Memories*; *Memories of Underdevelopment*) (+ sc, ro)
1971 *Una Pelea cubana contra los demonios* (*A Cuban Fight against Demons*) (+ sc)
1974 *El Arte del tabaco*
1975 *El Camino de la mirra y el incienso*
1976 *La Última cena* (*The Last Supper*)
1977 *De cierta manera* (*One Way or Another*) (+ sc); *La Sexta parte del mundo*
1979 *Los Sobrevivientes* (*The Survivors*) (+ sc)
1984 *Hasta cierto punto* (*Up to a Certain Point*; *Up to a Point*)
1988 *Cartas del parque* (*Letters from the Park*) (+ sc)
1991 *Contigo en la distancia* (*Far Apart*)
1993 ***Fresa y chocolate*** (*Strawberry and Chocolate*)
1994 *Guantanamera* (+ sc)

Other Films:

1975 *El Otro Francisco* (*The Other Francisco*)

Publications

By GUTIÉRREZ ALEA: book

Las doce sillas, Havana, 1963.

By GUTIÉRREZ ALEA: articles

''Individual Fulfillment and Collective Achievement: An Interview with Tomás Gutiérrez Alea,'' with Julianne Burton, in *Cineaste* (New York), January 1977.
''Toward a Renewal of Cuban Revolutionary Cinema,'' an interview with Zuzana Mirjam Pick, in *Cine-Tracts* (Montreal), no. 3/4, 1978.
Interview with G. Chijona, in *Framework* (Norwich), Spring 1979.
Interview with M. Ansara, in *Cinema Papers* (Melbourne), May/June 1981.
''Dramaturgia (cinematografica) y realidad,'' in *Cine Cubano* (Havana), no. 105, 1983.
Interview with E. Colina, in *Cine Cubano* (Havana), no. 109, 1984.
''I Wasn't Always a Filmmaker,'' in *Cineaste* (New York), vol. 14, no. 1, 1985.
Interview with Gary Crowdus, in *Cineaste* (New York), vol. 14, no. 2, 1985.
Interview with J. R. MacBean, in *Film Quarterly* (Berkeley), Spring 1985.
''The Viewer's Dialectic,'' in *Reviewing Histories: Selections from New Latin American Cinema*, edited by Coco Fusco, Buffalo, New York, 1987.
''Another Cinema, Another World, Another Society,'' in *Journal of Third World Studies*, vol. 11, no. 1, 1994.
West, Dennis, ''*Strawberry and Chocolate*, Ice Cream and Tolerance:
Interviews with Tomás Gutiérrez Alea and Juan Carlos Tabío,'' in *Cineaste* (New York), vol. 21, no. 1–2, 1995.

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Nelson, L., *Cuba: The Measure of a Revolution*, Minneapolis, 1972.
Myerson, Michael, editor, *Memories of Underdevelopment: The Revolutionary Films of Cuba*, New York, 1973.
Chanan, Michael, *The Cuban Image: Cinema and Cultural Politics in Cuba Bloomington*, Indiana, 1985.
Oroz, Silvia, *Os filmes que Não Filmei: Gutiérrez Alea*, Rio de Janeiro, 1985.
Burton, Julianne, editor, *Cinema and Social Change in Latin America: Conversations with Filmmakers*, Austin, Texas, 1986.
Fornet, Ambrosio, editor, *Alea: Una retrospectiva critica*, Havana, 1987.
Douglas, María Eulalia, *Diccionario de Cineastas Cubanos: 1959–1987*, Merida, Venezuela, 1989.
Chanan, Michael, editor, *Memories of Underdevelopment, Tomás Gutiérrez Alea, Director, and Inconsolable Memories*, London, 1990.
Paranagua, Paulo Antonio, editor, *Le Cinema Cubain*, Paris, 1990.
Pick, Zuzana M., *The New Latin American Cinema: A Continental Project*, Austin, Texas, 1993.
Tomás Gutiérrez Alea: poesí y revolución, Las Palmas de Gran Canaria, 1994.
Evora, José Antonio, *Tomás Gutiérrez Alea*, Madrid, 1996.

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Sutherland, Elizabeth, ''Cinema of Revolution—Ninety Miles from Home,'' in *Film Quarterly* (Berkeley), Winter 1961/62.
Adler, Renata, in *New York Times*, 10, 11, and 12 February 1969.
Engel, Andi, ''Solidarity and Violence,'' in *Sight and Sound* (London), Autumn 1969.
Crowdus, Gary, ''The Spring 1972 Cuban Film Festival Bust,'' in *Film Society Review* (New York), March/May 1972.
Lesage, Julia, ''Images of Underdevelopment,'' in *Jump Cut* (Chicago), May/June 1974.
Kernan, Margot, ''Cuban Cinema: Tomás Gutiérrez Alea,'' in *Film Quarterly* (Berkeley), Winter 1976.
Burton, Julianne, ''Introduction to Revolutionary Cuban Cinema,'' in *Jump Cut* (Chicago), December 1978.
West, Dennis, ''Slavery and Cinema in Cuba: The Case of Gutiérrez Alea's *The Last Supper*,'' in *Western Journal of Black Studies*, Summer 1979.
Alexander, W., ''Class, Film Language, and Popular Cinema,'' in *Jump Cut* (Berkeley), March 1985.
Burton, Julianne, ''The Intellectual in Anguish: Modernist Form and Ideology in Land in Anguish and Memories of Underdevelopment,'' in *Ideologies and Literature*, Winter-Spring 1985.
West, Dennis, ''*The Last Supper*,'' in *Magill's Survey of Cinema: Foreign Language Films*, edited by Frank N. Magill, Englewood Cliffs, New Jersey, 1985.
Sanchez Crespo, Osvaldo, ''The Perspective of the Present: Cuban History, Cuban Filmmaking,'' in *Reviewing Histories: Selections from New Latin American Cinema*, edited by Coco Fusco, Buffalo, New York, 1987.
West, Dennis, ''Cuba: Cuban Cinema before the Revolution and After,'' in *World Cinema since 1945*, edited by William Luhr, New York, 1987.
''Tomás Gutiérrez Alea,'' in *Film Dope* (London), March 1988.
Chanan, Michael, ''Tomás Gutiérrez Alea: The Man in Havana,'' in *National Film Theatre Booklet* (London), October/November 1989.
Fornet, Ambrosio, ''Alea: Diez notas en busca de un autor,'' in *Encuadre* (Venezuela), vol. 11, 1992.
Chávez, Rebeca, ''Tomás Gutiérrez Alea: Entrevista filmada,'' in *La Gaceta de Cuba*, September-October 1993.
Padrón Nodarse, Frank, ''La realidad en el cine cubano de los noventa,'' in *Dicine*, vol. 57, 1994.
Strawberry and Chocolate issue of *Viridiana* (Madrid), no. 7, 1994.
González, Reynaldo, ''Meditation for a Debate, or Cuban Culture with the Taste of *Strawberry and Chocolate*,'' in *Cuba Update*, May 1994.
Mason, Joyce, ''State Machismo: The Official Versions of the State of Male/Female Relations,'' in *Cineaction*, May 1986.
Jaramillo, Diana, ''El sabor de la cubanía,'' in *Kinetoscopio*, May-June 1994.
Yglesias, Jorge, ''La espera del futuro,'' in *Kinetoscopio*, November-December 1994.
Cotler, Andrés, ''Contradicciones cubanas: *Fresa y chocolate*,'' in *La Gran Ilusion*, vol. 4, 1995.
Espinasa, JoséMaría, ''*Fresa y chocolate*: Un cuento de hadas,'' in *Nitrato de Plata*, vol. 20, 1995.
Mraz, John, ''Memorias del subdesarrollo: Conciencia burguesa, contexto revolucionario,'' in *Nitrato de Plata*, vol. 20, 1995.
Martínez Carril, Manuel, ''Gutiérrez Alea observa a Cuba desde adentro,'' in *Cinemateca Revista*, January 1995.

Wise, Michael Z., ''In Totalitarian Cuba, Ice Cream and Understanding,'' in *New York Times*, 22 January 1995.

Marsolais, Gilles, ''Un humour décapant: coup d'oeil sur quelques films de Tomás Gutiérrez Alea,'' in *24 Images* (Montreal), no. 77, Summer 1995.

Obituary in *Cineaste* (New York), vol. 22, no. 2, Spring 1996.

Obituary in *Variety* (New York), 22 April 1996.

Obituary in *Cineaste* (New York), June 1996.

Obituary in *Sight and Sound* (London), vol. 7, no. 3, March 1997.

Chanan, Michael, ''Remembering Titón,'' in *Jump Cut* (Berkeley), no. 41, May 1997.

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In 1946, when he was 17 years old, Tomás Gutiérrez Alea came into possession of a 16mm movie camera. As he related later in a *Cinéaste* essay titled ''I Wasn't Always a Filmmaker,'' his first effort was a Kafkaesque comedy called *Una confusion cotidiana* (*An Everyday Confusion*). ''The film was about ten minutes long, I worked with actors, and the experience was exciting and fun. From then on, I knew what I wanted to be.''

Though he went to law school at the University of Havana (where one of his fellow students was Fidel Castro), he pursued his true interest even there, making two films for the Cuban Communist Party. He wasn't a party member at that time, but was responding to a culture of student activism that had dominated his campus for the previous three decades.

In 1951 Gutiérrez Alea went to Rome to continue his studies at the Centro Sperimentale di Cinematografia. He arrived just after the peaking of post-war neorealism, of which his new school was still very much a center of influence. One of his fellow students was Gabriel Garcia Marquez. Returning to Cuba two years later, the future director found minimal opportunity to pursue his profession, but a fertile landscape for his political and social activism. In his absence the country had been come under the military dictatorship of Fulgencio Batista.

Gutiérrez Alea joined a group making a clandestine, neorealist-inspired film about charcoal burners, intended to expose the conditions imposed on the poor by American neocolonialism. The film, *El Megano*, which took a year to make, was shown once, at a 1956 screening on the University of Havana campus. It was then seized by the authorities, and the filmmakers were interrogated. That same year Gutiérrez Alea finally found paid work as a filmmaker, making short documentaries and humorous films for a weekly TV series called *Cinerevista.* He worked for a Mexican producer named Manuel Barbachano Ponce, who two years later would produce Luis Buñuel's *Nazarin*.

After Castro came to power on December 31, 1958, Alea was recruited by the Cultural Directorate of the Rebel Army to make a documentary called *Esta tierra nuestra* (*This Land of Ours*). Meanwhile, the Revolutionary Government was establishing an official film production house called the Cuban Institute of Cinematographic Art and Industry; it's first head was Alfredo Guevara, who had been involved in the making of *El Megano*. Gutiérrez Alea became one of its founding members.

Over the next eight years, Gutiérrez Alea made another documentary and three feature films, including a satire on revolutionary excess called *La muerte de un burócrata* (*Death of a Bureaucrat*). Then in 1968 he began work on what was to become his most influential films, *Memorias de subdesarollo* (*Memories of Underdevelopment*).

Based on a novella by Edmundo Desnoes called *Inconsolable Memories*, Gutiérrez Alea's film combined its fictional elements with documentary footage to create a portrait of a bourgeois intellectual who wants to be a part of the revolutionary ferment going on all around him, but remains disconnected, watching the transformation of Havana society through binoculars from his apartment balcony. This breaking down of the barriers between fiction and reality was widely exploited in the Cuban film industry, and was to have a wide influence on world cinema when it was finally shown in America and France in 1973 and 1974.

In America the National Society of Film Critics honored *Memorias de subdesarollo* by inviting its director to a ceremony to accept a plaque and a $2000 award. The U.S. State Department refused to grant Gutiérrez Alea a visa, and threatened the Society with legal action if it delivered the award in any other way. The *New York Times* editorialized on the situation on January 19, 1974: ''The absurdity of such sanctions must be measured against the fact that the USA is now busily encouraging trade with the Communist superpowers. But the transmission of a prize for cultural achievement is treated as a subversive act . . . At a time when détente with the Soviet Union and the normalization of relations with Communist China are rightfully considered diplomatic triumphs, the suggestion that Cuban filmmakers might constitute a menace only exposes American officialdom to ridicule.''

While Gutiérrez Alea always defended the Cuban revolution abroad, he also accepted the responsibility of critiquing it at home. This dual response is exemplified by the way he responded to the issues of oppression experienced by gay men and lesbians under the Castro regime. In 1984 the director participated over several issues of the *Village Voice* in a polemical discussion with Cuban expatriate cinematographer Nestor Almendros. This was in response to Almendros' documentary about the official anti-gay oppression in Cuba called *Improper Conduct*.

Gutiérrez Alea forthrightly defended the Cuban regime against what he viewed as Almendros' ''half-truths,'' and tried to place the attitudes against homosexuality in a wider context of Cuba's Catholic and Spanish traditions. Working in Cuba however, Gutiérrez Alea had already made one film, *Hasta un cierto punto* (*Up to a Certain Point*), which analyzed the machismo underlying anti-gay prejudice, and in 1993 he would produce a film, *Frese y chocolate* (*Strawberry and Chocolate*) which brought the issue to the forefront of political debate in Cuba.

Because of deteriorating health, Gutiérrez Alea had to bring in a frequent collaborator, Juan Carlos Tabío, to co-direct this film. Tabío also served in the same capacity on Gutiérrez Alea's final project, *Guantanamera*. The director succumbed to lung cancer on April 16, 1996, at the age of 67. He was widely eulogized as the brightest star of the Cuban cinema, at a time when it was matched in the hemisphere only by Brazil in its artistic excellence and social and political relevance.

—Stephen Brophy

GUY, Alice

Nationality: French. **Born:** Born in Saint-Mandé, 1 July 1873. Also known as Alice Guy-Blaché and Alice Blaché. **Education:** Convent du Sacré-Coeur, Viry, France 1879–85; religious school at Ferney, and brief term in Paris; studied stenography. **Family:** Married Herbert Blaché-Bolton, 1907 (divorced 1922), two children. **Career:** Secretary to Léon Gaumont, 1895; directed first film, *La Fée aux choux*, 1896 (some sources give 1900); director of Gaumont film production, 1897–1907; using Gaumont ''chronophone,'' made first sound films, 1900; moved to United States with husband, who was to supervise Gaumont subsidiary Solax, 1907; ceased independent production, lectured on filmmaking at Columbia University, 1917; assistant director to husband, 1919–20; returned to France, 1922; moved to United States, 1964. **Awards:** Legion of Honor, 1955. **Died:** In Mahwah, New Jersey, 24 March 1968.

Films as Director and Scriptwriter:

1896 *La Fée aux choux* (*The Cabbage Fairy*)

1897 *Le Pêcheur dans le torrent*; *Leçon de danse*; *Baignade dans le torrent*; *Une nuit agitée*; *Coucher d'Yvette*; *Danse fleur de lotus*; *Ballet Libella*; *Le Planton du colonel*; *Idylle*; *L'Aveugle*

1897/98 *L'Arroseur arrosé*; *Au réfectoire*; *En classe*; *Les Cambrioleurs*; *Le Cocher de fiacre endormi*; *Idylle interrompue*; *Chez le magnétiseur*; *Les Farces de Jocko*; *Scène d'escamotage*; *Déménagement à la cloche de bois*; *Je vous y prrrends!*

1898/99 *Leçons de boxe*; *La Vie du Christ* (11 tableaux)

1899/1900 *Le Tondeur de chiens*; *Le Déjeuner des enfants*; *Au cabaret*; *La Mauvaise Soupe*; *Un Lunch*; *Erreur judiciaire*; *L'Aveugle*; *La Bonne Absinthe*; *Danse serpentine par Mme Bob Walter*; *Mésaventure d'un charbonnier*; *Monnaie de lapin*; *Les Dangers de l'acoolisme*; *Le Tonnelier*; *Transformations*; *Le Chiffonier*; *Retour des champs*; *Chez le Maréchal-Ferrant*; *Marché à la volaille*; *Courte échelle*; *L'Angélus*; *Bataille d'oreillers*; *Bataille de boules de neige*; *Le marchand de coco*

1900 *Avenue de l'Opéra*; *La petite magicienne*; *Leçon de danse*; *Chez le photographe*; *Sidney's Joujoux* series (nine titles); *Dans les coulisses*; *Au Bal de Flore* series (three titles); *Ballet Japonais* series (three titles); *Danse serpentine*; *Danse du pas des foulards par des almées*; *Danse de l'ivresse*; *Coucher d'une Parisienne*; *Les Fredaines de Pierrette* series (four titles); *Vénus et Adonis* series (five titles); *La Tarantelle*; *Danse des Saisons* series (four titles); *La Source*; *Danse du papillon*; *La Concierge*; *Danses* series (three titles); *Chirurgie fin de siècle*; *Une Rage de dents*; *Saut humidifié de M. Plick*

1900/01 *La Danse du ventre*; *Lavatory moderne*; *Lecture quotidienne*

1900/07 (Gaumont ''Phonoscènes'', i.e. films with synchronized sound recorded on a wax cylinder): *Carmen* (twelve scenes); *Mireille* (five scenes); *Les Dragons de Villars* (nine scenes); *Mignon* (seven scenes); *Faust* (twenty-two scenes); *Polin* series (thirteen titles); *Mayol* series (thirteen titles); *Dranem* series of comic songs (twelve titles); Series recorded in Spain (eleven titles); *La Prière* by Gounod

1901 *Folies Masquées* series (three titles); *Frivolité*; *Les Vagues*; *Danse basque*; *Hussards et grisettes*; *Charmant FrouFrou*; *Tel est pris qui croyait prendre*

1902 *La fiole enchantée*; *L'Equilibriste*; *En faction*; *La Première Gamelle*; *La Dent récalcitrante*; *Le Marchand de ballons*; *Les Chiens savants*; *Miss Lina Esbrard Danseuse Cosmopolite et Serpentine* series (four titles); *Les Clowns*; *Sage-femme de première classe*; *Quadrille réaliste*; *Une Scène en cabinet particulier vue à travers le trou de la serrure*; *Farces de cuisinière*; *Danse mauresque*; *Le Lion savant*; *Le Pommier*; *La Cour des miracles*; *La Gavotte*; *Trompé mais content*; *Fruits de saison*; *Pour secourer la salade*

1903 *Potage indigeste*; *Illusioniste renversant*; *Le Fiancé ensorcelé*; *Les Apaches pas veinards*; *Les Aventures d'un voyageur trop pressé*; *Ne bougeons plus*; *Comment monsieur prend son bain*; *La Main du professeur Hamilton ou Le Roi des dollars*; *Service précipité*, *La Poule fantaisiste*; *Modelage express*; *Faust et Méphistophélès*; *Lutteurs américains*; *La Valise enchantée*; *Compagnons de voyage encombrants*; *Cake-Walk de la pendule*; *Répétition dans un cirque*; *Jocko musicien*; *Les Braconniers*; *La Liqueur du couvent*; *Le Voleur sacrilège*; *Enlèvement en automobile et mariage précipite*

1903/04 *Secours aux naufragés*; *La Mouche*; *La Chasse au cambrioleur*; *Nos Bon Etudiants*; *Les Surprises de l'affichage*; *Comme on fait son lit on se couche*; *Le Pompon malencontreux 1*; *Comment on disperse les foules*; *Les Enfants du miracle*; *Pierrot assassin*; *Les Deux Rivaux*

1904 *L'Assassinat du Courrier de Lyon*; *Vieilles Estampes* series (four titles); *Mauvais coeur puni*; *Magie noire*; *Rafle de chiens*; *Cambrioleur et agent*; *Scènes Directoire* series (three titles); *Duel tragique*; *L'Attaque d'un diligence*; *Culture intensive ou Le Vieux Mari*; *Cible humaine*; *Transformations*; *Le Jour du terme*; *Robert Macaire et Bertrand*; *Electrocutée*; *La Rêve du chasseur*; *Le Monolutteur*; *Les Petits Coupeurs de bois vert*; *Clown en sac*; *Triste Fin d'un vieux savant*; *Le Testament de Pierrot*; *Les Secrets de la prestidigitation dévoilés*; *La Faim . . . L' occasion . . . L'herbe tendre*; *Militaire et nourrice*; *La Première Cigarette*; *Départ pour les vacances*; *Tentative d'assassinat en chemin de fer*; *Paris la nuit ou Exploits d' apaches à Montamartre*; *Concours de bébés*; *Erreur de poivrot*; *Volée par les bohémiens* (*Rapt d' enfant par les romanichels*); *Les Bienfaits du cinématographe*; *P tissier et ramoneur*; *Gage d'amour*; *L'Assassinat de la rue du Temple* (*Le Crime de la rue du Temple*); *Le Réveil du jardinier*; *Les Cambrioleurs de Paris*

1905 *Réhabilitation*; *Douaniers et contrebandiers* (*La Guérité*); *Le Bébé embarrassant*; *Comment on dort á Paris!*; *Le Lorgnon accusateur*; *La Charité du prestidigitateur*; *Une Noce au lac Saint-Fargeau*; *Le Képi*; *Le Pantalon coupé*; *Le Plateau*; *Roméo pris au piége*; *Chien jouant á la balle*; *La Fantassin Guignard*; *La Statue*; *Villa dévalisée*; *Mort de Robert Macaire et Bertrand*; *Le Pavé*; *Les Maçons*; *La Esmeralda*; *Peintre et ivrogne*; *On est poivrot, mais on a du cœur*; *Au Poulailler!*

1906 *La Fée au printemps*; *La Vie du marin*; *La Chaussette*; *La Messe de minuit*; *Pauvre pompier*; *Le Régiment moderne*; *Les Druides*; *Voyage en Espagne* series (fifteen titles); *La Vie de Christ* (25 tableaux); *Conscience de prêtre*; *L'Honneur du Corse*; *J'ai un hanneton dans mon pantalon*; *Le Fils du garde-chasse*; *Course de taureaux à Nîmes*; *La Pègre de Paris*; *Lèvres closes* (*Sealed Lips*); *La Crinoline*; *La Voiture cellulaire*; *La Marâtre*; *Le Matelas alcoolique*; *A la recherche d'un appartement*

1907 *La vérité sur l'homme-singe* (*Ballet de Singe*); *Déménagement à la cloche de bois*; *Les Gendarmes*; *Sur la barricade* (*L'enfant de la barricade*)
1910 *A Child's Sacrifice* (*The Doll*)
1911 *Rose of the Circus*; *Across the Mexican Line*; *Eclipse*; *A Daughter of the Navajos*; *The Silent Signal*; *The Girl and the Bronco Buster*; *The Mascot of Troop ''C''*; *An Enlisted Man's Honor*; *The Stampede*; *The Hold-Up*; *The Altered Message*; *His Sister's Sweetheart*; *His Better Self*; *A Revolutionary Romance*; *The Violin Maker of Nuremberg*
1912 *Mignon or The Child of Fate*; *A Terrible Lesson*; *His Lordship's White Feather*; *Falling Leaves*; *The Sewer*; *In the Year 2000*; *A Terrible Night*; *Mickey's Pal*; *Fra Diavolo*; *Hotel Honeymoon*; *The Equine Spy*; *Two Little Rangers*; *The Bloodstain*; *At the Phone*; *Flesh and Blood*; *The Paralytic*; *The Face at the Window*
1913 *The Beasts of the Jungle*; *Dick Whittington and His Cat*; *Kelly from the Emerald Isle*; *The Pit and the Pendulum*; *Western Love*; *Rogues of Paris*; *Blood and Water*; *Ben Bolt*; *The Shadows of the Moulin Rouge*; *The Eyes that Could Not Close*; *The Star of India*; *The Fortune Hunters*
1914 *Beneath the Czar*; *The Monster and the Girl*; *The Million Dollar Robbery*; *The Prisoner of the Harem*; *The Dream Woman*; *Hook and Hand*; *The Woman of Mystery*; *The Yellow Traffic*; *The Lure*; *Michael Strogoff; or The Courier to the Czar*; *The Tigress*; *The Cricket on the Hearth*
1915 *The Heart of a Painted Woman*; *Greater Love Hath No Man*; *The Vampire*; *My Madonna*; *Barbara Frietchie* (co-d)
1916 *What Will People Say?*; *The Girl with the Green Eyes*; *The Ocean Waif*; *House of Cards*;
1917 *The Empress*; *The Adventurer*; *A Man and the Woman*; *When You and I Were Young*; *Behind the Mask*
1918 *The Great Adventure*
1920 *Tarnished Reputation*

Other Films:

1919 *The Divorcee* (asst d); *The Brat* (asst d)
1920 *Stronger than Death* (asst d)

Publications

By GUY: book—

Autobiographie d'une pionnière du cinéma 1873–1968, Paris, 1976; published as *The Memoirs of Alice Guy-Blaché*, edited by Anthony Slide, Metuchen, New Jersey, 1986.

By GUY: articles—

''Woman's Place in Photoplay Production,'' in *The Moving Picture World* (New York), 11 July 1914.
Letter in *Films in Review* (New York), May 1964.
''La Naissance du cinéma,'' in *Image et Son* (Paris), April 1974.
''Tournez, mesdames . . . ,'' in *Ecran* (Paris), August/September 1974.

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Slide, Anthony, *Early Women Directors*, New York, 1977.
Elsaesser, Thomas, and Adam Barker, editors, *Early Cinema: Space-Frame-Narrative*, London, 1990.
Bachy, Victor, *Alice Guy-Blaché, 1873–1968: La première femme cinéaste du monde*, Perpignan, France, 1993.

On GUY: articles—

Levine, H.Z., ''Madame Alice Blaché,'' in *Photoplay* (New York), March 1912.
Ford, Charles, ''The First Female Producer,'' in *Films in Review* (New York), March 1964.
Smith, F.L., ''Alice Guy-Blaché,'' in *Films in Review* (New York), April 1964.
Lacassin, Francis, ''Out of Oblivion: Alice Guy-Blaché,'' in *Sight and Sound* (London), Summer 1971.
Mitry, Jean, ''A propos d'Alice Guy,'' in *Ecran* (Paris), July 1976.
Deslandes, J., ''Sur Alice Guy: polémique,'' in *Ecran* (Paris), September 1976.
Peary, Gerald, ''Czarina of the Silent Screen,'' in *Velvet Light Trap* (Madison, Wisconsin), Winter 1977.
Dixon, W.W., ''Alice Guy: Forgotten Pioneer of the Narrative Cinema,'' in *New Orleans Review*, vol. 19, no. 3–4, 1992.

* * *

Alice Guy was the first person, or among the first, to make a fictional film. The story-film was quite possibly ''invented'' by her in 1896 when she made *La Fée aux choux (The Cabbage Fairy).* Certain historians claim that films of Louis Lumière and Georges Méliès preceded Guy's first film. The question remains debatable; Guy claimed precedence, devoting much effort in her lifetime to correcting recorded errors attributing her films to her male colleagues, and trying to secure her earned niche in film history. There is no debate regarding Guy's position as the world's first woman filmmaker.

Between 1896 and 1901 Guy made films averaging just seventy-five feet in length; from 1902 to 1907 she made numerous films of all types and lengths using acrobats, clowns, and opera singers as well as large casts in ambitious productions based on fairy and folk tales, Biblical themes, paintings, and myths. The ''tricks'' she used—running film in reverse and the use of double exposure—were learned through trial-and-error. In this period she also produced ''talking pictures,'' in which Gaumont's Chronophone synchronized a projector with sound recorded on a wax cylinder.

One of these sound films, *Mireille*, was made by Guy in 1906. Herbert Blaché-Bolton joined the film crew of *Mireille* to learn directing. Alice Guy and Herbert were married in early 1907. The couple moved to the United States, where they eventually set up a studio in Flushing, New York. The Blachés then established the Solax Company, with a Manhattan office. In its four years of existence, Solax released 325 films, including westerns, military movies, thrillers, and historical romances. Mme. Blaché's first picture in the United States was *A Child's Sacrifice* (in 1910), which centers on a girl's attempts to earn money for her family. In her *Hotel Honeymoon* of 1912, the moon comes alive to smile at human lovers, while in *The Violin Maker of Nuremberg*, two apprentices contend for the affections of their instructor's daughter.

The Blachés built their own studio at Fort Lee, New Jersey, a facility with a daily printing capacity of 16,000 feet of positive film. For its inauguration in February 1912, Mme. Blaché presented an evening of Solax films at Weber's Theatre on Broadway. In that year she filmed two movies based on operas: *Fra Diavolo* and *Mignon*, each of which were three-reelers that included orchestral accompaniment. Her boldest enterprises were films using animals and autos.

Cataclysmic changes in the film industry finally forced the Blachés out of business. They rented, and later sold, their studio, then directed films for others. In 1922 the Blachés divorced. Herbert directed films until 1930, but Alice could not find film work and never made another film. She returned to France, but without prints of her films she had no evidence of her accomplishments. She could not find work in the French film industry either. She returned to the United States in 1927 to search the Library of Congress and other film depositories for her films, but her efforts in vain: only a half-dozen of her one-reelers survive. In 1953 she returned to Paris, where, at age seventy-eight, she was honored as the first woman filmmaker in the world. Her films, characterized by innovation and novelty, explored all genres and successfully appealed to both French and American audiences. Today she is finally being recognized as a unique pioneer of the film industry.

—Louise Heck-Rabi

GUZMÁN, Patricio

Nationality: Chilean. **Born:** Santiago de Chile, 11 August 1941. **Education:** Escuela oficial de cinematografia (EOC), Madrid, graduated 1969. **Career:** After writing novels, joined Filmic Institute, Catholic University in Santiago, 1965; left for Spain, 1967; returned to Chile, joined Chile-Films (national film production company), heading Documentary Film Workshops, 1970; constituted Group of the Third Year to produce *The Battle of Chile*, imprisoned shortly after September coup d'etat, 1973; moved to Cuba, 1974, completed *The Battle of Chile*, 1977; moved to Spain, 1980.

Films as Director:

1965 *Viva la libertad* (*Hail to Freedom*) (short)
1966 *Artesania popular* (*Popular Crafts*) (short); *Electroshow* (short)
1967 *Cien Metros con Charlot* (*One Hundred Meters with Chaplin*); *Escuela de sordomudos* (*School for Deafmutes*)
1968 *La tortura* (*Torture*); *Imposibrante*
1969 *Opus seis* (*Opus Six*); *El Paraiso ortopedico* (*Orthopedic Paradise*)
1970 *Elecciones municipales* (*Municipal Elections*); *El primer año* (*The First Year*)
1972 *La respuesta de Octobre* (*The Response in October*); *Comandos comunales* (*Communal Organization*); *Manuel Rodriquez* (unfinished)
1974 ***La batalla de Chile: La lucha de un pueblo sin armas*** (*The Battle of Chile: The Struggle of an Unarmed People*) Part 1: ***La insurrección de la burguesia*** (*Insurrection of the Bourgeoisie*)
1976 Part 2: ***El golpe de estado*** (*Coup d'état*)
1979 Part 3: ***El poder popular*** (*The Popular Power*)
1983 *La rosa de los vientos* (*Rose of the Winds*)
1986 *En el Nombre de Dios*
1992 *La Cruz del Sur*
1997 *Chile, la memoria obstinada* (*Chile, the Obstinate Memory*)

Publications

By GUZMÁN: books—

La insurrección de la burgesia, edited by Racinante, Caracas, 1975.
La batalla de Chile: La lucha de un pueblo sin armas, Madrid, 1977.
El cine contra el fascismo, with P. Sempere, edited by Fernando Torres, Valencia, 1977.

By GUZMÁN: articles—

‘‘Le Cinéma dans la politique de l'Unité Populaire,’’ in *Jeune Cinéma* (Paris), November 1974.
‘‘La Bataille du Chili II,’’ interview with Marcel Martin, in *Ecran* (Paris), January 1977.
‘‘Politics and the Documentary in People's Chile,’’ interview with Julianne Burton, in *Socialist Review*, October 1977.
‘‘*La batalla de Chile*,’’ interview with Carlos Galiano, in *Cine Cubano* (Havana), no. 91–92, 1978.
‘‘Chile,’’ 3: Guzmán,’’ and ‘‘Chile,’’ in *Framework* (Norwich), Spring and Autumn 1979.
Interview with Z. M. Pick, in *Ciné-Tracts* (Montreal), Winter 1980.

On GUZMÁN: books—

Burton, Julianne, editor, *Cinema and Social Change in Latin America: Conversations with Filmmakers*, Austin, Texas, 1986.
King, John, *Magical Realism: A History of Cinema in Latin America*, London, 1990.

On GUZMÁN: articles—

Gauthier, Guy, ‘‘Chili: la première année,’’ in *Image et Son* (Paris), March 1973.
Gauthier, Guy, ‘‘*La Bataille du Chili*, première partie: *L'Insurrection de la bourgeoisie*,’’ in *Image et Son* (Paris), January 1976.
Niogret, Hubert, ‘‘*La Batalla de Chile: el golpe de estado*,’’ in *Positif* (Paris), July/August 1976.
Delmas, Jean, ‘‘*La Batalla de Chile*, deuxième partie: *Le Coup d'état*,’’ in *Jeune Cinéma* (Paris), February 1977.
West, Dennis, ‘‘*The Battle of Chile*,’’ in *Cineaste* (New York), vol. 11, no. 2, 1978.
West, Dennis, ‘‘Documenting the End of the Chilean Road to Socialism: *La Batalla de Chile*,’’ in *The American Hispanist*, February 1978.
‘‘*La Batalla de Chile* Section’’ of *Cine Cubano* (Havana), March 1978.
Angry Arts group, ‘‘*Battle of Chile* in Context,’’ and V. Wallis, ‘‘*Battle of Chile*: Struggle of People without Arms,’’ in *Jump Cut* (Chicago), November 1979.
Mouesca, J., ‘‘El cine chileño en el exilio (1973–1983),’’ in *Cine Cubano* (Havana), no. 109, 1984.
Obituary, in *Variety* (New York), 14 January 1991.

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Chilean director Patricio Guzmán studied fiction filmmaking in Spain in the 1960s, but he eventually dropped plans to make fiction features when he returned to Chile during the presidency of the Marxist-socialist Salvador Allende (1970–73). Guzmán is above all a political filmmaker, and the intense everyday political activities in Allende's Chile stimulated Guzmán to take to the streets and factories in order to make documentary records of those fast-paced events. In all three of his documentaries on Allende's Chile—*El primer año, La respuesta de Octubre*, and *La batalla de Chile*—the director rejected archival footage and the compilation approach in favor of immersing himself in significant political events in order to obtain actuality footage.

Guzmán's success in obtaining meaningful and abundant actuality footage is due in large part to his (and his colleagues') marked ability to understand and foresee the flow of political events. Political savvy coupled with rigorous and disciplined production techniques allowed Guzmán and his production groups to overcome formidable obstacles, including financial and technical difficulties. To film the three feature-length parts of the masterwork *La batalla de Chile*, the director and his collective had access to one 16mm Eclair camera and one Nagra tape recorder; film stock, unavailable in Chile, had been sent from abroad by a European colleague. During his stay in Allende's Chile, Guzmán successfully combined his personal political militancy with his concept of the role of the filmmaker. Guzmán, a committed Marxist, wished to make films that would help Allende's leftist Popular Unity coalition take power. Marx and Engels (*Manifesto of the Communist Party*) viewed classes as the protagonists of history, and conflict as an inherent dimension of class societies; Guzmán follows this Marxist conception in that classes are the protagonists of his films and events are framed in terms of class conflict. In accordance with the Marxist-Leninist revolutionary view that there can be no peaceful transition to socialism before the repressive machinery of the bourgeois state is broken up and replaced, the first two parts of *La batalla de Chile* follow the military's drift to the right as well as the anti-Allende activities of the opposition-dominated legislature. Both *La respuesta de Octubre* and part three of *La batalla de Chile* center on workers organizing as a class in order to achieve self-emancipation and transform the world created by the bourgeoisie.

The style of the journalistic *El primer año* is unexceptional, and it was only with *La batalla de Chile* that Guzmán found a distinctive documentary style. This style is characterized by the frequent use of the sequence shot, which the director prefers because it is a synthetic device allowing spectators to see events unfolding in front of their eyes without breaks in the flow of the images. *El primer año* and *La respuesta de Octubre* have not circulated widely outside of Allende's Chile. Inside Allende's Chile, these documentaries were well received by working-class audiences. *La respuesta de octubre* was particularly popular with workers who, heartened to see their efforts to create worker-controlled industrial zones documented on film, facilitated the documentary's distribution in the country's factories.

Guzmán's international reputation as a documentary filmmaker has been secured by *La batalla de Chile*, hailed by both Marxist and non-Marxist critics in many countries as a landmark in the history of the political documentary.

—Dennis West

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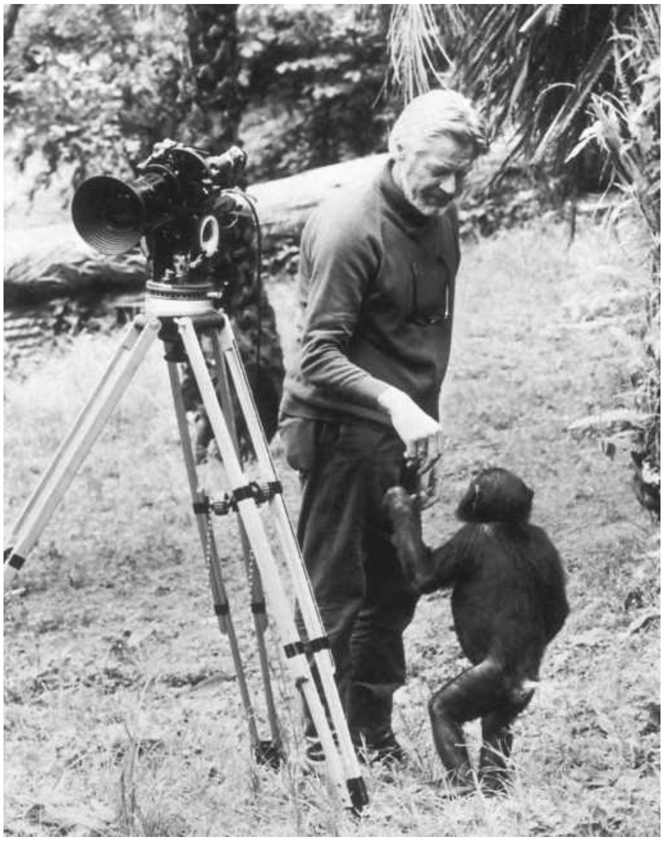
HAANSTRA, Bert

Nationality: Dutch. **Born:** Holten, Holland, 31 May 1916. **Education:** Academy of Arts, Amsterdam. **Career:** Painter and press photographer, from late 1930s; joined Royal Dutch Shell Film Unit, 1952; producer and manager, Shell Film Unit, Venezuela, 1956; founded production company, Bert Haanstra Filmproductie, 1960. **Awards:** Grand Prix (documentary), Cannes Festival, for *Mirror of Holland*, 1951. **Died:** 23 October 1997, in Hilversum, Netherlands.

Films as Director:

1948 *De Muiderkring herleeft* (*The Muyder Circle Lives Again*) (+ sc, ph, ed)
1950 *Spiegel van Holland* (*Mirror of Holland*) (+ sc, ph, ed)
1951 *Nederlandse beeldhouwkunst tijdens de late Middeleeuwen* (*Dutch Sculpture*) (+ co-ed); *Panta Rhei* (*All Things Flow*) (+ sc, ph, ed)
1952 *Dijkbouw* (*Dike Builders*) (+ sc, ed)
1954 *Ont staan en vergaan* (*The Changing Earth*) (+ sc); *De opsporing van aardolie* (*The Search for Oil*) (+ sc); *De verkenningsboring* (*The Wildcat*) (+ sc); *Het olieveld* (*The Oilfield*) (+ sc)
1955 *The Rival World* (*Strijd zonder einde*) (+ ed, sc); *God Shiva* (+ sc, pr, ed); *En de zee was niet meer* (*And There Was No More Sea*) (+ pr, sc, ed)
1957 *Rembrandt, schilder van de mens* (*Rembrandt, Painter of Man*) (+ pr, sc, ed)
1958 *Over glas gesproken* (*Speaking of Glass*) (+ pr, sc, ed); *Glas* (*Glass*) (+ co-ed, pr, sc); *Fanfare* (+ co-sc, co-ed)
1960 *De zaak M.P.* (*The M.P. Case*) (+ co-sc, co-ed, pr)
1962 *Zoo* (+ pr, sc, ed); *Delta Phase I* (+ pr, sc, ed)
1963 *Alleman* (*The Human Dutch*) (+ co-sc, narration for English and German versions)
1966 *De stem van het water* (*The Voice of the Water*) (+ co-sc, pr, ed)
1967 *Retour Madrid* (*Return Ticket to Madrid*) (+ co-pr, co-ph)
1972 *Bij de beesten af* (*Ape and Super Ape*) (+ pr, sc, ed, co-commentary, co-add'l ph, narration)
1975 *Dokter Pulder zaait papavers* (*Dr. Pulder Sows Poppies, When the Poppies Bloom Again*) (+ pr)
1978 *Nationale Parken . . . noodzaak* (*National Parks . . . a Necessity, National Parks in the Netherlands*) (+ pr, sc, ed)
1979 *Een pak slaag* (*Mr. Slotter's Jubilee*) (+ pr)
1983 *Vroeger kon je lachen* (*One Could Laugh in Former Days*) (+ pr, sc); *Nederland* (*The Netherlands*) (+ pr, sc, ed)
1988 *Kinderen van Ghana*



Bert Haanstra

Other Films:

1949 *Myrte en de demonen* (*Myrte and the Demons*) (Schreiber) (ph); *Boer Pietersen schiet in de roos* (*Bull's Eye for Farmer Pietersen*) (Brusse) (ph)
1955 *Belgian Grand Prix* (Hughes) (co-ph)
1957 *De gouden Ilsy* (*The Golden Ilsy*) (van der Linden) (ph); *Olie op reis* (*Pattern of Supply*) (Pendry) (pr)
1959 *Paleontologie* (*Schakel met het verleden*; *Story in the Rocks*) (van Gelder) (pr, tech advisor)
1960 *Lage landen* (*Hold Back the Sea*) (Sluizer) (tech advisor)
1962 *De overval* (*The Silent Raid*) (Rotha) (co-sc, uncredited)
1968 *Pas assez* (*Not Enough*; *Niet genoeg*) (van der Velde) (ed)
1970 *Trafic* (Tati) (collaborator); *Summer in the Fields* (van der Linden) (ed)
1972 *Grierson* (Blais) (role as interviewee)
1979 *Juliana in zeventig bewogen jaren* (*Juliana in Seventy Turbulent Years*) (Kohlhaas) (advisor)

Publications

By HAANSTRA: articles—

‘‘Gresprek met Bert Haanstra en prof. dr. G.P. Behrends,’’ with R. du Mèe and others, in *Skoop* (Amsterdam), vol.8, no.6, 1972.
‘‘Geen klachten over hoeveelheid aandacht voor Nederlandse film,’’ in *Skoop* (Amsterdam), February 1976.
Interview with Freddy Sartor, in *Film en Televisie + Video* (Brussels), November 1996.

On HAANSTRA: book—

Verdaasdonk, Dorothee, editor, *Bert Haanstra*, Amsterdam, 1983.

On HAANSTRA: articles—

‘‘Director of the Year,’’ in *International Film Guide*, London, 1966.
Cowie, Peter, ‘‘Bert Haanstra,’’ in *Focus on Film* (London), Spring 1972.
‘‘Bert Haanstra,’’ in *Film Dope* (London), March 1981.
Bertina, B.J., ‘‘Haanstra en het onverzorgde corpus van Dorothee Verdaasdonk,’’ in *Skoop* (Amsterdam), December 1983/January 1984.
‘‘Niet van deze wereld,’’ in *Skoop*, December-January 1987–1988.
Daems, Jo, ‘‘Het beste van Bert Haanstra. Lang verborgen schat (her)ontdekt,’’ in *Film en Televisie + Video* (Brussels), May-June 1990.
Hommel, Michel, and Hauffmann, F., ‘‘Hulot in de menigte. Twee kapiteins op een schip,’’ in *Skrien* (Amsterdam), June-July 1991.
Monster, Ruud, and others,’’Ecce homo. Hommage Bert Haanstra,’’ in *Skrien* (Amsterdam), August-September 1996.
Obituary, in *Skrien* (Amsterdam), December-January 1997–1998.

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Bert Haanstra is one of Holland’s most renowned filmmakers. The twenty-eight films he made between 1948 and 1988 belong to various genres. His first films were documentaries. Typical of these, and a hallmark of Haanstra’s personal style, is the frequent use of ‘‘rhyming images’’ and of images blending into each other. Critics responded warmly to the lyrical and pictorial qualities of Haanstra’s early work. In his films about oil drilling, commissioned by Shell, Haanstra showed that instructional films can be of artistic as well as informative value.

Haanstra’s first feature film, *Fanfare*, was a comedy and a big hit at the box office. The film, however, was also praised for its artistic importance and considered by many as a turning point in Dutch film: ‘‘This film should set the tone for the future production of Dutch feature-films,’’ wrote a critic. His second feature film, *De zaak M. P.*, was very coolly received, however, and Haanstra turned again to making documentaries.

Discussions in the 1960s about the establishment of a tradition of Dutch feature films—a tradition lacking at that time—were heavily influenced by the views on film expressed by the French *nouvelle vague* cineastes. Haanstra’s long documentaries, *Alleman, De stem van het water*, and *Bij de beesten af*, show him perfectly able to catch the peculiarities of human behavior, especially those of the Dutch. These three films still enjoy a firm reputation in Holland and elsewhere. *Alleman* and *Bij de beesten af* were nominated for Academy Awards. Although the number of movie-goers in Holland has sharply decreased, Haanstra’s public has remained large and loyal.

In 1975 Haanstra made his first novel-based film. *Dokter Pulder zaait papavers* gives a subtle and detailed analysis of a number of fundamental human problems: loss of love, social failure, aging, and addiction to drugs and liquor. The film is psychologically convincing and full of tension. *Een pak slaag*, again based on a novel by Anton Koolhaas, failed to interest the public. In 1983 Haanstra brought out another feature film with Simon Carmiggelt as the main character listening to the tragicomic monologues of various ordinary people. Carmiggelt’s ability to render this type of monologue had won a wide audience for his daily columns, which have appeared since 1945 in a Dutch newspaper. The film, *Vroeger kon je lachen*, was well received.

By virture of Haanstra’s diversity of films and of his great reputation with critics and the public, Haanstra made an invaluable contribution to the establishment of a Dutch film tradition. He remains a very important representative of the Dutch documentary school, which grew to fame in the 1960s and won countless awards at international film festivals. Haanstra’s own films have won over 70 prizes; he received an Academy Award for *Glas*, a short documentary film. As a director of feature films he convinced a large audience that Dutch films can (and should) be judged according to the same standards as important foreign films.

His films, and also his cooperation with Simon Carmiggelt and Anton Koolhaas, show that Haanstra’s work is firmly rooted in Dutch culture, which, however, he transcended by taking it as an example of more general aspects of human behavior. This is beautifully exemplified in *Bij de beesten af.* Although his films do not contain explicit political statements, Haanstra was anything but a ‘‘neutral observer.’’ By the art of montage he gave his films a deeper meaning which not infrequently embodied a critical view of human society and poignant tragicomic scenes.

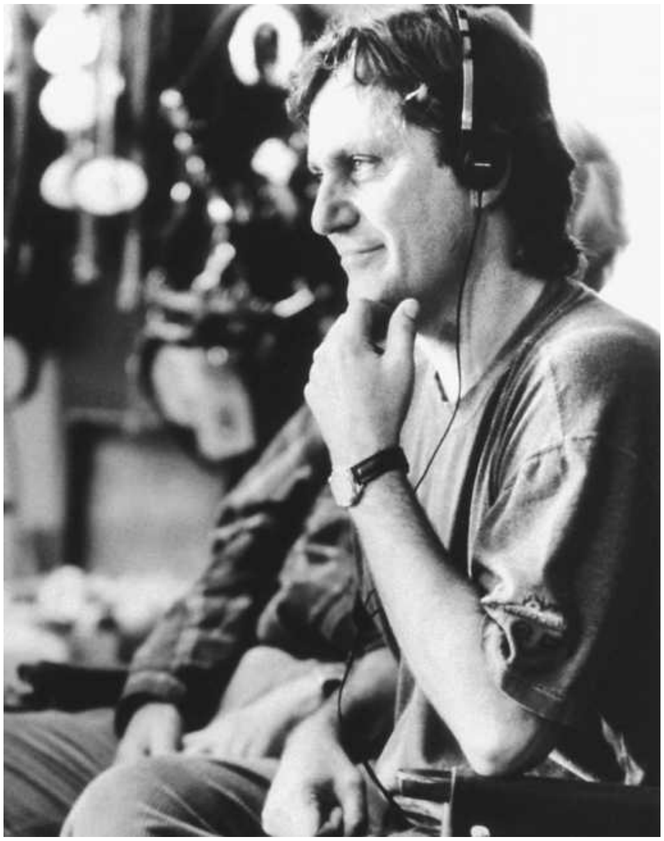
—Dorothee Verdaasdonk

HALLSTROM, Lasse

Nationality: Swedish. **Born:** Stockholm, Sweden, 1946. **Family:** Married actress Lena Olin; one daughter, Tora, 1995. **Career:** Made 16mm film as a teenager that was eventually screened on Swedish TV; filmed and edited inserts for Swedish TV; directed program ‘‘Shall We Dance’’ for Danish TV; director and producer of TV programs and feature films. **Awards:** Academy Award nominations, director and screenplay, for *My Life as a Dog.* **Agent:** International Creative Management, 8942 Wilshire Blvd., Beverly Hills, California, 90211, U.S.A.

Films as Director:

1975 *A Lover and His Lass*
1977 *ABBA—The Movie*



Lasse Hallstrom

1979 *Father to Be*
1981 *The Rooster*
1983 *Happy We*
1985 *My Life as a Dog* (+ co-sc)
1986 *The Children of Bullerby Village*
1987 *More about the Children of Bullerby Village*
1991 *Once Around* (+ sc)
1993 *What's Eating Gilbert Grape* (+ co-exec pr)
1995 *Something to Talk About*
1996 *The Golden Hour*
1999 *The Cider House Rules*
2000 *Chocolat*

Other Films:

1993 *World of Film* (television special) (role)

Publications

By HALLSTROM: articles—

Interview with W. Schneider, in *Video*, June 1988.
Interview with Anneli Jordahl and H. Lagher, in *Chaplin* (Stockholm), vol. 33, no. 2, 1991.

On HALLSTROM: articles—

Powers, John, ''*What's Eating Gilbert Grape*,'' in *New York*, 17 January 1994.
Alleva, Richard, ''*What's Eating Gilbert Grape*,'' in *Commonweal*, 22 April 1994.
Schickel, Richard, ''*Something to Talk About*,'' in *Time*, 14 August 1995.
Travers, Peter, ''*Something to Talk About*,'' in *Rolling Stone*, 24 August 1995.
Blocker, Jane, ''Woman-House: Architecture, Gender, and Hybridity in 'What's Eating Gilbert Grape?,''' in *Camera Obscura* (Bloomington), September 1996.
Rooney, David, ''The Cider House Rules,'' in *Variety* (New York), 13 September 1999.

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Lasse Hallstrom's career has been built upon the substantial foundation of a single film, *My Life as a Dog*, the film that brought him immediate international recognition and achieved (for a film in a foreign language) an appreciable popular success outside Sweden, and on the strength of which he was invited to Hollywood. The lure of Hollywood is obviously very potent—especially if you are a young filmmaker on the threshold of your career. Whether it was wise of Hallstrom to accept the invitation remains, at this point, after three Hollywood movies of varying distinction, open to discussion.

Hallstrom's is the kind of gentle, somewhat diffident talent that can easily get submerged or misused in the Hollywood machinery, its businessmen's eyes on box office receipts as production costs (and stars' salaries) soar into the stratosphere.

My Life as a Dog is a minor masterpiece, and one of the finest films about childhood ever made, sensitive without sentimentality, generous but clear-sighted, disturbing in its full awareness of what W. B. Yeats called ''the ignominy of boyhood,'' in turns painful, poignant, and hilarious. Essentially, it is a film about survival, celebrating the resilience of its young hero Ingemar while unflinchingly depicting experiences that must leave lifetime scars.

One can imagine such a film being made within the Hollywood context only in a much softened, sentimentalized, and bowdlerized form. The early sequences depict Ingemar's experiences in a family from which the father is completely absent (according to Ingemar, loading bananas somewhere abroad, a task for which the boy tries to convince himself that his father is indispensable—though this may be either pure fantasy or a lie he has been told by adults who lie to him as matter of course), and otherwise consisting of a mother who is dying of (presumably) consumption and an elder brother who has inoculated himself with insensitivity and an assumption of superiority—a ''family'' in which his only comfort is a dog on which he showers his otherwise unwanted attentions, and which is casually (while Ingemar is away) ''put to sleep'' as a mere inconvenience. A running theme is Ingemar's exposure to adult sexuality in its multitudinous variety. Especially problematic in Hollywood would be his relationship with a young girl who wants to be perceived as a boy in order to continue playing on the boys' football team, and who becomes Ingemar's sparring partner/opponent in the boxing ring—her ambivalence to her sexuality expressed in her attempts to conceal her developing breasts whilst repeatedly attracting Ingemar's attention to them. The film ends with them huddled up together on a sofa, their complicated sexual/gender problems apparently resolved.

Of Hallstrom's three Hollywood films the second, *What's Eating Gilbert Grape?*, is clearly the most successful; it is also, not coincidentally, the closest to *My Life as a Dog*, the characters so memorably incarnated by Johnny Depp and Leonardo di Caprio both relating in somewhat different ways to Ingemar, with Juliette Lewis replacing his idiosyncratic and rebellious girlfriend. Far less audacious than the Swedish film, it is nevertheless a very offbeat project for Hollywood, conceived perhaps as much for its variously eccentric stars as for its atypical director. It allows Hallstrom license to develop his favorite themes—the dysfunctional family, survival within conditions so unpromising as to appear to predetermine defeat—and his finest qualities of generosity and emotional delicacy. One might single out (because on paper they would appear particularly hazardous) Depp's scenes with Mary Steenburgen, the lonely and desperate older woman who uses him as a sexual outlet. Hazardous because such a situation has traditionally (and not only in Hollywood films) been taken as a pretext for the most vindictive and gloating cruelties at the woman's expense. Here, Hallstrom achieves the perfect balance between conflicting needs, each treated with equal sympathy: Steenburgen's sense of deprivation, Depp's need to extricate himself from a situation he has entered into because he is used to being used (everyone in the film has claims on him) and now feels to be false. The least successful seems to me Hallstrom's Hollywood debut, *Once Around*, although it contains some wonderful scenes and fine performances: its central premise, that a wealthy and aggressive American businessman, with the kind of energy that goes into the multiplication of dollars, might legitimately incarnate the ''life force,'' rejuvenating (with occasional setbacks) all the other characters, is quite simply inadmissible, at least as presented here, without apparent irony.

Hallstrom's film *Something to Talk About* got a generally bad press (a side-effect, perhaps, of backlash against Julia Roberts, as mindless as the previous adulation); it seems to me a more interesting, intelligent, and coherent film than it has been given credit for. It does, however, raise a question: a new departure for Hallstrom (one would never, I think, guess it was his film), or evidence of his final absorption into ''Hollywood'' and all that word has come to convey? My present inclination is to defend it, as I think it has been misrepresented. It has been perceived, generally, as a somewhat banal account of how Dennis Quaid, the unfaithful husband, gets his comeuppance and learns to behave ''correctly.'' In fact, Quaid is presented no more critically than the other characters. The real subject of the film (and the real meaning of its title) is that sexual and gender tensions and problems in marriage should be ''something to talk about,'' not push under the carpet. The film's critique of marital infidelity (in the older, as well as the younger, generation) rests essentially on the old but still operative ''double standard'': husbands do it, wives don't. Roberts's exposure of its ubiquity, although greeted on all sides with horror, becomes an act of liberation, potentially for everyone, male and female. It is only superficially that the film can be read along conventional lines (''Husbands should be punished for infidelity''); it is open to a different reading, that our attitudes toward marriage, sex, fidelity, etc., all need to be rethought and, above all, opened to discussion. It seems to be an open question as to where Hallstrom will, or indeed can, go from here.

—Robin Wood

HANI, Susumu

Nationality: Japanese. **Born:** Tokyo, 19 October 1926. **Education:** Graduated from Jiyu Gakuen, Tokyo. **Family:** Married actress Sachiko Hidari, 1960. **Career:** Began working for Kyoto News Agency, 1945; joined Iwanami Eiga production company, initially as still photographer, 1950; directed first film, 1952; producer, writer and director for TV, from 1959; formed Hani productions, mid-1960s. **Awards:** First Prize (educational short), Venice Festival, and First Prize (short film), Cannes Festival, for *Children Who Draw*, 1955; Special Jury Prize for Best Direction, Moscow festival, for *Children Hand in Hand*, 1965.

Films as Director:

1952 *Seikatsu to mizu* (*Water in Our Life*) (co-d, co-sc) *Yuki matsuri* (*Snow Festival*) (+ sc)
1953 *Machi to gesui* (*The Town and Its Drains*) (+ sc)
1954 *Anata no biru* (*Your Beer*) (+ sc); *Kyoshitsu no kodomotachi* (*Children in the Classroom*) (+ sc)
1955 *Eo kaku kodomotachi* (*Children Who Draw*) (+ sc)
1956 *Group no shido* (*Group Instruction*) (+ sc); *Soseiji gakkyu* (*Twin Sisters*) (+ sc); *Dobutsuen nikki* (*Zoo Story*) (feature) (+ sc)
1958 *Shiga Naoya* (+ sc); *Horyu-ji* (*Horyu Temple*) (+ sc); *Umi wa ikiteiru* (*The Living Sea*) (feature) (+ sc); *Nihon no buyo* (*Dances in Japan*) (+ sc): *Tokyo 1958* (co-d, co-sc, co-ed)
1960 *Furyo shonen* (*Bad Boys*)
1962 *Mitasareta seikatsu* (*A Full Life*) (+ co-sc): *Te o tsunagu kora* (*Children Hand in Hand*)
1963 *Kanojo to kare* (*She and He*) (+ co-sc)
1965 *Bwana Toshi no uta* (*The Song of Bwana Toshi*) (+ co-sc)
1966 *Andesu no hanayome* (*Bride of the Andes*) (+ sc)
1968 *Hatsuoki jig ok uhen* (*Inferno of First Love*; *Nanami: Inferno of First Love*) (+ co-sc)
1969 *Aido* (*Aido, Slave of Love*)
1970 *Mio* (+ sc, co-ed)
1972 *Gozenchu no jikanwari* (*Timetable*; *Morning Schedule*) (+ co-sc)
1981 *Afurika monogatari* (*A Tale of Africa*) (co-d)

Publications

By HANI: books—

Engishinai shuyakutachi [The Leading Players Who Do Not Act, The Non-professional Actor], 1958.

Camera to maiku no ronri [Aesthetics of Camera and Microphone], 1960.

Susumu Hani

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''Susumu Hani,'' in *Film Dope* (London), September 1981.

* * *

Susumu Hani was born in Tokyo in 1928, the son of a famous liberal family. After schooling, he worked for a while as a journalist at Kyoto Press and entered filmmaking as a documentarist in 1950 when he joined Iwanami Productions. Most of his later dramatic features reflect his early documentary training, relying on authentic locations, amateur actors, hand-held camera techniques, and an emphasis upon contemporary social issues.

His film career comprises three areas: documentary films; narratives relating to social problems, especially among the young; and dramas focusing on the emerging woman. Of the 18 documentaries made between 1952 and 1960, the best known are *Children in the Classroom* and *Children Who Draw Pictures.* The latter won the 1957 Robert Flaherty Award.

Hani's first dramatic feature, *Bad Boys*, further develops many of his previous concerns. The film, a loose series of situations about reform school, was enacted by former inmates who improvised dialogue. For Hani, truth emerges from the juxtaposition of fiction and fact. He also believes that all people have an innate capacity for acting. Subsequent films, which deal with the effect of post-war urban realities on the lives of the young, include *Children Hand in Hand* and *Inferno of First Love.* The former depicts young children in a provincial town and especially one backward child who becomes the butt of the other children's malicious teasing and pranks; the latter is a story of two adolescents in modern Tokyo, each of whom has been exploited, who find with each other a short-lived refuge.

Like his earlier documentaries, these films explore themes relating to broken homes, the alienation of modern society, the traumatic effects of childhood, the oppressiveness of a feudal value system, and the difficulty of escaping, even in an alternative social structure. To all these films Hani brings a deep psychological understanding of the workings of the human psyche. Finally, each of these films focuses on individual growth and self-awakening, although Hani is clear to indicate that the problems cannot be solved on a personal level. Both topics—growing self-awareness and a critique of the existing social order—connect these works with Hani's second major theme, the emergence of women.

Hani's first film on this subject was *A Full Life*, which deals with the efforts of a young wife, married to a self-involved older man, to forge a life of her own in the competitive world of modern Tokyo. After demeaning work and involvement in the student demonstrations of the early 1960s, the wife returns home, a changed woman.

Hani's other films on this topic are *She and He*, the depiction of a middle-class marriage in which the wife gains independence by her kindness to a local ragpicker, and *Bride of the Andes*, the story of a mail-order Japanese bride in Peru who finds personal growth through her relationship with South American Indians. As in *A Full Life*, none of these women are able to make a full break with their husbands. However, through personal growth (usually affected by contact with a group or person marginal to society), they are able to challenge the patriarchal values of Japanese society as represented by their husbands and to return to the relationship with new understanding and dignity. Both films starred Sachiko Hidari, who was then his wife.

Contact with a non-Japanese society and challenging Japanese xenophobia also occur in *The Song of Bwana Toshi*, which was filmed in Kenya and deals with Toshi, an ordinary Japanese man living in Central Africa. Here he cooperates with natives and rises above his isolation to establish brotherhood with foreigners.

Hani's subsequent work, *Timetable*, combines his interest in contemporary youth with his continued interest in modern women. The story deals with two high school girls who decide to take a trip together. The fiction feature, which is narrated, was filmed in 8mm and each of the major actors was allowed to shoot part of the film. Further, the audience is informed of who is shooting, thereby acknowledging the filmmaker within the context of the work. The use of 8mm is not new for Hani. More than half of his fourth film was originally shot in 8mm. Likewise, the use of a narrator dates back to *A Full Life.* Throughout his career, Hani has concerned himself with people who have difficulty in communicating with one another. His documentaries, narratives on social problems, and dramas on emerging women have established his reputation as one of the foremost psychologists of the Japanese cinema.

—Patricia Erens

HARTLEY, Hal

Nationality: American. **Born:** Lindenhurst, New York, 3 November 1959. **Education:** Attended Massachusetts College of Art, late 1970s; State University of New York at Purchase Film School, graduated with honors, 1984. **Family:** Married to actress Miho Nikaido.**Career:** Freelance production assistant, mid-1980s; worked for Action Productions (public service announcements), whose president sponsored Hartley's first feature, *The Unbelievable Truth*, 1989; this film's success at the Toronto Film Festival led to its commercial release by Miramax, 1990. **Awards:** Deauville and Sao Palo International Film Festivals, Audience Awards, for *Trust*, 1990; Tokyo International Film Festival, Silver Award, for *Amateur*, 1994; Cannes Film Festival, Best Screenplay, for *Henry Fool*, 1998. **Address:** c/o True Fiction Pictures, 12 W. 27th St., New York, NY 10001, U.S.A.

Films as Director:

1984 *Kid* (short, student thesis film) (+ sc, ed, pr)
1987 *The Cartographer's Girlfriend* (short) (+ ed, pr)
1988 *Dogs* (short) (+ pr, co-sc)
1990 *The Unbelievable Truth* (+ sc, ed, pr)
1991 *Trust* (+ sc); *Theory of Achievement* (short, for TV) (+ sc, mus); *Surviving Desire* (for TV) (+ sc, ed); *Ambition* (short, for TV) (+ sc)
1992 *Simple Men* (+ sc, co-pr, mus)

Hal Hartley

1994 *Amateur* (+ sc, pr, mus); *NYC 3/94* (short) (+ pr, sc); *Opera No. 1* (short) (+ sc, mu)
1995 *Flirt* (+ sc, mus, role)
1997 *Henry Fool* (+ pr, sc, mu)
1998 *The Book of Life* (for TV) (+ sc)
2000 *Kimono* (+ sc)

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By HARTLEY: books—

Simple Men and Trust (screenplays), London and Boston, 1992.
Amateur (screenplay), London and Boston, 1994.
Flirt (screenplay), London and Boston, 1996.
Henry Fool (screenplay), London and Boston, 1998.

By HARTLEY: articles—

''The Particularity and Peculiarity of Hal Hartley,'' interview with Justin Wyatt, in *Film Quarterly*, Fall 1998.
''Hal Hartley—Nobody's Fool,'' interview with Dov Kirnits, http://filmink-online.com/hbs.cgi/feature=37, May 2000.

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Fuller, Graham, ''Hal Hartley's World of Trouble and Desire,'' in *Interview* (New York), September 1992.
Hogue, Peter, ''Bands of Outsiders,'' in *Film Comment* (New York), January-February 1993.
Sarris, Andrew, ''Trusting Hal Hartley,'' in *Film Comment* (New York), January-February 1993.
Bauer, Douglas, ''An Independent Vision,'' in *Atlantic Monthly* (Boston), April 1994.
Comer, Brooke, ''Amateur's Tenebrous Images,'' in *American Cinematographer* (Hollywood), August 1995.
Jones, Kent, ''Hal Hartley: The Book I Read Was in Your Eyes,'' in *Film Comment* (New York), July-August 1996.
Gilbey, Ryan, ''Pulling the Pin on Hal Hartley,'' in *Sight and Sound* (London), November 1998.
Hernandez, Eugene, ''Digital Video: Catch the Wave,'' in *The Independent*, January-February 1999.

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Well known in Europe, but more of a cult favorite than a box-office draw in his native United States, Hal Hartley has been held in high critical esteem for his quirky feature films and shorts and, incidentally, for putting Long Island on the map of famed cinematic locales. Writing his own screenplays, punctuating the dramas with his own sparse music, and working often with the same actors and technicians, Hartley is a model of the resolutely independent film artist. His 1997 *Henry Fool*, given wider distribution and greater media coverage than any of his previous works, is still far from mainstream American fare.

Hartley's screenplays are among the most distinctive features of his cinema. Reminiscent of both David Mamet (perhaps the film *House of Games* as well as certain plays) and Harold Pinter (chiefly the period of *The Homecoming*), Hartley's dialogue tends toward the laconic and the absurd: occasionally downright hilarious and almost always droll, especially when spoken by mostly humorless characters. Of the actors whom Hartley has used a number of times, Martin Donovan is supreme in his deadpan delivery of lines, with exactly the right amount of dry irony, anger, or cluelessness, as the moment calls for—though stage actor Thomas Jay Ryan, making his film debut as Henry Fool, speaks as if born to the Hartley world.

Of cinematic influences, Jean-Luc Godard has constantly been singled out. Occasionally Hartley appears to be doing a conscious homage, as in the sudden burst into dance in *Surviving Desire*, a nod to *Bande à part* (*Band of Outsiders*)—but a dance scene in *Simple Men*, similarly unexpected but more elaborately choreographed and integrated into the story, seems altogether original. The stylization of violence in *Amateur* also recalls Godard, though the shoving matches of most of the earlier films are pure Hartley. Perhaps more subtly Godardian, *Weekend* vintage, are the vacant landscapes of ''Long Island'' (actually Texas, for the most part) in *Simple Men*, where characters more or less stumble through their peculiar lives.

The Unbelievable Truth displays Hartley's unmistakable style and tone. With a plot suited for either soap opera or film noir in its melodrama and romantic entanglements—an ex-con returns to the town where he caused the deaths of two people, and where he is shunned by most but loved by a rebellious young woman—the film is instead a black comedy with a bent toward real romance, all centered around the question of trusting people enough to accept their versions of ''the true story.'' Hartley's hometown of Lindenhurst, a rather ramshackle-looking small town half metamorphosed into a commuter suburb, seems the perfect pale backdrop for his oddball characters.

Trust superficially resembles *The Unbelievable Truth*, with Adrienne Shelley again as a rebellious youth, Lindenhurst as locus of American family dysfunction, and some of the same droll comedy. Yet it has a considerably darker tone overall, with its brutal parents, severely asocial hero (Martin Donovan), and unexpected violence—as in the liquor store clerk's attack upon the Shelley character. In its confident handling of mixed moods it foreshadows the emotional complexities of *Henry Fool*. *Simple Men*, set on a more rural Long Island after a brief stop in Lindenhurst, has a wilder plot than *Trust* and if anything more outrageous comedy, as two sons—a criminal and a college student—follow clues in search of their long-missing father, a reputed terrorist bomber. The cynical Bill, who notes that ''you don't need an ideology to knock over a liquor store,'' has been betrayed in love, and so is determined to seduce women by appearing to be ''mysterious, thoughtful, deep, but modest'' and then ''throw them away.'' Of course he falls for a woman who claims to find him all of those things (she manages to use all four adjectives in a short conversation), although the words seem to apply much more to her. The less-experienced Dennis falls for an eccentric Rumanian who turns out to be his father's new girlfriend. When he points out that his father is a womanizer—a married man who has also stood her up—she tells him he should be more respectful. Including two actors from *The Unbelievable Truth* who essentially reprise their roles as garage mechanic and assistant—and featuring a nun who answers a question about a medallion with, ''It's the Holy Blessed Virgin, you idiot,'' before wrestling the man to the ground—*Simple Men* often crosses the border into farce, then withdraws to a dryer detachment. Again issues of truth and reliability are central, though this film is in addition more directly concerned with masculine values and behavior than any of the others. The story is almost always focused upon the two brothers and their attitudes toward their father, or their confusion about women; the women are rarely seen apart from men observing them; the talk is very often macho, though at one point the two couples and another would-be lover preposterously launch into a discourse about Madonna and modern women's ''control over the exploitation f their own bodies.''

Amateur, more or less commissioned by Isabel Huppert, who stars in it, is yet more melodramatic, featuring an amnesiac (Donovan again), evidently a sadistic criminal in his ''former life,'' who is befriended by an ex-nun who wants to write pornography—the pair of them having to flee various crazed and criminal types. Here the themes of trust and the knowability of a mysterious person's past are developed through the most lurid situations. *Flirt* is equally about love and betrayal, but is also an experiment in structure: Hartley's fifth feature is actually a trilogy of short films, each using some of the same dialogue and following the same dramatic trajectory, but with different settings (New York, Berlin and Tokyo) and gender relations, according to whether the character accused of flirting—i.e., being unwilling to commit—is straight or gay, male or female. Some critics found the film boring and pretentious because of its schematic nature and extreme self-reflexivity (in the Tokyo segment the director himself plays a character named ''Hal'' who carries around a can of a film called ''Flirt''). However, those content to enjoy some very witty variations on the first segment's patterns, and to savor contrasts of locale—e.g., the Tokyo is unexpectedly in a dance-studio with performers in white makeup and gauzy outfits—may find *Flirt* delightful (though with the usual disturbing edge of violence), even if lacking ''profundity.''

Henry Fool features the Hartley style on what he himself has called a more ''epic'' scale, beginning with length (it's more than a half hour longer than any of his other features). Once again we have a man with a mysterious criminal past (''An honest man is always in trouble, Simon. Remember that. . . . I've been bad. Repeatedly. But why brag?''), dead-end blue-collar lives, a contrasting pair of pals (like the brothers in *Simple Men*), sudden violence (more vicious, less stylized than usual), themes of trust and betrayal, and splendidly non-sequitur dialogue from characters who take themselves very seriously. (Henry looking through *Hustler*: ''I refuse to discriminate between modes of knowing.'') A parable with an ambiguous message, the film is initially less focused upon Henry than upon Simon Grim, a despairing garbage man whom Henry encourages to write down his thoughts. The poem Simon comes up with has profound but unpredictable effects on everyone who reads it: a mute Asian clerk at World of Donuts begins to sing; his mother commits suicide; many find it obscene, but Camille Paglia (as herself) loves its ''pungent, squalid element. . . the authentically trashy voice of American culture''; Sweden gives him the Nobel Prize for Literature, while Henry's much talked about ''confessions'' are rejected as bad writing by Simon and his publisher. *Henry Fool* must have more moments than any film in history in which people read intently, their lives changed by words on a page. Hartley could be accused of condescending to his often pathetic Queens characters, but the film is more shocking than and certainly as funny as any of his previous work.

All of Hartley's films call attention to their own artifice, most typically through their stylized dialogue and distinctive manner of acting. *The Book of Life*, an hour-long work commissioned by French television for an end-of-the-millennium series, pursues some new directions, experimenting with digital video and a prominent musical score for a Second-Coming tale of Jesus in Manhattan (with Martin Donovan in the lead role and singer P.J. Harvey as Mary Magdalene). But whatever directions Hartley pursues, one may expect his work still to feature a curious balance of artifice and passion, melodrama and cool wit.

—Joseph Milicia

HAWKS, Howard

Nationality: American. **Born:** Howard Winchester Hawks in Goshen, Indiana, 30 May 1896. **Education:** Pasadena High School, California, 1908–13; Phillips Exeter Academy, New Hampshire, 1914–16; Cornell University, New York, degree in mechanical engineering, 1917. **Military Service:** Served in U.S. Army Air Corps, 1917–19. **Family:** Married 1) Athole (Hawks), 1924 (divorced 1941); 2) Nancy Raye Gross, 1941 (divorced), one daughter; 3) Mary (Dee) Hartford (divorced), two sons, two daughters. **Career:** Worked in property dept. of Famous Players-Lasky during vacations, Hollywood, 1916–17; designer in airplane factory, 1919–22; worked in independent production as editor, writer, and assistant director, from 1922; in charge of story dept. at Paramount, 1924–25; signed as director for Fox, 1925–29; directed first feature, *Road to Glory*, 1926; formed Motion Picture Alliance for the Preservation of American Ideals, with Borden Chase, 1944. **Awards:** Quarterly Award, Directors Guild of America, for *Red River*, 1948/49; Honorary Oscar for ''A master American filmmaker whose creative efforts hold a distinguished place in world

Howard Hawks (center), John Wayne, and Joanne Dru on the set of *Red River*

cinema,'' 1974. **Died:** In Palm Springs, California, 26 December 1977.

Films as Director:

1926 *The Road to Glory* (+ story); *Fig Leaves* (+ story)
1927 *The Cradle Snatchers*; *Paid to Love*; *Fazil*
1928 *A Girl in Every Port* (+ co-sc); *The Air Circus* (co-d)
1929 *Trent's Last Case*
1930 *The Dawn Patrol*
1931 *The Criminal Code*
1932 *The Crowd Roars* (+ story); *Tiger Shark*; ***Scarface: The Shame of a Nation*** (+ pr, bit role as man on bed)
1933 *Today We Live*; *The Prizefighter and the Lady* (*Everywoman's Man*) (Van Dyke; d parts of film, claim disputed)
1934 *Viva Villa!* (Conway; d begun by Hawks); *Twentieth Century*
1935 *Barbary Coast*; *Ceiling Zero*
1936 *The Road to Glory*; *Come and Get It* (co-d)
1938 ***Bringing up Baby***
1939 *Only Angels Have Wings*
1940 ***His Girl Friday***
1941 *The Outlaw* (Hughes; d begun by Hawks); *Sergeant York*; *Ball of Fire*
1943 *Air Force*
1944 *To Have and Have Not*
1946 ***The Big Sleep***
1947 *A Song Is Born* (remake of *Ball of Fire*)
1948 ***Red River*** (+ pr)
1949 *I Was a Male War Bride* (*You Can't Sleep Here*)
1952 *The Big Sky* (+ pr); ''The Ransom of Red Chief'' episode of *O. Henry's Full House* (episode cut from some copies) (+ pr); *Monkey Business*
1953 *Gentlemen Prefer Blondes*
1955 *Land of the Pharaohs* (+ pr)
1959 ***Rio Bravo*** (+ pr)
1962 *Hatari!* (+ pr)
1963 *Man's Favorite Sport* (+ pr)
1965 *Red Line 7000* (+ story, pr)
1966 *El Dorado* (+ pr)
1970 *Rio Lobo* (+ pr)

Other Films:

1917 *A Little Princess* (Neilan) (d some scenes, uncredited; prop boy)
1923 *Quicksands* (Conway) (story, sc, pr)
1924 *Tiger Love* (Melford) (sc)
1925 *The Dressmaker from Paris* (Bern) (co-story, sc)
1926 *Honesty—the Best Policy* (Bennett and Neill) (story, sc); *Underworld* (von Sternberg) (co-sc, uncredited)
1932 *Red Dust* (Fleming) (co-sc, uncredited)
1936 *Sutter's Gold* (Cruze) (co-sc, uncredited)
1937 *Captain Courageous* (Fleming) (co-sc, uncredited)
1938 *Test Pilot* (Fleming) (co-sc, uncredited)
1939 ***Gone with the Wind*** (Fleming) (add'l dialogue, uncredited); *Gunga Din* (Stevens) (co-sc, uncredited)
1943 *Corvette K-225* (*The Nelson Touch*) (Rosson) (pr)
1951 *The Thing* (*The Thing from Another World*) (Nyby) (pr)

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By HAWKS: book—

Hawks on Hawks, edited by Joseph McBride, Berkeley, 1982.

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Interview with Jacques Becker, Jacques Rivette, and Francois Truffaut, in *Cahiers du Cinéma* (Paris), February 1956.
Interview in *Movie* (London), 5 November 1962.
''Man's Favorite Director, Howard Hawks,'' interview in *Cinema* (Beverly Hills), November/December 1963.
Interview with James R. Silke, Serge Daney, and Jean-Louis Noames, in *Cahiers du Cinéma* (Paris), November 1964.
Interview, in *Interviews with Film Directors*, by Andrew Sarris, New York, 1967.
Interview with Jean-Louis Comolli, Jean Narboni, and Bertrand Tavernier, in *Cahiers du Cinéma* (Paris), July/August 1967.
''Gunplay and Horses,'' with David Austen, in *Films and Filming* (London), October 1968.
''Do I Get to Play the Drunk This Time,'' an interview in *Sight and Sound* (London), Spring 1971.
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''Hawks Talks,'' interview with J. McBride, in *Film Comment* (New York), May/June 1974.
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Giannetti, Louis D., *Masters of the American Cinema*, Englewood Cliffs, New Jersey, 1981.
Mast, Gerald, *Howard Hawks, Storyteller*, New York, 1982.
Poague, Leland, *Howard Hawks*, Boston, 1982.
Belton, John, *Cinema Stylists*, Metuchen, New Jersey, 1983.
Simsolo, Noel, *Howard Hawks*, Paris, 1984.
Branson, Clark, *Howard Hawks: A Jungian Study*, Los Angeles, 1987.
McCarthy, Todd, *Howard Hawks: The Grey Fox of Hollywood*, New York, 1997.

On HAWKS: articles—

Rivette, Jacques, and François Truffaut, ''Howard Hawks,'' in *Films in Review* (New York), November 1956.
Perez, Michel, ''Howard Hawks et le western,'' in *Présence du Cinéma* (Paris), July/September 1959.
Dyer, John Peter, ''Sling the Lamps Low,'' in *Sight and Sound* (London), Summer 1962.

Sarris, Andrew, ''The World of Howard Hawks,'' in *Films and Filming* (London), July and August 1962.
''Hawks Issue'' of *Cahiers du Cinéma* (Paris), January 1963.
''Hawks Issue'' of *Movie* (London), 5 December 1962.
Comolli, Jean-Louis, ''Howard Hawks ou l'ironique,'' in *Cahiers du Cinéma* (Paris), November 1964.
Brackett, Leigh, ''A Comment on the Hawksian Woman,'' in *Take One* (Montreal), July/August 1971.
Wise, Naomi, ''The Hawksian Woman,'' in *Take One* (Montreal), April 1972.
''Hawks Issue'' of *Filmkritik* (Munich), May/June 1973.
Wood, Robin, ''To Have (Written) and Have Not (Directed),'' in *Film Comment* (New York), May/June 1973.
Haskell, Molly, ''Howard Hawks: Masculine Feminine,'' in *Film Comment* (New York), March/April 1974.
Cohen, M., ''Hawks in the Thirties,'' in *Take One* (Montreal), December 1975.
Special issue, *Wide Angle*, vol. 1, no. 2, Summer 1976.
Richards, Jeffrey, ''The Silent Films of Howard Hawks,'' in *Focus on Film* (London), Summer/Autumn 1976.
Durgnat, Raymond, ''Hawks Isn't Good Enough,'' in *Film Comment* (New York), July/August 1977; see also February and March/April 1978.
''Hawks Section'' of *Positif* (Paris), July/August 1977.
''Dossier: le cinéma de Howard Hawks,'' in *Cinématographe* (Paris), March 1978.
Rohmer, Eric, and others, ''Hommage à Hawks,'' in *Cinéma* (Paris), March 1978.
McBride, J., ''Hawks,'' in *Film Comment* (New York), March/April 1978.
Burdick, D.M., ''Danger of Death: The Hawksian Woman as Agent of Destruction,'' in *Post Script* (Jacksonville, Florida), Fall 1981.
McCarthy, T., ''Phantom Hawks,'' in *Film Comment* (New York), September/October 1982.
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Walker, Michael, ''Hawks and Film Noir: *The Big Sleep*,'' in *Cine-Action&excl;* (Toronto), no. 13/14, 1988.
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Blumenberg, Hans, *Ein verdammt gutes Leben (A Hell of a Good Life)*, West Germany, 1978.

* * *

Howard Hawks was perhaps the greatest director of American genre films. Hawks made films in almost every American genre, and each of these films could well serve as one of the very best examples and artistic embodiments of the type: gangster (*Scarface*), private eye (*The Big Sleep*), western (*Red River, Rio Bravo*), screwball comedy (*Bringing up Baby*), newspaper reporter (*His Girl Friday*), prison picture (*The Criminal Code*), science fiction (*The Thing*), musical (*Gentlemen Prefer Blondes*), race-car drivers (*The Crowd Roars, Red Line 7000*), and air pilots (*Only Angels Have Wings*). But into each of these narratives of generic expectations Hawks infused his particular themes, motifs, and techniques.

Born in the Midwest at almost the same time that the movies themselves were born in America, Hawks migrated with his family to southern California when the movies did; he spent his formative years working on films, learning to fly, and studying engineering at Cornell University. His initial work in silent films as a writer and producer would serve him well in his later years as a director, when he would produce and, if not write, then control the writing of his films as well. Although Hawks' work has been consistently discussed as exemplary of the Hollywood studio style, Hawks himself did not work for a single studio on a long-term contract. Instead, he was an independent producer who sold his projects to every Hollywood studio.

Whatever the genre of a Hawks film, it bore traits that made it unmistakably a Hawks film. The narrative was always elegantly and symmetrically structured and patterned. This quality was a sign of Hawks' sharp sense of storytelling as well as his sensible efforts to work closely with very talented writers: Ben Hecht, William Faulkner, and Jules Furthman being the most notable among them. Hawks' films were devoted to characters who were professionals with fervent vocational commitments. The men in Hawks' films were good at what they did, whether flying the mail, driving race cars, driving cattle, or reporting the news. These vocational commitments were usually fulfilled by the union of two apparently opposite physical types who were spiritually one: either the union of the harder, tougher, older male and a softer, younger, prettier male (John Wayne and Montgomery Clift in *Red River*, Wayne and Ricky Nelson in *Rio Bravo*), or by a sharp, tough male and an equally sharp, tough female (Cary Grant and Rosalind Russell in *His Girl Friday*, Bogart and Bacall in *To Have and Have Not* and *The Big Sleep*, John Barrymore and Carole Lombard in *Twentieth Century*). This spiritual alliance of physical opposites revealed Hawks' unwillingness to accept the cultural stereotype that those who are able to accomplish difficult tasks are those who appear able to accomplish them.

This tension between appearance and ability, surface and essence in Hawks' films led to several other themes and techniques. Characters talk very tersely in Hawks' films, refusing to put their thoughts and feelings into explicit speeches which would either sentimentalize or vulgarize those internal abstractions. Instead, Hawks' characters reveal their feelings through their actions, not by what they say. Hawks deflects his portrayal of the inner life from explicit speeches to symbolic physical objects—concrete visual images of things that convey the intentions of the person who handles, uses, or controls the piece of physical matter. One of those physical objects—the coin which George Raft nervously flips in *Scarface*—has become a mythic icon of American culture itself, symbolic in itself of American gangsters and American gangster movies (and used as such in both *Singin' in the Rain* and *Some Like It Hot*). Another of Hawks' favorite actions, the lighting of cigarettes, became his subtextual way of showing who cares about whom without recourse to dialogue.

Consistent with his narratives, Hawks' visual style was one of dead-pan understatement, never proclaiming its trickiness or brilliance but effortlessly communicating the values of the stories and the characters. Hawks was a master of point-of-view, knowledgeable about which camera perspective would precisely convey the necessary psychological and moral information. That point of view could either confine us to the perceptions of a single character (Marlowe in *The Big Sleep*), ally us with the more vital of two competing life styles (with the vitality of Oscar Jaffe in *Twentieth Century*, Susan Vance in *Bringing up Baby*, Walter Burns in *His Girl Friday*), or withdraw to a scientific detachment that allows the viewer to weigh the paradoxes and ironies of a love battle between two equals (between the two army partners in *I Was a Male War Bride*, the husband and wife in *Monkey Business*, or the older and younger cowboy in *Red River*). Hawks' films are also masterful in their atmospheric lighting; the hanging electric or kerosene lamp that dangles into the top of a Hawks frame became almost as much his signature as the lighting of cigarettes.

Hawks' view of character in film narrative was that actor and character were inseparable. As a result, his films were very improvisatory. He allowed actors to add, interpret, or alter lines as they wished, rather than force them to stick to the script. This trait not only led to the energetic spontaneity of many Hawks films, but also contributed to the creation or shaping of the human archetypes that several stars came to represent in our culture. John Barrymore, John Wayne, Humphrey Bogart, and Cary Grant all refined or established their essential personae under Hawks' direction, while many actors who would become stars were either discovered by Hawks or given their first chance to play a major role in one of his films. Among Hawks' most important discoveries were Paul Muni, George Raft, Carole Lombard, Angie Dickinson, Montgomery Clift, and his Galatea, Lauren Bacall.

Although Hawks continued to make films until he was almost seventy-five, there is disagreement about the artistic energy and cinematic value of the films he made after 1950. For some, Hawks' artistic decline in the 1950s and 1960s was both a symptom and an effect of the overall decline of the movie industry and the studio system itself. For others, Hawks' later films—slower, longer, less energetically brilliant than his studio-era films—were more probing and personal explorations of the themes and genres he had charted for the three previous decades.

—Gerald Mast

HAYNES, Todd

Nationality: American. **Born:** Los Angeles, California, 2 January 1961. **Education:** Received a Bachelor of Arts degree, with honors, from Brown University, where he majored in semiotics and art. **Career:** Founded Apparatus Productions, a non-profit organization that funds and produces short films, 1987; directed first feature, *Poison*, 1991. **Awards:** Golden Gate Award, for *Superstar: The Karen Carpenter Story*, 1987; Special Jury Prize Sundance Festival, Teddy Award Best Feature, Berlin Festival, Critics Award, Locarno Festival, Special Prize of the Jury, Catalonian International Film Festival, and Best Director nomination and Best First Feature nomination, Independent Spirit Award, for *Poison,* 1991; American Independent Award, Seattle International Film Festival, and Best Director nomination and Best Screenplay nomination, Independent Spirit Award, for *Safe,* 1995; Best Artistic Contribution, Cannes Film Festival, Channel 4 Director's Award, Edinburgh International Film Festival, and Best Director nomination, Independent Spirit Award, for *Velvet Goldmine*, 1998. **Office:** Bronze Eye Productions, 525 Broadway, Room 701, New York, NY 10012–4015.

Films as Director:

1978 *The Suicide* (short) (+ pr)
1982 *Letter from a Friend* (short)
1983 *Sex Shop* (short)
1985 *Assassins: A Film concerning Rimbaud* (short) (+ pr)
1987 *Superstar: The Karen Carpenter Story* (short)
1991 *Poison* (+ sc)
1993 *Dottie Gets Spanked* (short) (for TV)
1995 *Safe* (+ sc)
1998 *Velvet Goldmine* (+ sc, co-story)

Other Films:

1988 *Muddy Hands* (pr); *Cause and Effect* (pr)
1989 *La Divina* (pr); *He Was Once* (pr, role)
1990 *Anemone Me* (pr); *Oreos with Attitude* (pr)
1992 *Swoon* (Kalin) (role as Phrenology Head)

Publications

By HAYNES: articles—

''Doll Boy,'' interview with L. Kennedy in *Village Voice* (New York), 24 November 1987.
Zalewska, K., ''Tyklo gra?,'' in *Kino* (Warsaw), July 1992.
''Cinematic/Sexual Transgression,'' interview with J. Wyatt, in *Film Quarterly* (Berkeley), no. 3, 1993.
''We Can't Get There from Here,'' in *Nation* (New York), 5 July 1993.
''Dollie Gets Spanked,'' interview with J. Painter, in *Film Threat* (Beverly Hills), April 1994.
''Antibodies,'' interview with Larry Gross in *Filmmaker* (New York), Summer 1995.
''Kelly Reichardt,'' in *BOMB* (New York), Fall 1995.

On HAYNES: articles—

Laskaway, M., ''*Poison* at the Box Office,'' in *Cineaste* (New York), no. 3, 1991.
Lanouette, J., ''Todd Haynes,'' in *Premiere* (New York), April 1991.
James, Caryn, ''Politics Nurtures *Poison*,'' in *New York Times*, 14 April 1991.
Als, H., ''Ruminations on Todd,'' in *Village Voice* (New York), 16 April 1991.
Rosenbaum, Jonathan, ''Todd Haynes,'' in *Cahiers du Cinéma* (Paris), December 1992.

Todd Haynes directing Toni Colette

Gross, L., ''Antibodies,'' in *Filmmaker* (Los Angeles), no. 4, 1995.

Schorr, S., ''Diary of a Sad Housewife,'' in *Artforum* (New York), Summer 1995.

Maclean, Alison, ''Todd Haynes,'' in *BOMB* (New York), Summer 1995.

Reynaud, B., ''Todd Haynes,'' in *Cahiers du Cinéma* (Paris), June 1995.

Richardson, J.H., ''Toxic Avenger,'' in *Premiere* (New York), July 1995.

Stephens, C., ''Gentlemen Prefer Haynes,'' in *Film Comment* (New York), July/August 1995.

Dargis, M., ''Endangered Zone,'' in *Village Voice* (New York), 4 July 1995.

Taubin, Amy, ''Nowhere to Hide,'' in *Sight and Sound* (London), May 1996.

Mazierska, E., ''Przeczucie apokalipsy,'' in *Kino* (Warsaw), September 1996.

Reid, R., ''UnSafe at Any Distance: Todd Haynes' Visual Culture of Health and Risk,'' in *Film Quarterly* (Berkeley), Spring 1998.

Udovitch, M., ''Two Guys Named Todd,'' in *Esquire* (New York), October 1998.

Mueller, M., ''Glam Bake,'' in *Premiere* (New York), December 1998.

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Todd Haynes is no stranger to controversy. He began his career making outrageously personal short films that comment on the manner in which pop culture impacts on the individual. One of them—*Superstar: The Karen Carpenter Story*, featuring an all-doll cast—had to be yanked from distribution because of legal complications, and now is considered an underground classic. *Poison*, Haynes's initial, equally incendiary feature, was financed in part by the New York State Council on the Arts and the National Endowment for the Arts. Because of its subject matter, this support resulted in cries of outrage from those who prefer that publicly funded art be as inoffensive as a painting of a bowl of fruit. Whether *Poison* is or is not to one's individual taste, it is a film of high artistic aspiration. *Poison* is inspired by the writings of Jean Genet, and consists of a trio of skillfully interwoven stories. The first is a mockumentary about a seven-year-old boy who shot and killed his father and then summarily disappeared. How did this happen? Who was the boy, and why was he driven to such an act? A number of clues are offered by his mother. ''I mean, I punished him,'' she matter-of-factly tells the camera. ''His father beat him, just like any kid.'' Later, she observes, ''He was a meek soul. People pick on meek souls.''

The second story is a 1950s science-fiction movie parody, in which a brilliant scientist ingests some serum and becomes disfigured. People stare at him wherever he goes, and little girls spit at him. Eventually, he becomes the infamous ''leper sex killer.'' In the third story, a man arrives at a prison. He is an orphan and a thief, and he is gay. In jail, which he describes as ''the counterfeit world of men among men,'' he has found his true identity—as well as what he calls ''the violence of love.'' *Poison* is a jarring film about what it means to be different, what it is like to be so alienated from the mainstream that you feel more at home in a prison than in the outside world. Haynes shows how you are different and victimized if you are gay, physically deformed, or a sensitive child in a dysfunctional family. *Poison* is a disturbing film. It will make you uncomfortable, but it also will make you think.

In *Safe*, Haynes's equally strong follow-up feature, he for the first time tells one story through the course of an almost-two-hour film. His heroine is Carol White (Julianne Moore), an emotionally disconnected, squeaky-clean San Fernando Valley housewife. Lately, she has been feeling run down, which she at first attributes to stress. But her body, and soon her mind, begin to deteriorate. Her doctor cannot diagnose her infirmity, instead suggesting that she see a psychiatrist. She eventually becomes convinced that the cause of her malady is environmental pollution, that she is ''chemically sensitive'' and ''allergic to the twentieth century.'' In a more conventional film, Carol not only would find a cure for her illness but would enter into an emotionally fulfilling romance with the agreeable guy (James LeGros) she meets at a New Age retreat. But Haynes had no intention of making a conventional film. He offers no easy answers to his heroine's predicament, as she declines into a frail apparition of her former self. Hovering unquestionably over her deterioration is the harsh reality of AIDS and the New Age psychobabble that the individual is responsible for his own plight, regardless of the outside forces that one cannot control but that irrevocably impact on one's physical and mental well-being. In *Safe*, Haynes has made a scary film without ghouls and gushing blood, a highly politicized story that does not overtly refer to political concerns. He subtly but chillingly captures Carol's isolation by constantly posing her alone, sitting on a couch, or standing by her pool or looking in a mirror.

After *Poison* and *Safe,* two films of depth and texture, Haynes faltered with the fascinating yet frustrating *Velvet Goldmine,* a portrait of the glam rock era in Great Britain. The film is set during two time periods: the early 1970s, the heyday of a bisexual David Bowie-like glam rocker who stages his own murder; and a decade later, when a journalist sets out to write a piece commemorating the tenth anniversary of the rocker's death. In depicting the writer's exploration of his subject, Haynes employs a *Citizen Kane*-like framing contrivance.

What *Velvet Goldmine* has in common with Haynes's earlier work is thematic, in that he offers a portrait of outcasts who are misunderstood and shunned by society and who end up acting out their sexual urges. Yet too much of the film is little more than an extended music video, with sequences featuring the glam rocker and others in performance. Haynes has created intriguing characters, to be sure. However, they are given short shrift. What is desperately missing from *Velvet Goldmine* is more characterization and depth in storytelling.

Meanwhile, Haynes has not abandoned the short-film form. Between *Poison* and *Safe* he made *Dottie Gets Spanked*, a twenty-seven-minute examination of the carnal fantasies of a young, highly imaginative boy who is obsessed with watching television sit-coms.

—Rob Edelman

HEIFITZ, Iosif

Nationality: Russian. **Born:** Iosif Yefimovitch Heifitz (sometimes transliterated as Josef Kheifits) in Minsk, Russia, 17 December 1905. **Education:** Leningrad School of Screen Arts, graduated 1927. **Family:** Married, two sons (filmmakers Vladimir and Dmitri Svetozarov). **Career:** Formed partnership with fellow student Alexander Zarkhi; they directed first film together, *A Song of Steel*, for Sovkino, 1928; joined Soyuzfilm, 1933, Lenfilm, 1935; ended partnership with Zarkhi, 1950. **Awards:** Stalin Prize, for *Razgrom Japonii*, 1945. **Died:** 24 April 1995, in St. Petersburg, Russia.

Films as Director:

1928 *Pesn o metallye* (*A Song of Steel*) (co-d, + co-sc, co-ed)
1930 *Veter v litso* (*Facing the Wind*) (co-d)
1931 *Polden* (*Noon*) (co-d, + co-sc)
1933 *Moya rodina* (*My Fatherland*; *My Country*) (co-d, + co-sc)
1935 *Goryachie dyenechki* (*Hectic Days*) (co-d, + co-sc)
1936 *Deputat Baltiki* (*Baltic Deputy*) (co-d, + co-sc)
1940 *Chlen pravitelstva* (*The Great Beginning*; *Member of the Government*) (co-d, + co-sc)
1942 *Yevo zovut Sukhe-Bator* (*His Name Is Sukhe-Bator*) (co-d, + co-sc)
1944 *Malakhov Kurgan* (co-d, + co-sc)
1945 *Razgrom Japonii* (*The Defeat of Japan*) (co-d, + co-sc, co-ed)
1946 *Vo imya zhizni* (*In the Name of Life*) (co-d, + co-sc)
1948 *Dragotsennye zerna* (*The Precious Grain*) (co-d)
1950 *Ogni Baku* (*Flames over Baku*; *Fires of Baku*) (co-d) (released 1958)
1953 *Vesna v Moskve* (*Spring in Moscow*) (co-d)
1954 *Bolshaya semya* (*The Big Family*)
1956 *Dyelo Rumyantseva* (*The Rumyantsev Case*) (+ co-sc)
1958 *Dorogoi moi chelovek* (*My Dear Fellow*; *My Dear Man*) (+ co-sc)
1960 *Dama s sobachkoi* (*The Lady with the Little Dog*) (+ sc)
1962 *Gorizont* (*Horizon*)
1964 *Dyen schastya* (*A Day of Happiness*) (+ co-sc)
1967 *V gorodye S* (*In the Town of S*) (+ sc)
1970 *Saliut Maria!* (*Salute, Maria*) (+ co-sc)
1973 *Plokhoy khoroshyi chelovek* (*The Duel*; *The Bad Good Man*) (+ sc)
1976 *Edinstvennaia* (*The Only One*; *The One and Only*) (+ co-sc)
1977 *Asya* (*Love Should Be Guarded*) (+ sc)
1979 *Vpervye zamuzhem* (*Married for the First Time*) (+ co-sc)
1982 *Shurochka*
1985 *Podsudimy* (*The Accused*) (+ co-sc)
1987 *Vspomnim, Tovarisc*
1988 *Vy chyo, starichyo* (*Who Are You, Old People?*) (+ co-sc)
1989 *Brodyachij avtobus* (*Nomad Bus*) (+ co-sc)

Other Films:

1928 *Luna sleva* (*The Moon Is to the Left*) (Ivanov) (co-sc, asst-d)
1930 *Transport ognya* (*Transport of Fire*) (Ivanov) (co-sc, asst-d)

Publications

By HEIFITZ: articles—

''Director's Notes,'' in *Iskusstvo Kino* (Moscow), no. 1, 1966.
Interview in *Iskusstvo Kino* (Moscow), no. 2, 1971.
Interview in *Soviet Film* (Moscow), no. 9, 1976.
Article in *Soviet Film* (Moscow), no. 11, 1978.
Hejfic, Iosif, ''Vzlet I padenie Moej Rodiny,'' in *Iskusstvo Kino* (Moscow), December 1990.

On HEIFITZ: books—

Christie, Ian, and Richard Taylor, editors, *The Film Factory: Russian and Soviet Cinema in Documents 1896–1939*, London, 1988.
Leyda, Jay, *Kino: A History of the Russian and Soviet Film*, Princeton, 1999.

On HEIFITZ: articles—

Soviet Film (Moscow), no. 2, 1967, and no. 2, 1971.
Panoráma, no. 4, 1976.
Lipkov, ''Iosif Heifits,'' in *Soviet Film* (Moscow), February 1983.
''Iosif Kheifits,'' in *Film Dope* (London), September 1984.
Gillett, John, and Claire Kitson, ''Chekhov and After: The Films of Iosif Heifitz,'' in *National Film Theatre Booklet* (London), December 1986.
Dobrotvorsky, S., ''Father and Sons,'' in *Soviet Film* (Moscow), April 1987.
Birchenough, Tom, ''Iosif Kheifits,'' in *Variety (New York)*, 29 May 1995.
Brandlmeier, Thomas, ''Iosif Chejfic 4.12.1905 - 24.4.1995,'' an obituary in, *EPD Film* (Frankfurt), August 1995.
Goldovskaja, Marina, ''Stariki,'' in *Iskusstvo Kino* (Moscow), November 1995.

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It is impossible to discuss the career of Iosif Heifitz without also paying tribute to Alexander Zarkhi, with whom he worked for over twenty years after they both left the Leningrad Technicum of Cinema Art in 1927. The first film they made together was *A Head Wind*, but their first collaboration to gain prominence was *Baltic Deputy*, a landmark film of ''socialist'' or ''historic'' realism that transcends the genre's usual bombastic propaganda, moral and political schematism, and impossibly perfect and idealised heroes and heroines. This film concerns an elderly professor who, despite the disapproval of his stuffy academic colleagues, joins the forces of revolution in 1917 and is eventually elected to the Petrograd Soviet by the sailors of the Baltic fleet. It contains both humour and humanistic values, and is particularly distinguished by an excellent central performance from Nikolai Cherkasov. Equally impressive, for the same reasons, is *Member of the Government.* Set during the rural collectivisation period and focusing on a young farm worker who rises to a government position despite the opposition of her husband, this film concerns the improved status of women in the USSR after 1917. A similar concentration on the social position of women can be seen in his later film, *Married for the First Time.* Vera Maretskaya is superb throughout *Member of the Government*, the first of several memorable female leading roles in Heifitz's films.

Both Zarkhi and Heifitz benefited creatively from their split in 1950, although Heifitz has undoubtedly become better known. His impressive second film on his own, *The Big Family*, is recognised as one of the forerunners of the post-Stalin rejuvenation of the Soviet cinema. This film presents the lives of a family of shipbuilders with a feeling for everyday realities, a lively, detailed texture, a concern with the problems of the individual as opposed to the masses, and generally tries to avoid producing neat, formulaic, ideologically ''sound'' solutions.

In 1960 Heifitz made the film for which he is probably best known, *The Lady with the Little Dog*, the first of a Chekhov trilogy including *In the Town of S* and *The Bad Good Man.* It is hardly surprising that the director should have been drawn to Chekhov, nor that his Chekhov adaptations are among his finest works, for both share an understanding of the complexity of human beings, a feeling for the minute, telling detail, and a remarkable ability to conjure an almost tangible sense of atmosphere. Indeed, in the trilogy some of the most ''Chekhovian'' moments are not in the original stories at all! Thus, it is hardly surprising to find Heifitz admitting (in an interview in *Soviet Film*) that ''much as I love Dostoevsky I regard Chekhov as my teacher.'' Stressing Chekhov's concern with the importance of clear and legible writing (in both senses of the word), he adds: ''I try to apply the laws of Chekhovian prose, with due adjustments to suit our time, in my films about the present. I have always considered Chekhov to be among the most modern of writers, and have never treated him as a venerable, 'moth-eaten' classic. To me Chekhov has always been an example of a social-minded writer. . . . The hallmark of Chekhov's approach is that, while describing these small, weak people living in an atmosphere of triviality and inaction, he preserved his faith in a better future and in the power of the human spirit. So he imparted to them an important quality—the capacity to make a critical judgment of the surrounding world and of oneself. This is the quality that I prize most highly.''

Thus, in spite of his obvious relish for period feel in Chekhov (and Turgenev, in the beautiful *Asya*), Heifitz was obviously a great deal more than a ''period'' director. Claiming that modern Soviet filmmakers are ''heirs to the humanistic tradition of Russian literature,'' he once said that his films are ''a panorama of the better part of a century.'' Looking at the remarkable gallery of characters he presented with his mix of everyday heroism and humanity, it is hard to disagree. Heifitz was not a stylistic innovator, but his films, whether set in the past or present, all exhibit an equally strong feeling for the minutiae of daily life and the humanity of their characters. In this last respect it should be pointed out that Heifitz was a masterly director of actors, and that he largely ''discovered'' Nikolai Cherkasov, Vera Maretskaya, Iya Savvina and Alexei Batalov, all of whom gave some of their finest performances in his films. As he himself stated, ''many directors today strive for documentary realism and naturalness of tone. But in that case individuality disappears, and the human voice with its infinite inflections gives way to banality.'' Heifitz added: ''Directing in the cinema means above all directing the actor. The actor is the focal point of the director's efforts and experience.''

—Julian Petley

HENNING-JENSEN, Astrid and Bjarne

Nationality: Danish. **Born:** Frederiksberg, Denmark; Astrid (née Astrid Smahl): 10 December 1914; Bjarne: 6 October 1908. **Family:** Married 6 October 1938. **Career:** Bjarne actor at various theatres, Astrid actress at ''Riddersalen,'' Copenhagen, 1931–38; Bjarne director at Nordisk Films Kompagni, 1940–50; Astrid assistant director, 1941, then director, 1943, at Nordisk; Astrid at Norsk Film A/S, Oslo, 1950–52; Bjarne and Astrid both worked as freelance writers and directors for film, theatre, radio, and television, from early 1950s. **Awards:** Astrid: Director Prize, Venice, for *Denmark Grows Up*, 1947; Cannes Festival Prize for *Palle Alone in the World*, 1949; Catholic Film Office Award, Cannes Festival, and Technik Prize, for *Paw*, 1960; Best Director, Berlin Festival, for *Winter Children*, 1979. Bjarne: Director Prize, Venice, for *Ditte: Child of Man*, 1946. **Address:** Astrid: Frederiksberg Allé 76, DK-1820 Copenhagen V, Denmark. **Died:** Bjarne, 1995.

Films as Directors:

1940 *Cykledrengene i Tørvegraven* (Bjarne only)
1941 *Hesten paa Kongens Nytorv* (Bjarne only); *Brunkul* (Bjarne only); *Arbejdet kalder* (Bjarne only); *Chr. IV som Bygherre* (*Christian IV: Master Builder*) (Bjarne only)
1942 *Sukker* (*Sugar*) (Bjarne only)
1943 *Korn* (*Corn*) (Bjarne only); *Hesten* (*Horses*) (Bjarne only); *Føllet* (Bjarne only); *Papir* (*Paper*) (Bjarne only); *Naar man kun er ung* (*To Be Young*) (Bjarne only); *S.O.S. Kindtand* (*S.O.S. Molars*)
1944 *De danske Sydhavsøer* (*Danish Island*) (Bjarne only)
1945 *Flyktingar finner en hamn* (*Fugitives Find Shelter*); *Dansk politi i Sverige* (Astrid only); *Folketingsvalg 1945*; *Brigaden i Sverige* (*Danish Brigade in Sweden*) (Bjarne only); *Frihedsfonden* (*Freedom Committee*) (Bjarne only)
1946 *Ditte Menneskebarn* (*Ditte: Child of Man*) (Bjarne d, Astrid asst)
1947 *Stemning i April*; *De pokkers unger* (*Those Blasted Kids*); *Denmark Grows Up* (Astrid co-d only)
1948 *Kristinus Bergman*
1949 *Palle alene i Verden* (*Palle Alone in the World*) (Astrid only)
1950 *Vesterhavsdrenge* (*Boys from the West Coast*)
1951 *Kranes Konditori* (*Krane's Bakery Shop*) (Astrid only)
1952 *Ukjent mann* (*Unknown Man*) (Astrid only)
1953 *Solstik*
1954 *Tivoligarden spiller* (*Tivoli Garden Games*); *Ballettens børn* (*Ballet Girl*) (Astrid only)
1955 *Kaerlighed pa kredit* (*Love on Credit*) (Astrid only, + sc); *En saelfangst i Nordgrønland* (Bjarne only); *Hvor bjergene sejler* (*Where Mountains Float*) (Bjarne only)
1959 *Hest på sommerferie* (Astrid only); *Paw* (*Boy of Two Worlds*, *The Lure of the Jungle*) (Astrid only)
1961 *Een blandt mange* (Astrid only)
1962 *Kort är sommaren* (*Short Is the Summer*) (Bjarne only)
1965 *De blå undulater* (Astrid only)
1966 *Utro* (*Unfaithful*) (Astrid only)
1967 *Min bedstefar er en stok* (Astrid only)
1968 *Nille* (Astrid only)
1969 *Mig og dig* (*Me and You*) (Astrid only)
1974 *Skipper & Co.* (Bjarne only)
1978 *Vinterbørn* (*Winter Children*) (Astrid only, + sc, ed)
1980 *Øjeblikket* (*The Moment*) (Astrid only)
1986 *Barndommens gade* (*Street of Childhood*) (Astrid only)
1991 *In Spite Of*
1995 *Bella, My Bella*

Other Films:

1937 *Cocktail* (Astrid: role)
1938 *Kongen bød* (Bjarne: role)
1939 *Genboerne* (Bjarne: role)
1940 *Jens Langkniv* (Bjarne: role)
1942 *Damen med de lyse Handsker* (Christensen) (Bjarne: role)

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Astrid and Bjarne Henning-Jensen started as stage actors, but shortly after they married in 1938 they began working in films. Bjarne Henning-Jensen directed several government documentaries beginning in 1940 and he was joined by Astrid in 1943. At that time the Danish documentary film, strongly influenced by the British documentary of the 1930s, was blooming, and Bjarne Henning-Jensen played an important part in this. In 1943 he made his first feature film, with Astrid serving as assistant director. *Naar man kun er ung* was a light, everyday comedy, striving for a relaxed and charming style, but it was too cute, and it was politely received. Their next film, *Ditte Menneskebarn*, was their breakthrough, and the two were instantly considered as the most promising directors in the postwar Danish cinema. The film was an adaptation of a neoclassical novel by Martin Andersen-Nexø. It was a realistic story of a young country girl and her tragic destiny as a victim of social conditions. The novel, published between 1917 and 1921, was in five volumes, but the Henning-Jensens used only parts of the novel. The sentimentality of the book was, happily, subdued in the film, and it is a sensitive study of a young girl in her milieu. The film was the first example of a more realistic and serious Danish film and it paralleled similar trends in contemporary European cinema, even if one would refrain from calling the film neorealistic. It was a tremendous success in Denmark and it also won a certain international recognition.

Astrid and Bjarne Henning-Jensen's film was a sincere attempt to introduce reality and authentic people to the Danish film. They continued this effort in their subsequent films, but a certain facile approach, a weakness for cute effects, and a sensibility on the verge of sentimentality made their films less and less interesting. In the 1950s Bjarne Henning-Jensen returned to documentaries. In 1955 he made the pictorially beautiful *Hvor bjergene sejler*, about Greenland. He attempted a comeback to features in 1962 with a rather pedestrian adaptation of Knut Hamsun's novel *Pan* called *Kort är sommaren.* His last film, in 1974, was a failure. Astrid Henning-Jensen continued making films on her own. She made two carefully directed and attractive films in Norway, and in the 1960s she tried to keep up with the changing times in a couple of films. But it was not until the last few years that she regained her old position. In *Vinterbørn*, about women and their problems in a maternity ward, and in *Øjeblikket*, treating the problems of a young couple when it is discovered that the woman is dying of cancer, she worked competently within an old established genre in Danish films, the problem-oriented popular drama.

—Ib Monty

HEPWORTH, Cecil

Nationality: British. **Born:** Lambeth, London, 19 March 1874. **Career:** Patented hand-feed lamp for optical lantern, 1895; assistant projectionist to Birt Acres, 1896; became cameraman for Charles Urban, 1898; formed Hepwix Films at Walton-on-Thames, worked as actor and director, and patented film developing system; formed Hepworth Manufacturing Company, 1904; patented Vivaphone ''Talking Film'' device and became first chairman, Kinematograph Manufacturer's Association, 1910; founded British Board of Film Censors, 1911; founded Hepworth Picture Plays, 1919 (company goes bankrupt, 1923); technical advisor and producer, National Screen Service, 1936. **Died:** In Greenford, Middlesex, 9 February 1953.

Films as Director:

1898 *Oxford and Cambridge Boat Race* (short); *The Interrupted Picnic* (short); *Exchange Is No Robbery* (short); *The Immature Punter* (short); *The Quarrelsome Anglers* (short); *Two Fools in a Canoe* (short)
1899 *Express Train in a Railway Cutting* (short)
1900 *Wiping Something off the Slate* (short); *The Conjurer and the Boer* (short); *The Punter's Mishap* (short); *The Gunpowder Plot* (short); *Explosion of a Motor Car* (short); *The Egg-Laying Man* (short); *Clown and Policeman* (short); *Leap-frog as Seen by the Frog* (short); *How It Feels to Be Run Over* (short); *The Eccentric Dancer* (short); *The Bathers* (short); *The Sluggard's Surprise* (short); *The Electricity Cure* (short); *The Beggar's Deceit* (short); *The Burning Stable* (short); *Topsy Turvy Villa* (short); *The Kiss* (short)
1901 *How the Burglar Tricked the Bobby* (short); *The Indian Chief and the Seidlitz Powder* (short); *Comic Grimacer* (short); *Interior of a Railway Carriage* (short); *Funeral of Queen Victoria* (short); *Coronation of King Edward VII* (short); *The Glutton's Nightmare* (short)
1902 *The Call to Arms* (short); *How to Stop a Motor Car* (short)
1903 *The Absent-minded Bootblack* (short); *Alice in Wonderland* (short); *Firemen to the Rescue* (short); *Saturday's Shopping* (short)
1904 *The Jonah Man* (short)
1905 *Rescued by Rover* (short); *Falsely Accused* (short); *The Alien's Invasion* (short); *A Den of Thieves* (short)
1907 *A Seaside Girl* (short)
1908 *John Gilpin's Ride* (short)
1909 *Tilly the Tomboy* (short)
1911 *Rachel's Sin* (short)
1914 *Blind Fate* (short); *Unfit or The Strength of the Weak* (short); *The Hills Are Calling* (short); *The Basilisk*; *His Country's Bidding* (short); *The Quarry Mystery* (short); *Time the Great Healer*; *Morphia the Death Drug* (short); *Oh My Aunt* (short)
1915 *The Canker of Jealousy*; *A Moment of Darkness* (short); *Court-Martialled*; *The Passing of a Soul* (short); *The Bottle*; *The Baby on the Barge*; *The Man Who Stayed at Home*; *Sweet Lavender*; *The Golden Pavement*; *The Outrage*; *Iris*
1916 *Trelawney of the Wells*; *A Fallen Star*; *Sowing the Wind*; *Annie Laurie*; *Comin' thro' the Rye*; *The Marriage of William Ashe*; *Molly Bawn*; *The Cobweb*
1917 *The American Heiress*; *Nearer My God to Thee*
1918 *The Refugee*; *Tares*; *Broken in the Wars*; *The Blindness of Fortune*; *The Touch of a Child*; *Boundary House*
1919 *The Nature of the Beast*; *Sunken Rocks*; *Sheba*; *The Forest on the Hill*
1920 *Anna the Adventuress*; *Alf's Button*; *Helen of Four Gates*; *Mrs. Erricker's Reputation*
1921 *Tinted Venus*; *Narrow Valley*; *Wild Heather*; *Tansy*
1922 *The Pipes of Pan*; *Mist in the Valley*; *Strangling Threads*; *Comin' Thro' the Rye* (second version)
1927 *The House of Marney*
1929 *Royal Remembrances*

Publications

By HEPWORTH: books—

Animated Photography, London, 1898.
Came the Dawn: Memories of a Film Pioneer, New York, 1951.

By HEPWORTH: articles—

''My Film Experiences,'' in *Pearson's Magazine* (London), 1920.
''Those Were the Days,'' in *Penguin Film Review* (London), no. 6, 1948.

On HEPWORTH: books—

Barnes, John, *The Beginnings of Cinema in England*, London, 1976.
Barnes, John, *Pioneers of the British Film 1894–1901*, London, 1983.

On HEPWORTH: articles—

''Cecil Hepworth Comes Through,'' in *Era* (London), 3 May 1935.
''Hepworth: His Studios and Techniques,'' in *British Journal of Photography* (London), 15 and 22 January 1971.

* * *

The son of a famous magic lanternist and photographer named T.C. Hepworth (who authored an important early volume titled *The*

Book of the Lantern), Cecil Hepworth was—along with Robert W. Paul—the best known and most important of early British film pioneers. In the first twenty years of British cinema, Hepworth's place is easy to determine. He was a major figure who wrote the first British book on cinematography, *Animated Photography, the A.B.C. of the Cinematograph* (published in 1897) and who produced *Rescued by Rover*, which is to British cinema what D.W. Griffith's *The Adventures of Dollie* is to the American film industry. But as the industry grew, Cecil Hepworth failed to grow along with it, and as the English critic and historian Ernest Betts has written, ''although a craftsman and a man of warm sympathies, an examination of his career shows an extremely limited outlook compared with Americans or his contemporaries.''

A cameraman before turning to production in the late 1890s, ''Heppy,'' as he was known to his friends and colleagues, founded the first major British studio at Walton-on-Thames (which was later to become Nettlefold Studios). He experimented with sound films before 1910 and was also one of the few British pioneers to build up his own stable of stars, not borrowed from the stage, but brought to fame through the cinema. Alma Taylor, Chrissie White, Stewart Rome, and Violet Hopson were his best known ''discoveries.'' So omnipotent was Hepworth in British cinema prior to the First World War that major American filmmakers such as Larry Trimble and Florence Turner were eager to associate with him when they journeyed to England from the United States to produce films.

Hepworth's problem and the cause of his downfall was shared with many other pioneers. He did not move with the times. His films were always exquisitely photographed and beautiful to look at, but they were totally devoid of drama. The editing techniques which he had displayed in *Rescued by Rover* were forgotten by the teens. His productions were all too often like the magic lantern presentations of his father, lifeless creations featuring slow dissolves from one sequence or even one bit of action to the next, even when it was obvious to others that quick cuts were needed. Hepworth appeared to despise anything that would bring movement to his films, preferring that the camera linger on the pictorial beauty of the scene. Nowhere is this more apparent than in Hepworth's best-known feature, *Comin' thro' the Rye* (which he filmed twice, in 1916 and 1922). As Iris Barry was forced to admit, when writing of the latter version, it is ''a most awful film.'' Bankruptcy and a closed mind drove Cecil Hepworth from the industry which he had helped to create. He returned late in life to supervise the production of trailers for National Screen Service, and also served as chairman of the History Research Committee of the British Film Institute, at which time he also wrote his autobiography, *Came the Dawn.*

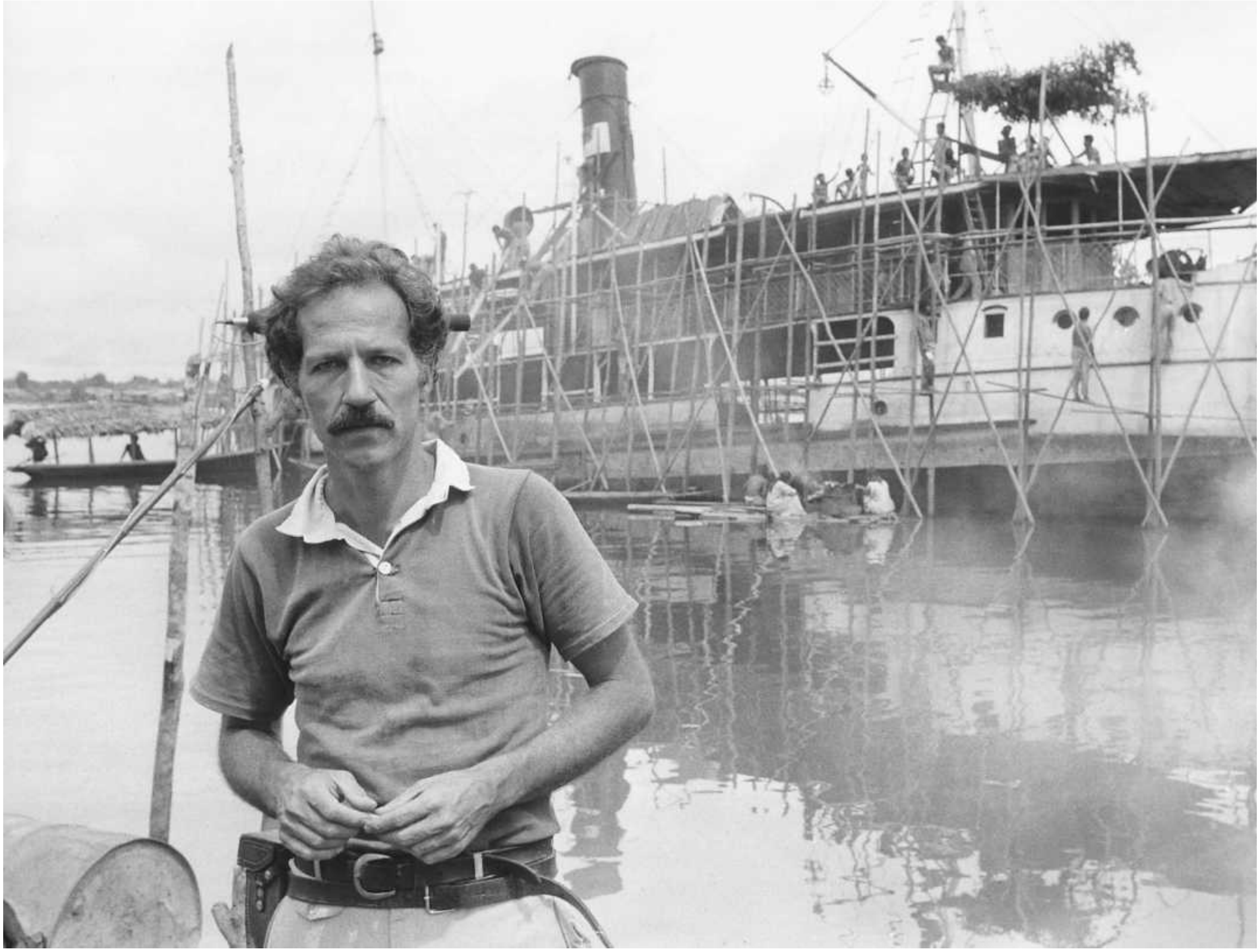
—Anthony Slide

HERZOG, Werner

Nationality: German. **Born:** Werner Stipetic in Sachrang, 5 September 1942. **Education:** Classical Gymnasium, Munich, until 1961; University of Munich, early 1960s. **Family:** Married journalist Martje Grohmann, one son. **Career:** Worked as a welder in a steel factory for U.S. National Aeronautics and Space Administration; founded Werner Herzog Filmproduktion, 1966; walked from Munich to Paris to visit film historian Lotte Eisner, 1974. **Awards:** Bundesfilmpreis, and Silver Bear, Berlinale, for *Signs of Life*, 1968; Bundespreis, and Special Jury Prize, Cannes Festival, for *Every Man for Himself and God against All*, 1975; Best Director, Cannes Festival, for *Fitzcarraldo*, 1982. **Address:** Turkenstr. 91, D-80799 Münich, Germany.

Films as Director (beginning 1966, films are produced or co-produced by Werner Herzog Filmproduktion)

1962 *Herakles* (+ pr, sc)
1964 *Spiel im Sand* (*Game in the Sand*) (unreleased) (+ pr, sc)
1966 *Die beispiellose Verteidigung der Festung Deutschkreuz* (*The Unprecedented Defense of the Fortress of Deutschkreuz*) (+ pr, sc)
1967 *Lebenszeichen* (*Signs of Life*) (+ sc, pr)
1968 *Letzte Worte* (*Last Words*) (+ pr, sc); *Massnahmen gegen Fanatiker* (*Precautions against Fanatics*) (+ pr, sc)
1969 *Die fliegenden Ärzte von Ostafrika* (*The Flying Doctors of East Africa*) (+ pr, sc); *Fata Morgana* (*Mirage*) (+ sc, pr)
1970 *Auch Zwerge haben klein angefangen* (*Even Dwarfs Started Small*) (+ pr, sc, mu arrangements); *Behinderte Zukunft* (*Handicapped Future*) (+ pr, sc)
1971 *Land des Schweigens und der Dunkelheit* (*Land of Silence and Darkness*) (+ pr, sc)
1972 ***Aguirre, der Zorn Göttes*** (*Aguirre, the Wrath of God*) (+ pr, sc)
1974 *Die grosse Ekstase des Bildschnitzers Steiner* (*The Great Ecstasy of the Sculptor Steiner*) (+ pr, sc); ***Jeder für sich und Gott gegen alle*** (*Every Man for Himself and God against All*; *The Enigma of Kaspar Hauser*) (+ pr, sc)
1976 *How Much Wood Would a Woodchuck Chuck* (+ pr, sc); *Mit mir will keiner spielen* (*No One Will Play with Me*) (+ pr, sc); *Herz aus Glas* (*Heart of Glass*) (+ pr, co-sc, bit role as glass carrier)
1977 *La Soufrière* (+ pr, sc, narration, appearance)
1978 *Stroszek* (+ pr, sc)
1979 *Nosferatu—Phantom der Nacht* (*Nosferatu, the Vampire*) (+ pr, sc, bit role as monk); *Woyzeck* (+ pr, sc)
1980 *Woyzeck*; *Glaube und Währung* (*Creed and Currency*)
1981 *Fitzcarraldo* (+ pr, sc)
1983 *Where the Green Ants Dream* (*Wo Die Grünen Ameisen Traümen*)
1984 *Ballade vom Kleinen Soldaten* (*Ballad of the Little Soldier*); *Gasherbrum—Der leuchtende Berg* (*Gasherbrum—The Dark Glow of the Mountains*)
1987 *Cobra Verde* (+ sc)
1988 *Wodaabe—Die Hirten der Sonne* (*Herdsmen of the Sun*); *Les Gaulois* (*The French*)
1989 *Es ist nicht leicht ein Gott zu sein* (*It Isn't Easy Being God*)
1990 *Echos aus Einem Dustern Reich* (*Echoes from a Somber Kingdom*)
1991 *Schrie aus Stein* (*Scream of Stone*); *Jag Mandir* (*The Eccentric Private Theatre of the Maharajah of Udaipur*)
1992 *Lektionen in Finsternis* (*Lessons of Darkness*)
1993 *Bells from the Deep* (*Glocken aus der Tiefe*)



Werner Herzog

1994 *Die Verwandlung der Welt in Musik* (*The Transformation of the World into Music*)
1995 *Tod für fünf Stimmen* (*Death for Five Voices*) (+ sc)
1997 *Little Dieter Needs to Fly* (+ sc, Narrator)
1999 *Mein liebster Feind—Klaus Kinski*
2000 *Invincible* (+ co-sc)

Publications

By HERZOG: books—

Werner Herzog: Drehbücher I, Munich, 1977.
Werner Herzog: Drehbücher II, Munich 1977.
Sur le chemin des glaces: Munich-Paris du. 23.11 au 14.12.1974, Paris, 1979.
Werner Herzog: Stroszek, Nosferatu: Zwei Filmerzählungen, Munich, 1979.
Screenplays, New York, 1980.
Fitzcarraldo: The Original Story, Seattle, 1983.
Cobra Verde, Munich, 1987.
Vom Gehen im Eis (Of Walking in Ice), London, 1994.

By HERZOG: articles—

''Rebellen in Amerika,'' in *Filmstudio* (Frankfurt), May 1964.
''Neun Tage eines Jahres,'' in *Filmstudio* (Frankfurt), September 1964.
''Mit den Wölfen heulen,'' in *Filmkritik* (Munich), July 1968.
''Warum ist überhaupt Seiendes und nicht vielmehr Nichts?,'' in *Kino* (West Berlin), March/April 1974.
Interview with S. Murray, in *Cinema Papers* (Melbourne), December 1974.
''Every Man for Himself,'' interview with D. L. Overbey, in *Sight and Sound* (London), Spring 1975.
Interview with Michel Ciment, in *Positif* (Paris), May 1975.
L'Énigme de Kaspar Hauser, on cutting continuity and dialogue, in *Avant-Scène du Cinéma* (Paris), June 1976.
''Signs of Life: Werner Herzog,'' interview with Jonathan Cott, in *Rolling Stone* (New York), 18 November 1976.
Aguirre, la colère de Dieu, on cutting continuity and dialogue, in *Avant-Scène du Cinéma* (Paris), 15 June 1978.

''I Feel That I'm Close to the Center of Things,'' interview with L. O'Toole, in *Film Comment* (New York), November/December 1979.

Interview with B. Steinborn and R. von Naso, in *Filmfaust* (Frankfurt), February/March 1982.

Interview with G. Bechtold and G. Griksch, in *Filmfaust* (Frankfurt), October/November 1984.

Interview in *Time Out* (London), 20 April 1988.

''Io e il mio cinema,'' in *Filmcritica* (Siena), March 1990.

Interview with Bion Steinborn, in *Filmfaust* (Frankfurt am Main), July-October 1990.

Interview with Z. Nevelõs and P. Sneé, in *Filmkultura* (Budapest), June 1994.

''Operní patos a Blaise Pascal. Rozhovor s Wernerem Herzogem,'' an interview with Tomáš Liška, in *Film a Doba* (Prague), Winter 1994.

''L'enfer vert,'' an interview with Bernard Génin and others, in *Télérama* (Paris), 5 April 1995.

On HERZOG: books—

Greenberg, Alan, *Heart of Glass*, Munich, 1976.

Schütte, Wolfram, and others, *Herzog/Kluge/Straub*, Vienna, 1976.

Franklin, James, *New German Cinema: From Oberhausen to Hamburg*, Boston, 1983.

Phillips, Klaus, editor, *New German Filmmakers: From Oberhausen through the 1970s*, New York, 1984.

Corrigan, Timothy, *The Films of Werner Herzog: Between Mirage and History*, New York, 1986.

Elsaesser, Thomas, *New German Cinema: A History*, London, 1989.

Murray, Bruce A., and Christopher J. Wickham, editors, *Framing the Past: The Historiography of German Cinema and Television*, Carbondale, Illinois, 1992.

On HERZOG: articles—

''Herzog Issue'' of *Cinema* (Zurich), vol. 18, no. 1, 1972.

Wetzel, Kraft, ''Werner Herzog,'' in *Kino* (West Berlin), April/May 1973.

Bachmann, Gideon, ''The Man on the Volcano,'' in *Film Quarterly* (Berkeley), Autumn 1977.

Dorr, John, ''The Enigma of Werner Herzog,'' in *Millimeter* (New York), October 1977.

Walker, B., ''Werner Herzog's *Nosferatu*,'' in *Sight and Sound* (London), Autumn 1978.

Andrews, N., ''Dracula in Delft,'' in *American Film* (Washington, D.C.), October 1978.

Morris, George, ''Werner Herzog,'' in *International Film Guide 1979*, London, 1978.

Cleere, E., ''Three Films by Werner Herzog,'' in *Wide Angle* (Athens, Ohio), vol. 3, no. 4, 1980.

Van Wert, W.F., ''Hallowing the Ordinary, Embezzling the Everyday: Werner Herzog's Documentary Practice,'' in *Quarterly Review of Film Studies* (Pleasantville, New York), Spring 1980.

Davidson, D., ''Borne out of Darkness: The Documentaries of Werner Herzog,'' in *Film Criticism* (Edinboro, Pennsylvania), Fall 1980.

''Werner Herzog,'' in *Film Dope* (London), March 1982.

Goodwin, M., ''Herzog the God of Wrath,'' in *American Film* (Washington, D.C.), June 1982.

Carroll, Noel, ''Herzog, Presence, and Paradox,'' in *Persistence of Vision* (Maspeth, New York), Fall 1985.

Kennedy, Harlan, ''Amazon Grace,'' in *Film Comment* (New York), September/October 1986.

Davidson, David, ''Borne out of Darkness: The Documentaries of Werner Herzog,'' in *Film Criticism* (Meadville, Pennsylvania), no. 1/2, 1987.

Mouton, Jan, ''Werner Herzog's *Stroszek*: A Fairy-Tale in an Age of Disenchantment,'' in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 15, no. 2, 1987.

Caltvedt, Lester, ''Herzog's *Fitzcarraldo* and the Rubber Era,'' in *Film and History* (New York), vol. 18, no. 4, 1988.

''Herzog Issue'' of *Post Script* (Jacksonville, Florida), Summer 1988.

Elsaesser, Thomas, ''Werner Herzog: Tarzan Meets Parsifal,'' in *Monthly Film Bulletin* (London), May 1988.

Stiles, Victoria M., ''Fact and Fiction: Nature's Endgame in Werner Herzog's *Aguirre, the Wrath of God*,'' in *Literature/Film Quarterly* (Salisbury), July 1989.

Uhrík, Štefan, ''Werner Herzog o ryzyku filmowania,'' in *Kino* (Warsaw), July 1991.

Pezzotta, Alberto, ''La realtà e il mito,'' in *Filmcritica* (Siena), May 1992.

Klerk, Nico de, and others, ''De helden van de jaren zeventig,'' in *Skrien* (Amsterdam), June-July 1992.

Iskusstvo Kino (Moscow), November 1993.

Andrew, Geoff, ''Plight Relief,'' in *Time Out* (London), 17 April 1996.

Hogue, Peter, ''Genre-busting. Documentaries as Movies,'' in *Film Comment* (New York), July-August 1996.

Stiles, Victoria M., ''Woyzeck in Focus: Werner Herzog and His Critics,'' in *Literature/Film Quarterly* (Salisbury), vol. 24, no. 3, 1996.

Wiberg, Matts, in *Filmhäftet* (Stockholm), vol. 26, no. 104, 1998.

McCarthy, Todd, ''My Best Friend (Mein liebster Feind),'' in *Variety* (New York), 24 May 1999.

On HERZOG: films—

Weisenborn, Christian, and Erwin Keusch, *Was ich bin sind meine Filme*, Munich, 1978.

Blank, Les, *Werner Herzog Eats His Shoe*, U.S., 1980.

Blank, Les, *Burden of Dreams*, U.S., 1982.

* * *

Werner Herzog, more than any director of his generation, has through his films embodied German history, character, and cultural richness. While references to verbal and other visual arts would be out of place in treating most film directors, they are key to understanding Herzog. For his techniques he reaches back into the early part of the twentieth century to the Expressionist painters and filmmakers; back to the Romantic painters and writers for the luminance and allegorization of landscape and the human figure; even further beyond into sixteenth-century Mannerist extremes of Mathias Günwald; and throughout his nation's heritage for that peculiarly Germanic grotesque. In all these technical and expressive veins, one finds the qualities of exaggeration, distortion, and the sublimation of the ugly.

More than any, ''grotesque'' presents itself as a useful term to define Herzog's work. His use of an actor like Klaus Kinski, whose singularly ugly face is sublimated by Herzog's camera, can best be described by such a term. Persons with physical defects like deafness and blindness, and dwarfs, are given a type of grandeur in Herzog's artistic vision. Herzog, as a contemporary German living in the shadow of remembered Nazi atrocities, demonstrates a penchant for probing the darker aspects of human behavior. Herzog's vision renders the ugly and horrible sublime, while the beautiful is omitted and, when included, destroyed or made to vanish (like the beautiful Spanish noblewoman in *Aguirre).*

Closely related to the grotesque in Herzog's films is the influence of German expressionism on him. Two of Herzog's favorite actors, Klaus Kinski and Bruno S., have been compared to Conrad Veidt and Fritz Kortner, prototypical actors of German expressionistic dramas and films during the teens and 1920s. Herzog's actors make highly stylized, indeed often stock, gestures; in close-ups, their faces are set in exaggerated grimaces.

The characters of Herzog's films often seem deprived of free will, merely reacting to an absurd universe. Any exertion of free will in action leads ineluctably to destruction, death, or at best frustration by the unexpected. The director is a satirist who demonstrates what is wrong with the world but, as yet, seems unable or unwilling to articulate the ways to make it right; indeed, one is at a loss to find in his world view any hope, let alone prescription, for improvement.

Herzog's mode of presentation has been termed by some critics as romantic and by others as realistic. This seeming contradiction can be resolved by an approach that compares him with those Romantic artists who first articulated elements of the later realistic approach. Critics have found in the quasi-photographic paintings of Caspar David Friedrich an analogue for Herzog's super-realism. As with these artists, there is an aura of unreality in Herzog's realism. Everything is seen through a camera that rarely goes out of intense, hard focus. Often it is as if his camera is deprived of the normal range of human vision, able only to perceive part of the whole through a telescope or a microscope.

In this strange blend of romanticism and realism lies the paradoxical quality of Herzog's talent: he, unlike Godard, Resnais, or Altman, has not made great innovations in film language; if his style is to be defined at all it is as an eclectic one; and yet, his films do have a distinctive stylistic quality. He renders the surface reality of things with such an intensity that the viewer has an uncanny sense of seeing the essence beyond. *Aguirre*, for example, is unrelenting in its concentration on filth, disease, and brutality; and yet it is also an allegory which can be read on several levels: in terms of Germany under the Nazis, America in Vietnam, and more generally on the bestiality that lingers beneath the facade of civilized conventions. In one of Herzog's romantic tricks within his otherwise realistic vision, he shows a young Spanish noblewoman wearing an ever-pristine velvet dress amid mud and squalor; further, only she of all the rest is not shown dying through violence and is allowed to disappear almost mystically into the dense vegetation of the forest: clearly, she represents that transcendent quality in human nature that incorruptibly endures. This figure is dropped like a hint to remind us to look beyond mere surface.

One finds, however, in *Fitzcarraldo*, Herzog's supreme apotheosis of the spiritual dimensions of the rain forest. As much in the production as in the substance of the film, the Western Imperialist will to reshape the wilderness is again and again met with reversals that render that will meaningless. The protagonist's titanic effort to get a riverboat over a hill from one river to another is achieved only to be thwarted by the natives who cut the ropes, sending it careening downstream through the rapids in a sacrifice to their river deity. The boat ends up uselessly back where it began: a massive symbol of human futility. Only the old gramophone shown playing records of Caruso throughout the jungle voyage offers—like the Spanish noblewoman in *Aguirre*—Herzog's vision of beauty that rarely escapes being rendered meaningless by an otherwise absurd universe.

Herzog's Australian film *Where Green Ants Dream* does penance for any taint of Western Imperialism that *Fitzcarraldo* might have given him. The director comes down hard against the modern way of life. This film is saved from tendentiousness by movements of human comedy through which a very sympathetic hero learns from the Native Australians, and by Herzog's much-loved 360-degree pans over the flatness of the Outback. This technique is also used by Herzog to convey the sense of flat immensity of sub-Saharan Africa in *Herdsmen of the Sun*, a lyrical celebration of the Wodaabe tribesmen, who bend Western gender expectations by having the men and women reverse roles in courtship. Here, too, Herzog evidences his German heritage by following in the African footsteps of his greatest—if most problematic—filmmaking compatriot: Leni Riefenstahl, whose last work was a documentary of a sub-Saharan tribe to the east of the Wodaabe.

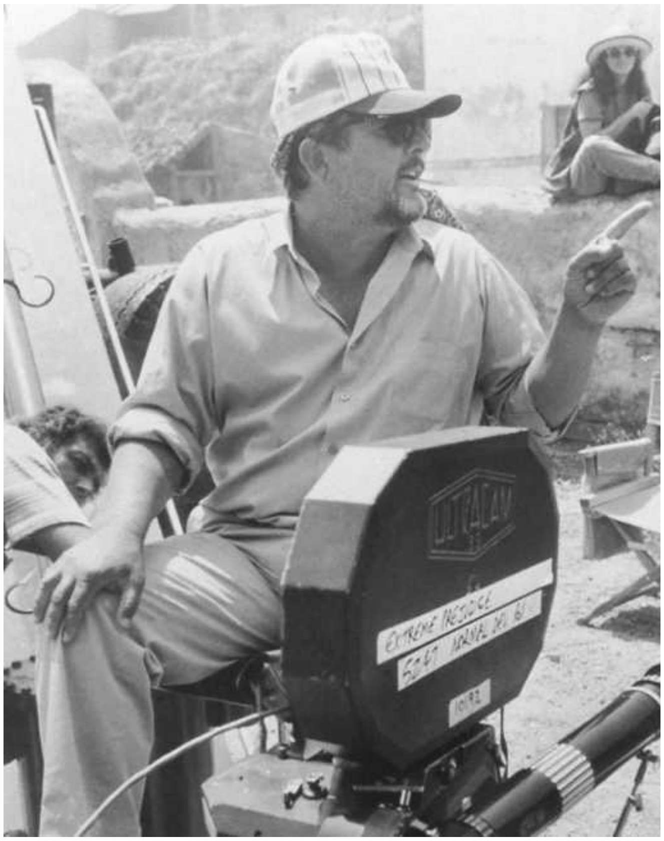
—Rodney Farnsworth

HILL, Walter

Nationality: American. **Born:** Long Beach, California, 10 January 1942. **Education:** Attended University of Americas, Mexico City, 1959–60; Michigan State University, B.A., 1962, M.A., 1963. **Career:** Began in films as writer; directed first film, *Hard Times*, 1975; created *Dog and Cat* TV series, 1977. **Address:** c/o Lone Wolf Co., 8800 Sunset Boulevard, Suite 210, Los Angeles, CA 90069, U.S.A.

Films as Director:

1975 *Hard Times* (*The Streetfighter*) (+ co-sc)
1978 *The Driver* (+ sc)
1979 *The Warriors* (co-sc)
1980 *The Long Riders*
1981 *Southern Comfort* (co-sc)
1982 *48 Hrs.* (+ sc)
1984 *Streets of Fire* (+ sc, pr)
1985 *Brewster's Millions*
1986 *Crossroads*
1987 *Extreme Prejudice*
1988 *Red Heat* (+ sc, pr)
1989 *Johnny Handsome*; *Tales from the Crypt* (TV series) (+ co-exec pr)
1990 *Another 48 Hrs.*
1992 *Trespass*
1993 *Geronimo: An American Legend* (+ pr)
1995 *Wild Bill* (+ sc)
1996 *Last Man Standing* (+ sc)
2000 *Supernova*



Walter Hill

Other Films:

1968 *The Thomas Crown Affair* (Jewison) (2nd asst-d)
1969 *Take the Money and Run* (Allen) (asst-d)
1972 *Hickey and Boggs* (Culp) (sc); *The Getaway* (Peckinpah) (sc)
1973 *The Thief Who Came to Dinner* (Yorkin) (sc); *The Mackintosh Man* (Huston) (sc)
1975 *The Drowning Pool* (Rosenberg) (co-sc)
1979 *Alien* (Scott) (co-pr)
1986 *Aliens* (Cameron) (co-pr); *Blue City* (Manning) (co-sc, pr)
1992 *Alien 3* (sc, pr)
1994 *The Getaway* (sc)

Publications

By HILL: articles—

Interview with A. J. Silver and E. Ward, in *Movie* (London), Winter 1978/79.
''Making *Alien*,'' an interview with M. P. Carducci, in *Cinefantastique* (Oak Park, Illinois), no. 1, 1979.
Interview with M. Greco, in *Film Comment* (New York), May/June 1980.
Interview with Pat Broeske, in *Films in Review* (New York), December 1981.
''Dead End Streets,'' an interview with D. Chute, in *Film Comment* (New York), July/August 1984.
Interview with A. Hunter, in *Films and Filming* (London), October 1984.
''Walter Hill,'' an interview with L. Gross, in *Bomb*, Winter 1993.
''Hill on Hawks,'' an interview with T. Davis, in *Sight and Sound* (London), Spring 1997.

On HILL: book—

Cantero, Marcial, *Walter Hill*, Madrid, 1985.

On HILL: articles—

''Walter Hill,'' in *Film Dope* (London), March 1982.
Sragow, M., ''Don't Jesse James Me,'' in *Sight and Sound* (London), Summer 1982.
Rafferty, T., ''The Paradoxes of Home: Three Films by Walter Hill,'' in *Film Quarterly* (Berkeley), Fall 1982.
Sragow, M., ''Hill's Street Blues,'' in *American Film* (Washington, D.C.), June 1984.
Heuring, D., ''*Red Heat*—Cross-Culture Cop Caper,'' in *American Cinematographer* (Los Angeles), June 1988.
Revue du Cinéma/Image et Son (Paris), June 1990.
Roth, P. A., ''The Virtue of Violence: The Dimensions of Development in Walter Hill's *The Warriors*,'' in *Journal of Popular Culture*, vol. 24, no. 3, 1990.
''Walter Hill,'' in *CinemAction*, January 1992.
Solman, Gregory, ''At Home on the Range: Walter Hill,'' in *Film Comment*, March/April 1994.

* * *

Established in the early 1970s as a writer of action movies (earlier he had ambitions to illustrate comic books), Walter Hill went almost unnoticed for his first two directorial ventures. Not so with his third. *The Warriors* reportedly occasioned gang fights in the United States, while one British newspaper dubbed it ''the film they mustn't show here.'' Replete with highly stylized violence, *The Warriors* has been described by Hill as ''a comic book rock 'n' roll version of the Xenophon story.'' It is a precise description: the movie takes the *Anabasis* and adapts it to an appropriately mythical setting among the street gangs of modern New York. The stranded Warriors fight their way home through the subways and streets of an extraordinary fantasy city. This world, as so often in Hill's movies, is evacuated of any sense of the everyday, and is rendered with the use of the strong reds, yellows, and blues of comic book design. In its subway scenes especially, colors leap from the screen much as, say, a Roy Lichtenstein picture leaps from the canvas, its direct assault on our vision as basic as that of a comic strip.

The pleasure of the movie lies in that style, transforming its much-maligned violence into a kind of ritual dance. Given this transformation, you could as well accuse Hill of celebrating gang warfare as you could accuse Lichtenstein of condoning aerial combat in his painting *Whaam!* The fascination of Hill's cinema is that it evokes and elaborates upon mythical worlds, in the case of *The Warriors* grounded in ancient Greece and in comics, though in his other movies more often based in the cinema itself. Thus *Driver* eliminates orthodox characterization in favour of thriller archetypes: the Driver, the Detective, and the Girl, as the credits list them. They revolve around each other in a world of formally defined roles, roles made archetypal by movies themselves. *The Long Riders*, in presenting a version of the

Jesse James story, traps its characters in their own movie mythology so that they even seem to be aware that they are playing out a sort of destiny born of the Western genre, a sense of fate which also imbues Hill's other outstanding Western, *Geronimo: An American Legend. Southern Comfort* manipulates and undermines the war-movie ideology of the small military group, while *48 Hrs.* pursues its unstoppable and richly entertaining action in precisely the fashion of a Don Siegel cop movie—*Madigan*, say, or *Dirty Harry.* It is as if Hill's project is to tour the popular genres, and although he made a sequence of poor films in the latter half of the 1980s, in 1993 *Geronimo* triumphantly demonstrated that he remains one of the most intelligent genre directors in the modern cinema. This heralded something of a resurgence in the quality of his work, if not in commercial success, with *Wild Bill* and *Last Man Standing* (a version of Kurosawa's *Yojimbo*) demonstrating his continuing grasp of genre conventions and narrative technique. He remains highly skilled in the use of chase and confrontation, adept at the montage methods so central to action-movie tension, while offering us not a ''reality'' but a distillation of the rules of the genre game. In his films we are witness to the *enmything* of characters, if that neologism is not too pompous for so pleasurable an experience, a self-conscious evocation of genre but without the knowing, postmodern wink which often attends such exercises. Hill manages to take the genre seriously *and* to reflect upon it, in *Wild Bill* even to the reflexive point at which Bill Hickock is represented as both victim and product of his own enmything.

Inevitably such immersion in popular genre conventions, however skilled, risks critical opprobrium. Although *Geronimo* has deservedly received its share of positive comment—in part, of course, because it treats its Native Americans with more sensitivity than has generally been the case in genre cinema—*The Warriors*, *Southern Comfort*, *48 Hrs.*, and *Last Man Standing.* have all been dismissed as shallow and morally suspect, lacking in the ''seriousness'' considered necessary to redeem their almost exclusive focus upon action. This, however, is to miss the real pleasures of Hill's cinema, its visual power, its narrative force, and its absorbing concern with myth-making and myth-breaking. These, too, are qualities to which the label ''serious'' may properly be applied.

—Andrew Tudor

HITCHCOCK, Alfred

Alfred Hitchcock

Nationality: British. **Born:** Alfred Joseph Hitchcock in Leytonstone, London, 13 August 1899, became U.S. citizen, 1955. **Education:** Salesian College, Battersea, London, 1908; St. Ignatius College, Stamford Hill, London, 1908–13; School of Engineering and Navigation, 1914; attended drawing and design classes under E.J. Sullivan, London University, 1917. **Family:** Married Alma Reville, 2 December 1926, daughter Patricia born 1928. **Career:** Technical clerk, W.T. Henley Telegraph Co., 1914–19; title-card designer for Famous Players-Lasky at Islington studio, 1919; scriptwriter and assistant director, from 1922; directed two films for producer Michael Balcon in Germany, 1925; signed with British International Pictures as director, 1927; directed first British film to use synchronized sound, *Blackmail*, 1929; signed with Gaumont-British Studios, 1933; moved to America to direct *Rebecca* for Selznick International Studios, decided to remain, 1939; returned to Britain to make short films for Ministry of Information, 1944; directed first film in color, *Rope*, 1948; producer and host, *Alfred Hitchcock Presents* (*The Alfred Hitchcock Hour* from 1962), for TV, 1955–65. **Awards:** Irving Thalberg Academy Award, 1968; Chevalier de la Légion d'Honneur, 1971; Commander of the Order of Arts and Letters, France, 1976; Life Achievement Award, American Film Institute, 1979; Honorary Doctorate, University of Southern California; Knight of the Legion of Honour of the Cinématheque Français; knighted, 1980. **Died:** Of kidney failure, in Los Angeles, 29 April 1980.

Films as Director:

1922 *Number Thirteen* (or *Mrs. Peabody*) (incomplete)
1923 *Always Tell Your Wife* (Croise; completed d)
1926 *The Pleasure Garden* (*Irrgarten der Leidenschaft*); *The Mountain Eagle* (*Der Bergadler*; *Fear o' God*); *The Lodger*; *A Story of the London Fog* (*The Case of Jonathan Drew*) (+ co-sc, bit role as man in newsroom, and onlooker during Novello's arrest)
1927 *Downhill* (*When Boys Leave Home*); *Easy Virtue*; *The Ring* (+ sc)
1928 *The Farmer's Wife* (+ sc); *Champagne* (+ adapt); *The Manxman*
1929 ***Blackmail*** (+ adapt, bit role as passenger on ''tube'') (silent version also made); *Juno and the Paycock* (*The Shame of Mary Boyle*)
1930 *Elstree Calling* (Brunel; d after Brunel dismissed, credit for ''sketches and other interpolated items''); *Murder* (*Mary,*

Sir John greift ein!) (+ co-adapt, bit role as passerby) *An Elastic Affair* (short)
1931 *The Skin Game* (+ co-sc)
1932 *Rich and Strange* (*East of Shanghai*) (+ co-sc): *Number Seventeen* (+ co-sc)
1933 *Waltzes from Vienna* (*Strauss's Great Waltz*; *The Great Waltz*)
1934 *The Man Who Knew Too Much*
1935 ***The Thirty-nine Steps*** (+ bit role as passerby)
1936 *Secret Agent*; *Sabotage* (*The Woman Alone*)
1937 *Young and Innocent* (*The Girl Was Young*) (+ bit as photographer outside courthouse)
1938 ***The Lady Vanishes*** (+ bit role as man at railway station)
1939 *Jamaica Inn*
1940 *Rebecca* (+ bit role as man outside phone booth); *Foreign Correspondent* (+ bit role as man reading newspaper)
1941 *Mr. and Mrs. Smith* (+ bit role as passerby); *Suspicion*
1942 *Saboteur* (+ bit role as man by newsstand)
1943 *Shadow of a Doubt* (+ bit role as man playing cards on train)
1944 *Life Boat* (+ bit role as man in ''Reduco'' advertisement); *Bon Voyage* (short); *Aventure Malgache* (*The Malgache Adventure*) (short)
1945 *Spellbound* (+ bit role as man in elevator)
1946 ***Notorious*** (+ story, bit role as man drinking champagne)
1947 *The Paradine Case* (+ bit role as man with cello)
1948 *Rope* (+ bit role as man crossing street)
1949 *Under Capricorn*; *Stage Fright* (+ bit role as passerby)
1951 ***Strangers on a Train*** (+ bit role as man boarding train with cello)
1953 *I Confess* (+ bit role as man crossing top of flight of steps)
1954 *Dial M for Murder* (+ bit role as man in school reunion dinner photo); ***Rear Window*** (+ bit role as man winding clock); *To Catch a Thief* (+ bit role as man at back of bus); *The Trouble with Harry* (+ bit role as man walking past exhibition)
1955 *The Man Who Knew Too Much* (+ bit role as man watching acrobats);
1956 *The Wrong Man* (+ intro appearance)
1957 ***Vertigo*** (+ bit role as passerby)
1959 ***North by Northwest*** (+ bit role as man who misses bus)
1960 ***Psycho*** (+ bit role as man outside realtor's office)
1963 ***The Birds*** (+ bit role as man with two terriers)
1964 *Marnie* (+ bit role as man in hotel corridor)
1966 *Torn Curtain* (+ bit role as man in hotel lounge with infant)
1969 *Topaz* (+ bit role as man getting out of wheelchair)
1972 *Frenzy* (+ bit role as man in crowd listening to speech)
1976 *Family Plot* (+ bit role as silhouette on office window)

Other Films:

1920 *The Great Day* (Ford) (inter-titles des); *The Call of Youth* (Ford) (inter-titles des)
1921 *The Princess of New York* (Crisp) (inter-titles des); *Appearances* (Crisp) (inter-titles des); *Dangerous Lies* (Powell) (inter-titles des); *The Mystery Road* (Powell) (inter-titles des); *Beside the Bonnie Brier Bush* (*The Bonnie Brier Bush*) (Crisp) (inter-titles des)
1922 *Three Live Ghosts* (Fitzmaurice) (inter-titles des); *Perpetua* (*Love's Boomerang*) (Robertson and Geraghty) (inter-titles des); *The Man from Home* (Fitzmaurice) (inter-titles des); *Spanish Jade* (Robertson and Geraghty) (inter-titles des); *Tell Your Children* (Crisp) (inter-titles des)
1923 *Woman to Woman* (Cutts) (co-sc, asst-d, art-d, ed); *The White Shadow* (*White Shadows*) (Cutts) (art-d, ed)
1924 *The Passionate Adventure* (Cutts) (co-sc, asst-d, art-d); *The Prude's Fall* (Cutts) (asst-d, art-d)
1925 *The Blackguard* (*Die Prinzessin und der Geiger*) (Cutts) (asst-d, art-d)
1932 *Lord Camber's Ladies* (Levy) (pr)
1940 *The House across the Bay* (Mayo) (d add'l scenes); *Men of the Lightship* (MacDonald, short) (reediting, dubbing of U.S. version)
1941 *Target for Tonight* (Watt) (supervised reediting of U.S. version)
1960 *The Gazebo* (Marshall) (voice on telephone telling Glenn Ford how to dispose of corpse)
1963 *The Directors* (pr: Greenblatt) (appearance)
1970 *Makin' It* (Hartog) (documentary appearance from early thirties)
1977 *Once upon a Time . . . Is Now* (Billington, for TV) (role as interviewee)

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* * *

In a career spanning just over fifty years (1925–1976), Hitchcock completed fifty-three feature films, twenty-three in the British period, thirty in the American. Through the early British films we can trace the evolution of his professional/artistic image, the development of both the Hitchcock style and the Hitchcock thematic. His third film (and first big commercial success), *The Lodger*, was crucial in establishing him as a maker of thrillers, but it was not until the mid-1930s that his name became consistently identified with that genre. In the meantime, he assimilated the two aesthetic influences that were major determinants in the formation of his mature style: German Expressionism and Soviet montage theory. The former, with its aim of expressing emotional states through a deformation of external reality, is discernible in his work from the beginning (not surprisingly, as he has acknowledged Lang's *Die müde Tod* as his first important cinematic experience, and as some of his earliest films were shot in German studios). Out of his later contact with the Soviet films of the 1920s evolved his elaborate editing techniques: he particularly acknowledged the significance for him of the Kuleshov experiment, from which he derived his fondness for the point-of-view shot and for building sequences by cross-cutting between person seeing/thing seen.

The extreme peculiarity of Hitchcock's art (if his films do not seem very odd it is only because they are so familiar) can be partly accounted for by the way in which these aesthetic influences from high art and revolutionary socialism were pressed into the service of British middle-class popular entertainment. Combined with Hitchcock's all-pervasive scepticism (''Everything's perverted in a different way, isn't it?''), this process resulted in an art that at once endorsed (superficially) and undermined (profoundly) the value system of the culture within which it was produced, be that culture British or American.

During the British period the characteristic plot structures that recur throughout Hitchcock's work are also established. I want here to single out three examples of his work, not because they account for *all* of the films, but because they link the British to the American period, because their recurrence is particularly obstinate, and because they seem, taken in conjunction, central to the thematic complex of Hitchcock's total *oeuvre.* The first Hitchcock theme is the story about *the accused man*: this is already established in *The Lodger* (in which the male protagonist is suspected of being Jack the Ripper); it often takes the form of the ''double chase,'' in which the hero is pursued by the police and in turn pursues (or seeks to unmask) the actual villains. Examples in the British period are *The 39 Steps* and *Young and Innocent.* In the American period it becomes the commonest of all Hitchcock plot structures: *Saboteur, Spellbound, Strangers on a Train, I Confess, To Catch a Thief, The Wrong Man, North by Northwest*, and *Frenzy* are all based on it.

A second Hitchcock plot device is the story about *the guilty woman*: although there are guilty women in earlier films, the structure is definitively established in *Blackmail*, Hitchcock's (and Britain's) first sound film. We may also add *Sabotage* from the British period, but it is in the American period that examples proliferate: *Rebecca* (Hitchcock's first Hollywood film), *Notorious, Under Capricorn, The Paradine Case, Vertigo, Psycho* (the first third), *The Birds*, and *Marnie* are all variations on the original structure.

It is striking to observe that the opposition of the two themes discussed above is almost complete; there are very few Hitchcock films in which the accused man turns out to be guilty after all (*Shadow of a Doubt* and *Stage Fright* are the obvious exceptions; *Suspicion* would have been a third if Hitchcock had been permitted to carry out his original intentions), and no Hitchcock film features an accused woman who turns out to be innocent (*Dial M for Murder* comes closest, but even there, although the heroine is innocent of murder, she is guilty of adultery). Second, it should be noticed that while the falsely accused man is usually (not quite always) the central consciousness of type one, it is less habitually the case that the guilty woman is the central consciousness of type two: frequently, she is the object of the male protagonist's investigation. Third, the outcome of the guilty woman films (and this may be dictated as much by the Motion Picture Production Code as by Hitchcock's personal morality) is dependent upon the *degree* of guilt: the woman can sometimes be ''saved'' by the male protagonist (*Blackmail, Notorious, Marnie*), but not if she is guilty of murder or an accomplice to it (*The Paradine Case, Vertigo*).

Other differences between the two types of films are also evident. One should note the function of the opposite sex in the two types, for example. The heroine of the falsely accused man films is, typically, hostile to the hero at first, believing him guilty; she subsequently learns to trust him, and takes his side in establishing his innocence. The function of the male protagonist in the guilty woman films, on the other hand, is either to save the heroine or to be destroyed (at least morally and spiritually) by her. It is important to recognize that the true nature of the guilt is always sexual, and that the falsely accused man is usually seen to be contaminated by this (though innocent of the specific crime, typically murder, of which he is accused). Richard Hannay in *The 39 Steps* can stand as the prototype of this: when he allows himself to be picked up by the woman in the music hall, it is in expectation of a sexual encounter, the notion of sexual disorder being displaced on to ''espionage,'' and the film systematically moves from this towards the construction of the ''good'' (i.e., socially approved) couple. The very title of *Young and Innocent*, with its play on the connotations of the last word, exemplifies the same point, and it is noteworthy that in that film the hero's *sexual* innocence remains in doubt (we only have his own word for it that he was not the murdered woman's gigolo). Finally, the essential Hitchcockian dialectic can be read from the alternation, throughout his career, of these two series. On the whole, it is the guilty woman films that are the more disturbing, that leave the most jarring dissonances: here, the potentially threatening and subversive female sexuality, precariously contained within social norms in the falsely accused man films, erupts to demand recognition and is answered by an appalling violence (both emotional and physical); the cost of its destruction or containment leaves that ''nasty taste'' often noted as the dominant characteristic of Hitchcock's work.

It is within this context that the third plot structure takes on its full significance: the story about the *psychopath.* Frequently, this structure occurs in combination with the falsely accused man plot (see, for example, *Young and Innocent, Strangers on a Train, Frenzy*,) with a parallel established between the hero and his perverse and sinister adversary, who becomes a kind of shadowy alter ego. Only two Hitchcock films have the psychopath as their indisputably central figure, but they (*Shadow of a Doubt, Psycho*) are among his most famous and disturbing. The Hitchcock villain has a number of characteristics which are not necessarily common to all but unite in various combinations: a) Sexual ''perversity'' or ambiguity: a number are more or less explicitly coded as gay (the transvestite killer in *Murder!*, Philip in *Rope*, Bruno Anthony in *Strangers on a Train*); others have marked mother-fixations (Uncle Charlie in *Shadow of a Doubt*, Anthony Perkins in *Psycho*, Bob Rusk in *Frenzy*), seen as a source of their psychic disorder; (b) Fascist connotations: this becomes politically explicit in the U-boat commander of *Lifeboat*, but is plain enough in, for example, *Shadow of a Doubt* and *Rope;* (c) The subtle associations of the villain with the devil: Uncle Charlie and Smoke in *Shadow of a Doubt*, Bruno Anthony in the paddle-boat named Pluto in *Strangers on a Train*, Norman Bates' remark to Marion Crane that ''no one ever comes here unless they've gotten off the main highway'' in *Psycho;* (d) Closely connected with these characteristics is a striking and ambiguous fusion of power and impotence operating on both the sexual and non-sexual levels. What is crucially significant here is that this feature is by no means restricted to the villains. It is shared, strikingly, by the male protagonists of what are perhaps Hitchcock's two supreme masterpieces, *Rear Window* and *Vertigo.* The latter aspect of Hitchcock works also relates closely to the obsession with control (and the fear of losing it) that characterized Hitchcock's own methods of filmmaking: his preoccupation with a totally finalized and story-boarded shooting script, his domination of actors and shooting conditions. Finally, it's notable that the psychopath/villain is invariably the most fascinating and seductive character of the film, and its chief source of energy. His inevitable destruction leaves behind an essentially empty world.

If one adds together all these factors, one readily sees why Hitchcock is so much more than the skillful entertainer and master craftsman he was once taken for. His films represent an incomparable exposure of the sexual tensions and anxieties (especially *male* anxieties) that characterize a culture built upon repression, sexual inequality, and the drive to domination.

—Robin Wood

HOLGER-MADSEN

Nationality: Danish. **Born:** Holger Madsen, 11 April 1878, began spelling name with hyphen, 1911. **Career:** Actor in Danish provinces, 1896–1904, and in Copenhagen, from 1904; actor in films, from 1907; directed first film, 1912; director for Nordisk Films Kompagni, 1913–20; worked in Germany, from 1920; returned to Denmark, 1930; manager of small Copenhagen cinema, 1938–43. **Died:** 30 November 1943.

Films as Director:

1912 *Kun en Tigger* (+ role)
1913 *Under Savklingens Taender* (*The Usurer's Son*) (+ role); *Under Mindernes Trae* (*Dengamle Baenk, Left Alone*); *Skaebnens Veje* (*Under Kaerlighedens Aag*; *In the Bonds of Passion*); *Det mrke¡ Punkt* (*Staalkongens Vilje*; *The Steel King's Last Wish*); *Mens Pesten raser* (*Laegens Hustru*; *During the Plague*); *Ballettens Datter* (*Danserinden*; *Unjustly Accused*); *Elskovsleg* (*Love's Devotee*); *Prinsesse Elena* (*The Princess's Dilemma*); *Den hvide Dame* (*The White Ghost*); *Fra Fyrste til Knejpevaert* (*The Gambler's Wife*); *Millionaerdrengen* (*The Adventures of a Millionaire's Son*); *Guldet og vort Hjerte* (*Et vanskeligt Valg*; *The Heart's Voice*)
1914 *Tempeldanserindens Elskov* (*Bajaderens Haevn*; *The Bayadere's Revenge*); *Brnevennerne¡* (*A Marriage of Convenience*); *En Opstandelse* (*Genopstandelsen*; *A Resurrection*); *Husassistenten* (*Naar Fruen skifter Pige*; *The New Cook*); *Svngaengersken¡* (*The Somnambulist*); *Opiumsdrmmen¡* (*The Opium Smoker's Dream*); *Den mystiske Fremmede* (*A Deal with the Devil*); *Endelig Alene* (*Alone at Last*); *Min Ven Levy* (*My Friend Levy*); *Ned med Vaabnene* (*Lay Down Your Arms*); *Trold kan taemmes* (*The Taming of the Shrew*); *De Forviste* (*Uden Faedreland*; *Without a Country*); *Et Huskors* (*Lysten styret*; *Enough of It*); *Barnets Magt* (*The Child*); *Et Haremseventyr* (*An Adventure in a Harem*); *Evangeliemandens Liv* (*The Candle and the Moth*); *Kaerlighedens Triumf* (*Testamentet*; *The Romance of a Will*); *Krig og Kaerlighed* (*Love and War*); *Spiritisten* (*A Voice from the Past*): *Det stjaalne Ansigt* (*The Missing Admiralty Plans*); *En Aeresoprejsning* (*Misunderstood*); *Liykken draeber*
1915 *Cigaretpigen* (*The Cigarette Maker*); *Hvem er Gentlemantyven* (*Strakoff the Adventurer*); *En Ildprve¡* (*A Terrible Ordeal*); *Danserindens Haevn* (*Circus Arrives*; *The Dancer's Revenge*); *Danserindens Kaerlighedsdrm¡* (*Den Ddsdmte¡¡*; *A Dancer's Strange Dream*; *The Condemned*); *Den frelsende Film* (*The Woman Tempted Me*); *Grevinde Hjertels¡* (*The Beggar Princess*); *Guldets Gift* (*The Tempting of Mrs. Chestney*); *Den hvide Djaevel* (*Caught in the Toils*; *The Devil's Protege*); *Hvo som elsker sin Fader or Faklen* (*Who So Loveth His Father's Honor*); *I Livets Braending* (*The Crossroads of Life*); *Manden uden Fremtid* (*The Man without a Future*); *Den omstridte Jord* (*Jordens Haevn*; *The Earth's Revenge*); *Sjaeletyven* (*The Unwilling Sinner*; *His Innocent Dupe*); *Det unge Blod* (*The Buried Secret*); *Krigens Fjende* (*Acostates frste¡ Offer*; *The Munition Conspiracy*); *En Kunstners Gennembrud* (*Den Ddes¡ Sjael*; *The Soul of the Violin*)
1916 *For sin Faders Skyld* (*The Veiled Lady*; *False Evidence*); *Maaneprinsessen* (*Kamaeleonen*; *The Mysterious Lady*; *The May-Fly*); *Brnenes¡ Synd* (*The Sins of the Children*); *Fange no. 113* (*Convict No. 113*); *Hans rigtige Kone* (*Which Is Which*); *Hendes Moders Lfte¡* (*Ddens¡ Kontrakt*; *A Super Shylock*); *Hittebarnet* (*The Foundling of Fate*): *Hvor Sorgerne glemmes* (*Sster¡ Cecilies Offer*; *Sister Cecilia*); *Livets Gglespil¡* (*An Impossible Marriage*); *Manden uden Smil*; *Nattens Mysterium* (*Who Killed Barno O'Neal*); *Nattevandreren* (*Edison Maes Dagbog*; *Out of the Underworld*); *Pax Aeterna*; *Lydia* (*The Music Hall Star*); *Lykken* (*The Road to Happiness*; *Guiding Conscience*); *Praestens Datter*; *Testamentets Hemmelighed* (*Den Ddes¡ Rst¡*; *The Voice of the Dead*; *Nancy Keith*); *Den Aerelse¡* (*The Infamous*; *The Prison Taint*); *Smil* (*Far's Sorg*; *Father Sorrow*; *The Beggar Man of Paris*)
1917 *Himmelskibet* (*A Trip to Mars*); *Retten sejrer* (*Justice Victorious*); *Hendes Helt* (*Vogt dig for dine Venner*)
1918 *Folkets Ven* (*A Friend of the People*); *Mod Lyset* (*Toward the Light*); *Manden, der sejrede* (*The Man Who Tamed the Victors*; *Fighting Instinct*)
1919 *Gudernes Yndling* (*Digterkongen*; *Trials of Celebrity*; *The Penalty of Fame*); *Har jeg Ret til at tage mit eget Liv* (*Flugten fra Livet*; *The Flight from Life*; *Beyond the Barricade*); *Det Strste¡ i Verden* (*Janes gode Ven*; *The Greatest in the World*; *The Love That Lives*)
1921 *Am Webstuhl der Zeit*; *Tobias Buntschuh* (+ role); *Den dvende Stad* (*Die sterbende Stadt*)
1922 *Pömperly's Kampf mit dem Schneeschuh* (co-d)
1923 *Das Evangelium*; *Zaida, die Tragödie eines Modells*
1924 *Der Mann um Mitternacht*
1925 *Ein Lebenskünstler*
1926 *Die seltsame Nacht*; *Die Sporck'schen Jäger*; *Spitzen*
1927 *Die heilige Lüge*

1928 *Freiwild*; *Die seltsame Nacht der Helga Wansen*; *Was ist los mit Nanette*
1934 *Kbenhavn¡, Kalundborg og—?* (co-d)
1936 *Sol over Danmark*

Films as Actor:

1907 *Den sorte Hertug*
1908 *Magdalene*; *En grov Spg¡* (*A Practical Joke and a Sad End*); *Verdens Herkules* (*Hercules the Athlete*); *Karneval* (*The Bank Director, Carnival*); *Svend Dyrings Hus* (*The Stepmother*); *De smaa Landstrygere* (*Sold to Thieves*); *Smaeklaasen* (*The Spring Lock*); *Natten fr¡ Kristians Fdelsdag¡* (*The Night before Christian's Birthday*); *Rulleskjterne¡* (*On Roller Skates*); *Sherlock Holmes I*; *Sherlock Holmes III*
1909 *Den graa Dame* (*The Gray Dame*)
1911 *Det store Fald or Malstrmmen¡*; *Ddssejleren¡ or Dynamitattentatet paa Fyrtaarnet*; *Den svarte doktorn*
1912 *Paa Livets Skyggeside*
1913 *Elskovs Mast*
1931 *Praesten i Vejlby*; *Krudt med Knald*
1933 *Fem raske Piger*; *Med tuld Musik*
1934 *Lynet*; *7–9-13*
1935 *Kidnapped*

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The two leading directors at Nordisk Films Kompagni in the Golden Age of the Danish cinema from 1910 to 1914 were August Blom and Holger-Madsen. They were similar in many respects. They both started as actors, but unlike Blom, Holger-Madsen began as a director with companies other than Nordisk. When he came to Nordisk he worked in almost all of the genres of the period—sensational films, comedies, farces, dramas, and tragedies. Gradually, though, Holger-Madsen developed his own personality, both in content and style.

Holger-Madsen specialized in films with spiritual topics. His main film in this genre was *Evangeliemandens Liv*, in which Valdemar Psilander plays the leading part of a dissolute young man of good family who suddenly realizes how empty and pointless his life is. He becomes a Christian and starts working as a preacher among the poor and the social outcasts of the big city. He succeeds in rescuing a young man from the path of sin. Several of the clichés of the period are featured in this tale, but the characterization of the hero is largely free of sentimentality, and Holger-Madsen coached Psilander into playing the role with a mature calm, and genuine strength of feeling. Formally the film is exquisite. The sets, the camerawork, and the lighting are executed with great care, and the film is rich in striking pictorial compositions, which was the director's forte.

Holger-Madsen had a predilection for extraordinary, often bizarre images and picturesque surroundings. With his cameraman, Marius Clausen, he emphasized the visual look of his films. His use of side light, inventive camera angles, and close-ups, combined with unusual sets, made him an original stylist. He was not very effective in his cutting technique, but he could establish marvelously choreographed scenes in which people moved in elegant patterns within the frame.

Holger-Madsen's reputation as an idealistic director led him to direct the big prestige films with pacifist themes which Ole Olsen, the head of Nordisk Films Kompagni, wanted to make in the naive hope that he could influence the fighting powers in the First World War. The films were often absurdly simple, but Holger-Madsen brought his artistic sense to the visual design of these sentimental stories. One of his most famous films is *Himmelskibet* from 1917, a work about a scientist who flies to Mars in a rocket ship. There he is confronted with a peaceful civilization. The film has obtained a position as one of the first science–fiction films.

When the Danish cinema declined, Holger-Madsen went to Germany. Returning to Denmark after the 1920s, he was offered the opportunity of directing during the early sound film period, but his productions were insignificant. He was a silent film director; the image was his domain, and he was one of the craftsmen who molded and refined the visual language of film.

—Ib Monty

HOLLAND, Agnieszka

Nationality: Polish. **Born:** Warsaw, Poland, 28 November 1948. **Education:** Graduated from the Filmova Akademie Muzickych Umeni (FAMU) film school in Prague, where she studied directing. **Career:** Maintained her studies in Prague even after the Soviet invasion; was jailed by the authorities after months of harassment by

Agnieszka Holland

police, 1970; returned to Poland and became member of film collective ''X,'' headed by Andrzej Wajda, 1972; began career as a production assistant to director Krzysztof Zanussi on *Illumination*, 1973; worked in Polish theatre and television, 1970s; began authoring scripts of films directed by Wajda, 1979; directed first feature, *Provincial Actors*, 1979; moved to Paris after the declaration of martial law in Poland, and began making documentaries for French television, 1981; earned first major international acclaim for *Angry Harvest*, 1985; member of board of directors of Zespoly Filmowne; member of board of directors of Polish Filmmakers Association. **Awards:** Award at TV Films and Plays Festival, Olsztyn, 1976; Prize at San Remo Festival, and MIFED, Milan, 1976, for *Sunday Children;* Grand Prix, Koszalin Festival, 1979, for *Provincial Actors;* Co-winner, International Critics Prize, Cannes Festival, 1980, for *Provincial Actors;* Grand Prize, Gdansk Festival, 1981, for *The Fever;* New Cinema Grand Prize, Montreal Festival, 1981, for *A Woman Alone;* Oscar nomination, Best Foreign Language Film, 1985, for *Angry Harvest;* Golden Globe Award, Best Foreign Language Film, National Board of Review, Best Foreign Language Film, and Oscar nomination, Best Screenplay, 1990, for *Europa, Europa.* **Agnt:** William Morris, 151 E. Camino Drive, Beverly Hills, CA 90212.

Films as Director/Screenwriter:

1973 *Le Complot* (co-d only)
1974 *Evening at Abdon's* (*An Evening at Abdon*) (for TV)
1976 *Niedzielne Dzieci* (*Sunday Children*) (for TV)
1977 *Something for Something* (for TV); *Screen Tests* (episode in sketch film)
1979 *Aktorzy prowincjonalni* (*Provincial Actors*)
1981 *Fever* (*The Fever: The Story of the Bomb*)
1982 *A Woman Alone* (*A Lonely Woman*) (co-dir)
1984 *Bittere ernte* (*Angry Harvest*)
1988 *To Kill a Priest* (*Le complot*) (co-sc)
1990 *Europa, Europa*
1991 *Olivier, Olivier*
1993 *The Secret Garden* (d only)
1995 *Total Eclipse* (d only)
1997 *Washington Square*
1999 *The Third Miracle*
2001 *Golden Dreams*; *Julia Walking Home* (+ co-sc)

Other Films:

1976 *Blizna* (*The Scar*) (Kieslowski) (ro as Secretary)
1978 *Dead Case* (sc); *Bez znieczulenia* (*Without Anesthesia*; *Rough Treatment*) (Wajda) (sc)
1981 *Cziowiek z zelaza* (*Man of Iron*) (Wajda) (sc)
1982 *Przesluchanie* (role as Witowska)
1983 *Danton* (Wajda) (sc)
1984 *Ein Liebe en Deutschland* (*A Love in Germany*) (Wajda) (sc)
1987 *Anna* (Bogayevicz) (sc); *Les Possedes* (sc)
1988 *La Amiga* (sc)
1990 *Korczak* (Wajda) (sc)
1993 ***Trois Couleurs: Bleu*** (Kieslowski) (additional dialogue)
1994 ***Trois Couleurs: Rouge*** (Kieslowski) (script consultant)

Publications

By HOLLAND: book—

Olivier, Olivier (Script and Director Series), with Regis Debray, Yves Lapointe, Gaile Sarma, Leon Steinmetz, Anga Karetnikova and Inga Karetnikova, Westport, Connecticut, 1996.

By HOLLAND: articles—

''Agnieszka Holland: le cinema polonais cintinue d'exister mais un lui a coupe le souffle,'' interview by P. Li in *Avant-Scene Cinéma* (Paris), December 1983.
''Lessons from the Past,'' interview by Peter Brunette in *Cineaste* (New York), no. 1, 1986.
''Off-screen: A Pole Apart,'' interview by J. Hoberman in *Village Voice* (New York), 18 March 1986.
''Dialogue on Film: Agnieszka Holland,'' in *American Film* (New York), September 1986.
''Lekja historii,'' interview by J. Wroblewski in *Kino* (Warsaw), August 1989.
Holland, Agnieszka, ''Felix dia Wajdy,'' in *Kino* (Warsaw), April 1991.
''Spotkanie z Agnieszka Holland,'' interview by T. Lubelshi in *Kino* (Warsaw), April 1991.
''Nowa gra,'' interview by Z. Benedyktow in *Kino* (Warsaw), 16 February 1992.
''Feint Praise,'' an interview with Jonathan Romney, in *Time Out* (London) 13 May 1992.
''Holland,'' interview by E. Krolikowska-Avis in *Kino* (Warsaw), October 1992.
''Out of the Ruins: Lonely People,'' an interview with Amy Taubin and M. Burman, in *Sight and Sound* (London), October 1993.
Interview, in *Kino* (Warsaw), November 1993.
''Raising Hell,'' an interview with Nick Bradshaw, in *Time Out* (London), 9 April 1997.
''The Escape of Bresson,'' in *DGA Magazine* (Los Angeles), May-June 1997.
''Squaring Off,'' an interview with A. Taubin, in *Village Voice* (New York), 14 October 1997.

On HOLLAND: articles—

''Agnieszka Holland,'' in *Avant-Scene Cinéma* (Paris), December 1983.
Warchol, T., ''The End of a Beginning,'' in *Sight and Sound* (London), no. 3, 1986.
Stone, Judy, ''Behind *Angry Harvest*: Polish Politics and Exile,'' in *New York Times*, 16 March 1986.
Taubin, Amy, ''Woman of Irony,'' in *Village Voice* (New York), 2 July 1991.
Quart, Barbara, ''Three Central European Women Directors Revisited,'' in *Cineaste* (New York), no. 4, 1993
Blinken, A. J., ''Going to Extremes,'' in *Harper's Bazaar* (New York), February 1993.
Cohen, R., ''Holland without a Country,'' in *New York Times*, 8 August 1993.
Taubin, Amy, ''Imagination among the Ruins,'' in *Village Voice* (New York), 17 August 1993.
Clark, J., and H. S. Hample, ''Filmographies,'' in *Premiere* (New York), September 1993.

Quart, Barbara, ''The Secret Garden of Agnieszka Holland,'' in *Ms.* (New York), September/October 1993.

Gaydos, Stephen, ''For Holland, Less Is More,'' in *Variety* (New York), 30 October 1995.

Possu, T., in *Filmihullu* (Helsinki), no. 5, 1995.

Lally, K., ''Holland's America,'' in *Film Journal* (New York), October 1997.

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The death camps were liberated decades ago. Auschwitz and Birkenau, Chelmno and Dachau—the ABCD's of the Final Solution—have long been silent memorials to the mass murder of millions. Despite this passage of time—and despite the media-induced impression that Steven Spielberg's *Schindler's List* is the only movie ever made that confronts the extermination of a people during the Second World War—the Holocaust was and is a fertile subject for cinematic exploration. One filmmaker whose body of work has been profoundly affected by the events of the era is director-screenwriter Agnieszka Holland.

Holland is a Polish Jew who was born scant years after the end of the war. She is not so much interested in the politics of the era, in how and why the German people allowed Hitler to come to power. Rather, a common theme in her films is the manner in which individuals responded to Hitler and the Nazi scourge. This concern is most perfectly exemplified in what is perhaps her most distinguished film to date: *Europa, Europa*, a German-made feature based on the memoirs of Salamon Perel, who as a teenaged German Jew survived World War II by passing for Aryan in a Hitler Youth academy. This thoughtful, tremendously moving film was the source of controversy on two accounts: it depicts a Jew who compromises himself in order to insure his survival; and it was not named as Germany's official Best Foreign Language Film Academy Award entry, making it ineligible in that category for an Oscar. However, it did earn Holland a nomination for Best Adapted Screenplay.

Even though Holland only wrote the script for *Korczak*—the film was directed by her mentor, Andrzej Wajda—it too is one of her most impassioned works. Her simple, poignant screenplay chronicles the real-life story of a truly gentle, remarkable man: Janusz Korczak (Wojtek Pszoniak), a respected doctor, writer, and children's rights advocate who operated a home for Jewish orphans in Warsaw during the 1930s. Korczak's concerns are people and not politics. ''I love children,'' he states, simply and matter-of-factly. ''I fight for years for the dignity of children.'' In his school, he offers his charges a humanist education. And then the Nazis invade his homeland. Given his station in life, Korczak easily could arrange his escape to freedom. But he chooses to remain with his children and do whatever he must to keep his orphanage running and his children alive, even after they all have been imprisoned in the Warsaw Ghetto.

After directing several theatrical and made-for-television features in Poland, Holland came to international attention in 1985 with *Angry Harvest*, a superb drama about a wealthy farmer who offers to shelter a Jewish woman in his cellar in World War II Poland. His repressed sexuality transforms this act of kindness into one of hypocrisy, as he attempts to abuse his guest. Films like *Angry Harvest*, *Korczak*, and *Europa, Europa* serve an essential purpose: they are tools that can be used to educate young people, Jew and non-Jew alike, about the exploitation and extermination of a race. They are monuments, as much to the memory of generations past as to the survival of generations to come.

Another of Holland's themes—which by its very nature also may be linked to the Holocaust—is the loss of innocence among children that occurs by odd, jarring circumstances, rather than the natural progression of growing into adulthood. *Olivier, Olivier*, like *Europa, Europa* and *Korczak*, also is a based-on-fact narrative. It is the intricate account of a country couple whose youngest offspring, Olivier, mysteriously disappears. Six years later he ''reappears,'' but is no longer the special child who was a joy to his family. Instead, he is a Parisian street hustler who claims to have forgotten his childhood. One also can understand Holland's attraction to *The Secret Garden*, an adaptation of the Frances Hodgson Burnett children's story about a ten-year-old orphan who revitalizes a neglected garden in her uncle's Victorian mansion. And one can see how she would be drawn to *Washington Square*, Henry James's story of an awkward, unattractive young woman, the daughter of a well-heeled, domineering doctor, who is wooed by a poor-but-handsome fortune hunter. The characters in *Washington Square, The Secret Garden*, and *Olivier, Olivier* are further linked in that they share complex familial bonds.

Religion has had a significant presence in Holland's films. In *Europa, Europa*, the young hero chooses to disavow his Judaism in order to insure his survival. *To Kill a Priest* is the story of an ill-fated activist priest in Poland, while *The Third Miracle* deals with a self-doubting clergyman whose job is to scrutinize the lives of potential saints. In these films, Holland is concerned with various aspects of theology, including religious identity, the manner in which religion affects the individual's worldview, and how the religious establishment deals with the passions and politics of its adherents.

Most of Holland's films have been artistically successful. Two exceptions have been *To Kill a Priest*, an ambitious but ultimately clumsy drama; and *Total Eclipse*, about the relationship between French poets Arthur Rimbaud and Paul Verlaine (and based on a play by Christopher Hampton). *Total Eclipse* was a fiasco—one of the more eagerly anticipated yet disappointing films of 1995. Thankfully, however, these failures comprise the minority of Holland's filmic output.

—Rob Edelman

HOOPER, Tobe

Nationality: American. **Born:** Austin, Texas, 1946. **Education:** Studied film at the University of Texas. **Career:** Directed commercials and music videos, including ''Dancing with Myself,'' for Billy Idol; director of TV series' *The Equalizer* (1985), *Amazing Stories* (1987), *Nowhere Man* (1995), *Dark Skies* (1996), *Perversions of Science* (1997), and *The Others* (2000); assistant director, University of Texas film school. **Agent:** William Morris Agency, 151 El Camino Dr., Beverly Hills, CA 90212, U.S.A.

Films as Director:

1963 *The Heisters*
1969 *Eggshells*
1974 *The Texas Chainsaw Massacre* (+ sc, pr, composer)
1976 *Eaten Alive* (+ composer)
1979 *Salem's Lot: The Movie*; *Salem's Lot* (TV miniseries); *The Dark* (replaced by John Cardos)

1981 *The Funhouse*
1982 *Poltergeist*
1985 *Lifeforce*
1986 *The Texas Chainsaw Massacre, Part 2* (+ composer); *Invaders from Mars*
1989 *Spontaneous Combustion* (+ sc)
1990 *I'm Dangerous Tonight* (for TV)
1993 *Tobe Hooper's Night Terrors*; *John Carpenter Presents Body Bags* (*Body Bags*) (for TV, + ro as morgue worker)
1995 *The Mangler* (+ sc)
1997 *Perversions of Science* (for HBO)
1998 *The Apartment Complex* (for Showtime)
2000 *Crocodile*

Other Films:

1986 *Fangoria's Weekend of Horrors* (doc) (ro as himself)
1992 *Sleepwalkers* (Garris) (ro as forensic technician)

Publications

By HOOPER: articles—

''*The Texas Chainsaw Massacre*,'' interview with Marc Savlov, in *Austin Chronicle*, 2 November 1998.

On HOOPER: articles—

Simpson, Mike, ''The Horror Genre: *Texas Chainsaw Massacre*,'' in *Filmmakers Newsletter*, vol. 8, no. 10, August 1975.
Williams, Tony. ''*The Texas Chainsaw Massacre*,'' in *Movie* , no. 25, Winter 1977/78.
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Brottman, Mikita, ''Once upon a Time in Texas: *The Texas Chainsaw Massacre* as Inverted Fairytale,'' in *Necronomicon: The Journal of Horror and Erotic Cinema, Book One*, edited by Andy Black, London, 1996.
Freeland, Cynthia, ''*The Texas Chainsaw Massacre*,'' in *The Naked and the Undead: Evil and the Appeal of Horror*, Colorado, 2000.

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Tobe Hooper's career as a director began at the ripe old age of three, when he went around shooting footage with his family's 8mm camera. While growing up, Hooper continued to make films, and spent as much time as he could watching movies in the Austin, Texas, theatre managed by his father. ''My entire filmic vocabulary came from those days,'' he once noted. ''It became a way of life, a way of looking at things.''Hooper's first production, *Eggshells* (1969), took place in a haunted commune toward the end of the Vietnam conflict, and garnered very little attention. ''There was a poltergeist in the house, but it was treated subtly. The effects got lost in the statement of the film, so it primarily played at art houses. It only got about fifty play dates.'' Judging from *Eggshells* and another early effort, *The Heisters* (1963), no one could have predicted the attention and storm of controversy that would accompany Hooper's next effort, *The Texas Chainsaw Massacre* (1974).

Inspired by the real-life story of Wisconsin serial killer Ed Gein (as was *Psycho* before it, and *The Silence of the Lambs* years later), *The Texas Chainsaw Massacre*—co-written by Hooper and Kim Henkel, and made on a budget of only $140,000—generated heated debate over the aesthetic merits and potentially negative social effects of modern horror cinema. The story, which begins with some voice-over by a young (and then unknown) John Laroquette, tells of five teenagers on a road trip who have the misfortune of bunking down next to an all-male family of cannibalistic ex-slaughterhouse workers. Without a doubt, the most memorable baddie is Leatherface (Gunnar Hansen in the role of a lifetime), he of the eponymous chainsaw and gruesome visage. Upon viewing this intense film, with its relentless pace and documentary pretensions, critic Rex Reed declared it one of the most frightening movies ever made. Immediately, the Museum of Modern Art purchased a print for its permanent collection, and the film was honored in the ''Director's Fortnight'' at Cannes. The accolades continued to pour in— the prestigious London Film Festival went so far as to name *The Texas Chainsaw Massacre* Outstanding Film of the Year in 1974. Eventually grossing close to $31 million at U.S. box offices, and spawning three sequels, Hooper's labor of love stood for a time as one of the most profitable independent films in motion picture history.

Having earned name recognition and a bevy of devoted fans, Hooper's next effort, *Eaten Alive* (1976; also co-written by Henkel) was a disappointment, despite its promising cast. Known by turns as *Death Trap*, *Horror Hotel*, *Starlight Slaughter*, and *Murder on the Bayou*, the film stars Neville Brand (Al Capone in the original *Untouchables* television series) as a psychotic innkeeper with a penchant for murdering guests and feeding them to his pet alligator. Robert Englund, who would go on to make it big as Freddy Krueger in Wes Craven's immensely popular *Nightmare on Elm Street* series, had a bit part. On the one hand, *Eaten Alive* seemed too much like *Texas Chainsaw Massacre* for its own good, with its showcasing of random acts of gratuitous violence; on the other hand, it lacked all of the former movie's grim humor and agonizing tension.

Three years later, Hooper had his second success, this time on television, with *Salem's Lot*— a faithful, albeit understated, rendition of Stephen King's atmospheric vampire novel (James Mason co-stars). The most uncanny scene has infected youngster Danny Glick (Brad Savage) floating outside a friend's window, tapping on the pane and pleading with him to open it. Returning to the big screen in 1981, Hooper directed *The Funhouse*, an underrated horror tale about four adolescents who spend the night at a carnival funhouse, only to be stalked by a disfigured killer. Based on an early novel by Dean Koontz (who wrote it under a pseudonym), the film was quickly dismissed by both reviewers and fans of the genre, though in retrospect, its self-reflexivity makes it years ahead of its time.

1982 saw Hooper's biggest commercial success, the Steven Spielberg-penned and -produced haunted house film, *Poltergeist*. Made on a budget that dwarfed anything he had worked with before (approximately $11 million), Hooper did an excellent job of evoking a creepy atmosphere and utilizing cutting–edge special effects technology. Although criticized for being a little too polished (quite a change from Hooper's *Texas Chainsaw Massacre* days!), *Poltergeist* was a huge hit, grossing upwards of $76 million, and spawning two sequels plus a network television show. Sadly, the original film's notoriety has increased since its release, due to the deaths of co-stars

Dominique Dunne (murdered by her boyfriend shortly after it opened) and Heather O'Rourke, the little girl with the phone (from intestinal sterosis) six years later.

An inexplicable unevenness has plagued Hooper throughout his career, as is testified to by his work in the 1980s. After *Poltergeist* came the science fiction-horror hybrid *Lifeforce*—a thorougly average effort at combining vampires, aliens, and female nudity. Next came the very dark, very gory, and surprisingly intelligent horror comedy, *The Texas Chainsaw Massacre, Part 2* (1986), starring Dennis Hopper as a former Texas Ranger seeking revenge for the chainsaw murder of his brother. A disappointing big-budget remake of the 1953 sci-fi classic *Invaders from Mars* followed. Since then, Hooper has moved back and forth between the big and small screen; highlights include the pilot for a popular television series, *Nowhere Man* (1995), starring Bruce Greenwood as a documentary photographer whose whole life is seemingly erased in the course of one evening. An original, talented, and unpredictable director, Tobe Hooper's contributions to the horror genre are many, and his developing projects are eagerly anticipated.

—Steven Schneider

HOU Hsiao-Hsien

Nationality: Taiwanese. **Born:** Hour Shiaw-shyan (name in pinyin, Hou Xiaoxian) in Meixian, Kuangtung (Canton) province, 8 April 1947; moved to Hualien, Taiwan, 1948. **Education:** Attended the film program of the Taiwan National Academy of the Arts, 1969–72. **Career:** Electronic calculator salesman, 1972–73; script boy, then assistant director, from 1974; scriptwriter, from 1975; directed first film, *Cute Girls*, 1979; sold house to finance *Growing Up*, 1982; actor in *When Husband Is out of Town*, for TV, and director of music video, 1985. **Awards:** Best Director Award, Asian-Pacific Film Festival, for *A Summer at Grandpa's*, 1985; Golden Lion Award, Venice Festival, and Best Director, Golden Horse Awards, Taiwan, for *A City of Sadness*, 1989.

Films as Director:

1979 *Chiu Shih Liu Liu Tê T'a* (*Cute Girls*) (+ sc)
1980 *Feng Erh T'i T'a Ts'ai* (*Cheerful Wind*) (+ sc)
1982 *Tsai Nei Ho P'an Ch'ing Ts'ao Ch'ing* (*The Green, Green Grass of Home*) (+ sc)
1983 Episode of *Erh Tzu Tê Ta Wan Ou* (*The Sandwich Man*; *Son's Big Doll*)
1984 *Fêng Kuei Lai Tê Jen* (*The Boys from Fengkuei*) (+ co-sc); *Tung Tung Te Chia Ch'i* (*A Summer at Grandpa's*)
1985 *T'ung Nein Wang Shih* (*A Time to Live and a Time to Die*)
1986 *Lien Lien Feng Ch'eng* (*Dust in the Wind*) (+ role)
1987 *Ni Luo Ho Nü Erh* (*Daughter of the Nile*) (+ role)
1989 ***Pei Ch'ing Ch'êng Shih*** (***A City of Sadness***) (+ role)
1993 *The Puppetmaster*
1995 *Haonan Haonu* (*Good Men, Good Women*)
1996 *Nanguo zaijan, nanguo* (*Goodbye South, Goodbye*)
1998 *Hai shang hua* (*Flowers of Shanghai*)

Other Films:

1974 *Yun shen Pu Chih Ch'u* (*Lost in the Deep Cloud*) (asst-d); *Chin shui Lou Tai* (*A Better Chance*) (asst-d)
1975 *Tao Hua Neu Tou Chao Kung* (*The Beauty and the Old Man*) (sc, asst-d); *Yeuh Hsia Lao Jen* (*The Matchmaker*) (sc, asst-d)
1976 *Ai Yu Ming T'ien* (*Love Has Tomorrow*) (asst-d); *Yen Shuio Han* (*The Glory of the Sunset*) (asst-d); *Nan Hai Yü Nü Hai Tê Chan Chêng* (*The War between Boys and Girls*) (asst-d)
1977 *Ts'ui Hu Han* (*The Chilly Green Lake*) (asst-d); *Yen P'o Chiang Shang* (*On the Foggy River*) (sc, asst-d); *Tsao an Taipei* (*Good Morning, Taipei*) (sc); *Pei Chih Ch'iu* (*Sadness of Autumn*) (sc)
1978 *Tso Yeh Yü Hsiao Hsiao* (*The Rushing Rain of Last Night*) (sc, asst-d); *Wo T'a Laong Erh Lai* (*I Come with the Wave*) (sc, asst-d)
1979 *T'ien Liang Hao Kê Ch'iu* (*What a Cold but Wonderful Autumn*) (sc, asst-d); *Ch'iu Lien* (*Autumn Lotus*) (sc)
1980 *P'eng P'eng I Ch'uan Hsin* (*Pounding Hearts*) (sc, asst-d)
1981 *Ch'iao Ju Ts'ai Tieh Fei Fei Fei* (*A Butterfly Girl*) (sc, asst-d)
1982 *Hsiao Pi Te Ku Shih* (*Growing Up*) (co-pr, co-sc, asst-d)
1984 *Yu Ma Ts'ai Tzu* (*Ah Fei*) (co-sc); *Hsiao Pa Pa Te T'ien K'ung* (*Out of the Blue*) (co-sc); *Ch'ing Mei Chu Ma* (*Taipei Story*) (role); *Tsui Hsiang Nien Tê Chi Chieh* (sc)
1995 *Qunian dongtian* (*Heartbreak Island*) (co-sc, exec pr)
1999 *Borderline* (pr)

Publications

By HOU: articles—

Interview with Olivier Assayas, in *Cahiers du Cinéma* (Paris), December 1984.
Interview with Tony Rayns, in *Monthly Film Bulletin* (London), June 1988.
''Not the Best Possible Face,'' an interview with Tony Rayns, in *Monthly Film Bulletin* (London), June 1990.
''*City of Sadness*,'' an interview in *Film*, March 1990.
''Straniero in patria,'' an interview with Z. Yan, in *Cinema Forum*, March 1991.
''History's Subtle Shadows,'' an interview with P. H. P. Chiao, in *Cinemaya*, Autumn 1993.
Interview with M. Ciment, in *Positif*, December 1993.
Interview with T. Jousse, in *Cahiers du Cinéma*, December 1993.
''*The Puppetmaster*,'' an interview with F. Sartor, in *Film und Televisie + Video*, January 1994.
''*Good Men, Good Women*,'' an interview with Alain Masson and Michel Ciment, in *Positif* (Paris), May 1996.
Interview with Yann Tobin, Michel Ciment, and Pierre Eisenreich, in *Positif* (Paris), November 1998.

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''A Taiwan Tale,'' in *Film*, April 1989.
Huang, Vivian, ''Taiwan's Social Realism,'' in *The Independent* (New York), January/February 1990.
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Grosoli, F., ''Lo sguardo diretto di Hou Xiaoxian,'' in *Cinema Forum*, March 1991.

''Hou's *City of Sadness* Is Key to Success,'' in *Variety*, 17 February 1992.

Cheshire, G., ''Time Span: The Cinema of Hou Hsiao-Hsien,'' in *Film Comment*, November/December 1993.

Delval, D., ''Le maitre de marionnettes,'' in *Grand Angle*, January 1994.

Bouquet, Stéphane, Oliver Assayas, and Antoine de Baecque, ''*Goodbye South, Goodbye*,'' in *Cahiers du Cinéma* (Paris), April 1997.

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Hou Hsiao-hsien is the most internationally renowned of the filmmakers associated with Taiwan's ''New Cinema'' movement. The ''New Cinema'' was forged out of the country's aging industry in the early 1980s by a group of emerging filmmakers, most of whom were in their early thirties at the time. The members of this cohesive group helped each other make films, and were strongly supported in turn by a group of film critics belonging to the same generation. Their works diverged from mainstream films of the time both in style and in content; instead of the escapist romances and propaganda films in melodramatic form that dominated Taiwan's film market in the 1970s, this new wave of filmmakers used a realistic style to convey their socially concerned themes.

The experiences of life in Taiwan figure prominently in Hou's work, due to his personal background: Hou, who has lived in Taiwan for most of his life, was a year old in 1948 when he and his family, on a visit from the mainland, were forced to remain more or less permanently as a result of the Civil War. Unlike the previous generation of filmmakers, who were brought up and educated in mainland China and who hired professionals to dub all the dialogue with standard Mandarin, the official language of both Taiwan and mainland China, Hou began using large amounts of the Taiwanese dialect spoken by most of the island's inhabitants. Following *The Sandwich Man*, Hou also mixed in the dialect of the ancient Hakkas ethnic group, as well as Japanese. (Japan had occupied Taiwan for almost fifty years, previous to the Nationalist takeover.) While the previous generation of filmmakers identified with or bowed to the Nationalist strategy of mandating exclusive use of the Mandarin language to ''Chinacize'' the people of Taiwan, Hou and his peers, whether mainlander or islander, recognized the fact that Taiwan was not synonymous with China. Due to this break from the state-enforced ideology, the New Cinema practitioners were able to begin to face and examine the sources and manifestations of their society's problems.

Perhaps most dynamic in this rapidly industrializing country was the emotional as well as physical dislocation resulting from the urbanization of Taiwan's traditionally rural culture. The conflict between urban and rural values is a recurring theme in Hou's films. Hou, who grew up in the countryside and moved to Taipei at the beginning of his college studies, retains a strong attachment to traditional Taiwanese values. On the screen, he uses country living and sentiments in the idyllic scene structure of his films. In *A Summer at Grandpa's*, the protagonist Tung Tung, a young boy who grew up in Taipei but stayed at his grandfather's in the country while his mother was hospitalized, gained ''real'' childhood experiences—playing in the river and exchanging his toy car with another child's live turtle, as well as more gritty life experiences—learning of the complexities of social relationships through the rape of an insane woman and her subsequent unsuccessful pregnancy. Contrasted with the positive influences one can gain from country life in most of Hou's films are the attractions of the city, with its opportunities for a living wage and concomitant confusion of an alien social structure, and its dissimilar types of human relationships.

In *The Boys from Fengkuei*, when three young men arrive at Kaohsiung, they find that their friend's sister, who has moved to the city from their hometown, has somehow become ''morally corrupted.'' While they wander around on the streets of the city, a stranger on a motorcycle collects their money to see an underground porno film, sending them into an empty building still under construction. Instead of a movie screen, they view the city landscape from huge holes awaiting windows. A silent long take and a long shot shows the three naive boys staring at the city—the farce turning out to be their first taste of the bitterness of the city—without anger but with a deep sense of helplessness.

That the urban experience can prove damaging to one's physical as well as mental health is illustrated in *Dust in the Wind.* The protagonist Ah-Yuan is beaten up by his boss's wife for failing to deliver a lunch box to her son, and some friends of Ah-Yuan, including his girlfriend, are injured during their work. While these country children are wounded by the city, they can always go back to their rural homes to recuperate from their mental and physical injuries. However, in *Daughter of the Nile*, when the teenaged girl Shao Yang and her brother Shao Fang settle in the city of Taipei, they become the orphans of the world. *Daughter of the Nile* is Hou's first and thus far only film that takes place entirely in Taipei. Hou's shots of the dark city illuminated by the colorful neon signs eerily demonstrate the materialism that dislocates the youths, and finally takes Shao Fang's life.

The uneasiness and the difficulties of adjusting to social changes was the other theme in almost all of Hou's directorial works. In *The Sandwich Man*, Hou used a clown costume as the symbol of this discomfort. In *Dust in the Wind*, this discomfort is transformed into physical suffering when the rural teenagers are beaten and otherwise abused by their working environment. Death also played the main metaphoric role of the transition in *A Time to Live and a Time to Die*: the deaths of protagonist Ah-ha's father, mother, and grandmother punctuate his stages of growing up as well as his ideological divergence from the Nationalist party between the years 1958 and 1966. Similarly, in *A City of Sadness*, each of the four brothers of the Lin family was killed either physically or mentally in differing political climates and social circumstances during the 1940s, their deaths indicating their failure in adjusting to the new eras.

Hou's achievement is not only in his cinematic sensitivities but also in his social consciousness. As much as he is a filmmaker, Hou is a historical and social commentator of the first order.

In May 2000, Hou's position in the West was curiously anomalous: the majority of serious critics regarded him as among the three or four most important living filmmakers, yet his films remained inaccessible to the great majority of filmgoers, shown only in film festivals and occasional Cinematheque retrospectives. None had been granted a wide release; a very few hovered in the dim hinterlands of availability on obscure videos—poor color, wrong format, inadequate subtitles. There were no clear indications that this situation would change in the foreseeable future.

It must be admitted that Hou's films—especially the later ones—present the viewer with certain problems, and not only because they demand some awareness of Taiwanese political and cultural history during the second half of the last century. From *City of Sadness* on, their treatment of narrative structure has become increasingly challenging and unorthodox. One feels at times that Hou shoots only the sequences that really engage him, leaving the audience to fill in narrative hiatuses with a combination of common sense and imagination. The many characters are seldom given the careful, emphatic introductions to which Hollywood has accustomed us, and closeups are rare, point-of-view shots non-existent; sequences are often entirely in long-shot. In short, Hou expects us to work, concentrate, be vigilant; the films construct a spectator who is at once detached but sympathetic.

Each of the recent works requires detailed treatment to do it justice; *City of Sadness* is discussed in the companion volume on *Films. The Puppetmaster* is a complex study of the relationship of the artist to the social and political vicissitudes of history, raising central questions of responsibility, of the essentially political nature of all art (conscious or not). *Good Men, Good Women* pursues these themes in different ways, focussing now on actors; it is built upon an intricate double narrative and a complicated time-scheme. Criminality has played a significant thematic role in a number of Hou's films (*Daughter of the Nile, City of Sadness*); it becomes central to *Goodbye South, Goodbye*, which one might describe as Hou's first gangster thriller, though a characteristically idiosyncratic and offbeat one.

Most recently, we have had the extraordinary *Flowers of Shanghai*, in some ways the most readily accessible of this group of films. Set entirely inside an expensive Shanghai brothel, it follows the complex lives and interactions of the courtesans and their clients, their stories told mainly in sequence-shots, with a more mobile camera than we are accustomed to in Hou's films, where static long takes have generally predominated. The film's great visual beauty and grace are matched by the delicacy of its insights, the respect with which Hou treats both his characters and his audiences. Not surprisingly, it headed many critics' lists of the ''best films of the '90s.''

—Vivian Huang, updated by Robin Wood

HOWARD, Ron

Ron Howard

Nationality: American. **Born:** Duncan, Oklahoma, 1 March 1954; son of Rance (an actor, writer, and director) and Jean (an actress; maiden name, Speegle) Howard. **Education:** Attended the University of Southern California and Los Angeles Valley College. **Family:** Married Cheryl Alley, 7 June 1975; children: Bryce Dallas, Paige Carlyle, Jocelyn Carlyle, Reed. **Career:** First appeared on the *Lassie* TV series at age one; appeared in TV series beginning in 1960, including *The Andy Griffith Show*, 1960–68, *The Smith Family*, 1971–72, *Happy Days*, 1974–80, and as voice on *Fonz and the Happy Days Gang*, 1980–82; president, Major H Productions, 1977; producer and executive producer of TV series, including *Maximum Security*, 1985, *Parenthood*, 1990, *Sports Night*, 1998, and *Felicity*, 1998; founder (with others), Imagine Films Entertainment, Inc., 1986. **Awards:** Director of the Year, National Association of Theatre Owners, 1985; Louella Parsons Award, Hollywood Women's Press Club, 1985; American Cinematheque Award, 1990; Directors Guild of America DGA Award, outstanding achievement in motion pictures, for *Apollo 13*, 1996; DGA Award, outstanding miniseries, 1998, and PGA Golden Laurel Award, television producer of the year award in longform, 1999, for *From the Earth to the Moon.* **Office:** Imagine Films Entertainment, Inc., 1925 Century Park East, Los Angeles, CA 90067. **Agent:** Bryan Lourd and Richard Lovett, Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, CA 90212.

Films as Director:

1969 *Deed of Derring-Do*
1977 *Grand Theft Auto* (+ sc)
1978 *Cotton Candy* (+ sc)
1980 *Skyward* (for TV) (+ exec pr)
1981 *Through the Magic Pyramid* (*Tut and Tuttle*) (for TV)
1982 *Night Shift*
1984 *Splash*
1985 *Cocoon*
1986 *Gung Ho* (*Working–Class Man*) (+ exec pr)
1988 *Willow*
1989 *Parenthood* (+ sc)
1991 *Backdraft*
1992 *Far and Away* (+ sc, pr)
1994 *The Paper*
1995 *Apollo 13* (+ music exec pr)
1996 *Ransom*
1999 *Ed TV* (+ pr)
2000 *How the Grinch Stole Christmas*

Films as Actor:

1955 *Frontier Woman* (uncredited bit part)
1959 *The Journey* (billed as Ronny Howard) (as Billy Rhinelander)
1961 *Door-to-Door Maniac* (*Five Minutes to Live*) (as Bobby)
1962 *The Music Man* (billed as Ronny Howard) (as Winthrop Paroo)

1963 *The Courtship of Eddie's Father* (billed as Ronny Howard) (as Eddie)
1965 *Village of the Giants* (billed as Ronny Howard) (as Genius)
1967 *A Boy Called Nuthin'* (for TV) (as Richie ''Nuthin''' Caldwell)
1970 ***Smoke*** (for TV) (as Chris)
1971 *The Wild Country* (*The Newcomers*) (billed as Ronny Howard) (as Virgil)
1973 *Happy Mother's Day, Love George* (as Johnny); *American Graffiti* (billed as Ronny Howard) (as Steve Bolander)
1974 *The Spikes Gang* (as Les Richter); *Locusts* (for TV) (as Donny Fletcher); *The Migrants* (for TV) (as Lyle Barlow)
1975 *Huckleberry Finn* (for TV) (as Huckleberry Finn)
1976 *The Shootist* (as Gillom Rogers); *The First Nudie Musical* (for TV) (as Actor at Audition); *I'm a Fool*; *Eat My Dust!* (as Hoover Niebold)
1977 *Grand Theft Auto* (as Sam Freeman)
1979 *More American Graffiti* (as Steve Bolander)
1980 *Act of Love* (for TV) (as Leon Cybulkowski)
1981 *Bitter Harvest* (for TV) (as Ned De Vries); *Fire on the Mountain* (for TV) (as Lee Mackie)
1983 *When Your Lover Leaves* (for TV)
1986 *Return to Mayberry* (for TV) (as Opie Taylor)
1992 *The Magical World of Chuck Jones* (for TV) (as himself)
1997 *Frank Capra's American Dream* (for TV) (as Host/Narrator)
1999 *From Star Wars to Star Wars: The Story of Industrial Light & Magic* (doc) (as himself/interviewee)
2000 *The Independent* (as himself); *Chuck Jones: Extremes and In-Betweens, a Life in Animation* (as himself)
2001 *Osmosis Jones*

Films as Executive Producer:

1980 *Leo and Loree*
1983 *When Your Lover Leaves* (for TV)
1985 *No Greater Gift* (for TV); *Into Thin Air* (for TV)
1987 *Take Five* (for TV); *No Man's Land*
1988 *Clean and Sober*; *Lone Star Kid*; *Vibes*
1991 *Closet Land*

Films as Producer:

1996 *The Chamber*
1997 *Inventing the Abbotts*
1998 *From the Earth to the Moon* (mini, for TV)
1999 *Student Affairs* (for TV); *Beyond the Mat*
2001 *Eye See You*; *How to Eat Fried Worms*

Publications

By HOWARD: articles—

Interview in *Playboy* (Chicago), May 1994.
Interview in *Time Out* (London), no. 1380, 29 January 1997.
Interview in *Radio Times* (London), 8 February 1997.
Interview in *Premiere* (Boulder), April 1999.

On HOWARD: book—

Kramer, Barbara, *Ron Howard: Child Star and Hollywood Director*, Berkeley Heights, New Jersey, 1998.

On HOWARD: article—

Landrot, M., ''Ivre de contes,'' in *Télérama* (Paris), no. 2312, 4 May 1994.

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Ron Howard is the rare Hollywood success story—a child star who became one of the film industry's most successful and prolific directors. As little Ronny Howard, the sweet-faced redhead spent the better part of his childhood in front of the cameras playing easygoing Opie Taylor on *The Andy Griffith Show* (1960–68). His small-screen success playing the personable son of the widowed Andy Griffith earned Howard numerous film roles similarly playing good-natured father's sons. In *The Music Man*, he made his musical debut singing ''Gary, Indiana''; in Vincente Minelli's *The Courtship of Eddie's Father*, Howard starred as another sweet son of a widower opposite Glenn Ford.

After graduating from high school and attending the University of Southern California, Howard returned to acting in George Lucas's milestone 1950s film, *American Graffiti*, playing Steve, the clean-cut, All-American boy about to leave for college. The film spawned the TV sitcom *Happy Days*, in which Howard played the lead role of the straight arrow, good-natured Richie Cunningham for six seasons. It was time put to good use as Howard learned everything he could about the business.

Howard directed his first film while still acting on *Happy Days.* Like so many first–time directors, Howard received an early break from the low-budget, independent film king Roger Corman. Howard's *Grand Theft Auto* (1977) is rather unsophisticated car crash-filled action fare. His next film, however, made much more of an impression. *Night Shift* is a wacky but endearing comedy about two morgue attendants who double as pimps. The unlikely premise succeeded due as much to Howard's brisk direction as to Michael Keaton's effective acting in his screen debut.

Howard's next film catapulted the young director to the Hollywood A-list. *Splash*, a romantic fantasy about a man and a mermaid starring Tom Hanks and Darryl Hannah, proved a hit with 1980s audiences, who welcomed Howard's wholesome values. Howard brought the same feel-good ethos to 1985's *Cocoon*, a sci-fi fantasy about senior citizens who discover the fountain of youth. The respect accorded Howard by the film community gave him the ability to attract some of Hollywood's best veteran performers, such as Jessica Tandy, Don Ameche, Hume Cronyn, Wilford Brimley, and Maureen Stapleton, bringing the film a heavy dose of class. Although the film was a huge hit with audiences, some critics, such as Pauline Kael, felt that Howard ''overwork[ed] his ecumenical niceness—his attempt to provide something for all age groups and all faiths.'' But Hollywood and American audiences couldn't get enough of Howard's family values, and he followed up with *Cocoon II* as well as *Willow*, another lavish but far less successful fantasy.

In 1985 Howard joined forces with producer Brian Grazer to form Imagine Films Entertainment. Their company, with Howard as executive producer, oversaw such popular 1980s fare as *Clean and Sober* and *The 'Burbs.* But whenever Howard took the helm as director, audiences came to expect comforting, sweet, and often humorous films such as *Parenthood* (1991).

In the early 1990s Howard began to expand his vision, bringing more ambitious fare to the screen—-from the firefighting romance-adventure *Backdraft* (1992); to the Tom Cruise-Nicole Kidman Irish-American epic *Far and Away* (1992); to the comedy-drama about tabloid journalism, *The Paper* (1994). But Howard's somewhat sentimental, all-American values continued to permeate his cinematic vision.

In 1995 Howard assembled an all-star cast led by Tom Hanks to take on his most challenging film to date. *Apollo 13* depicts the near-disastrous lunar mission in April 1970. But the film is as much about the heroism of the men and women of NASA, and about America's space program in general. Roger Ebert wrote, ''Ron Howard's film of this mission is directed with a single-mindedness and attention to detail that makes it riveting. . . . He knows he has a great story, and he tells it in a docudrama that feels like it was filmed on location in outer space.'' Hailed by critics and audiences alike as one of the year's best films, *Apollo 13* earned Howard the Directors Guild Award for 1995.

Howard followed up his success on *Apollo 13* with the rather mindless Mel Gibson adventure *Ransom.* But his next film, *Inventing the Abbotts*, brought Howard back to more familiar territory—the 1950s. This time the mature Howard delved beneath the happy veneer of small–town America. Blessed with what one critic called ''the most beautiful cast in the world,'' Howard examined repressed teenage angst and explored crises of sex, love, and identity at the intersection of rich and poor in Middle America. Though the fresh, crisp, and pretty feel of the film was very Howardesque, the themes ran deeper than many of his previous efforts.

The same held true of his 1999 comedy, *Ed TV*, a satire about late twentieth-century celebrity. Starring Matthew McConaughy and Jenna Elfman, Howard tried to use humor to skewer America's obsession with fame. Though the picture was moderately well received, it demonstrated the increasing depth of Howard's thematic interests.

Ron Howard once remarked that he became a director in order to avoid being typecast as an actor. He has also refused to be typecast as a director. Although all of his films are explorations of the human experience, he has ventured into many genres—science fiction, fantasy, epic adventure, romance, comedy, drama, satire—as well as into countless worlds. Ultimately, Howard sees himself and his directorial career as a work in progress. He has said, ''One of the great things about being a director as life choice is that it can never be mastered. Every story is its own kind of expedition, with its own set of challenges.''

It would be impossible to guess what the future will hold for Howard, other than that he will undoubtedly continue to make films at the brisk pace of roughly one a year, and he will explore the human condition with the all-American values and respect for Hollywood tradition inculcated as a child playing all-American boys beloved by all-American audiences.

—Victoria Price

HUILLET, Danièle

See **STRAUB, Jean-Marie, and Danièle HULLET**

HUSTON, John

Nationality: Irish/American. **Born:** John Marcellus Huston, son of actor Walter, in Nevada, Missouri, 5 August 1906, became Irish citizen, 1964. **Education:** Attended boarding school in Los Angeles and at Lincoln High School, Los Angeles, 1923–24. **Military Service:** Served in Signal Corps, Army Pictorial Service, 1942–45, discharged at rank of major. **Family:** Married 1) Dorothy Jeanne Harvey, 1926 (divorced 1933); 2) Leslie Black, 1937 (divorced 1944); 3) Evelyn Keyes, 1946 (divorced 1950), one adopted son; 4) Ricki Soma, 1950 (died 1969), one son, two daughters including actress Anjelica; also son Daniel by Zoë Sallis; 5) Celeste Shane, 1972 (divorced 1977). **Career:** Doctors in St. Paul, Minnesota, diagnose Huston with enlarged heart and kidney disease; taken to California for cure, 1916; boxer in California, 1920s; actor in New York, 1924; competition horseman, Mexico, 1927; journalist in New York, 1928–30; scriptwriter and actor in Hollywood, 1930; worked for Gaumont-British, London, 1932; moved to Paris with intention of studying painting, 1933; returned to New York, editor *Midweek Pictorial*, stage actor, 1934; writer for Warner Bros., Hollywood, 1936; directed first film, *The Maltese Falcon*, 1941; with William Wyler and Philip Dunne, formed Committee for the 1st Amendment to counteract HUAC investigation, 1947; formed Horizon Pictures with Sam Spiegel, 1948; formed John Huston Productions for unrealized project *Matador*, 1952; moved to Ireland, 1955; narrator for TV, from mid-1960s; moved to Mexico, 1972. **Awards:** Legion of Merit, U.S. Armed Services, 1944; Oscar for Best Direction, for *Treasure of the Sierra Madre*, 1947. **Died:** Of pneumonia, in Newport, Rhode Island, 28 August 1987.

Films as Director:

1941 ***The Maltese Falcon*** (+ sc)
1942 *In This Our Life* (+ co-sc, uncredited); *Across the Pacific* (co-d)
1943 *Report from the Aleutians* (+ sc); *Tunisian Victory* (Capra and Boulting; d some replacement scenes when footage lost, + co-commentary)
1945 *San Pietro* (*The Battle of San Pietro*) (+ sc, co-ph, narration)
1946 *Let There Be Light* (unreleased) (+ co-sc, co-ph); *A Miracle Can Happen* (*On Our Merry Way*) (King Vidor and Fenton; d some Henry Fonda/James Stewart sequences, uncredited)
1948 ***The Treasure of the Sierra Madre*** (+ sc, bit role as man in white suit); *Key Largo* (+ co-sc)
1949 *We Were Strangers* (+ co-sc, bit role as bank clerk)
1950 ***The Asphalt Jungle*** (+ co-sc)
1951 *The Red Badge of Courage* (+ sc)
1952 ***The African Queen*** (+ co-sc)
1953 *Moulin Rouge* (+ pr, co-sc)
1954 *Beat the Devil* (+ co-pr, co-sc)
1956 *Moby Dick* (+ pr, co-sc)
1957 *Heaven Knows, Mr. Allison* (+ co-sc); *A Farewell to Arms* (Charles Vidor; d begun by Huston)
1958 *The Barbarian and the Geisha*; *The Roots of Heaven*

1960 *The Unforgiven*
1961 ***The Misfits***
1963 *Freud* (*Freud: The Secret Passion*) (+ narration); *The List of Adrian Messenger* (+ bit role as Lord Ashton)
1964 *The Night of the Iguana* (+ co-pr, co-sc)
1965 *La bibbia* (*The Bible*) (+ role, narration)
1967 ***Casino Royale*** (co-d, role); *Reflections in a Golden Eye* (+ voice heard at film's beginning)
1969 *Sinful Davey*; *A Walk with Love and Death* (+ role); *De Sade* (Enfield; d uncredited) (+ role as the Abbe)
1970 *The Kremlin Letter* (+ co-sc, role)
1971 *The Last Run* (Fleischer; d begun by Huston)
1972 *Fat City* (+ co-pr); *The Life and Times of Judge Roy Bean* (+ role as Grizzly Adams)
1973 *The Mackintosh Man*
1975 *The Man Who Would Be King* (+ co-sc)
1976 *Independence* (short)
1979 *Wise Blood* (+ role)
1980 *Phobia*
1981 *Victory* (*Escape to Victory*)
1982 *Annie*
1984 *Under the Volcano*
1985 *Prizzi's Honor*
1987 ***The Dead***

Other Films:

1929 *The Shakedown* (Wyler) (small role); *Hell's Heroes* (Wyler) (small role)
1930 *The Storm* (Wyler) (small role)
1931 *A House Divided* (Wyler) (dialogue, sc)
1932 *Murders in the Rue Morgue* (Florey) (dialogue, sc)
1935 *It Started in Paris* (Robert Wyler) (co-adapt, sc); *Death Drives Through* (Cahn) (co-story, sc)
1938 *Jezebel* (Wyler) (co-sc); *The Amazing Dr. Clitterhouse* (Litvak) (co-sc)
1939 *Juarez* (Dieterle) (co-sc)
1940 *The Story of Dr. Ehrlich's Magic Bullet* (*Dr. Ehrlich's Magic Bullet*) (Dieterle) (co-sc)
1941 ***High Sierra*** (Walsh) (co-sc); *Sergeant York* (Hawks) (co-sc)
1946 ***The Killers*** (Siodmak) (sc, uncredited); *The Stranger* (Welles) (co-sc, uncredited); *Three Strangers* (Negulesco) (co-sc)
1951 *Quo Vadis* (LeRoy) (pre-production work)
1963 *The Cardinal* (Preminger) (role as Cardinal Glennon); *The Directors* (pr: Greenblatt, short) (appearance)
1968 *Candy* (Marquand) (role as Dr. Dunlap); *The Rocky Road to Dublin* (Lennon) (role as interviewee)
1970 *Myra Breckenridge* (Sarne) (role as Buck Loner)
1971 *The Bridge in the Jungle* (Kohner) (role as Sleigh); *The Deserter* (Kennedy) (role as General Miles); *Man in the Wilderness* (Sarafian) (role as Captain Henry)
1974 *Battle for the Planet of the Apes* (Thompson) (role as Lawgiver); ***Chinatown*** (Polanski) (role as Noah Cross)
1975 *Breakout* (Gries) (role as Harris); *The Wind and the Lion* (Milius) (role as John Hay)
1976 *Sherlock Holmes in New York* (Sagal) (role as Professor Moriarty)
1977 *Tentacles* (Hellman) (role as Ned Turner); *Il grande attacco* (*La battaglia di Mareth*; *The Biggest Battle*) (Lenzi) (role); *El triangulo diabolico de la Bermudas* (*Triangle: The Bermuda Mystery*; *The Mystery of the Bermuda Triangle*) (Cardona) (role); *Angela* (Sagal) (role)
1978 *Il visitatore* (*The Visitor*) (Paradisi) (role)
1979 *Jaguar Lives* (Pintoff) (role); *Winter Kills* (Richert) (role)
1980 *Head On* (Grant) (role); *Agee* (Spears) (role as interviewee)
1981 *To the Western World* (Kinmonth) (narrator)
1982 *Cannery Row* (Ward) (narrator)
1983 *Lovesick* (Brickman) (role as psychiatrist)

Publications

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An Open Book, New York, 1980.
Juarez, with Aeneas Mackenzie and Wolfgang Reinhardt, Madison, Wisconsin, 1983.
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By HUSTON: articles—

Interview with Karel Reisz, in *Sight and Sound* (London), January/March 1952.
''How I Make Films,'' interview with Gideon Bachmann, in *Film Quarterly* (Berkeley), Fall 1965.
''Huston!,'' interview with C. Taylor and G. O'Brien, in *Inter/View* (New York), September 1972.
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''The Innocent Bystander,'' interview with D. Robinson, in *Sight and Sound* (London), Winter 1972/73.
''Talking with John Huston,'' with Gene Phillips, in *Film Comment* (New York), May/June 1973.
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''Dialogue on Film: John Huston,'' in *American Film* (Washington, D.C.), January/February 1984.
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Hammen, Scott, *John Huston*, Boston, 1985.
Ciment, Gilles, editor, *John Huston*, Paris, 1987.
McCarty, John, *The Films of John Huston*, Secaucus, New Jersey, 1987.
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Drew, B., ''John Huston: At 74 No Formulas,'' in *American Film* (Washington, D.C.), September 1980.
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''John Huston,'' in *Film Dope* (London), January 1983.
Hachem, S., *''Under the Volcano,''* in *American Cinematographer* (Los Angeles), October 1984.
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Graef, Roger, *The Life and Times of John Huston, Esquire*, Great Britain, 1967.
Joyce, Paul, *Ride This Way Grey Horse*, Great Britain, 1970.
Huston, Danny, *The Making of The Dead*, U.S., 1989.

* * *

Few directors have been as interested in the relationship of film to painting as has John Huston and, perhaps, none has been given as little credit for this interest. This lack of recognition is not completely surprising. Criticism of film, despite the form's visual nature, has tended to be derived primarily from literature and not from painting or, as might be more reasonable, a combination of the traditions of literature, painting, theater, and the unique forms of film itself.

In a 1931 profile in *The American Mercury* that accompanied a short story by John Huston, the future director said that he wanted to write a book on the lives of French painters. The following year, unable to or dissatisfied with work as a film writer in London, Huston moved to Paris to become a painter. He studied for a year and a half, making money by painting portraits on street corners and singing for pennies. Even after he became an established film director, Huston continued to indulge his interest in painting, ''retiring'' from filmmaking from time to time to concentrate on his painting.

Each of Huston's films has reflected this prime interest in the image, the moving portrait, and the use of color—as well as the poetic possibilities of natural dialogue. Each film has been a moving canvas on which Huston explores his main subject: the effect of the individual ego on the group and the possibility of the individual's survival.

Huston began exploring his style of framing in his first film, *The Maltese Falcon.* Following his sketches, he set up shots like the canvases of paintings he had studied. Specifically, Huston showed an interest in characters appearing in the foreground of a shot, with their faces often covering half the screen. Frequently, too, the person whose face half fills the screen is not talking, but listening. The person reacting thus becomes more important than the one speaking or moving.

Huston's first film as a director presented situations he would return to again and again. Sam Spade is the obsessed professional, a man who will adhere to pride and dedication, to principle unto death. Women are a threat, temptations that can only sway the hero from his professional commitment. They may be willfully trying to deceive, as with Brigid and Iva, or they may, as in later Huston films, be the unwitting cause of the protagonist's defeat or near-defeat. In *The Asphalt Jungle*, for example, the women in the film are not evil; it is the men's obsession with them that causes disaster.

Even with changes and cuts, a film like *The Red Badge of Courage* reflects Huston's thematic and visual interests. Again, the film features a group with a quest that may result in death. These soldiers argue, support each other, pretend they are not frightened, brag, and, in some cases, die. In the course of the action, both the youth and the audience discover that the taking of an isolated field is not as important as the ability of the young men to face death without fear. Also, as in other Huston films, the two central figures in *The Red Badge of Courage*, the youth and Wilson, lie about their attitudes. Their friendship solidifies only when both confess that they have been afraid during the battle and have fled.

Visually, Huston continued to explore an important aspect of his style: the placement of characters in a frame so that their size and position reflect what they are saying and doing. He developed this technique with Bogart, Holt, and Walter Huston in *The Treasure of the Sierra Madre* and Audie Murphy and Bill Mauldin in *The Red Badge of Courage.* Early in *The African Queen*, for instance, after Rosie's brother dies, there is a scene in which Rosie is seated on the front porch of the mission. Charlie, in the foreground, dominates the screen while Rosie, in the background, is small. As Charlie takes control of the situation and tells Rosie what must be done, he raises his hand to the rail and his arm covers our view of her. Charlie is in command.

Thematically, *Moulin Rouge* was a return to Huston's pessimism and exploration of futility. The director identified with the character of Lautrec who, like Huston, was given to late hours, ironic views of himself, performing for others, sardonic wit, and a frequent bitterness toward women. Lautrec, like Huston, loved horses, and frequently painted pictures of them.

The narrative as developed by Huston and Ray Bradbury in *Moby Dick* is in keeping with the director's preoccupation with failed quests. Only one man, Ishmael, survives. All the other men of the *Pequod* go down in Ahab's futile attempt to destroy the whale. But Huston sees Ahab in his actions and his final gesture as a noble creature who has chosen to go down fighting.

The Roots of Heaven is yet another example of Huston's exploration of an apparently doomed quest by a group of vastly different people, led by a man obsessed. In spite of the odds, the group persists in its mission and some of its members die. As in many Huston films, the quest is not a total failure; there is the likelihood of continuation, if not success, but the price that must be paid in human lives is high.

Huston's *The Misfits* again featured a group on a sad and fruitless quest. The group, on a search for horses, find far fewer than they had expected. The expedition becomes a bust and the trio of friends are at odds over a woman, Roslyn (Marilyn Monroe), who opposes the killing and capturing of the horses.

With the exception of Guido, the characters represent the least masked or disguised group in Huston's films. Perhaps it is this very element of never-penetrated disguise in Guido that upset Huston and drove him to push for a motivation scene, an emotional unmasking of the character.

As a Huston film, *Freud* has some particular interests: Huston serves as a narrator, displaying an omnipotence and almost Biblical detachment that establishes Freud as a kind of savior and messiah. The film opens with Huston's description of Freud as a kind of hero or God on a quest for mankind. ''This is the story of Freud's descent into a region as black as hell, man's unconscious, and how he let in the light,'' Huston says in his narration. The bearded, thin look of Freud, who stands alone, denounced before the tribunal of his own people, also suggests a parallel with Christ. Freud brings a message of salvation which is rejected, and he is reluctantly denounced by his chief defender, Breuer.

Of all Huston's films, *The List of Adrian Messenger* is the one that deals most literally with people in disguise. George, who describes himself as unexcused evil, hides behind a romantic or heroic mask that falls away when he is forced to face the detective, who functions very much like Freud. The detective penetrates the masks, revealing the evil, and the evil is destroyed.

Huston's touch was evident in *The Night of the Iguana* in a variety of ways. First, he again took a group of losers and put them together in an isolated location. The protagonist, Shannon, once a minister, has been reduced to guiding tourists in Mexico. At the furthest reaches of despair and far from civilization, the quest for meaning ends and the protagonist is forced to face himself. Religion is an important theme. The film opens with Richard Burton preaching a sermon to his congregation. It is a startling contrast to Father Mapple's sermon in *Moby Dick.* Shannon is lost, confused, his speech is gibberish, an almost nonsensical confession about being unable to control his appetites and emotions. The congregation turns away from him.

This choice between the practical and the fantastic is a constant theme in Huston's life and films. There is also a choice between illusion and reality, a choice Huston finds difficult to make. Religion is seen as part of the fantasy world, a dangerous fantasy that his characters must overcome if they are not to be destroyed or absorbed by it. This theme is present in *The Bible, Wise Blood*, and *Night of the Iguana.* Huston's negative religious attitude is also strong in *A Walk with Love and Death*, which includes three encounters with the clergy. In the first, Heron is almost killed by a group of ascetic monks who demand that he renounce the memory of Claudia and ''repent his knowledge of women.'' The young man barely escapes with his life. These religious zealots counsel a move away from the pleasure of the world and human love, a world that Huston believes in.

There are clearly constants in Huston's works—man's ability to find solace in animals and nature, the need to challenge oneself—but his world is unpredictable, governed by a whimsical God or no God at all. Each of Huston's characters seeks a way of coming to terms with that unpredictability, establishing rules of behavior by which he can live.

The Huston character, like Cain or Adam, is often weak, and frequently his best intentions are not sufficient to carry him through to success or even survival. The more a man thinks in a Huston film, the more dangerous it is for his survival. Conversely, however, his films suggest that those who are carried away by emotion, or too much introspection, are doomed. Since the line between loss of control and rigidity is difficult to walk, many Huston protagonists do not survive. It takes a Sam Spade, Sergeant Allison, or Abraham, very rare men indeed, to remain alive in this director's world.

Reflections in a Golden Eye raised many questions about the sexuality inherent in many of the themes that most attracted Huston: riding horses, hunting, boxing, and militarism. The honesty with which the director handles homosexuality is characteristic of his willingness to face what he finds antithetical to his own nature. In the film, the equation of Leonora and her horse is presented as definitely sexual, and at one point Penderton actually beats the horse in a fury because he himself is impotent. Huston also includes a boxing match in the film which is not in the novel. The immorally provocative Leonora watches the match, but Penderton watches another spectator, Williams. *Reflections* becomes an almost comic labyrinth of voyeurism, with characters spying on other characters.

Huston's protagonists often represent extremes. They are either ignorant, pathetic, and doomed by their lack of self-understanding (Tully and Ernie in *Fat City*, Dobbs in *The Treasure of the Sierra Madre*, Peachy and Danny in *The Man Who Would Be King*) or intelligent, arrogant, but equally doomed by their lack of self-understanding (Penderton in *Reflections in a Golden Eye* and Ahab in *Moby Dick*). Between these extremes is the cool, intelligent protagonist who will sacrifice everything for self-understanding and independence (Sam Spade in *The Maltese Falcon*, and Freud). Huston always finds the first group pathetic, the second tragic, and the third heroic. He reserves his greatest respect for the man who retains his dignity in spite of pain and disaster.

Many of Huston's films can de divided between those involving group quests that fail and those involving a pair of potential lovers who must face a hostile world. Generally, Huston's films about such lovers end in the union of the couple or, at least, their survival. In that sense, *A Walk with Love and Death*, starring his own daughter, proved to be the most pessimistic of his love stories, and *Annie*, his most commercial venture, proved to be his most optimistic.

—Stuart M. Kaminsky

I

ICHIKAWA, Kon

Nationality: Japanese. **Born:** Uji Yamada in Ise, Mie Prefecture, 20 November 1915. **Education:** Ichioka Commercial School, Osaka. **Family:** Married scriptwriter Natto Wada, 1948. **Career:** Worked in animation dept. of J.O. Studios, Kyoto, from 1933; assistant director on feature-filmmaking staff, late 1930s; transferred to Tokyo when J.O. became part of Toho company, early 1940s; collaborated on scripts with wife, 1948–56; used pen name ‘‘Shitei Kuri’’ (after Japanese rendering of Agatha Christie), from 1957; writer and director for TV, 1958–66. **Awards:** San Giorgio Prize, Venice Festival, for *Harp of Burma*, 1956.

Films as Director:

1946 *Musume Dojoji* (*A Girl at Dojo Temple*) (+ co-sc)

1947 *Toho senichi-ya* (*1001 Nights with Toho*) (responsible for some footage only)

1948 *Hana hiraku* (*A Flower Blooms*); *Sanbyaku rokujugo-ya* (*365 Nights*)

1949 *Ningen moyo* (*Human Patterns*; *Design of a Human Being*); *Hateshinaki jonetsu* (*Passion without End*; *The Endless Passion*)

1950 *Ginza Sanshiro* (*Sanshiro of Ginza*); *Netsudeichi* (*Heat and Mud*; *The Hot Marshland*) (+ co-sc): *Akatsuki no tsuiseki* (*Pursuit at Dawn*)

1951 *Ieraishan* (*Nightshade Flower*) (+ co-sc): *Koibito* (*The Lover*) (+ co-sc); *Mukokuseki-sha* (*The Man without a Nationality*); *Nusumareta koi* (*Stolen Love*) (+ co-sc); *Bungawan Solo* (*River Solo Flows*) (+ co-sc); *Kekkon koshinkyoku* (*Wedding March*) (+ co-sc)

1952 *Rakkii-san* (*Mr. Lucky*); *Wakai hito* (*Young People, Young Generation*) (+ co-sc); *Ashi ni sawatta onna* (*The Woman Who Touched Legs*) (+ co-sc); *Ano te kono te* (*This Way, That Way*) (+ co-sc)

1953 *Puu-san* (*Mr. Pu*) (+ co-sc); *Aoiro kakumei* (*The Blue Revolution*); *Seishun Zenigata Heiji* (*The Youth of Heiji Zenigata*) (+ co-sc); *Ai-jin* (*The Lover*)

1954 *Watashi no subete o* (*All of Myself*) (+ co-sc); *Okuman choja* (*A Billionaire*) (+ co-sc); *Josei ni kansuru juni-sho* (*Twelve Chapters on Women*)

1955 *Seishun kaidan* (*Ghost Story of Youth*); *Kokoro* (*The Heart*)

1956 ***Biruma no tategoto*** (*The Burmese Harp*; *Harp of Burma*); *Shokei no heya* (*Punishment Room*); *Nihonbashi* (*Bridge of Japan*)

1957 *Manin densha* (*The Crowded Streetcar*) (+ co-sc); *Tohoku no zummu-tachi* (*The Men of Tohoku*) (+ sc); *Ana* (*The Pit*; *The Hole*) (+ sc)

1958 *Enjo* (*Conflagration*)

1959 *Sayonara, konnichiwa* (*Goodbye, Hello*) (+ co-sc); *Kagi*) (*The Key*; *Odd Obsession* (+ co-sc); *Nobi* (*Fires on the Plain*); *Jokyo II: Mono o takaku uritsukeru onna* (*A Woman's Testament, Part 2: Women Who Sell Things at High Prices*)

1960 *Bonchi* (+ co-sc); *Ototo* (*Her Brother*)

1961 *Kuroijunin no onna* (*Ten Dark Women*)

1962 *Hakai* (*The Outcast*; *The Broken Commandment*); *Watashi wa nisai* (*I Am Two*; *Being Two Isn't Easy*)

1963 *Yukinojo henge* (*An Actor's Revenge*; *The Revenge of Yukinojo*); *Taiheiyo hitoribotchi* (*My Enemy, the Sea*; *Alone on the Pacific*)

1964 *Zeni no odori* (*The Money Dance*; *Money Talks*) (+ sc)

1965 *Tokyo Orimpikku* (*Tokyo Olympiad*) (+ co-sc)

1967 *Toppo Jijo no botan senso* (*Toppo Gigio and the Missile War*) (+ co-sc)

1969 *Kyoto* (+ sc)

1970 *Nihon to Nihonjin* (*Japan and the Japanese*) (+ sc)

1972 *Ai futatabi* (*To Love Again*)

Kon Ichikawa

1973 *Matatabi* (*The Wanderers*) (+ pr, co-sc); ''The Fastest'' episode of *Visions of Eight*
1975 *Wagahai wa neko de aru* (*I Am a Cat*)
1976 *Tsuma to onna no aida* (*Between Women and Wives*) (co-d); *Inugami-ke no ichizoku* (*The Inugami Family*) (+ co-sc)
1977 *Akuma no temari-uta* (*A Rhyme of Vengeance*; *The Devil's Bouncing Ball Song*) (+ sc); *Gokumonto* (*The Devil's Island*; *Island of Horrors*) (+ co-sc)
1978 *Jo-bachi* (*Queen Bee*) (+ co-sc)
1980 *Koto* (*Ancient City*) (+ co-sc); *Hi no tori* (*The Phoenix*) (+ co-sc)
1982 *Kofuku* (*Lonely Hearts, Happiness*) (+ co-sc)
1983 *Sasame Yuki* (*The Makioka sisters*; *Fine Snow*)
1985 *Ohan*; *Biruma no tategoto* (*The Burmese Harp*)
1987 *Eiga Joyu* (*The Actress*); *Taketori Monogatari* (*Princess from the Moon*)
1991 *Tenkawa Densetsu Satsujin Jiken*
1993 *Fusa* (+ sc)
1994 *47 Ronin*
1996 *Yatsuhaka-mura* (*The 8-Tomb Village*) (+ sc)
1999 *Dora-heita*

Other Film:

1970 *Dodes'ka-den* (Kurosawa) (pr)

Publications

By ICHIKAWA: books—

Seijocho 271 Banchi, with Natto Wada, Tokyo, 1961.
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* * *

Kon Ichikawa is noted for a wry humor that often resembles black comedy, for his grim psychological studies—often of misfits and outsiders—and for the visual beauty of his films. He is noted as one of Japan's foremost cinematic stylists, and has commented, ''I began as a painter and I think like one.''

His early films show a perverse sense of humor as they reveal human foibles and present an objective view of corruption. In *Mr. Pu*, a projector breaks down while showing scenes of an atomic explosion. In *A Billionaire*, a family dies from eating radioactive tuna, leaving only a lazy elder son and a sympathetic tax collector. In *The Key*, a group of rather selfish, despicable people are poisoned inadvertently by a senile old maid, who becomes the only survivor. The film is a study of an old man who becomes obsessed with sex to compensate for his fears of impotency. He becomes a voyeur, and through the manipulation of the camera, we come to share in this activity. Slowly, however, he emerges as being sympathetic while the other characters are revealed in their true light.

Throughout his career Ichikawa has proven himself a consistent critic of Japanese society, treating such themes as the rebirth of militarism (*Mr. Pu*), the harshness and inhumanity of military feudalism (*Fires on the Plain*), the abuse of the individual within the family (*Bonchi* and *Her Brother*), as well as familial claustrophobia and the tendency of repression to result in perversion and outbreaks of violence (*The Key*). His films usually refuse a happy ending, and Ichikawa has been frequently criticized for an unabashed pessimism, bordering on nihilism.

Two of his most important films, *Harp of Burma* and *Fires on the Plain*, deal with the tragedies of war. The former concerns a soldier who adopts Buddhist robes and dedicates himself to burying the countless Japanese dead on Burma; the latter is about a group of demoralized soldiers who turn to cannibalism. A third work, *Tokyo Olympiad*, provided a new approach to sports films, giving as much attention to human emotions and spectator reactions as to athletic feats. Ichikawa is a master of the wide screen and possesses a strong sense of composition, creating enormous depth with his use of diagonal and overhead shots. Often he utilizes black backgrounds to isolate images within the frame, or a form of theatrical lighting, or he blocks out portions of the screen to alter the format and ratio.

Ichikawa remains fascinated with experimental techniques. His excellent use of the freeze frame in *Kagi* reflects his case study approach to characterization. He has also done much in the way of color experimentation. *Kagi* is bathed in blues, which bleach skin tones to white, thus creating corpse-like subjects. *Her Brother* is so filtered that it resembles a black and white print with dull pinks and reds. On most of his films, Ichikawa has used cameramen Kazuo Miyagawa or Setsuo Kobayashi.

After *Tokyo Olympiad* Ichikawa encountered many studio difficulties. His projects since then include a twenty-six-part serialization of *The Tale of Genji* and *The Wanderers*, a parody of gangster films with a nod to *Easy Rider*, plus a dozen documentaries and fiction features, among which *The Inugami Family*, a suspense thriller, proved to be the biggest box office success in Japanese film history.

—Patricia Erens

IMAI, Tadashi

Nationality: Japanese. **Born:** Tokyo, 8 January 1912. **Education:** Tokyo Imperial University, until 1935. **Family:** Married in 1934 and 1955. **Career:** Assistant at J.O. Studio, Kyoto, from 1935; directed first film, *Numazu Hei-gakko*, 1939; joined Communist party, late 1940s; left Toho, helped initiate independent film production movement, 1950; ''prestige director'' for Toei, Daiei, and other studios, 1953 through 1960s; resumed independent production, 1969. **Awards:** Mainichi Film Competition Award, for *The People's Enemy*, 1946; five Kinema Jumpo Awards for Best Japanese Film, 1950s. **Died:** 22 November 1991.

Films as Director:

1939 *Numazu Hei-gakko* (*Numazu Military Academy*); *Waga kyokan* (*Our Teacher*)
1940 *Tajiko mura* (*The Village of Tajiko*); *Onna no machi* (*Women's Town*); *Kakka* (*Your Highness*)
1941 *Kekkon no seitai* (*Married Life*)
1943 *Boro no kesshitai* (*The Suicide Troops of the Watch Tower*; *The Death Command of the Tower*)
1944 *Ikari no umi* (*Angry Sea*)
1945 *Ai to chikai* (*Love and Pledge*)
1946 *Minshu no teki* (*An Enemy of the People*; *The People's Enemy*); *Jinsei tonbo-gaeri* (*Life Is like a Somersault*)
1947 *Chikagai nijuyo-jikan* (*Twenty-four Hours of a Secret Life*)
1949 *Aoi sanmyaku* (*Green Mountains*) parts I and II; *Onna no kao* (*A Woman's Face*)
1950 *Mata au hi made* (*Until We Meet Again*)
1951 *Dokkoi ikiteiru* (*Still We Live*)
1952 *Yamabiko gakko* (*School of Echoes*)
1953 *Himeyuri no to* (*The Tower of Lilies*; *Himeyuri Lily Tower*); *Nigori-e* (*Muddy Water*)
1955 *Aisureba koso* (*Because I Love*), episode; *Koko ni izumi ari* (*Here Is a Fountain*); *Yukiko*
1956 *Mahiru no ankoku* (*Darkness at Noon*)
1957 *Kome* (*Rice*); *Junai monogatari* (*The Story of Pure Love*)
1958 *Yoru no tsuzumi* (*The Adulteress*; *Night Drum*); *Kiku to Isamu* (*Kiku and Isamu*)
1960 *Shiroi gake* (*The Cliff*; *White Cliff*)
1961 *Are ga minato no hikari da* (*That Is the Port Light*)
1962 *Nippon no obachan* (*Japanese Grandmothers*; *The Old Women of Japan*)
1963 *Bushido zankoku monogatari* (*Bushido: Samurai Saga*; *The Cruel Story of the Samurai's Way*)
1964 *Echigo tsutsuishi oyashirazu* (*Death in the Snow*); *Adauchi* (*Revenge*)
1967 *Sato-gashi ga kazureru toki* (*When the Cookie Crumbles*)
1968 *Fushin no toki* (*The Time of Reckoning*)
1969 *Hashi no nai kawa* (*River without Bridges*)
1970 *Hashi no nai kawa* (*River without Bridges*) Part II
1971 *En to iu onna* (*A Woman Named En*)
1972 *Aa koe naki tomo* (*Ah! My Friends without Voice*); *Kaigun tokubetsu shonen hei* (*Special Boy Soldiers of the Navy*)
1974 *Kobayashi Takiji* (*The Life of a Communist Writer*)
1976 *Ani imoto* (*Mon and Ino*; *Older Brother and Younger Sister*); *Yoba* (*The Old Woman Ghost*)
1982 *Himeyuri no to* (*Himeyuri Lily Tower*) (remake)
1991 *Senso to Seishun* (*War and Youth*)

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Iawaski, Akira, ''La Production independante,'' in *Cinéma* (Paris), September/October 1969.
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After displaying early Marxist commitment, Tadashi Imai was forced to give up politics under Japan's World War II military regime. Because of the regime's ideological restriction, Imai's first works were so-called ''war-collaboration'' films. Some of them are nonetheless valued for Western-style action sequence technique (for example, *The Death Command of the Tower*) and for the successful depiction of the personality of an army officer (*Our Teacher*).

Imai's postwar return to Marxism surprised his audience. As early as 1946, he made a film that severely attacked corruption among the wartime rulers, and he preached on behalf of postwar democracy in *The People's Enemy.* Imai's real fame came with his record-breaking commercial success, *Green Mountains*, which became legendary for its reflection of the almost revolutionary excitement of the postwar period. The film depicts, in a light, humorous style, the struggle at a small town high school against the established institutions and values.

Until We Meet Again became another legendary film for its romantic, lyrical treatment of tragic wartime love. In particular, the scene of the young lovers kissing through the window glass became famous. The Red Purge at the time of the Korean War drove Imai out of the organized film industry. He then became one of the most active filmmakers, initiating the postwar leftist independent film production movement.

His successive films fall into two main categories—films analyzing social injustice and oppression from the communist point of view, and meticulously made literary adaptations. The films of the first category outnumber the second. Imai was much influenced by Italian neorealism in his themes and semi-documentary method based on location shooting. The hardship and tribulations of the proletariat are depicted in *Still We Live* (about day-laborers), *Rice* (concerning farmers), and *That Is the Port Light* (about fishermen and problems between Japan and Korea). Social problems are treated in *School of Echoes* (concerning the progressive education movement in a poor mountain village), *Kiku and Isamu*, which deals with Japanese-black mixed-blood children, *Japanese Grandmother* (on the aged), and *River without Bridges I* and *II*, about discrimination against the outcast class. The mistaken verdict in a murder case is the subject of *Darkness at Noon*, which condemns the police and the public prosecutor. *Himeyuri Lily Tower*, another commercial hit, depicts tragic fighting on Okinawa toward the end of the war, showing the cruelty of both the Japanese and the American forces. *Night Drum, The Cruel Story of the Samurai's Way, Revenge*, and *A Woman Named En* focus on feudalism and its oppression from the viewpoint of its victims.

These films all embody an explicit and rather crude leftist point-of-view. However, Imai's talent at entertaining the audience with deft storytelling and comfortable pacing attracted popular and critical support for his work. Imai is especially skillful in powerful appeals to the audience's sentimentalism. His distinctive lyrical and humanistic style is valued and helps us to differentiate Imai from other more dogmatic leftist directors.

Imai is also appreciated for his depiction of details. This trait helped make his literary adaptations (e.g., *Muddy Water*) so successful that every ambitious actress was said to want to appear in Imai's films to obtain prizes. His collaboration with the excellent scenario writer, Yoko Mizuki, is indispensable to Imai's success.

Imai's unchanged formula of the poor being oppressed by the authorities became increasingly out-of-date through the 1960s and 1970s. However, his lyricism still proved to be attractive in more recent works, such as *Older Brother and Younger Sister.*

—Kyoko Hirano

IMAMURA, Shohei

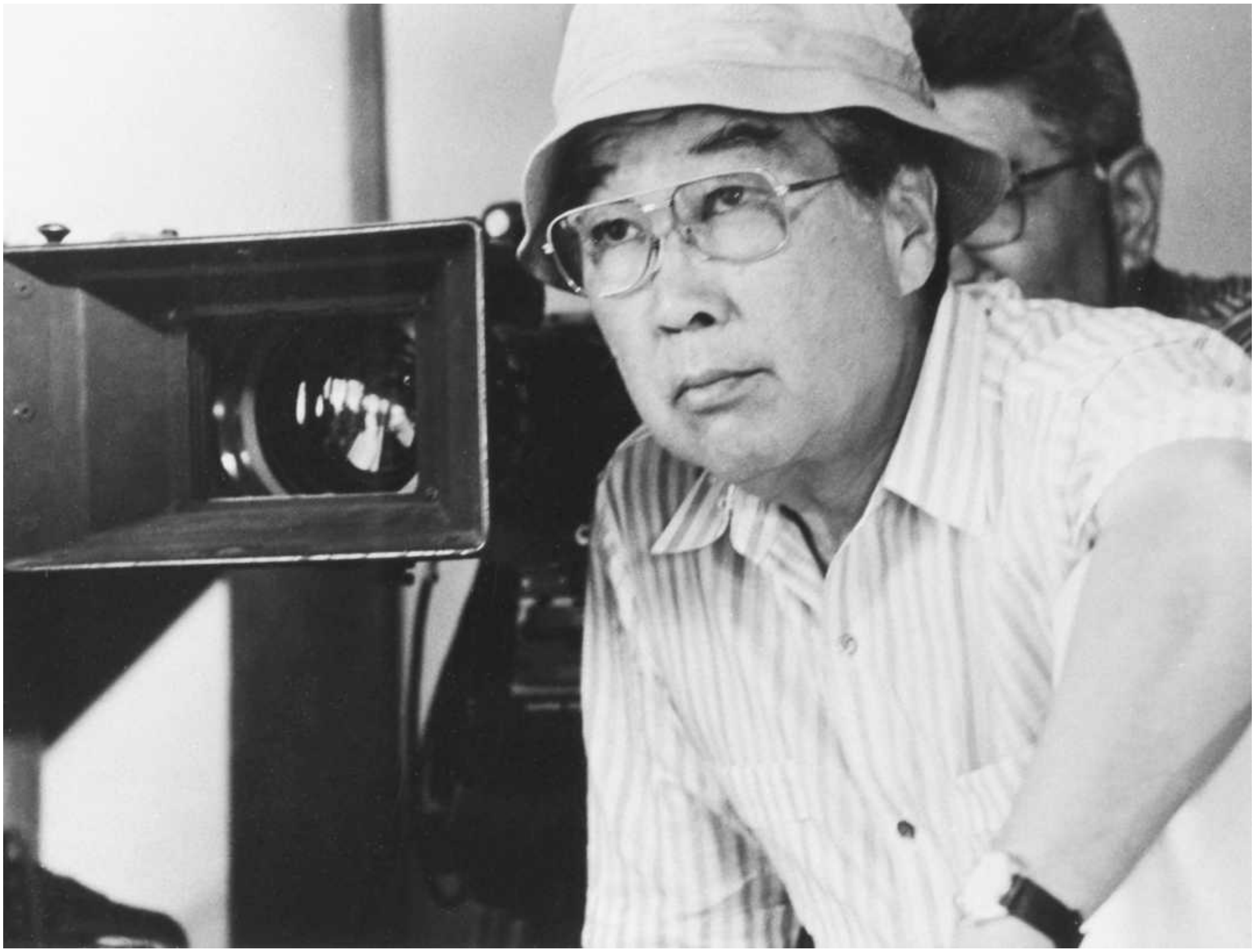
Nationality: Japanese. **Born:** Tokyo, 1926. **Education:** Educated in technical school, Tokyo, until 1945; studied occidental history at Waseda University, Tokyo, graduated 1951. **Career:** Assistant director at Shochiku's Ofuna studios, 1951; moved to Nikkatsu studios, 1954; assistant to director Yuzo Kawashima, 1955–58; directed first film, *Nusumareta yokuju*, 1958; formed Imamura Productions, 1965; worked primarily for TV, from 1970; founder and teacher, Yokohama Broadcast Film Institute. **Awards:** Palme d'Or, Cannes Festival, for *The Ballad of Narayama*, 1983.

Films as Director:

1958 *Nusumareta yokujo* (*Stolen Desire*); *Nishi Ginza eki mae* (*Lights of Night*; *Nishi Ginza Station*) (+ sc); *Hateshinaki yokubo* (*Endless Desire*) (+ co-sc)
1959 *Nianchan* (*My Second Brother*; *The Diary of Sueko*) (+ co-sc)
1961 *Buta to gunkan* (*The Flesh Is Hot*; *Hogs and Warships*) (+ co-sc)
1963 *Nippon konchuki* (*The Insect Woman*) (+ co-sc)
1964 *Akai satsui* (*Unholy Desire*; *Intentions of Murder*) (+ co-sc)
1966 *Jinruigaku nyumon* (*The Pornographers: Introduction to Anthropology*) (+ co-sc, pr)
1967 *Ningen johatsu* (*A Man Vanishes*) (+ sc, role, pr)
1968 *Kamigami no fukaki yokubo* (*The Profound Desire of the Gods*; *Kuragejima: Tales from a Southern Island*) (+ co-pr, co-sc)
1970 *Nippon sengoshi: Madamu Omboro no seikatsu* (*History of Postwar Japan as Told by a Bar Hostess*) (+ co-pr, planning, role as interviewee)
1975 *Karayuki-san* (*Karayuki-san, the Making of a Prostitute*) (for TV) (+ co-pr, planning)
1979 ***Fukushu suruwa ware ni ari*** (*Vengeance Is Mine*)
1980 *Eijanaika* (*Why Not?*) (+ co-sc)
1983 ***Narayama bushi-ko*** (*The Ballad of Narayama*)
1987 *Zegen* (*The Pimp*)
1988 *Kuroi Ame* (*Black Rain*)
1997 *Unagi* (*The Eel*) (+ co-sc)
1998 *Kanzo Sensei* (*Dr. Akagi*) (+ co-sc)

Other Films:

1951 *Bakushu* (*Early Summer*) (Ozu) (asst d)
1952 *Ochazuke no aji* (*The Flavor of Green Tea over Rice*) (Ozu) (asst d)
1953 ***Tokyo monogatari*** (*Tokyo Story*) (Ozu) (asst d)
1954 *Kuroi ushio* (*Black Tide*) (Yamamura) (asst d)
1955 *Tsukiwa noborinu* (*Moonrise*) (Tanaka) (asst d)
1956 *Fusen* (*The Balloon*) (Kawashima) (co-sc)
1958 *Bakumatsu Taiyoden* (*Saheiji Finds a Way*; *Sun Legend of the Shogunate's Last Days*) (Kawashima) (co-sc)
1959 *Jigokuno magarikago* (*Turning to Hell*) (Kurahara) (co-sc)
1962 *Kyupora no aru machi* (*Cupola Where the Furnaces Glow*) (Uravama) (sc)
1963 *Samurai no ko* (*Son of a Samurai*; *The Young Samurai*) (Wakasugi) (co-sc)
1964 *Keirin shonin gyojoki* (Nishimira) (co-sc)
1967 *Neon taiheiki-keieigaku nyumon* (*Neon Jungle*) (Isomi) (co-sc)
1968 *Higashi Shinaki* (*East China Sea*) (Isomi) (story, co-sc)



Shohei Imamura

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Interview in *Revue du Cinéma/Image et Son* (Paris), November 1989.

‘‘Silence de Mort,’’ an interview with Gérard Pangon, in *Télérama* (Paris), 26 July 1995.

Interview with Yann Tobin and Hubert Niogret, in *Positif* (Paris), October 1997.

Interview with Pierre Eisenreich and Hubert Niogret, in *Positif* (Paris), December 1998.

‘‘Dr. Akagi: Kanzo Sensei,’’ an interview with Freddy Sartor, in *Film en Televisie + Video* (Brussels), January 1999.

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Mellen, Joan, *Voices from the Japanese Cinema*, New York, 1975.

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* * *

Outrageous, insightful, sensuous, and great fun to watch, the films of Shohei Imamura are among the greatest glories of postwar Japanese cinema, yet Imamura remains largely unknown outside of Japan. Part of the reason, to be sure, lies in the fact that Imamura has until recently worked for small studios such as Nikkatsu or on his own independently financed productions. But it may also be because Imamura's films fly so furiously in the face of what most Westerners have come to expect of Japanese films.

After some amateur experience as a theater actor and director, Imamura joined Shochiku Studios in 1951 as an assistant director, where he worked under, among others, Yasujiro Ozu. His first important work, *My Second Brother*, an uncharacteristically gentle tale set among Korean orphans living in postwar Japan, earned him third place in the annual *Kinema Jumpo* ''Best Japanese Film of the Year'' poll, and from then on Imamura's place within the Japanese industry was established. Between 1970 and 1978, Imamura ''retired'' from feature filmmaking, concentrating his efforts instead on a series of remarkable television documentaries that explored little-known sides of postwar Japan. In 1978, Imamura returned to features with his greatest commercial and critical success, *Vengeance Is Mine*, a complex, absorbing study of a cold-blooded killer. In 1983, his film *The Ballad of Narayama* was awarded the Gold Palm at the Cannes Film Festival, symbolizing Imamura's belated discovery by the international film community.

Imamura has stated that he likes to make ''messy films,'' and it is the explosive, at times anarchic quality of his work that makes him appear ''uncharacteristically Japanese'' when seen in the context of Ozu, Mizoguchi, or Kurosawa. Perhaps no other filmmaker anywhere has taken up Jean-Luc Godard's challenge to end the distinction between ''documentary'' and ''fiction'' films. In preparation for filming, Imamura will conduct exhaustive research on the people whose story he will tell, holding long interviews to extract information and to become familiar with different regional vocabularies and accents (many of his films are set in remote regions of Japan). Insisting always on location shooting and direct sound, Imamura has been referred to as the ''cultural anthropologist'' of the Japanese cinema. Even the titles of some of his films—*The Pornographers: Introduction to Anthropology* and *The Insect Woman* (whose Japanese title literally translates to ''Chronicle of a Japanese Insect'')—seem to reinforce the ''scientific'' spirit of these works. Yet, if anything, Imamura's films argue against an overly clinical approach to understanding Japan, as they often celebrate the irrational and instinctual aspects of Japanese culture.

Strong female protagonists are usually at the center of Imamura's films, yet it would be difficult to read these films as ''women's films'' in the way that critics describe works by Mizoguchi or Naruse. Rather, women in Imamura's films are always the ones more directly linked to ''ur-Japan,''—a kind of primordial fantasy of Japan not only preceeding ''westernization'' but before any contact with the outside world. In *The Profound Desire of the Gods*, a brother and sister on a small southern island fall in love and unconsciously attempt to recreate the myth of Izanagi and Izanami, sibling gods whose union founded the Japanese race. Incest, a subject which might usually be seen as shocking, is treated as a perfectly natural expression, becoming a crime only due to the influence of ''westernized'' Japanese who have come to civilize the island. Imamura's characters indulge freely and frequently in sexual activity, and sexual relations tend to act as a kind of barometer for larger, unseen social forces. The lurid, erotic spectacles in *Eijanaika*, for example, are the clearest indication of growing frustrations that finally explode in massive riots in the film's conclusion.

—Richard Peña

INGRAM, Rex

Nationality: Irish/American. **Born:** Reginald Ingram Montgomery Hitchcock in Dublin, 15 January 1893. **Education:** Saint Columba's College, Dublin; studied sculpture at Yale, 1911. **Military Service:** Served in Canadian Air Force (wounded in action), 1918. **Family:** Married 1) actress Doris Pawn, 1917 (divorced 1920); 2) Alice Terry, 1921. **Career:** Immigrated to United States, 1911; actor in England, 1912; assistant for Edison Co., New York, also scenario writer for Stuart Blackton and screen actor, 1913; moved to Vitagraph, 1914; hired by Fox, changed name to Rex Ingram, 1915; director for Universal, 1916; contracted by Paralta-W.W. Hodkinson Corp., 1918; joined Metro Pictures, 1920; moved to France, 1923; modernized Studios de la Victorine de Saint-Augustin, Nice, 1924; established Ingram Hamilton Syndicated Ltd. production company, London, 1928; moved to Egypt, 1934; returned to Hollywood, 1936. **Awards:** Honorary degree, Yale University; Légion d'honneur française. **Died:** In California, 1950.

Rex Ingram (with megaphone)

Films as Director:

1916 *The Great Problem* (Truth) (+ sc); *Broken Fetters* (*A Human Pawn*) (+ sc); *Chalice of Sorrow* (*The Fatal Promise*) (+ sc); *Black Orchids* (*The Fatal Orchids*) (+ sc)
1917 *The Reward of the Faithless* (*The Ruling Passion*) (+ sc); *The Pulse of Life* (+ sc); *The Flower of Doom* (+ sc); *Little Terror* (+ sc)
1918 *His Robe of Honor*; *Humdrum Brown*
1919 *The Day She Paid*
1920 *Under Crimson Skies* (*The Beach Comber*); *Shore Acres*; *Hearts Are Trumps*
1921 ***The Four Horsemen of the Apocalypse*** (+ pr); *The Conquering Power* (*Eugenie Grandet*); *Turn to the Right*
1922 *The Prisoner of Zenda*; *Trifling Women* (+ sc) (remake of *Black Orchids*); *Where the Pavement Ends* (+ sc)
1923 *Scaramouche* (+ pr)
1924 *The Arab* (*L'Arabe*) (+ sc)
1925 *Mare Nostrum* (+ co-pr)
1926 *The Magician* (+ co-pr, sc)
1927 *The Garden of Allah*
1929 *The Three Passions* (*Les Trois Passions*) (+ sc)
1931 *Baroud* (*Love in Morocco*; *Passion in the Desert*) (+ pr, co-sc)

Other Films:

1913 *Hard Cash* (Reid) (role, sc); *The Family's Honor* (Ridgely) (sc); *Beau Brummel* (Young) (role); *The Artist's Great Madonna* (Young) (role); *A Tudor Princess* (Dawley) (role)
1914 *Witness to the Will* (Lessey) (role); *The Necklace of Ramses* (Brabin) (role); *The Price of the Necklace* (Brabin) (role); *The Borrowed Finery* (role); *Her Great Scoop* (Costello and Gaillord) (role); *The Spirit and the Clay* (Lambart) (role); *The Southerners* (Ridgely and Collins) (role); *Eve's Daughter* (North) (role); *The Crime of Cain* (Marston) (role); *The Circus and the Boy* (Johnson) (role); *David Garrick* (Young) (role); *The Upper Hand* (Humphrey) (role); *Fine Feathers Make Fine Birds* (Humphrey) (role); *His Wedded Wife* (Humphrey) (role); *Goodbye, Summer* (Brooke) (role); *The Moonshine Maid and the Man* (Gaskill) (role)

1915 *Should a Mother Tell?* (Edwards) (sc); *The Song of Hate* (Edwards) (sc, role); *The Wonderful Adventure* (Thompson) (sc); *The Blindness of Devotion* (Edwards) (sc); *A Woman's Past* (Powell) (sc); *The Galley Slave* (Edwards) (co-sc, uncredited); *The Evil Men Do* (Costello and Gaillord) (role); *Snatched from a Burning Death* (Gaskill) (role)
1916 *The Cup of Bitterness* (sc)
1923 *Mary of the Movies* (McDermot) (role as a guest)
1925 ***Greed*** (von Stroheim) (co-ed 2nd cut)

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Rex Ingram's work has tended to be overlooked and forgotten as a result of his retirement from films in the early 1930s, an era when sound had taken over the world of cinema. He began his career in films in 1913, working as designer, scriptwriter, and actor for Edison, Vitagraph, and Fox. In 1916 he directed his own story, *The Great Problem*, for Universal at the age of only twenty-three. His educational background was that of an Irish country rectory and the Yale School of Fine Arts, where he studied sculpture under Lee Lawrie and developed an aesthetic sense which informed all his films.

The early films Ingram made for Universal have disappeared. His version of *La Tosca*, transferred to a Mexican setting as *Chalice of Sorrow*, and a 1922 remake of *Black Orchids* titled *Trifling Women*, earned critical attention for the quality of the acting and their visual beauty. Cleo Madison starred in both these films. The fragment that exists of *The Reward of the Faithless* shows a realism that is reminiscent of von Stroheim, who was later to acknowledge his indebtedness by allowing Ingram to do the second cutting on *Greed.* It may be noted also that greed was the theme of *The Conquering Power.* A characteristic element of Ingram's work was the use of grotesque figures like dwarfs and hunchbacks to offset the glamour of his heroes. After a period of ups and downs, he made another film for Universal in 1920, *Under Crimson Skies*, which won critical acclaim.

With the release of *The Four Horsemen of the Apocalypse* in 1921 Ingram achieved top status in his profession. Ordinarily, Valentino dominates discussion of this film, but Ingram's work on the feature is of the highest quality. Armed with his team of cameraman John Seitz and editor Grant Whytock, Ingram went on to make a dazzlingly successful series of films for Metro. His financial and artistic success gave him carte blanche and his name became a box-office draw. *The Conquering Power, The Prisoner of Zenda*, and *Scaramouche* featured his wife, the beautiful and talented Alice Terry, and the latter two films introduced a new star, Ramon Novarro, who also played with Alice Terry in the South Seas romance *Where the Pavement Ends.* Ingram made stars and knew how to get the best out of players. He came to be considered the equal of Griffith, von Stroheim, and DeMille.

In 1924 the formation of Metro-Goldwyn-Mayer saw a tightening up of front office control over the creative director and Ingram sought fresh fields to conquer. He made *The Arab* with Terry and Novarro in North Africa, a region that he fell in love with. He next moved to Nice, where he founded the Rex Ingram Studios and released his masterpiece *Mare Nostrum* in 1926 for ''Metro-Goldwyn.'' (He would never allow his arch-enemy Louis B. Mayer to have a credit.) In this work Alice Terry gave her best performance as the Mata Hari-like heroine. This film as well as *The Four Horsemen*, both of which were authored by Blasco Ibañez, were later suppressed because of its anti-German sentiments.

The German-inspired *The Magician* featured Paul Wegener (the original *Golem*) and was based on a Somerset Maugham story. After *The Garden of Allah* Ingram broke with MGM in 1926. *The Three Passions*, with an industrial background, followed in 1929. His last film, *Baroud*, a sound film in which he himself played the lead, completed a distinguished career.

Ingram sold his studios in Nice, where he had reigned as an uncrowned king; as the Victorine Studios they were to become an important element in French film production. Ingram retired to North Africa and later rejoined his wife Alice Terry in Hollywood. He indulged his hobbies of sculpture, writing, and travel.

Ingram was the supreme pictorialist of the screen, a great director of actors, a perfectionist whose influence was felt not least in the films of David Lean and Michael Powell. The themes of his films ranged over many locations but his careful research gave them a realism and authenticity that balanced the essential romanticism of his work.

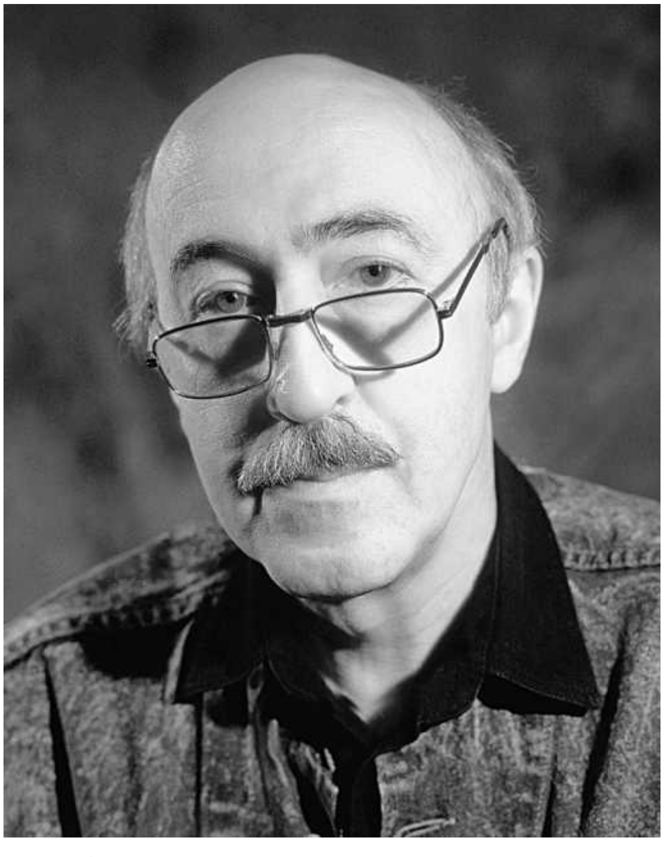
—Liam O'Leary

IOSELIANI, Otar

Nationality: Soviet Georgian. **Born:** 2 February 1934. **Education:** Educated in music, Tbilisi Conservatory; studied graphic art; degree in mathematics, Moscow University; studied under Alexander Dovzhenko, V.G.I.K., Moscow. **Career:** Directed first feature, *April*, 1961; failed to receive authorization for its distribution, abandoned filmmaking; returned to direct *Listopad*, 1966. **Awards:** FIPRESCI Prize, Berlin Festival, for *Pastorale*, 1982.

Films as Director:

1958 *Akvarel* (*Watercolor*) (short, for TV)
1959 *Sapovnela* (*The Song about Flowers*) (short)
1961 *April* (*Stories about Things*) (not released) (+ sc)
1964 *Tudzi* (*Cast-Iron* (+ sc) (short)
1966 *Listopad* (*When Leaves Fall*; *Falling Leaves*)
1969 *Starinnaja gruzinskaja pesnja* (*Old Georgian Song* (short)
1972 *Zil pevcij drozd* (*There Was a Singing Blackbird*; *There Lived a Thrush*) (+ co-sc)
1976 *Pastoral* (*The Summer in the Country*) (+ co-sc)
1982 *Lettre d'un cinéaste* (short, for TV)
1983 *Sept pièces pour cinéma noir et blanc* (*Seven Pieces for Black and White Cinema*)
1984 *Les Favoris de la Lune*
1988 *Un petit monastère en Toscane* (*A Little Monastery in Tuscany*)
1989 *Et la lumière fut* (*And Then There Was Light*)



Otar Ioseliani

1992 *La Chasse aux papillons* (*Chasing Butterflies*) (+ sc, ed)
1994 *Seule, Georgie*
1996 *Brigands, chapitre VII* (+ sc, ed)
1997 *Adieu, plancher des vaches!* (*Farewell, Home Sweet Home*) (+ sc, ed, ro as Father)

Publications

By IOSELIANI: articles—

Interview with G. Kopanevová, in *Film a Doba* (Prague), May 1974.
Interview with Michel Ciment, in *Positif* (Paris), May 1978.
Interview with Serge Daney and S. Toubiana, in *Cahiers du Cinéma* (Paris), November 1979.
Interview with A. Gerber, in *Film a Doba* (Prague), February 1981.
Interview with Serge Toubiana and Alain Bergala, in *Cahiers du Cinéma* (Paris), February 1985.
Interview with Michel Ciment, in *Positif* (Paris), November 1992.
Interview with Jacques Kermabon and Marcel Jean, in *24 Images* (Montreal), April-May 1993.
Interview with Michel Euvrard, in *Ciné-Bulles* (Montreal), Summer 1993.
Interview with Iskra Bočinova, in *Kino* (Sophia), no. 1, 1996.
Interview with René Prédal, in *Jeune Cinéma* (Paris), March-April 1997.

On IOSELIANI: articles—

Cereteli, K., ‘‘Stat’ ja iz gazety ‘Zarja Vostoka’,’’ in *Iskusstvo Kino* (Moscow), November 1973.
‘‘Il était une fois un merle chanteur de O. Iosseliani,’’ in *Revue Belge du Cinéma* (Brussels), vol. 13, no. 1–2, 1975/76.
Martin, Marcel, ‘‘L'Art ‘Comme la vie’ d'Otar Iosseliani,’’ in *Image et Son* (Paris), September 1980.
‘‘Ioseliani Section’’ of *Positif* (Paris), January 1985.
Gauthier, G., and R. Bassan, ‘‘Otar Ioseliani,’’ in *Revue du Cinéma* (Paris), February 1985.
Navailh, F., ‘‘Otar Ioseliani,’’ in *Cinéma* (Paris), February 1985.
Christie, Ian, ‘‘Pastoral Hide and Seek,’’ in *Monthly Film Bulletin* (London), March 1985.
Fell, H., ‘‘Wenn alles gut geht,’’ in *EPD Film* (Frankfurt), June 1990.
Bogomolov, Ju., and others, ‘‘U vremeni v gostjah?’’ in *Iskusstvo Kino* (Moscow), April 1993.

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The Georgian cinema, which has a history dating back to the 1920s, experienced a renaissance in the 1960s with Otar Ioseliani as its most remarkable representative. Together with Tarkovsky (but in a very different way) he is the Soviet director who has been the most uncompromising and the most consistent in his aesthetic approach. Born in 1934, he studied music as well as graphic art at the Tbilisi Conservatory, and graduated from Moscow University in mathematics. But finally he chose cinema as his favorite field and graduated from VGIK after attending Alexander Dovzhenko's class. His first film, *April*, of which little is known, was not released. His second, *When Leaves Fall*, shows the characteristic elements of his style. Ioseliani, like many of his contemporaries, is hostile to the cinema of Eisenstein—to his intellectual montage and to the theoretical aspect of his work. In presenting Jean Vigo as his master, Ioseliani insists that he tries ‘‘to capture moments of passing life,’’ and in doing so wants to reach the ultimate goal of art. In a way, his films are close to the Czech new wave (Forman, Passer, Menzel), but realism is counterbalanced by a more formal treatment, particularly in the use of sound and off-screen space.

His films also show a disregard for conventional ways of life. Ioseliani’s nonconformity, stubbornness, and frankness have alienated authorities. *When Leaves Fall* takes place in a wine factory and shows an innocent and honest young man trying to live in a bureaucratic universe. He does not wear a moustache, that Georgian symbol of bourgeois respectability.

There Was a Singing Blackbird, Ioseliani’s third film, portrays the life of a musician in the Tbilisi orchestra who always arrives at the last minute to perform, being busy enjoying his life, drinking and courting girls. His behavior is an insult to an official morality based on work and duty. Ioseliani’s fancifulness and sense of humor are shown at their best in this sprightly comedy that ends tragically with the hero’s death. *Pastoral*, which had problems with the Moscow authorities (though the film was shown regularly in Georgia), is about a group of five musicians from the city who come to live with a peasant family. Ioseliani observes the opposition of city and country, and makes a young peasant girl the observer of this delightful conflict of manners and morals. Using many non-professionals—as in his earlier films—the director manages to show us poetically and with truthfulness the life of the Georgian people. Discarding any kind of plot, observing his characters with affection and irony, he is faithful to his anti-dogmatic stance: ‘‘Everyone is born to drink the glass of his life.’’ Ioseliani’s limited output is of a very high level indeed.

—Michel Ciment

ITAMI, Juzo

Nationality: Japanese. **Born:** Yoshihiro Ikeuchi in Kyoto, May 15, 1933; the son of film director Mansaku Itami. **Education:** High school. **Family:** Married actress Nobuko Miyamoto, two children. **Career:** Amateur boxer and commercial designer; became film actor, 1960 (sometimes billed as Ichizo Itami); subsequently worked as a stage actor, TV actor and director, TV chat-show host, author, translator, and chef; also edited magazine on psychoanalysis; began directing films at age 50, 1984; earned international acclaim with *Tampopo,* 1986; stabbed gangland-style in his home, allegedly in retaliation for his depiction of Japanese mobsters in *Mimbo No Onna (Minbo, or the Gentle Art of Japanese Extortion/The Gangster’s Moll/The Anti-Extortion Woman)*, 1992. **Died:** Committed suicide by leaping from the roof of the Tokyo condominium in which he resided and worked, 20 December 1997.

Films as Director and Scriptwriter:

1984 *Ososhiki* (*The Funeral*)
1986 ***Tampopo*** (*Dandelion*)
1987 *Marusa no onna* (*A Taxing Woman*)
1988 *Marusa no onna II* (*A Taxing Woman Returns*)
1990 *A-Ge-Man* (*A-Ge-Man—Tales of a Golden Geisha*) (+ pr)
1991 *Minbo No Onna* (*Minbo, Or the Gentle Art of Japanese Extortion*; *The Gangster’s Moll*; *The Anti-Extortion Woman*)
1995 *Daibyonin* (*The Last Dance*; *The Seriously Ill*); *Shizukana seikatsu (A Quiet Life)*
1996 *Supa no onna* (*Supermarket Woman*)
1997 *Marutai no onna*

Films as Actor:

1960 *Kirai Kirai Kirai* (*Dislike*) (Edagawa); *Nise Daigakusei* (*The Phoney University Student*) (Masamura); *Ototo* (*Her Brother*) (Ichikawa)
1961 *Kuroi junin no onna* (*The Ten Dark Women*) (Ichikawa)
1963 *55 Days at Peking* (Ray)
1964 *Lord Jim* (Brooks)
1966 *Otoko no kao wa rirekisho* (*A Man’s Face Is His History*) (Kato)
1967 *Nihon Shunka ko* (*A Treatise on Japanese Bawdy Songs*) (Oshima)
1974 *Imoto* (*My Sister, My Love*) (Fujita)
1975 *Wagahai wa nwko dearu* (*I Am a Cat*) (Ichikawa)
1980 *Kusa Meikyu* (*Labyrinth in the Field*) (Terayama); *Yugure made* (*Until Dusk*) (Kuroki)
1983 *Sasameyuki* (*The Makioka Sisters*) (Ichikawa); *Kazoku gemu* (*The Family Game*) (Morita)
1985 *Setouchi shonen yakyu dan* (*MacArthur’s Children*) (Shinoda)
1989 *Suito homu* (*Sweet Home*) (Kurosawa)

Publications

By ITAMI: books—

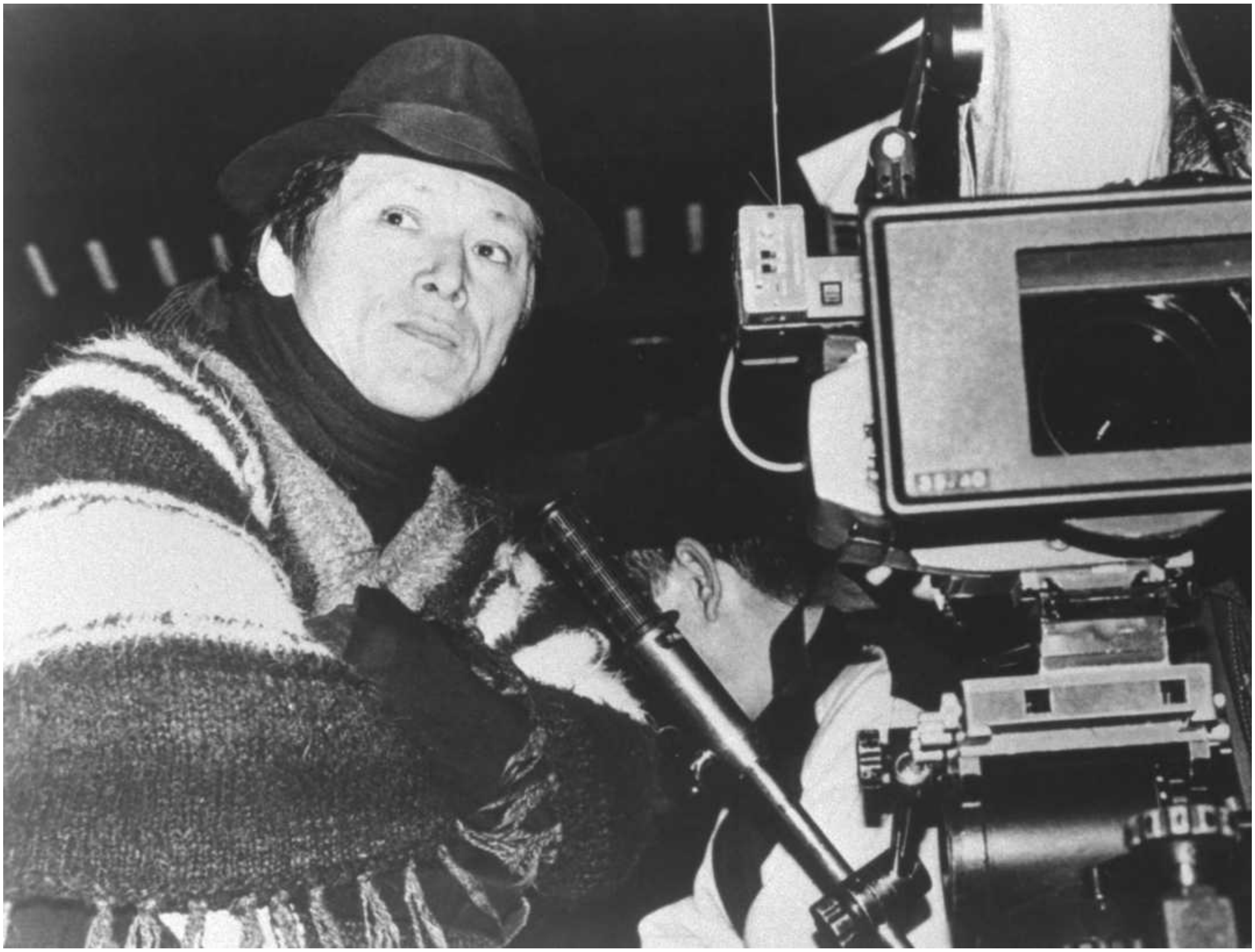
Yoroppa taikutsu nikki (Diary of Boring Days in Europe), Tokyo, 1965.
Onnatachi yo! (Listen, Women).
Nippon sekenbanashi taikei (Panorama of Japanese Gossips). The Funeral Diary, 1985.
Enjoy French Cooking with Me, 1987.

By ITAMI: articles—

Interview in *Cinéma* (Paris), June 1985.
Interview with B. Meares, in *Cinema Papers* (Melbourne), July 1985.
Interview with Tony Rayns, in *Monthly Film Bulletin* (London), April 1988.
Interview with Alan Stanbrook, in *Films and Filming* (London), April 1988.
Interview in *Films and Filming* (London), April 1988.
Interview with L. Tanner, in *Films in Review* (New York), May 1988.
‘‘Death & Taxes,’’ an interview with Jeff Sipe, in *Sight and Sound* (London), Summer 1989.

On ITAMI: articles—

Canby, Vincent, ‘‘What’s So Funny about Japan?’’ in *New York Times*, 18 June 1989.
Sipe, Jeffrey, ‘‘Death and Taxes: A Profile of Juzo Itami,’’ in *Sight and Sound* (London), Summer 1989.
Efron, Sonni, ‘‘Japanese Director Juzo Itami Recovering after Gangland-Style Stabbing at Home,’’ in *Los Angeles Times*, 26 May 1992.



Juzo Itami

Sterngold, James, ‘‘A Director Boasts of His Scars, and Says He Is Right about Japan’s Mob,’’ in *New York Times*, 30 August 1992.

‘‘Five Arrested in Slashing of Tokyo Film Maker,’’ in *New York Times*, 4 December 1992.

Kuzue, Suzuki, ‘‘Juzo Itami, director extraordinaire,’’ in *Japan Quarterly* (Tokyo), July/September 1993.

Friedland, Jonathan, ‘‘Director Uses Films to Question Authority,’’ in *Far Eastern Economic Review* (Hong Kong), 21 October 1993.

Obituary, in *Washington Post*, 22 December 1997.

Obituary, in *New York Times,* 22 December 1997.

Obituary, in *Film-Dienst* (Cologne), 20 January 1998.

Obituary, in *Séquences* (Haute-Ville), March-April 1998.

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It is probable that Juzo Itami’s films convey meanings to Japanese audiences that are not readily accessible to Westerners: they are pervasively concerned with rituals, customs, and practices that go back through centuries, and their interaction with contemporary economic and socio-political actualities. On the other hand, Itami is clearly aware of international cinematic practice, and his films seem made partly with an international audience in mind. Offered here is a westerner’s assessment of the films: incomplete, but nonetheless valid.

A Westerner, then, would situate Itami somewhere between Buñuel and Almodóvar, *The Funeral* leaning toward the former, *Tampopo* toward the latter (the two *Taxing Woman* movies, though not at all inconsistent with these in tone and attitude, stand apart from them because of their general irreverence and skepticism). Itami has not achieved the extraordinary distinction of Buñuel at his best (but neither did Buñuel until he was very old, and then in only a very few films). On the other hand, if *Tampopo*, in its comic-erotic audacities and its seemingly free and inconsequential handling of narrative, evokes a heterosexual Almodóvar, the comparison works very much in Itami’s favour, underlining his greater maturity, discipline, and powers of self-criticism: casual *divertissement* as it may seem, *Tampopo* manifests a security of taste, tone, and attitude to which Almodóvar, with his apparently uncritical faith in the sanctity of his own impulses, cannot yet lay claim.

The Funeral can be at once ‘‘placed’’ and done justice to by being juxtaposed with, on the one hand, Buñuel’s late films, and, on the other, Altman’s *A Wedding.* Superficially, it has far more in common with the latter: a satirical view of ritualized social performances and their emptiness, exposing the manifold hypocrisies they generate. Yet the complexity of attitude—the disturbing fusion of critical rigour and emotional generosity—is closer to Buñuel. *A Wedding*, among the worst films of one of the most uneven of directors, is more complicated than complex, its proliferation of characters and incident encompassed by Altman's contempt for all of it and his desire to assert his superiority: the simplicity and unpleasantness of the attitude precludes any possibility of genuine disturbance.

A Funeral analyses the traditional elaborate rites in documentary detail and precision, while simultaneously undercutting the reverence they are supposed to express with a pervasive sense of absurdity: the old man whose death necessitates all this ceremony, expenditure, and hypocrisy was an unlovable egoist for whom no one felt any particular affection or respect while he was alive. Yet Itami, unlike Altman, never presents his characters as merely stupid, and shows no inclination to demonstrate his superiority to them. If the tone is never *not* satirical, it is also never *only* satirical. One might single out as an example the disturbing interplay of conflicting responses generated by the scene where the son-in-law has sex in the bushes with his mistress while his wife (the dead man's daughter), fully aware of what is going on, quietly distracts herself on a swing. The juxtaposition of the seduction (treated as broad comedy) and the wife's sense of troubled hurt, which takes place in the context of death that encloses the whole action, creates a complex effect capped by the abrupt appearance of Chishu Ryu as the officiating priest, and the accumulated resonances he brings with him from so many Ozu movies. If this is not exactly the tone of *Viridiana*, we are at least not far from that of *The Discreet Charm of the Bourgeoisie*, though the comparison brings with it the reflection that Itami's film has no equivalent for the three ''insert narratives'' of the Buñuel and the dimension of radical pain and disturbance they introduce.

A Taxing Woman and *A Taxing Woman's Return* represent a remarkably successful attempt to appropriate a popular genre (criminal investigation) for purposes of radical social criticism. For the westerner, at least, they relate interestingly to the recent wave of feminist detective fiction centered on female investigators, of which Sara Paretsky's series of novels remains the most impressive example. There is a crucial difference between Paretsky's V.I. Warshawski and the heroine of Itami's movies: the former is a ''private eye,'' a lone operator, the latter the leader of a government-employed team. Yet the parallel is strong: in both cases the woman becomes committed not simply to the solution of a specific ''case'' but to the exposure of the corruption and inherent criminality of the patriarchal-capitalist power structure. The radicalism has its limitations. The fact that the ''taxing woman'' (Itami's wife Nobuko Miyamoto) works for the government prohibits—for all the force of her personal crusade against corporate corruption—the raising of a key question: To what ends are taxes actually used within a capitalist state? The films attack the corruption but are unable to challenge the system that produces it. Itami's commitment to feminism is also somewhat dubious: one suspects that it is more an incidental offshoot of his desire to work with his extremely talented wife (a brilliant comedienne who commands rapid and subtle shifts of tone) rather than being rooted in any firm theoretical basis.

Despite these limitations, the films (together with their wide and international commercial success) are, like Paretsky's novels, sufficient proof that popular genres can be used to dramatize radical positions, and for once the sequel actually improves on the original: tougher, darker, with an altogether bleaker ending, its powerful and disturbing rigour was doubtless made possible by the success of its more lightweight predecessor.

As Itami's career progressed, his films did not lose their bite. *A-Ge-Man (A-Ge-Man—Tales of a Golden Geisha)* is a discerning examination of conventional male-female associations, depicted via the perceptions of a modern-era geisha. *Minbo no onna (Minbo, or the Gentle Art of Japanese Extortion/The Gangster's Moll/The Anti-Extortion Woman)*, a rapier-witted satire of Japanese organized crime, follows a gritty lawyer who takes on a blackmailing band of yakuza. Several days after the Japanese premiere of *Minbo no onna*, Itami was severely injured when his neck and face were slashed, allegedly by members of the yakuza. The incident served as sobering proof that Itami's brand of controversial, radical filmmaking, however high-spirited, can indeed be a dangerous business.

This tragedy, however, did not alter his cinematic style. In the aftermath of the stabbing, Itami commenced pondering the insincere, impersonal manner in which hospital patients in Japan are treated. The result was *Daibyonin (The Last Dance/The Seriously Ill)*, a black comedy about a second-rate film director who is diagnosed with cancer.

Itami lampooned consumerism in *Supa no onna (Supermarket Woman),* in which supermarkets compete to lure customers. In *Marutai no onna (Woman of the Police Protection Program),* he told the story of an actress who finds herself in the title program after witnessing a killing and being threatened by the perpetrators, members of a religious cult. Itami stated that the concept of *Marutai no onna* evolved from his attack by the yakuza.

One of Itami's late-career films is a departure from the tone of his other work: *Shizukana seikatsu (A Quiet Life),* based on the novel by Nobel laureate Kenzaburo Oe which spotlights the writer's concerns about his disabled son. Primarily, though, Itami's films maintained their satiric edge. While they are universal in that their lampoonery extends beyond cultural boundaries, they specifically ridicule the hypocrisies of contemporary Japanese society.

In late 1997, Itami learned that *Flash*, a weekly magazine, was about to print an allegation that the filmmaker—who still was married to Nobuko Miyamoto—had an affair with an unidentified 26-year-old woman. Two days before the magazine was to hit newsstands, Itami committed suicide. In a note explaining his action, he vociferously denied the relationship, declaring, ''My death is the only way to prove my innocence.''

—Robin Wood
—Updated by Rob Edelman

IVENS, Joris

Nationality: Dutch. **Born:** Georg Henri Anton Ivens in Nijmegen, Holland, 18 November 1898. **Education:** Economische Hogeschool, Rotterdam, 1916–17 and 1920–21; studied chemistry and photography at Technische Hochschule, Charlottenberg, 1922–23. **Military Service:** Lieutenant in Artillery, 1917–18. **Family:** Married 1) photographer Germaine Krull, 1937 (divorced, 1943); 2) Marceline Loridan. **Career:** Technical director for CAPI (father's firm selling photographic equipment); travelled to USSR to meet Soviet filmmakers, 1930; made industrial documentaries in Holland, and began association with cinematographer John Fernhout (John Ferno), 1931; returned to USSR, 1932; clandestinely filmed striking Belgian miners for *Borinage*, 1933; visited New York, formed group, with Ernest Hemingway, John Dos Passos, Lillian Hellman, Fredric March, and Luise Rainer, to finance films on contemporary events, 1936; filmed *Spanish Earth* during Spanish Civil War, 1937; filmed *400 Million* in China, 1938; made industrial documentaries, U.S., 1939–40; taught at University of Southern California, 1941; invited by John Grierson to direct *Alarme!* for national Film Board of Canada, 1942; worked on *Why We Fight* series, Hollywood, 1943–44; travelled to Sydney, Australia, to make *Indonesia Calls*, regarded as traitorous act by Dutch authorities, 1945–46; moved to Prague, 1947; taught in Lodz, Poland, 1950–51; moved to Paris, 1957; taught filmmaking in Peking, 1958; filmed in Italy and Africa, 1959–60; taught filmmaking in Cuba, 1960–61; taught in Chile, 1962–63; Ivens Archive established after retrospective at Nederlands Filmmuseum, 1964; made first of Vietnam War documentaries, 1965; made 12-part documentary, *Comment Yu-Kong déplaça les montagnes*, with Marceline Loridan and others, in China, 1971–75. **Member:** Filmliga film club, Amsterdam, from 1926. **Awards:** World Peace Prize, Helsinki, 1955; Palme d'Or for Best Documentary for *La Seine a rencontre Paris*, Cannes Festival, 1958; Diploma *Honoris Causa*, Royal College of Art, London, 1978. **Died:** Of a heart attack, in Paris, 28 June 1989.

Films as Director:

1911 *De brandende straal* or *Wigwam* (*Flaming Arrow*) (+ ed, ph)

1927 *Zeedijk-Filmstudie* (*Filmstudy—Zeedijk*) (+ ed, ph)

1928 *Etudes de mouvements* (+ ed, ph); *De Brug* (*The Bridge*) (+ ed, ph)

1929 *Branding* (*The Breakers*) (co-d, ed, ph); *Regen* (*Rain*) (+ ed, ph) (sound version prepared 1932 by Helen van Dongen); *Ik-Film* (*''I'' Film*) (co-d, ed, ph) (unfinished); *Schaatsenrijden* (*Skating*; *The Skaters*) (+ ed, ph) (unfinished); *Wij Bouwen* (*We Are Building*) (+ co-sc, ed, ph) [footage shot for but not used in *Wij Bouwen* used for following films: *Heien* (*Pile Driving*) (+ co-sc, ed, ph); *Nieuwe architectur* (*New Architecture*) (+ co-sc, ed, ph); *Caissounbouw Rotterdam* (+ co-sc, ed, ph); *Zuid Limburg* (*South Limburg*) (+ co-sc, ed, ph)]

1929/30 *N.V.V. Congres* (*Congres der Vakvereeinigingen*) (+ ed, ph); *Arm Drenthe* (+ ed, ph)

1930 *De Tribune film: Breken en bouwen* (*The Tribune Film: Break and Build*) (+ ed, ph); *Timmerfabriek* (*Timber Industry*) (+ co-ph, co-ed); *Film-notities uit de Sovjet-Unie* (*News from the Soviet Union*) (+ ed); *Demonstratie van proletarische solidariteit* (*Demonstration of Proletarian Solidarity*) (+ ed)

1931 *Philips-Radio* (*Symphonie industrielle, Industrial Symphony*) (+ co-ph, co-ed); *Creosoot* (*Creosote*) (+ sc, ph, ed)

1932 *Pesn o Gerojach* (*Youth Speaks*; *Song of Heroes*) (+ ed)

1933 *Zuyderzee* (+ sc, co-ph)

1934 *Misére au Borinage* (*Borinage*) (co-d, co-sc, co-ed, co-ph); ***Nieuwe Gronden*** (*New Earth*) (+ sc, co-ph, co-ed, narration)

1937 ***The Spanish Earth*** (+ sc, co-ph)

1939 *The Four Hundred Million* (*China's Four Hundred Million*) (co-d, sc)

1940 *Power and the Land* (+ co-sc): *New Frontiers* (unfinished)

1941 *Bip Goes to Town*; *Our Russian Front* (co-d); *Worst of Farm Disasters*

1942 *Oil for Aladdin's Lamp*

1943 *Alarme!* or *Branle-Bas de combat* (*Action Stations!*) (+ sc, ed) (released in shorter version *Corvette Port Arthur*)

1946 *Indonesia Calling* (+ sc, ed)

1949 *Pierwsze lata* (*The First Years*) (+ co-ed, produced 1947)

1951 *Pokoj zwyciezy swiat* (*Peace Will Win*) (co-d)

1952 *Naprozod mlodziezy* (*Freundschaft siegt*; *Friendship Triumphs*) (co-d); *Wyscig pokoju Warszawa-Berlin-Praga* (*Friedensfahrt*; *Peace Tour*) (+ sc)

1954 *Das Lied der Ströme* (*Song of the Rivers*) (+ co-sc)

1957 *La Seine a rencontré Paris* (+ co-sc); *Die Abenteuer des Till Ulenspiegel* (*The Adventures of Till Eulenspiegel*) (co-d)

1958 *Before Spring* (*Early Spring*; *Letters from China*) (+ sc, ed); *Six Hundred Million People Are with You* (+ ed)

1960 *L' Italia non e un paese povero* (*Italy Is Not a Poor Country*) (+ co-sc, co-ed); *Demain à Nanguila* (*Nanguila Tomorrow*)

1961 *Carnet de viaje* (+ sc); *Pueblos en armas* (*Cuba, pueblo armado*; *An Armed Nation*) (+ sc)

1963 *. . . à Valparaiso* (+ sc); *El circo mas pequeño* (*Le Petit Chapiteau*)

1964 *El tren de la victoria* (*Le Train de la victoire*)

1966 *Pour le mistral* (+ co-sc); *Le Ciel, la terre* (*The Sky, the Earth*) (+ narration, appearance); *Rotterdam-Europoort* (*Rotterdam-Europort*; *The Flying Dutchman*)

1967 Hanoi footage in *Loin du Viêt-nam* (*Far from Vietnam*) (co-d)

1968 *Le Dix-septième parallèle* (*The Seventeenth Parallel*) (co-d, co-sc); *Aggrippès à la terre* (co-d); *Déterminés à vaincre* (co-d)

1969 *Rencontre avec le Président Ho Chi Minh* (co-d); (next 7 titles made as part of collective including Marceline Loridan, Jean-Pierre Sergent, Emmanuele Castro, Suzanne Fen, Antoine Bonfanti, Bernard Ortion, and Anne Rullier): *Le Peuple et ses fusils* (*The People and Their Guns*); *L' Armée populaire arme le peuple*; *La Guerre populaire au Laos*; *Le Peuple peut tout*; *Qui commande aux fusils*; *Le Peuple est invincible*; *Le Peuple ne peut rien sans ses fusils*

1976 *Comment Yukong déplaça les montagnes* (in 12 parts totalling 718 minutes) (co-d)

1977 *Les Kazaks—Minorité nationale—Sinking* (co-d); *Les Ouigours—Minorité nationale—Sinkiang* (co-d)

1988 *Une Histoire de vent* (co-d)

Other Films:

1929/30 *Jeugd-dag* (*Days of Youth*) (co-ed)

1931 Short film in *VVVC Journal* series (ed)

1956 *Mein Kind* (*My Child*) (Pozner and Machalz) (artistic supervisor)

1957 *Die Windrose* (*The Wind Rose*) (Bellon and others) (co-supervisor)

1972 *Grierson* (Blais) (role as interviewee)

1981 *Conversations with Willard Van Dyke* (Rothschild) (role as interviewee)

Publications

By IVENS: books—

Lied der Ströme, with Valdimir Pozner, Berlin, 1957.

Joris Ivens, edited by W. Klaue and others, Berlin, 1963.

Autobiografie van een Filmer, Amsterdam, 1970.
The Camera and I, Berlin, 1974.
Entretiens avec Joris Ivens, with Claire Devarrieux, Paris, 1979.
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By IVENS: articles—

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''Notes on Hollywood,'' in *New Theatre* (New York), 28 October 1936.
''Collaboration in Documentary,'' in *Film* (New York), 1940.
''Apprentice to Film,'' in *Theatre Arts* (New York), March and April 1946.
''*Borinage*—A Documentary Experience,'' in *Film Culture* (New York), no. 1, 1956.
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''Ivens Issue'' of *Film Culture* (New York), Spring 1972.
''Entretien avec Joris Ivens and Marceline Loridan,'' with J. Grant and G. Frot-Coutaz, in *Cinéma* (Paris), April 1976.
''Joris Ivens Filming in China,'' interview with D. Bickley, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), February 1977.
Interview with E. Naaijkems and others, in *Skrien* (Amsterdam), October 1977.
Interview with E. Decaux and B. Villien, in *Cinématographe* (Paris), September 1982.
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Interview with Albrecht Betz, ''A Source Is Revealed,'' *Historical Journal of Film, Radio, and Television* (Abingdon, England), vol. 18, no. 4, October 1998.

On IVENS: books—

Hemingway, Ernest, *The Spanish Earth*, Cleveland, 1938.
Zalzman, Abraham, *Joris Ivens*, Paris, 1963.
Grelier, Robert, *Joris Ivens*, Paris, 1965.
Wegner, Hans, *Joris Ivens, Dokumentarist den Wahrheit*, Berlin, 1965.
Loridan, Marceline, *Dix-septieme Parallèle, la guerre du peuple*, Paris, 1968.
Meyer, Han, *Joris Ivens, de weg naar Vietnam*, Utrecht, 1970.
Kremeier, Klaus, *Joris Ivens, ein Filmer an den Fronten der Weltrevolution*, Berlin, 1976.
Joris Ivens; 50 jaar wereldcineast, Nederlands Filmmuseum, Amsterdam, 1978.
Delmar, Rosalind, *Joris Ivens: 50 Years of Film-making*, London, 1979.
Cavatorta, Silvano, and Daniele Maggioni, *Joris Ivens*, Firenze, 1979.
Passek, Jean-Loup, editor, *Joris Ivens: Cinquante ans de cinéma*, Paris, 1979.
Böker, Carlos, *Joris Ivens, Film-Maker: Facing Reality*, Ann Arbor, Michigan, 1981.
Brunel, Claude, *Joris Ivens*, Paris, 1983.
Waugh, Thomas, editor, *''Show Us Life'': Toward a History and Aesthetics of the Committed Documentary*, Metuchen, New Jersey, 1984.
Schoots, Hans, *Gevaarlijk leven: een biografie van Joris Ivens*, Amsterdam, 1995.

On IVENS: articles—

Ferguson, Otis, ''Guest Artist,'' in the *New Republic* (New York), 15 April and 13 May 1936.
Grenier, Cynthia, ''Joris Ivens: Social Realist vs. Lyric Poet,'' in *Sight and Sound* (London), Spring 1958.
''Ivens Issue'' of *Cine Cubano* (Havana), no. 3, 1960.
Waugh, Thomas, ''How Yukong Moved the Mountains: Filming the Cultural Revolution,'' in *Jump Cut* (Berkeley), 30 December 1976.
Sklar, Robert, ''Joris Ivens—The China Close-Up,'' in *American Film* (Washington, D.C.), June 1978.
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van Dongen, Helen, '''Ik kwam Joris Ivens tegen': 'waarom ben je bij de film gegaan?','' in *Skoop* (Amsterdam), November 1978.
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Jervis, N., ''The Chinese Connection: Filmmaking in the People's Republic,'' in *Film Library Quarterly* (New York), no. 1, 1979.
Hogenkamp, B., ''Joris Ivens and the Problems of the Documentary Film,'' in *Framework* (Norwich, England), Autumn 1979.
Waugh, Thomas, ''Travel Notebook—A People in Arms: Joris Ivens' Work in Cuba,'' in *Jump Cut* (Berkeley), May 1980.
Waugh, Thomas, and P. Pappas, ''Joris Ivens Defended,'' letters, in *Cineaste* (New York), Fall 1980.
''Ivens Issue'' of *Avant-Scène du Cinéma* (Paris), 1 January 1981.
Waugh, Thomas, ''Men Cannot Act in Front of the Camera in the Presence of Death,'' in *Cineaste* (New York), vol. 12, no. 2, 1982.
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''Special Section,'' in *Film und Fernsehen* (Potsdam), vol. 14, no. 7, July 1986.
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China, ''The Wind and Joris Ivens,'' in *Sight and Sound* (London), vol. 58, no. 4, August 1989.
Conomos, John, ''An Air of Truth,'' (obituary), *Filmnews*, vol. 19, no. 8, September 1989.
Costa, J. M., ''Les rêves des hommes,'' in *24 Images* (Montreal), vol. 46, November-December 1989.
Groenewout, E. van't, ''*Ich Hasse Stillstand*,'' in *Film und Fernsehen* (Potsdam), vol. 18, no. 1, January 1990.
Schulz, D., ''Hommage fuer Joris Ivens,'' in *Film und Fernsehen* (Potsdam), vol. 21, no. 4, 1993.

On IVENS: film—

Hudon, Wieslaw, *A chacun son Borinage*, Belgium, 1978.

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From his debut with *The Bridge* in 1928, Joris Ivens made over 50 documentary films. A staunch advocate of a socialist society, Ivens consistently attacked fascism and colonialism in his films made after

1930. His first two films, *The Bridge* and *Rain*, are rather abstract. Here Ivens's main concern is the elaboration of a varied, often breathtaking, rhythm of images. In this, he appears to be indebted to the French and German avant-garde films, notably those by Ruttmann and Man Ray.

In 1930 Ivens visited the USSR at the invitation of Pudovkin. The compelling expressiveness of Russian agit-prop films had a deep influence upon Ivens in shaping his unique and powerful style. According to Ivens, films should convey social and political insights by confronting the public directly with reality. This analytical and didactic viewpoint was exemplified in *Komsomol*, the first film Ivens made in Russia. His 1934 film *Misére au Borinage* not only shows in pitiful and often violent images the miserable conditions under which the Belgian coalminers lived and worked; the film also indicates that the desperate situation of the workers follows necessarily from a specific social order. To deepen his analysis and to strengthen the urgency of his message, Ivens reconstructed a number of scenes, such as the May Day celebration. This procedure also reflects Ivens's conviction that a documentary film is an emotional presentation of facts. Ivens has said that the maker of a documentary film should be in search of truth. To attain truth, one must have solidarity with the people whose situation is depicted. Mutual confidence and understanding are essential to a good documentary film.

Ivens's techniques bear the mark of such filmmakers as Eisenstein and Pudovkin. In addition to developing specific ways of shooting and styles of montage, Ivens has always attached great importance to spoken commentary. In *Spanish Earth*, a film about the Spanish civil war, Ernest Hemingway speaks the commentary; Jacques Prévert does so in *La Seine a rencontré Paris.* Commentary plays a secondary role in the films Ivens made during the 1970s, notably in *How Yukong Moved the Mountains.* In this documentary epos about daily life in China after the cultural revolution, people tell about their own situation. Ivens's style here is descriptive, with many long sequences and with less dramatic montage.

Ivens was one of the founders in 1926 of the Dutch Film League, which united a number of intellectuals and Dutch filmmakers. Their efforts to promote quality films included publishing a review, organizing film screenings, and inviting important foreign avant-garde filmmakers to give talks. Among these were René Clair and Man Ray; Ivens's contacts with Pudovkin and Eisenstein also date to this period. Ivens's contributions to Dutch film culture are immense, although he remained a controversial figure. His manifest sympathy for the struggle of the Indonesian people against colonialism (*Indonesia Calling*) brought him into conflict with the Dutch government, and until 1956 Ivens was deprived of his Dutch passport.

His films have examined important social and political issues. From 1938 till 1945 he lived in the United States. *Power and the Land* is about the improvements in farming brought about by the use of electricity. With *Our Russian Front* Ivens intended to urge the Americans to enter World War II and to support the Russians. The film was financed by Ivens himself and some of his New York Russian friends. He hoped to make more films of this kind, but the project titled *Letters to the President* was coolly received. It led to only one film, *A Sailor on Convoy Duty to England*, which was financed by the National Film Board of Canada. In the 1950s Ivens worked in Eastern Europe and *The First Years* shows the transformation of a capitalist society into a socialist one; the film concentrates on episodes from postwar life in Bulgaria, Czechoslovakia, and Poland.

In 1956 the Dutch government returned Ivens's passport; he then took up residence in Paris. After that he worked in Latin America (Cuba, Chile) and even more extensively in Asia (Vietnam, Laos, and China). *Travel Notebook* is about daily life in Cuba; *An Armed People* shows how the militia of the Cuban people captures a small group of counter-revolutionaries. *Le Train de la victoire* is a report on the election campaign of Salvador Allende, later president of Chile. Ivens also taught Vietnamese filmmakers, and engagement with the cause of the Vietnamese people manifests itself in such films as *The Threatening Sky* and *The 17th Parallel.* Ivens always had great influence on new technical developments in the domain of film equipment. He hailed the professionalization of the 16mm camera as a big step forward, since it enabled the camera to take part in the action. He taught at numerous film schools and advised many colleagues. In the 1950s he was an advisor to the Defa Studios (GDR) and collaborated on many films there. Together with a number of leftist French filmmakers (Jean-Luc Godard, Alain Resnais, Agnès Varda, and others), Ivens made the filmic pamphlet of solidarity *Loin du Viêt-nam.* For Ivens the documentary film provided the only possibility of surviving as an artist outside the field of commercial films. He always succeeded in financing his projects on such terms that he conserved maximum artistic freedom and full responsibility for the final product. This even holds for the two films which he made at an early stage in his career and which were commissioned by commercial firms (*Creosoot* and *Philips-Radio*).

Within his lifetime Ivens became a legend. His films comment on many events which shaped the modern world. His art, his intelligence, his sophisticated political views, and his deep sincerity account for the unique position Joris Ivens holds among documentary filmmakers.

—Dorothee Verdaasdonk

IVORY, James

Nationality: American. **Born:** Berkeley, California, 7 June 1928. **Education:** Educated in architecture and fine arts, University of Oregon; studied filmmaking at University of Southern California, M.A. 1956. **Family:** Life companion of the producer Ismail Merchant. **Military Service:** Corporal in U.S. Army Special Services, 1953–55. **Career:** Founder and partner, Merchant-Ivory Productions, New York, 1961; directed his first feature, *The Householder*, and also began his collaboration with writer Ruth Prawer Jhabvala, 1963. **Awards:** Best Foreign Film French Academie du Cinema, and prize at Berlin Festival, for *Shakespeare Wallah*, 1968; Guggenheim Fellow, 1973; Best Film British Academy Award, for *A Room with a View*, 1987; Silver Lion, Venice Festival, for *Maurice*, 1987; Best Film British Academy Award, National Board of Review Best Director, Cannes Film Festival 45th Anniversary Prize, Bodil Festival Best European Film, for *Howards End*, 1992; John Cassavetes Award Independent Spirit Award, 1993; London Critics Circle Director of the Year, Italian National Syndicate of Film Journalists Best Director-Foreign Film, Robert Festival Best Foreign Film, for *The Remains of the Day,* 1993; Directors Guild of America Lifetime Achievement Award, 1995. **Address:** c/o Merchant-Ivory Productions, Ltd., 250 W. 57th St., Suite 1913-A, New York, NY 10107, U.S.A.

James Ivory (left) on the set of *Slaves of New York*

Films as Director:

1957 *Venice: Themes and Variations* (doc) (+ sc, ph)
1959 *The Sword and the Flute* (doc) (+ sc, ph, ed)
1963 *The Householder*
1964 *The Delhi Way* (doc) (+ sc)
1965 *Shakespeare Wallah* (+ co-sc)
1968 *The Guru* (+ co-sc)
1970 *Bombay Talkie* (+ co-sc)
1971 *Adventures of a Brown Man in Search of Civilization* (doc)
1972 *Savages* (+ pr, sc)
1974 *The Wild Party*
1975 *Autobiography of a Princess*
1977 *Roseland*
1979 *Hullabaloo over Georgie and Bonnie's Pictures*; *The Europeans* (+ pr, co-sc, role as man in warehouse)
1980 *Jane Austen in Manhattan*
1981 *Quartet* (+ co-sc)
1982 *Courtesans of Bombay* (doc) (+ co-sc)
1983 *Heat and Dust*
1984 *The Bostonians*
1986 ***A Room with a View***
1987 *Maurice* (+ co-sc)
1989 *Slaves of New York*
1990 *Mr. and Mrs. Bridge*
1992 ***Howards End***
1993 *The Remains of the Day*
1995 *Jefferson in Paris*; *Lumiere and Company* (co-d)
1996 *Surviving Picasso*
1998 *A Soldier's Daughter Never Cries* (+ co-sc)
2000 *The Golden Bowl*

Other Films:

1985 *Noon Wine* (Fields) (co-exec pr)

Publications

By IVORY: books—

Savages, with Ruth Prawer Jhabvala, New York, 1973.
Shakespeare Wallah: A Film, with Ruth Prawer Jhabvala, New York, 1973.
Autobiography of a Princess: Also Being the Adventures of an American Film Director in the Land of the Maharajas, New York, 1975.

By IVORY: articles—

‘‘*Savages*,’’ in *Sight and Sound* (London), Autumn 1971.
Interviews with Judith Trojan, in *Take One* (Montreal), January/February 1974 and May 1975.
Interview with D. Eisenberg, in *Inter/View* (New York), January 1975.
Interview with P. Anderson, in *Films in Review* (New York), October 1984.
‘‘The Trouble with Olive,’’ in *Sight and Sound* (London), Spring 1985.
‘‘Dialogue on Film: James Ivory,’’ in *American Film* (Washington, D.C.), January/February 1987.
Interviews in *Hollywood Reporter*, 31 March and 6 May 1989.
‘‘Arachnophobia,’’ in *Sight and Sound* (London), Autumn 1990.
Interview with G. Fuller in *Interview* (New York), November 1990.

On IVORY: books—

Pym, John, *The Wandering Company: Twenty-one Years of Merchant-Ivory Films*, London, 1983.
Martini, Emanuela, *James Ivory*, Bergamo, 1985.
Long, Robert Emmett, *The Films of Merchant-Ivory*, New York, 1991.

On IVORY: articles—

Gillett, John, ‘‘Merchant-Ivory,’’ in *Sight and Sound* (London), Spring 1973.
Gillett, John, ‘‘A Princess in London,’’ in *Sight and Sound* (London), Summer 1974.
Hillgartner, D., ‘‘The Making of *Roseland*,’’ in *Filmmakers Newsletter* (Ward Hill, Massachusetts), January 1978.
‘‘*Quartet* Issue’’ of *Avant-Scène du Cinéma* (Paris), 1 October 1981.
McFarlane, Brian, ‘‘Some of James Ivory's later films,’’ in *Cinema Papers* (Melbourne), June 1982.
Firstenberg, J.P., ‘‘A Class Act Turns Twenty-five,’’ in *American Film* (Washington, D.C.), September 1987.
Monthly Film Bulletin (London), November 1987.
Harmetz, Aljean, ‘‘Partnerships Make a Movie,’’ in *New York Times*, 18 February 1990.

''Is Good Taste Enough? The Gorgeous Films of Merchant-Ivory,'' in *The Economist* (London), 29 February 1992.

Hirshey, G., ''A Team with a View,'' in *Gentlemen's Quarterly* (New York), March 1992.

Dudar, Helen, ''In the Beginning, the Word; At the End, the Movie,'' in *New York Times*, 8 March 1992.

Maslin, Janet, ''Finding Realities to Fit a Film's Illusions,'' in *New York Times*, 12 March 1992.

Corliss, Richard, ''Doing It Right the Hard Way,'' in *Time* (New York), 16 March 1992.

Lyons, D., ''Tradition of Quality,'' in *Film Comment* (New York), May/June 1992.

Eller, C., ''Merchant Ivory Links with Disney,'' in *Variety* (New York), 27 July 1992.

Ash, J., ''Stick It up Howard's End,'' in *Gentlemen's Quarterly* (New York), August 1994.

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The work of James Ivory was a fixture in independent filmmaking of the late 1960s and 1970s. *Roseland*, for example, Ivory's omnibus film about the habitués of a decaying New York dance palace, garnered a standing ovation at its New York Film Festival premiere in 1977, and received much critical attention afterward. However, it was not until *A Room with a View*, Ivory's stately adaptation of E. M. Forster's novel, that the filmmaker gained full international recognition. The name-making films he directed earlier in the 1980s—which included adaptations of two Forster works and two Henry James novels—inextricably linked Ivory with the contemporary British cinema's tradition of urbane, even ultra-genteel, costume dramas.

Ivory's independence, his influential involvement with English film, and his sustained collaborative partnership with producer Ismail Merchant invite comparisons with an earlier pairing in British cinema, Michael Powell and Emeric Pressburger. Both teams have found themselves attracted to material dealing with the effects of sexual repression or with the clash of differing cultures, as in, for example, *Black Narcissus* (Powell/Pressburger, 1947), *The Europeans* (Ivory/Merchant, 1979), and *A Soldier's Daughter Never Cries* (Ivory/Merchant, 1998). While Powell and Pressburger worked with various forms of visual experimentation, employing heightened colors, frequently moving cameras, and cinematographic juxtaposition to achieve an opulent, metaphorical visual texture, Ivory's work represents a distinct retrenchment, a withdrawal from visual hyperbole, a comparative conservatism of visual style. An example of one of Ivory's few attempts at visual expressionism (a moment in his work that seems directly inspired by Powell, in fact) illustrates this point. In *The Bostonians*, Ivory attempts to express Olive Chancellor's hysteria by using stylized colors and superimposition in isolated dream sequences. Because the film's style is deeply rooted in naturalism, unlike that of Powell, the sequences look stilted and awkward, remarkably out of place in the context of the film.

The naturalism of Ivory's style often perfectly complements the director's interest in the dynamics of isolated communities: the drama troupe in *Shakespeare Wallah*, for example, or the dancers in *Roseland*, or the members of the New York downtown-punk scene in *Slaves of New York.* Ivory's films characteristically trace the formation of community around a common interest—or, more often, a common flaw or a shared loss—and his powers of observation are enlivened by attention to minute details of gesture and a keen sympathy for marginal characters. It is this sympathy that attracts him to works such as Evan Connell's novels *Mrs. Bridge* and *Mr. Bridge.* Ivory thus provides a densely ironic but ultimately sympathetic portrait of the quietly desperate middle-class lives of the Bridges in Kansas City. This sympathy accounts as well for Ivory's handling of characters such as Charlotte Bartlett in *A Room with a View.* In Forster's novel, Miss Bartlett is lampooned tirelessly, emerging as one of the novel's chief examples of English hypocrisy and Forster's conception of high culture as the poison of the spirit—this is in spite of a half-hearted reprieve for the character in the novel's last pages. In the film, Maggie Smith's agile, witty performance makes the character far more appealing, and Ivory's treatment of the character (he cuts from the lovers' final union to shots of Miss Bartlett's soundless, unbending loneliness) shows that he clearly interprets her as a fully sympathetic character of great pathos.

Ivory's two Forster adaptations, *A Room with a View* and *Maurice*, are among the high-water marks of his career through the 1980s. These two films do more than demonstrate Ivory's often bracingly literary sensibility (most of Ivory's films are adaptations that doggedly strive for extreme ''faithfulness'' to their source material): In the Forster adaptations, this ''faithfulness'' co-exists with crucial shifts of emphasis that provide, simultaneously, modern interpretations of the texts.

An example of this occurs in the scene of the murder in the square in *A Room with a View.* In its use of hand-held cameras, graphic matches, and rhythmic editing, which provides mercurial shifts in the tone of the sequence from gravity to exultation, the sequence becomes one of the film's set-pieces, supplying the complexities that Forster largely avoids in his comparatively laconic treatment of the scene.

Upon its release in 1992, *Howards End* was justifiably hailed as the best film ever in the long and distinguished collaboration of Ivory, Merchant, and screenwriter Ruth Prawer Jhabvala. This stylish work is yet another adaptation of an E. M. Forster novel. Its scenario examines a popular Ivory theme, as it explores the repercussions of social classes coming together at a specific point in recent history (in this case, at the close of the Edwardian era in England). Emma Thompson is altogether brilliant in the role that solidified her career. She plays a cheeky and individualistic young woman who does not come from a monied background, and who is slyly charmed by a prosperous gentleman (Anthony Hopkins) whose upper-class facade hides a deceitful and heartless disposition.

The Remains of the Day is nearly as fine a film as *Howards End.* Based on the acclaimed novel by Kazuo Ishiguro, the scenario dissects the personality of an ideal servant: Stevens (Hopkins), a reserved British butler who is singlemindedly dedicated to his employer, Lord Darlington (James Fox). The time is between the World Wars—and no matter that the misguided Darlington is perilously flirting with Nazism, and that Miss Kenton (Thompson), the new housekeeper, might be a potential romantic partner for Stevens. The servant is steadfastly absorbed in his professional role, to the exclusion of all else. He knows only to suppress his needs, feelings, and desires, all in the name of service to his master. *The Remains of the Day* essentially is a character study of Stevens, who is superbly played by the ever-reliable Hopkins. It is yet one more in a line of Ivory's meticulous period dramas.

The mid-to-late 1990s found Ivory exploring the lives of revered historical figures. *Jefferson in Paris* concerns the American Thomas Jefferson, one of the nation's founding fathers, shown here as the U.S. Ambassador to France. However, the film is several shades below the best of the previous Ivory-Merchant-Jhabvala collaborations. While *Jefferson in Paris* exquisitely captures a time and place, the level of detail in the film renders the narrative all too episodic. Still, Ivory offers a full-bodied portrayal of Jefferson (Nick Nolte), while depicting a range of his personal and political involvements. Most intriguing of all is the paradox of Jefferson's disgust with the overindulgences of the French aristocracy combined with his agonized collusion in keeping the status quo with regard to the maintenance of slavery as an American ''institution.'' In *Jefferson in Paris*, Ivory yet again examines the theme of class differences, exploring the invisible walls that separate those classes. Only here, class is measured by the color of one's skin. Even though individuals share the same bloodlines because of sexual liaisons between master and slave, those with black skin are enslaved by those with white skin. Ivory portrays the widowed Jefferson falling in love with a married woman (Greta Scacchi) and having a sexual tryst with Sally Hemings (Thandie Newton), an adolescent slave. It remains uncertain if the latter affair ever happened. For this reason, *Jefferson in Paris* was the subject of debate and controversy among Jeffersonian scholars.

Ivory's next film, *Surviving Picasso,* charts the relationship between Pablo Picasso (Anthony Hopkins) and Francoise Gilot (Natascha McElhone), a young artist who is several decades his junior. Here, the genius of Picasso is obscured by his all-encompassing cruelty and misogyny. Gilot believes she has the backbone to maintain her individuality while sharing Picasso's bed, and for ten years she gives it the old college try before finally leaving him. Although vividly played by Hopkins, Picasso is never more than a womanizing caricature; there is little insight into why he is who he is, let alone what made him one of the giants of 20th-century art.

Ivory fared somewhat better with *A Soldier's Daughter Never Cries*, based on the autobiographical novel by Kaylie (the daughter of James) Jones. *A Soldier's Daughter* is the story of an internationally acclaimed expatriate novelist (Kris Kristofferson) and his familial bonds, with the scenario emphasizing his relationship with his daughter (Leelee Sobieski) as she matures from girlhood to young womanhood. At the outset, the family resides in Paris, with a spotlight on the impact of American pop culture on post-war Europe. Then the clan resettles in the United States, where the children are viewed by their schoolmates as ''frogs'' and are alienated from their surroundings.

The opening section of *A Soldier's Daughter Never Cries* is slight and episodic; however, its finale, which centers on the writer's death, is a knowing exploration of what it means to love, and then lose, a husband and a father. One of the dramatic highlights occurs after the writer's demise, when his widow (Barbara Hershey) recalls their courting and mourns her loss.

Despite its flaws, *A Soldier's Daughter Never Cries* is a heartfelt portrait of a loving, non-dysfunctional family—a rarity in contemporary cinema.

—James Morrison, updated by Rob Edelman

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JACKSON, Peter

Nationality: New Zealander. **Born:** Wellington, New Zealand, 30 October 1961. **Family:** Unmarried; current partner co-screenwriter Fran Walsh. **Career:** Started making films when given Super 8-millimeter camera by parents at age eight; made amateur fiction shorts, including *The Dwarf Patrol*, *Curse of the Gravewalker*, *The Valley;* left school at age seventeen, failed to get job in film industry, joined local newspaper as photo-engraving apprentice; named top New Zealand photo-engraving apprentice three years running; bought 16-millimeter Bolex, 1983; started making feature film *Roast of the Day* on weekends with friends and colleagues; renamed *Bad Taste*, film took four years to shoot; finally completed after funding received from New Zealand Film Commission, 1986, enabling Jackson to quit newspaper job for full-time filmmaking; set up own studio, Wingnut Films, in Wellington, with computer-driven special effects division, WETA; after three low-budget features, international acclaim for *Heavenly Creatures* led to deal with Universal to make next project in New Zealand with U.S. funding. **Awards:** Metro Media Award, Toronto, and Silver Lion, Venice, both 1994, and Oscar nomination, Best Screenplay, 1995, all for *Heavenly Creatures.* **Agent:** UTA, 9560 Wilshire Blvd., Suite 500, Beverly Hills, CA 90212, U.S.A.

Films as Director and Co-Screenwriter:

1987 *Bad Taste* (+ pr, ph, ed, multiple roles)
1989 *Meet the Feebles* (+ pr)
1992 *Braindead*
1994 ***Heavenly Creatures***
1995 *Frighteners* (+ pr)
1996 *Forgotten Silver* (+ co-sc)
2001 *Lord of the Rings: The Fellowship of the Ring* (+ co-sc, pr)
2002 *Lord of the Rings: The Two Towers* (+ co-sc)
2003 *Lord of the Rings: The Return of the King* (+ co-sc)

Other Films:

1995 *Jack Brown, Genius* (Hiles) (sc, 2nd unit d, exec pr); *Good Taste* (interviewee)

Publications

By JACKSON: articles—

‘‘Meet the Feebles,’’ interview with Alan Jones in *Starburst* (London), May 1991.
‘‘Peter Jackson: *Heavenly Creatures*,’’ interview in *Cinema Papers* (Melbourne), April 1994.
‘‘Gut Reaction,’’ an interview with Tom Charity, in *Time Out* (London), 25 January 1995.
‘‘Earthly Creatures,’’ an interview with Michael Atkinson, in *Film Comment* (New York), May-June 1995.
‘‘*Heavenly Creatures*: Writing and Directing *Heavenly Creatures*,’’ an interview with Frances Walsh, Peter Jackson, and Tod Lippy, in *Scenario*, Fall 1995.
‘‘Cryptically Acclaimed,’’ an interview with Michael Helms, in *Cinema Papers* (Fitzroy), December 1996.
‘‘Scary Rollercoaster Ride,’’ an interview with P. Wakefield, in *Onfilm* (Auckland), no. 11, 1996–1997.
‘‘Realismens fiende,’’ an interview with Kari Andresen, in *Chaplin* (Stockholm), vol. 39, no. 1, 1997.
‘‘Pure fantasie,’’ an interview with Ronnie Pede and Piet Goethals, in *Film en Televisie + Video* (Brussels), February 1997.
‘‘It Was Close Enough, Jim,’’ in *Onfilm* (Auckland), no. 10, 1997.

On JACKSON: articles—

Clarke, Jeremy, ‘‘Talent Force,’’ in *Films & Filming* (London), September 1989.
Clarke, Jeremy, ‘‘Photolithographers from Outer Space,’’ in *What's on in London*, 13 September 1989.
Floyd, Nigel, ‘‘Kiwi Fruit,’’ in *Time Out* (London), 12 May 1993.
Maxford, Howard, ‘‘Gore Blimey!,’’ in *What's On in London*, 12 May 1993.
McDonald, Lawrence, ‘‘A Critique of the Judgement of Bad Taste or beyond Braindead Criticism: The Films of Peter Jackson,’’ in *Illusions* (Wellington, NZ), Winter 1993.
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Cameron-Wilson, James, ‘‘The Frightener,’’ in *What's on in London*, 8 February 1995.
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* * *

Peter Jackson (left) on the set of *Heavenly Creatures*

After his first three features, most critics thought they had Peter Jackson neatly pegged: an antipodean maverick whose films made up for their zero-budget limitations with comic gusto and creative ingenuity; films whose gross-out excesses of spurting bodily fluids and splattered guts made George Romero and Sam Raimi look like models of genteel restraint. Jackson's work, in short, seemed to be comprehensively summed up by the blithely upfront title of his debut film, *Bad Taste.* And then came his fourth film, the award-winning *Heavenly Creatures*, and suddenly all the assumptions had to be revised. Jackson himself, noting a hint of surprise behind the acclaim, pointed out that like all his work the film stemmed from his ''unhealthy interest in the grotesque.'' But if there was continuity in terms of themes and preoccupations, *Heavenly Creatures* showed Jackson was also capable of emotional complexity, subtlety, and sophistication—qualities no one would have suspected from his previous films.

Far from striving to disguise the ramshackle, garden-shed genesis of his early work, Jackson gloried in it, making an amateurish, peculiarly New Zealander domesticity central to his humour. The Astral Investigation and Defence Service team (''I wish they'd do something about those initials'') who foil predatory aliens in *Bad Taste* are as far from their jut-jawed Hollywood counterparts as could be imagined; inept, nerdish, and post-adolescent, they shamble around bickering over trivialities or moaning about filling in time-sheets. In *Braindead*, whose showdown erupts in a bland suburban home, the hero demolishes a horde of flesh-eating zombies, not with flame-thrower or pump-action shotgun, but with a rotary lawnmower—''a Kiwi icon,'' according to the director. It comes as no surprise to read, in the end-titles for *Bad Taste*, a credit to ''Special Assistants to the Producer (Mum and Dad).''

Both *Bad Taste* and *Braindead* (whose farcical brand of ultra-physical violence Jackson dubs ''splatstick'') spoof well-established and much-parodied formulas within the horror genre, respectively the space-invaders movie and the zombie movie. *Meet the Feebles* is more audacious in its choice of target: the hitherto sacrosanct world of Jim Henson's Muppets. Hijacking the standard Muppet narrative framework of backstage shenanigans, Jackson gleefully subverts the perky ethos of the puppet troupe with lavish helpings of booze, filth, sex, and drugs, culminating in one of his trademark bloodbaths. He also pushes the unstated logic of Muppetry to ends that Henson would shudder to confront; if Miss Piggy can get the hots for Kermit, why shouldn't an elephant have sex with a chicken? (The resultant outlandish hybrid is wheeled on—literally—for our delectation.) Jackson further outrages Muppet conventions by making the frog character in his film a Vietnam vet with a heroin habit, while Kermit's counterpart as stage director is an effete, English-accented fox who mounts a big production number in praise of sodomy.

This fascination with outrage, with the consequences of pushing beyond the bounds of convention, carries through into *Heavenly Creatures*, Jackson's finest film to date. Based on an actual New Zealand *cause celèbre* of the 1950s, the Parker-Hulme case, the film traces the progress of two fifteen-year-old schoolgirls into an increasingly unhinged world of ritual and fantasy. Instinctive loners, Pauline and Juliet bond together to turn their outsider status into an exclusive, hermetic society tinged with lesbianism and peopled by personal icons—Mario Lanza, James Mason—along with figures from their medieval fantasy kingdom of Borovnia. Drawing on real case documents (Pauline's diaries and the girls' own Borovnian ''novels''), Jackson creates a mood of intense pubescent obsession sliding steadily out of control until—as the borders between the two worlds elide—it culminates in brutal murder.

Determined not to present his heroines as the ''evil lesbian killers'' they were branded by contemporary press accounts, Jackson not only portrays them with sympathy and insight, but captures the richly creative energy of their shared fantasies. Their behaviour is seen as a reaction to the imagination-starved society around them, since 1950s Christchurch, all garish pastels and agonised gentility, appears no less bizarre and unbalanced a world (and a whole lot less fun) than the one the girls create for themselves. Yet the killing—of Pauline's uncomprehending, well-meaning mother—shares none of the sick-joke relish of Jackson's previous films; it is shown as clumsy, painful, and distressing.

Jackson firmly denies that *Heavenly Creatures* represents a bid to be seen as a ''serious filmmaker'' who wants to do ''arty mainstream films.'' ''People immediately assume that filmmakers do things because of a grand plan. . . . I do intend to do other splatter films,'' he told *Cinema Papers.* ''I have intentions of doing all sorts of films. I have no interest in a 'career' as such.'' As if to prove it, he reverted to splatstick mode with *The Frighteners*, an *Evil-Dead*-style horror-comedy made (thanks to backing from Universal) on a less shoestring basis than his earlier films.

Jackson's achievement in staying put at home and persuading the Hollywood money to come to him bodes well for his country's film industry. Most successful New Zealand directors (Roger Donaldson, Geoff Murphy, Jane Campion, Lee Tamahori) have used their first major hit as a springboard for Hollywood. Jackson, remaining true to his roots, has set up his own production base (Wingnut Films) in his home town of Wellington. ''I choose to stay in New Zealand earning a fraction of what I could make in Los Angeles because I want to do whatever I feel like doing. . . . The freedom that I have in New Zealand is worth millions of dollars to me.'' So far, the tactic has worked. By 2000 Jackson was working on his huge, three-part adaptation of *Lord of the Rings*, with a possible remake of *King Kong* next in line—all in his native country. The $260 million budget for the Tolkien trilogy is a far cry from the small change it cost to make *Bad Taste.* But the spirit isn't perhaps so different: armor for the 15,000 extras is being knitted out of string—by the septuagenarian ladies of the Wellington Knitting Club.

—Philip Kemp

JANCSÓ, Miklós

Nationality: Hungarian. **Born:** Vác, Hungary, 27 September 1921. **Education:** Educated in law at Kolozsvár University, Romania, doctorate 1944; Budapest Academy of Dramatic and Film Art, graduated 1950. **Family:** Married director Márta Mészáros (divorced); son Miklos Jr. is cameraman. **Career:** Newsreel director, early 1950's; shot documentaries in China, 1957; directed first feature, *A harangok Römába mentek*, 1958; director at ''25th'' theatre, Budapest, 1960's. **Awards:** Hungarian Critics' Prize, for *Cantata*, 1963; Best Director Award, Cannes Festival, for *Red Psalm*, 1972; Special Prize, Cannes Festival, 1979.

Films as Director:

(of short films and documentaries):

1950 *Kezunbe vettuk a béke ugyét* (*We Took over the Cause of Peace*) (co-d)

1951 *Szovjet mezögazdasági küldöttsek tanításai* (*The Teachings of a Soviet Agricultural Deputation*) (co-d)

1952 *1952 Május 1* (*May 1st 1952*)

1953 *Választás elótt* (*Before Election*); *Arat az Orosházi Dözsa* (*Harvest in the Cooperative ''Dosza''*); *Közös útan* (*Ordinary Ways*; *On a Common Path*) (co-d)

1954 *Galga mentén* (*Along the Galgu River*); *Ösz Badacsonyban* (*Autumn in Badacsony*); *Éltetö Tisza-víz* (*The Health-giving Waters of Tisza*; *Life-bringing Water*); *Emberek! Ne engedjétek!* (*Comrades! Don't Put up with It*) (co-d, co-sc); *Egy kiállitás képei* (*Pictures at an Exhibition*)

1955 *Angyalföldi fiatalok* (*Children of Angyalfold*; *The Youth of ''The Land of Angels''*); *A Varsoí vit* (*Varsoí Világifjusági Találkozö I-III*; *Warsaw World Youth Meeting I-III*); *Egy délután Koppánymonostorban* (*One Afternoon in Koppanymonostor*; *An Afternoon in the Village*); *Emlékezz, ifjúság* (*Young People, Remember*)

1956 *Móricz Zsigmond* (*Zsigmond Moricz 1879–1942*)

1957 *A város peremén* (*In the Outskirts of the City*); *Dél-Kína tájain* (*The Landscapes of Southern China*); *Színfoltok Kínaböl* (*Colorful China*; *Colors of China*); *Pekingi palotái* (*Palaces of Peking*); *Kína vendégei voltunk* (*Our Visit to China*)

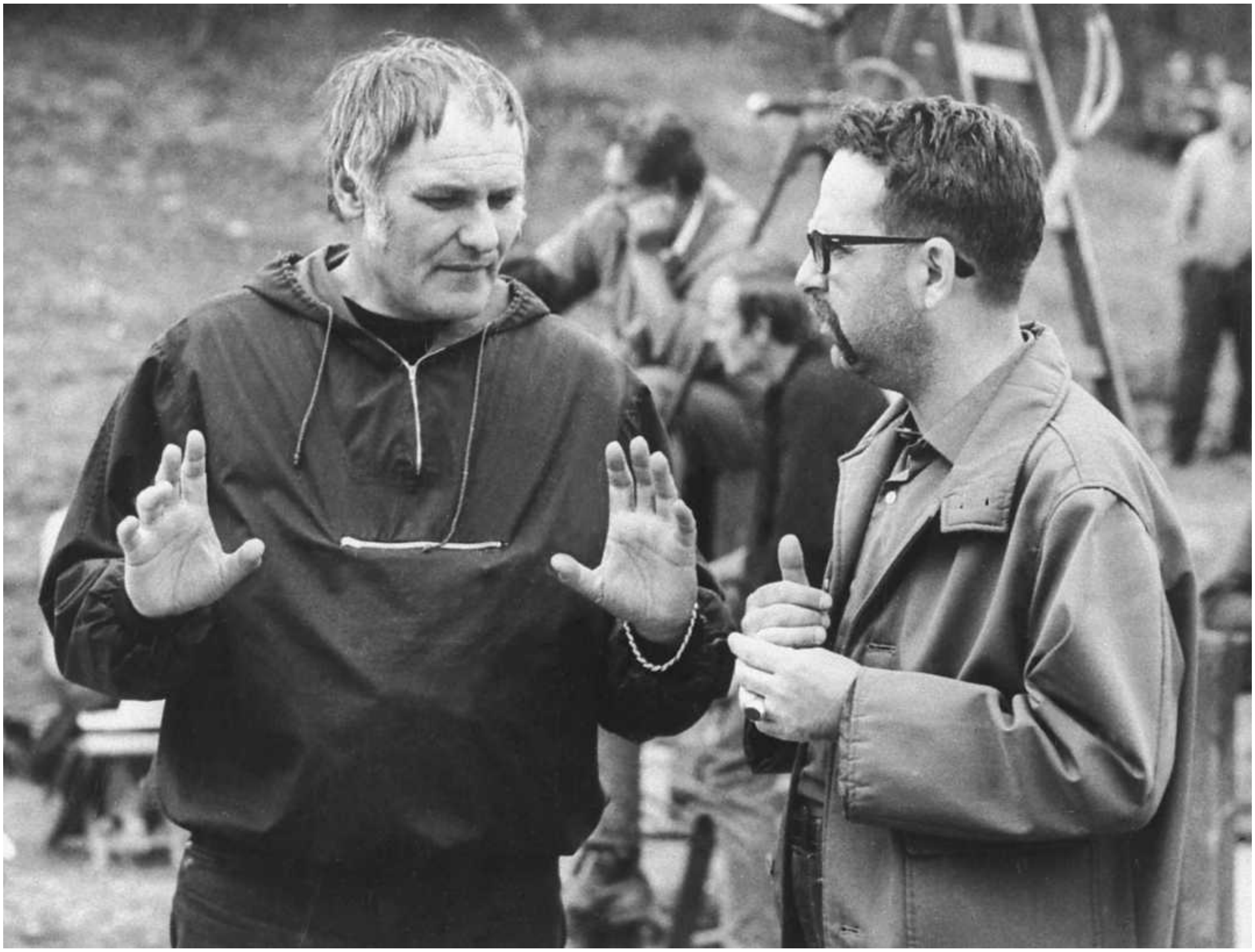
1958 *Derkovitz Gyula 1894–1934*; *A harangok Römába mentek* (*The Bells Have Gone to Rome*) (feature)

1959 *Halhatatlanság* (*Immortality*) (+ sc, ph); *Izotöpok a gyögyászatban* (*Isotopes in Medical Science*)

1960 First episode of *Három csillág* (*Three Stars*); *Az eladás müvészete* (*The Art of Revival*; *The Art of Salesmanship*) (co-d); *Szerkezettervezés* (*Construction Design*) (+ sc)

1961 *Az idö kereke* (*The Wheels of Time*) (+ sc); *Alkonyok és hajnalok* (*Twilight and Dawn*) (+ sc); *Indiántörténet* (*Indian Story*) (+ sc)

1963 *Oldás és kötés* (*Cantata*) (+ co-sc); *Hej, te eleven Fa . . .* (*Living Tree . . . An Old Folk Song*) (+ sc)



Miklós Jancsó (left)

(of feature films):

1964 *Igyjöttem* (*My Way Home*)
1965 *Szegénylegények* (*The Round-up*); *Jelenlét* (*The Presence*) (short) (+ sc); *Közelrölia: a vér* (*Close-up: The Blood*) (short)
1967 ***Csillagosok, katonák*** (*The Red and the White*) (+ co-sc)
1968 *Csend és kiáltás* (*Silence and Cry*) (+ co-sc); *Vörös Május* (*Red May*) (short)
1969 *Fényes szelek* (*The Confrontation*); *Sirokkó* (*Teli sirokkó lek*; *Winter Wind*) (+ co-sc)
1970 *Égi bárány* (*Agnus Dei*) (+ co-sc); *La pacifista* (*The Pacifist*) (+ co-sc); *Füst* (*Smoke*) (short)
1972 ***Még kér a nép*** (*Red Psalm*)
1975 *Szerelmem, Elektra* (*Elektreia*)
1976 *Vizi privati, pubbliche virtù* (*Vices and Pleasures*)
1978 *Eletünket és vérunket: Magyar rapszödia 1* (*Hungarian Rhapsody*) (+ co-sc); *Allegro barbaro: Magyar rapszödia 2* (*Allegro barbaro*) (+ co-sc)
1981 *A zsranok szíve avagy Boccaccio Magyarországon* (*The Tyrant's Heart*; *Boccaccio in Hungary*) (+ co-sc)
1984 *Omega, Omega . . .* ; *Muzsika* (*Music*)
1986 *L'Aube* (*Dawn*)
1987 *Szörnyek Evadja*
1989 *Jézus Krisztus Horoszkója*
1990 *Isten hátrafelé megy* (*God Runs Backwards*)
1992 *Kék Duna keringö* (*Blue Danube Waltz*)
1996 *Szeressük egymást gyerekek!*
1999 *Anyád! A szúnyogok*; *Pesten Nkem lámpást adott kezembe az Úr* (*Lord's Lantern in Budapest*) (+ role)

Other Films:

1950 *A Maksimenko brigád* (*The Maximenko Brigade*) (Koza) (story)
1968 *A Pál utcai fiúk* (*The Boys of Paul Street*) (Fabri) (role)
1977 *Difficile morire* (Silva) (role)

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Interview, in *The Image Maker*, edited by Ron Henderson, Richmond, Virginia, 1971.

''L'Idéologie, la technique et le rite,'' interview with Claude Beylie, in *Ecran* (Paris), December 1972.
''I Have Played Christ Long Enough: A Conversation with Miklós Jancsó,'' with Gideon Bachmann, in *Film Quarterly* (Berkeley), Fall 1974.
''Entretien . . . sur *Vitam et sanguinem*,'' with Michel Ciment and J.-P. Jeancolas, in *Positif* (Paris), May 1979.
''A jelenlét,'' interview with I. Antal, in *Filmkultura* (Budapest), November/December 1981.
Interview with L. Somogyi, in *Filmkultura* (Budapest), October 1986.
Interview in *Hungarofilm Bulletin* (Budapest), no. 2, 1988.
Interview in *Filmkultura* (Budapest), January 1993.
''Uccu, megerett a meggy,'' in *Filmvilag* (Budapest), n. 12, 1996.
''Level-fele a drehbuchrol,'' in *Filmvilag* (Budapest), no. 2, 1997.

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Petrie, Graham, *History Must Answer to Man: The Contemporary Hungarian Cinema*, London, 1978.
Marlia, Giulio, *Lo schermo liberato: il cinema di Miklós Jancsó*, Florence, 1982.
Paul, David, W., editor, *Politics, Art and Commitment in the East European Cinema*, New York, 1983.

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''Miklós Jancsó,'' in *International Film Guide 1969* edited by Peter Cowie, London, 1968.
Houston, Penelope, ''The Horizontal Man,'' in *Sight and Sound* (London), Summer 1969.
Kane, P., and others, ''Lectures de Jancsó: hier et aujourd'hui,'' in *Cahiers du Cinéma* (Paris), March and May 1969, and April 1970.
Robinson, D., ''Quite Apart from Miklós Jancsó,'' in *Sight and Sound* (London), Spring 1970.
Czigany, Lorant, ''Jancsó Country: Miklós Jancsó and the Hungarian New Cinema,'' in *Film Quarterly* (Berkeley), Fall 1972.
Bachmann, Gideon, ''Jancsó Plain,'' in *Sight and Sound* (London), Autumn 1974.
''Jancsó Issue'' of *Etudes Cinématographiques* (Paris), no. 104–108, 1975.
Robinson, David, ''Old Jancsó Customs,'' in *Sight and Sound* (London), no.1, 1978/79.
Biro, Y., ''Landscape during the Battle,'' in *Millenium* (New York), Summer/Fall 1979.
Gillett, John, ''Miklós Jancsó,'' in *Film Dope* (London), July 1983.
''Special Section'' of *Filmfaust* (Frankfurt), March/April 1984.
Petrie, G., ''Miklós Jancsó,'' in *Revue Belge du Cinéma* (Brussels), Summer 1985.
Liebman, Stuart, ''Homevideo,'' in *Cineaste* (New York), vol. 28, no. 4, 1991.
Gelencsér, Gábor, ''The Acquired Uncertainty: (Order and Chaos in the Art of Miklós Jancsó,'' in *MovEast*, vol. 1, no. 2, 1992.
Pošová, Kateøina, ''Milenky Miklóse Jancsóa,'' in *Film a Doba* (Prague), Spring 1994.
Stratton, David, ''*Let's Love One Another* (*Szeressuk egymast gyerekekp*),'' in *Variety* (New York), 18 March 1996.
Elley, Derek, ''*The Lord's Lantern in Budapest* (*Nekem lampast adott kezembe az ur pesten*),'' in *Variety* (New York), 22 February 1999.

On JANCSÓ: films—

Kovács, Zsolt, *Kamerával Kosztromában* [With a Camera in Kosztroma], short, 1967.
Comolli, Jean-Louis, *Miklós Jancsó*, for TV, France, 1969.

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Miklós Jancsó is probably the best internationally known of the directors to emerge from the new wave Hungarian cinema of the 1960s. With his hypnotic, circling camera, the recurrent—some critics say obsessive—exploration of Hungary's past, and his evocative use of the broad plains of his countries' Puszta, Jancsó fashioned a highly individual cinema within the confines of a state operated film industry. Although a prolific director of short films during the 1950s and an equally prolific director of feature films since the early 1970s, it is for his work during the middle and late 1960s that Jancsó is best known outside his own country.

Beginning with *My Way Home*, which dealt with a young Hungarian soldier caught up in the German retreat and Soviet advance during the Second World War, Jancsó discovered both a set of themes and a style which helped him to fashion his own voice. *My Way Home*, unlike most of Jancsó's films, has a hero, but this hero often behaves in a most unheroic way as he makes his way home. Set free by the chaos of the war's end, he is fired upon both by the Russians and the Germans and finally dons a Russian uniform as a protective disguise. Although clearly focused on individual figures, Jancsó's movie does contain an interesting allegory of the fate of his native country as, freed from Nazi oppression, the soldier only reluctantly dons the Russian uniform.

Szegénylegények (*The Round-up*, literally *The Hopeless*) established Jancsó as a filmmaker of international importance. The film is set in the Hungarian plain in a fort that houses a group of peasants under surveillance following the Kossuth rebellion of 1848, and focuses on the ritual quality of the games played as tormentors and informers and rebels interchange in a mysterious, elliptical dance of human passions. Shot in black and white, the film also revealed a purity of style as each meticulously composed shot conveys Jancsó's preoccupation with humans dislodged from convention and victimised by history. In spite of its scope, however, the film won praise for its analysis of the politics of terror and of the Kafkaesque state machinery through which such terror works.

Csillagosok Katonák (1967, *The Red and the White*) and *Csend és Kiáltás* (1968, *Silence and Cry*) moved into the early twentieth century and are concerned with communist revolutions of the immediate post-World War I period. *The Red and the White* was commissioned by the Soviet government to commemorate the 50th anniversary of the October revolution. The film isolates a group of Hungarian volunteers who are fighting on the side of the reds during the Russian civil war. Once again the expansive plain provides an open background against which huddle the opposing groups, both red and white. It is interesting considering the source of his commission that Jancsó refuses to choose to side with either the red or the whites but rather to present each as a mixture of compassion and understanding, barbarity and stupidity. *Silence and Cry*, operating on a smaller scale, deals with an isolated farmstead but also raises questions about people caught up in a society torn by social and political change. Here Jancsó's circling camera becomes hypnotic, and his tendency to de-psychologize his characters is at its most extreme. Jancsó explains very little in his plot, leaving the viewer to wrestle with its obscurities and ellipses.

The claustrophobic qualities of *Silence and Cry* prepared his audience for *Fényes Szelek (The Confrontation)*, set in the immediate post-war world and dealing with students, both Catholic and Communist, who square off in a quadrille interweaving accusation and intimidation. Clearly the film was occasioned by the student riots and sit-ins in 1968–69 in Budapest. It pits the Marxist students as the voice of change and revolution against the conventions of the Catholic students. The plot is minimal and Jancsó's camera at its most vertiginous, hardly ever stopping in its unceasing search for the truth. The truth, of course, as it so often does, eludes us, as the confrontation finally has more to do with temporary power games than it does with ultimate reality.

In *Sirokkó (Winter Wind)*, made in Yugoslavia as a Franco-Hungarian co-production, he returned to the use of color (as in *The Confrontation)* and photographed, like *Silence and Cry*, with a minimum of shots, twelve in this case. The story deals with the historical and political irony of a Croatian anarchist leader of the 1930s who is destroyed by his own forces, only later to be resurrected as a hero. *Égi Bárány (Agnus Dei)*, a favorite film of Jancsó's and regarded by many Hungarians as his most nationalistic, is once again set in the broad Hungarian plain during the period of civil war, but it is far more symbolic and anticipates the new ground he would explore in his next film.

With *Még Kér a Nép (Red Psalm)*, Jancsó returned to the Puszta and to the end of the last century during a period of peasant unrest. A confrontation between workers and their landowners is interrupted by the army. The subsequent action follows patterns established earlier in Jancsó's other films. But there is a difference in *Red Psalm*—the symbolic elements always present in the earlier films become foregrounded: a dead soldier is resurrected by a kiss from a young girl; the soldiers join the peasants in a Maypole dance but eventually surround the rebellious farmers and shoot them down; a girl outside the circle using a gun tied with a red ribbon guns down all of the soldiers. The mannerisms noted by a number of critics are missing here, and Jancsó seems to have found a new direction amidst old material: the symbolism of the film elevates it beyond Jancsó's usual concerns. *Red Psalm* exemplifies what is often hidden in his other films: the totality of the film, and the celebration of life in the revolution which will bring joy in the renewed possibilities for human expression and freedom.

Although Miklós Jancsó has gone on to make other films, many of them outside Hungary itself, his body of work from *My Way Home* to *Red Psalm* seems to best exemplify his unique contribution to world cinema. Like many of the other new Hungarian filmmakers, Jancsó rejected the traditions of the conservative and classic bound national cinema he inherited, turning to a more liberating and avant-garde style that allowed him not only greater artistic expression but also increased freedom from state censorship. By adopting a more modernist approach, most notably evident in his use of a minimal plot and in the dialectical tensions between the images, he has urged his audiences out of their complacency by challenging the status quo through his questioning of the uses and abuses of state power wielded in the name of the people. This has made his films truly revolutionary.

—Charles L.P. Silet

JARMAN, Derek

Nationality: British. **Born:**Northwood, Middlesex, 31 January 1942. **Education:** King's College, London, 1960–63; Slade School of Fine Art, 1963–67. **Career:** First exhibition, Lisson Gallery, London, 1967; set designer for Royal Ballet, Ballet Rambert, and English National Opera, 1968; film designer for Ken Russell on *The Devils*, 1970; began working in Super-8 film, 1971; directed first feature, *Sebastiane*, 1976; directed promo videos for The Smiths,1986; diagnosed as being HIV-positive, 1987; revealed his condition, and began actively speaking out in favor of AIDS research, 1987; directed video and stage show for Pet Shop Boys, 1989. **Awards:** Peter Stuyvesant Award for painting, 1967; British Film Institute Award, 1990. **Died:** Of AIDS-related illnesses, 19 February 1994.

Films as Director (short Super-8 Films unless stated otherwise):

1971 *Studio Bankside*; *Miss Gaby*; *A Journey to Avebury*
1972 *Garden of Luxor* (*Burning the Pyramids*); *Andrew Logan Kisses the Glitterati*; *Tarot* (*The Magician*)
1973 *The Art of Mirrors* (*Sulphur*); *Building the Pyramids*
1974 *The Devils at the Elgin* (*Reworking the Devils*); *Fire Island*; *Duggie Fields*
1975 *Ula's Fête* (*Ula's Chandelier*); *Picnic at Ray's*; *Sebastiane Wrap*
1976 *Gerald's Film*; *Sloane Square, A Room of One's Own* (*Removal Party*); *Houston Texas*; *Sebastiane* (16mm feature)

Derek Jarman

1977 *Jordan's Dance*; *Every Woman for Herself and All for Art*
1978 *Jubilee* (16mm feature)
1979 *Broken English* (short, Super-8 and 16mm); *The Tempest* (16mm feature)
1980 *In the Shadow of the Sun* (includes re-edited versions of earlier 8mm films)
1981 *TG Psychic Rally in Heaven*
1982 *Diese Machine ist mein antihumanistisches Kunstwerk*; *Pirate Tape* (*W.S. Burroughs*); *Pontormo and Punks at Santa Croce*
1983 *Waiting for Godot* (short, Super-8 and video); *B2 Tape/Film*; *The Dream Machine*
1984 *Catalan* (for TV); *Imagining October*
1985 *The Angelic Conversation* (Super-8 and video)
1986 *The Queen Is Dead* (promo videos on Super-8); *Caravaggio* (35mm feature)
1987 ''Depuis le jour'' episode of *Aria* (Super-8 and 35mm); *The Last of England* (Super-8 feature)
1988 *L'Ispirazione*; *War Requiem* (35mm feature)
1990 *The Garden* (Super-8 and 16mm feature)
1991 *Edward II* (35mm feature)
1993 *Wittgenstein* (35mm feature); *Blue* (35mm feature); *Glitterbug* (video)

Other Films:

1971 *The Devils* (Russell) (designs)
1972 *Savage Messiah* (Russell) (designs)
1975 *The Bible* (Russell) (sc)
1979 *Nighthawks* (Peck, Hallam) (role)
1986 *Ostia* (role)
1987 *Prick up Your Ears* (Frears) (role)
1988 *Behind Closed Doors* (role); *Derek Jarman: You Know What I Mean*; *Cactus Land* (narration)
1993 *There We Are John* (role); *Love Undefeated: Conversations with Derek Jarman*

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Last of England, London, 1987; as *Kicking the Pricks*, Woodstock, New York, 1997.
War Requiem: The Film, London, 1990.
Queer Edward II, London, 1992.
Dancing Ledge, London, 1993
At Your Own Risk: A Saint's Testament, London, 1994.
Modern Nature, London, 1994.
Blue: Text of a Film, New York, 1994.
Chroma, New York, 1995.
Derek Jarman's Garden, Woodstock, New York, 1996.
Kicking the Pricks, New York, 1997.

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Interviews in *Time Out* (London), November 1976 and 31 January 1985.
Interview in *Film Directions* (Belfast), vol. 2, no. 8, 1979.
Interviews with Michael O'Pray, in *Monthly FilmBulletin* (London), June 1984 and April 1986.
''Renaissance Man,'' an interview with M. Sutton, in *Stills* (London), April 1986.
Interview in *American Film* (Washington, D.C.), September1986.
Interview in *Filmfaust* (Frankfurt), September/October 1986.
Interview with Anne-Marie Hewitt, in *Cinema Papers* (Melbourne), September 1987.
Interview with D. Heinrich, in *Cinéma* (Paris), 16 December 1987.
Interview in *City Limits* (London), 6 July 1989.
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''History and the Gay Viewfinder,'' interview with R. Grundmamy, *Cineaste* (New York), vol. 18, 1991.
Interview with P. Loewe in *Chaplin* (Stockholm), vol. 33, no.6, 1991/1992.
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''Blue Yonder,'' interview with P. Burston, *Time Out* (London), 18 August 1993.

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Ball, E., ''I, Camera,'' in *Village Voice* (NewYork), 29 January 1991.
''Past for the Present,'' interview with A. Cogolo, *Cinema and Cinema* (Bologna), no. 62, September-December 1991.
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Derek Jarman became one of Britain's most original and highly controversial filmmakers. Vilified by the self-appointed guardians of the nation's morals, he has been hailed as a genius by others. It was Jarman's uncompromising and direct approach to cinema which resulted in such extreme and polarized evaluations of his work. Like Ken Russell, who introduced him to filmmaking by inviting him to design *The Devils* and *Savage Messiah*, Jarman consistently assaulted comfortable, conservative assumptions of ''good taste.'' The powerful and explicit treatment of homo-erotic passion in his work has generated the greatest hostility, with *Sebastiane*, one of the most erotic and uninhibited British films ever made, the target of a particularly nasty anti-homosexual campaign generated by the tabloid press.

Drawing on personal experience to a greater degree than most British filmmakers, Jarman's sexuality and his public school/military background profoundly influenced his cinema. He paid tribute to other gay artists such as Caravaggio, deducing his tragic love affair with RanuccioThomasoni from clues in his paintings, and Benjamin Britten, creating stunning images for his *War Requiem.* He also interpreted the island in Shakespeare's *The Tempest* as a metaphor for homosexuality and read his sonnets as homo-erotic love poems, incorporating them into the soundtrack of *The Angelic Conversation.* Jarman's films also abound with militaristic images, particularly uniformed authority figures. Such images are often ambivalent, an echo of Jarman's own relationship with his father, who was a wing commander in the RAF.

Jarman's later work is more explicitly autobiographical. *The Last of England*, for example, is constructed around the presence of the artist: the fictional elements of the film are integrated with sequences featuring Jarman working at home and wandering around the streets with a camera. There are also fragments of old home movie footage shot by Jarman's father and grandfather, including images of the filmmaker as a child playing with his mother and sister. Despite being regarded as subversive by many, Jarman is paradoxically a traditionalist. He is nostalgic for a world uncorrupted by the bourgeois bureaucrats and advertising executives whom he regards as forces controlling our culture. The motif of the garden, that very English symbol of personal spaces, a haven to be cherished and protected, occurs time and time again, particularly in his later work such as *The Angelic Conversation*, his section for *Aria*, and *The Garden*, the title of which relates to Jarman's own garden at Dungeness on the Kent coast.

Trained as a painter, Jarman's cinema betrays a diversity of aesthetic influences. In contrast to the dominant literary/theatrical tradition in British cinema, he draws heavily on painting and poetry. He consistently experimented with narrative, from the cut-up collage approach of *Jubilee* to the poetic open narrative style of his Super-8 work from *Imagining October* to *The Last of England.* Such an approach requires an active participation on the part of the audience, often forcing them to impose their own coherence and meaning on the visual and aural collage. This aesthetic eclecticism is reflected in the design of Jarman's productions, which frequently eschew realism by mixing period costumes and props with modern elements, part of the director's effort to generate and communicate living ideas and concepts rather than attempt to excavate a dead past. In contrast to the clutter that characterizes much British realist cinema, the interior designs in Jarman's films are often rather austere, drawing attention to the significance of objects.

Derek Jarman sought to preserve his independence from the aesthetic and ideological compromises inherent in mainstream commercial cinema. This made the task of financing his projects extremely difficult, and he was forced to make his films on shoestring budgets. No other major British filmmaker has consistently worked with such meager resources. The seven-year struggle to raise money for *Caravaggio* prompted Jarman to return to the Super-8 filmmaking of his pre-*Sebastiane* days.

By the mid-1980s it was possible to make technically sophisticated experimental films by generating images on Super-8, then transferring this material to video tape for editing and post-production while maintaining the texture and quality of the Super-8 film image in the process. The results have been extremely interesting, culminating in the production of *The Last of England*, the first full-length British feature film to be made in this way. These experiments confirmed Jarman's status as a genuine innovator who constantly challenged orthodox approaches to filmmaking. His refusal to be absorbed into the mainstream ensured his integrity as an artist but kept him on the margins of a rather conservative British film culture.

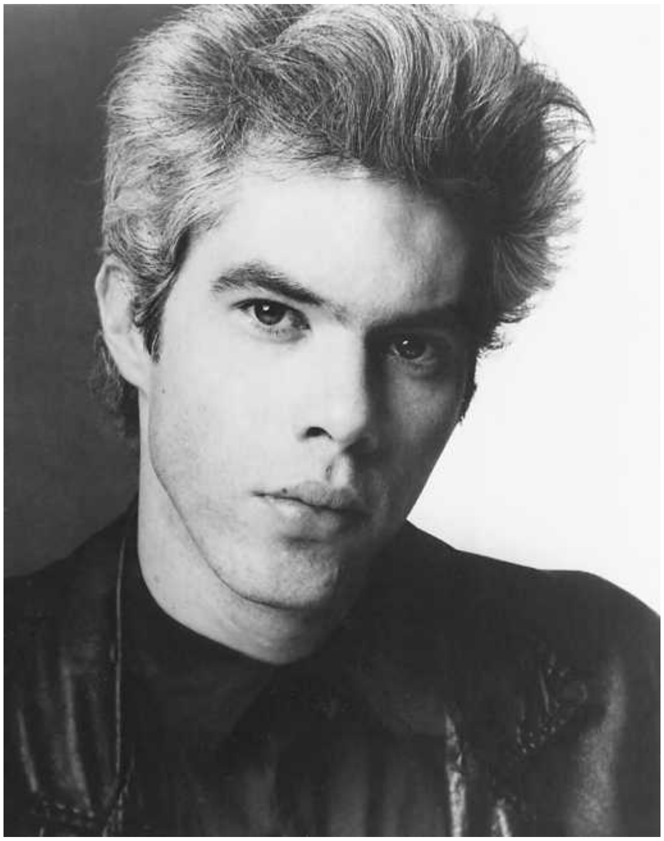
Jarman's premature death—he was yet another casualty to the scourge of AIDS—robbed the film world of one of its most daring and controversial talents. Among his last films were *Wittgenstein* and *Edward II*, both pointed, characteristically outlandish Jarman concoctions which deal with the lives of famous homosexuals. The former charts the life of the influential Viennese philosopher Ludwig Wittgenstein, depicting everything from his family background to his association with Bertrand Russell and John Maynard Keynes, examining the evolution of his ideas as well as his gay relationships with younger men. The latter, detailing the undoing of the title monarch and his lover, serves as an expose of gay oppression throughout theages. Meanwhile, *The Garden* is yet another of Jarman's jarring examinations/condemnations of homophobia. Via striking imagery, he offers comparison between the persecution of gays and the crucifixion of Christ.

Blue (not to be confused with the Krzysztof Kieslowski film of the same title) is a fitting close to Jarman's career. It is a deeply personal meditation on the artist's life in the face of his impending demise. The screen is entirely blue, and via narration Jarman exposes his soul as he considers his existence and his struggle with disease.

—Duncan J. Petrie, updated by Rob Edelman

JARMUSCH, Jim

Nationality: American. **Born:** Akron, Ohio, 22 January 1953. **Education:** Graduated from Columbia University with a Bachelor's degree in English, 1975; attended New York University Graduate Film School, 1976–79, where he worked as a teaching assistant to his mentor, Nicholas Ray. **Career:** With the help of Ray, completed first film, *Permanent Vacation*, for $10,000, 1980; made *The New World* with 30 minutes of leftover film, 1982; added another hour's worth of film to it to make *Stranger than Paradise*, 1984; directed music



Jim Jarmusch

videos for the Talking Heads, Big Audio Dynamite, Tom Waits, and Neil Young & Crazy Horse, 1985–96; also recording artist with ''The Del-Byzanteens.'' **Awards:** Locarno International Film Festival Golden Leopard, National Society of Film Critics Best Film Award, Cannes Film Festival Camera d'Or, for *Stranger than Paradise*, 1984; Bodil Festival Best American Film, Robert Festival Best Foreign Film, for *Down by Law,* 1986; Cannes Film Festival Best Artistic Contribution, for *Mystery Train,* 1989; Cannes Film Festival Palme d'Or, for *Coffee and Cigarettes III (Somewhere in California)*, 1993; European Film Awards Five Continents Award, for *Dead Man,* 1995; Camerimage Special Award (shared with Robby Muller) as Best Independent Duo: Director-Cinematographer, 1998; FilmFest Hamburg Douglas Sirk Award, 1999. **Address:** Lives in a loft in the East Bowery, New York.

Films as Director and Scriptwriter:

1980 *Permanent Vacation* (+ sc, pr, ed, mus)
1982 *The New World* (*Stranger than Paradise, Part One*) (short)
1984 *Stranger than Paradise* (+ ed)
1986 *Down by Law*
1987 *Coffee and Cigarettes* (short)
1989 *Mystery Train*
1989 *Coffee and Cigarettes II (Memphis Version)* (short) (+ ed)
1992 *Night on Earth* (+ pr)
1993 *Coffee and Cigarettes III (Somewhere in California)* (short) (+ ed)
1995 *Dead Man*
1997 *Year of the Horse* (doc) (d only, + pr, ph, ro as himself)
1999 *Ghost Dog: The Way of the Samurai* (+ pr)

Other Films:

1979 *Red Italy* (Mitchel) (ro)
1980 *Lightning over Water* (*Nick's Movie*) (Wenders, Ray) (prod asst); *Underground U.S.A.* (Mitchell) (sound recordist)
1981 *Only You* (Vogel) (ro); *You Are Not I* (Driver) (ph, co-sc)
1982 *Burroughs* (Brookner) (sound recordist); *The State of Things* (Wenders) (featured songs by The Del-Byzanteens)
1983 *Fraulein Berlin* (Lambert) (ro); *American Autobahn* (Degas) (ro)
1984 *Sleepwalk* (Driver) (ph); *American Autobahn* (Degas) (ro, ph)
1986 *Straight to Hell* (Cox) (ro)
1987 *Candy Mountain* (Wurlitzer, Frank) (ro)
1988 *Helsinki Napoli All Night Long* (M. Kaurismaki) (ro)
1989 *Leningrad Cowboys Go America* (A. Kaurismaki) (ro)
1990 *Golden Boat* (Ruiz) (ro)
1992 *In the Soup* (Rockwell) (ro)
1993 *When Pigs Fly* (Driver) (co-exec pr)
1994 *Tigrero: A Film That Was Never Made* (M. Kaurismaki) (ro); *Iron Horsemen* (*Bad Trip*) (Charmant) (ro)
1995 *Blue in the Face* (Wang, Auster) (ro)
1996 *The Typewriter, the Rifle & the Movie Camera* (Simon) (ro); *Cannes Man* (Martini, Shapiro) (ro); *Sling Blade* (Thornton) (ro)
1997 *R.I.P., Rest in Pieces* (Pejo) (ro)
1998 *Divine Trash* (Yeager) (doc) (interviewee)

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''Jarmusch's Guilty Pleasures,'' in *Film Comment* (New York), May/June 1992.
''Home and Away,'' interview with Peter Keogh, in *Sight and Sound* (London), August 1992.

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Kilb, A., ''O realni sedan josti,'' in *Ekran* (Ljubljana, Yugoslavia), no. 1/2, 1992.
Kelleher, E., ''Indie Director Jarmusch Explores '*Night on Earth*,''' in *Film Journal* (New York), May 1992.
Schoemer, Karen, ''A Director's Night on Earth, Close to Home,'' in *New York Times*, 1 May 1992.
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In the 1980s, Jim Jarmusch quickly rose to the forefront of young, independent American filmmakers. Recognition has been his from the very beginning with the release of *Stranger than Paradise*, a work that won a Camera d'Or at the 1984 Cannes Film Festival (for best ''first film'') and ''Best Picture'' from the National Society of Film Critics. The key to Jarmusch's success is a well-defined and thoughtfully conceived stylistic approach and a coherent circle of interests.

The focal point of all Jarmusch's work is the apparent contradiction that exists between the popular perception of the American Dream and what that dream actually holds for the individual who doesn't quite fit in. This contradiction is explored through the interaction of a characteristic ensemble of characters. Each of Jarmusch's early films is built around a trio of characters, although *Mystery Train* varies that slightly by using three separate stories to explore this central theme. The characters are all decidedly off-beat, but all seem to have a vision or aspiration which echoes a popular perception of America. The central characters—Tom Waits' down and out disc jockey in *Down by Law*, or John Lurie's small-time pimp in the same film—are forced to confront their misconceptions and misguided dreams when they are thrown together by fate with a foreigner who views this dream as an observer. In *Down by Law*, for example, the two central characters find themselves in jail with an Italian immigrant who has murdered someone for cheating at cards. The character carries a small notebook of American slang expressions from which he quotes dutifully and incorrectly. He refers to this notebook as ''everything I know about America.'' It is this kind of character situation that Jarmusch uses to scoff at an America he sees as misguided and woefully out of touch with itself.

Stylistically, Jarmusch's films echo the work of the French ''New Wave'' directors, in particular the Godard of *Breathless* and *Weekend.* Jump-cuts are frequently used to disconnect characters from sublime and rational passages of time and space. A sense of disenfranchisement is created in this way, separating characters from the continuity of space and time which surrounds them. In *Down by Law*, for example, Tom Waits sits in his cell, then lays on the floor, then lays across his bed, but what seems like ''a day in the life'' editing approach actually concludes with days having passed, not hours. Jarmusch also uses moving-camera a great deal, but unlike his predecessors in other traditions, his fluid camera style is not functional. Camera movements in films like *Down by Law* and *Mystery Train* create a visual world that is always in transition. *Down by Law* opens with camera movement first right to left down a street in a small town, then left to right. As a result, the audience is introduced, through a visual metaphor, to the collision course that is central to the film's themes.

Jarmusch capped his early period with *Night on Earth*, an exhilarating five-part slice-of-life, each of which unravels at the same point in time in Los Angeles, New York, Paris, Rome, and Helsinki. All are set in taxis, and spotlight brief but poignant exchanges between cab driver and passenger. The best of many highlights: the sequence in which a black Brooklynite (Giancarlo Esposito) and an East German refugee (Armin Mueller-Stahl) reveal their names to each other. Jarmusch's point is that people are people, whether black or white, American or French or Finnish.

The filmmaker then disappointed with *Dead Man*, a well-intentioned but annoyingly obvious allegorical Western. *Dead Man* charts the experiences of a young man named William Blake (Johnny Depp), a bespeckled Cleveland accountant who arrives in a grubby, mud-soaked Western town and promptly finds himself accused of murder and wanted by the law. Jarmusch's point of view is without argument: America is a violent country, founded on bloodletting and bloodletting alone. But the problem with the film is that his portrait of America-the-violent is all-too-obvious, and anything but subtle. One of the film's few female characters keeps a gun in her bed. ''This is America,'' is her reason for doing so. Blake eventually crosses paths with an Indian who is symbolically named Nobody; after all, in the quest to achieve ''manifest destiny,'' did not the white man render the American Indian anonymous? (In the film's cleverest touch, Nobody mistakes Blake for the poet-painter of the same name returned to life.) Eventually, and predictably, William Blake becomes a for-real killer—but just as predictably, Nobody is the far more interesting character. He is a spiritual man, the lone one in the story. Even Blake, whom he befriends, is too dense to comprehend the Indian's worldview. Meanwhile, all the white men endlessly shoot at each other, often with fatal results. One of them, a celebrated bounty hunter, even has a sideline as a cannibal. In one scene, he dines by a campfire on what clearly are the remains of a severed hand. It is here where you will be thankful that Jarmusch has chosen to shoot the film in beautiful black and white. In *Dead Man,* Jarmusch casts screen veteran Robert Mitchum as the semi-demented industrialist who is the town's key powerbroker. Mitchum is on-screen ever so briefly, but his presence is one of the film's few highlights.

After directing *Year of the Horse*, an affectionate documentary chronicling Neil Young & Crazy Horse's 1996 concert tour, Jarmusch ended the 1990s with *Ghost Dog: The Way of the Samurai.* The film is thematically linked to *Dead Man* in that it contrasts a knowing, spiritual racial minority and mindlessly violent white men. But the difference between the two is that *Ghost Dog* is a compelling film, a thoughtful and multi-leveled rumination on age-old enlightenment pitted against modern-era dysfunction. *Ghost Dog* is a portrait of the title character (Forest Whitaker), an African-American contract killer who is a loner, alienated and cut off from the American mainstream. In a classic Jarmusch touch, his one friend, an ice cream vendor, speaks only French; Ghost Dog does not understand that language, yet the two men somehow communicate clearly and understand each other perfectly.

Ghost Dog has earned his nickname because, professionally speaking, he is ''like a ghost,'' and is ''totally untraceable.'' He also is fascinated by the disciplines and philosophy of the samurai, and lives by the codes of the 18th-century Japanese text *The Hagakure: The Way of the Samurai*. This allows him to understand the meaning of loyalty, and so he remains faithful to his boss, a small-time hood who once saved his life. During the course of the film, Ghost Dog is pitted against a gang of Italian mobsters; he is shown to be their superior because he is philosophical—he has firm, grounded beliefs—while they are fallible because they are mindless. The Italians casually whack each other, or any innocent citizen who happens to be in their way, and they order Ghost Dog killed because he has the temerity to spare the life of a young girl who is present during one of his hits. But Ghost Dog will persevere, because the wisdom that permeates his soul is pure and true. Conversely, the Italians are doomed because they are as dysfunctional as they are amoral.

Ghost Dog: The Way of the Samurai is loaded with the ironic, caustic humor that is so typically Jarmusch: the Italian gangsters are disbelieving when they learn that the hit man is called Ghost Dog, yet they remain oblivious to their own ludicrous nicknames (such as Sammy the Snake). Also throughout the film, Jarmusch employs the image of birds as a metaphor for independence; Ghost Dog communicates with his boss via carrier pigeon, and there are recurring shots of birds flying in the sky.

Jarmusch also is not averse to working in the short film format. In 1987 he made *Coffee and Cigarettes*, in which an American (Steven Wright) and an Italian (Roberto Benigni) meet in a cafe and converse over coffee and cigarettes. Jarmusch reworked the film's concept and structure twice more: *Coffee and Cigarettes II (Memphis Version)*, made two years later, in which an argument between twins Joie and Cinque Lee is intruded on by an overly earnest waiter (Steve Buscemi); and *Coffee and Cigarettes III (Somewhere in California)*, made four years after that, this time featuring a barroom conversation between Iggy Pop and Tom Waits.

Jarmusch's cool style and strangers-in-a-strange-land subject matter have influenced other filmmakers. *Cold Fever*, a likable 1995 Icelandic feature co-produced and co-scripted by Jarmusch colleague Jim Stark and directed by Fridrik Thor Fridriksson, chronicles a Japanese businessman's odyssey across Iceland to perform a memorial ritual at the spot where his parents had died seven years earlier.

Like other emerging filmmakers of his generation, such as Spike Lee, Jim Jarmusch approaches the American way of life with a sense of hip cynicism. A product of contemporary American film school savvy, Jarmusch incorporates a sense of film history, style, and awareness in his filmmaking approach. The tradition which he has chosen to follow, the one which offers him the most freedom, is that established by filmmakers such as Chabrol, Godard, and Truffaut in the 1950s and 1960s.

—Rob Winning, updated by Rob Edelman

JENNINGS, Humphrey

Nationality: British. **Born:** Frank Humphrey Sinkler Jennings in Walberswick, Suffolk, 1907. **Education:** Perse School and Pembroke College, Cambridge, until 1934. **Career:** Joined General Post Office (GPO) film unit as scenic designer and editor, 1934; worked with Len Lye at Shell films, from 1936; returned to GPO film unit (became Crown Film Unit, 1940), 1938; became associated with Mass Observation movement, late 1930s; director for Wessex Films, 1949. **Died:** After falling from a cliff while scouting locations for film, in Poros, Greece, 1950.

Films as Director:

1938 *Penny Journey*
1939 *Spare Time* (+ sc); *Speaking from America*; *SS Ionian* (*Her Last Trip*); *The First Days* (*A City Prepares*) (co-d)
1940 *London Can Take It* (co-d); *Spring Offensive* (*An Unrecorded Victory*); *Welfare of the Workers* (co-d)
1941 *Heart of Britain* (*This Is England*); *Words for Battle* (+ sc)
1942 *Listen to Britain* (co-d, co-sc, co-ed)
1943 ***Fires Were Started*** (*I Was a Fireman*) (+ sc); *The Silent Village* (+ pr, sc)
1944 *The Eighty Days* (+ pr); *The True Story of Lilli Marlene* (+ sc); *VI* (+ pr)
1945 *A Diary for Timothy* (+ sc)
1946 *A Defeated People*
1947 *The Cumberland Story* (+ sc)
1949 *Dim Little Island* (+ pr)
1950 *Family Portrait* (+ sc)

Other Films:

1934 *Post-Haste* (ed); *Pett and Pott* (Cavalcanti) (sets ed, role as grocer); *Glorious Sixth of June* (Cavalcanti) (role as telegraph boy); *The Story of the Wheel* (ed)
1935 *Locomotives* (ed)
1936 *The Birth of a Robot* (Lye) (color direction and production)

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Rhode, Eric, and Gabriel Pearson, ''Cinema of Appearance,'' in *Sight and Sound* (London), Autumn 1961.

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Millar, Daniel, ''*Fires Were Started*,'' in *Sight and Sound* (London), Spring 1969.

Belmans, Jacques, ''Humphrey Jennings, 1907–1950,'' in *Anthologie du Cinéma* (Paris), vol. VI, 1971.

Sharatsky, R.E., ''Humphrey Jennings: Artist of the British Documentary,'' special issue of *Film Library Quarterly* (New York), vol. 8, no. 3–4, 1975.

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Quart, L. ''Wartime Memories,'' in *Cineaste* (New York), vol. 20 1994.

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Though Jennings was (from 1934 on) part of the Grierson documentary group, he was never fully part of it. Grierson regarded him as something of a dilettante; Jennings' tastes and interests were subtler and gentler than Grierson's. It wasn't until Grierson had left England to become wartime head of the National Film Board of Canada that Jennings gained creative control over the films on which he worked. The outbreak of World War II seemed to let loose in Jennings a special poetic eloquence, and his finest work was done at the Crown Film Unit during the war years. *Listen to Britain, Fires Were Started*, and *A Diary for Timothy* are generally regarded as his masterpieces.

Jennings was part of the English intellectual aristocracy. Extremely well educated, he had done a good deal of research into English literature and cultural history. He was also a surrealist painter and poet. In his wartime films his deep-felt affection for English tradition mingles with impressionist observations of the English people under the stress of war. Rather than following the sociological line of the Griersonian documentaries of the 1930s, Jennings offered a set of cultural notations—sights and sounds, people and places—illuminated by his very special aesthetic sensibility and complete mastery of the technique of the black and white sound film. His films present an idealized English tradition in which class tensions do not appear. They record and celebrate contemporary achievement in preserving a historical heritage, along with commonplace decencies and humor in the face of an enemy threat. They also are experiments with form, of such breathtaking distinctiveness that they never really have been imitated. (Though Lindsay Anderson and other Free Cinema filmmakers would later acknowledge the importance of Jennings's work to them as inspiration, the Free Cinema films are radically different from Jennings's films in what they say about England, and are also much simpler in form.)

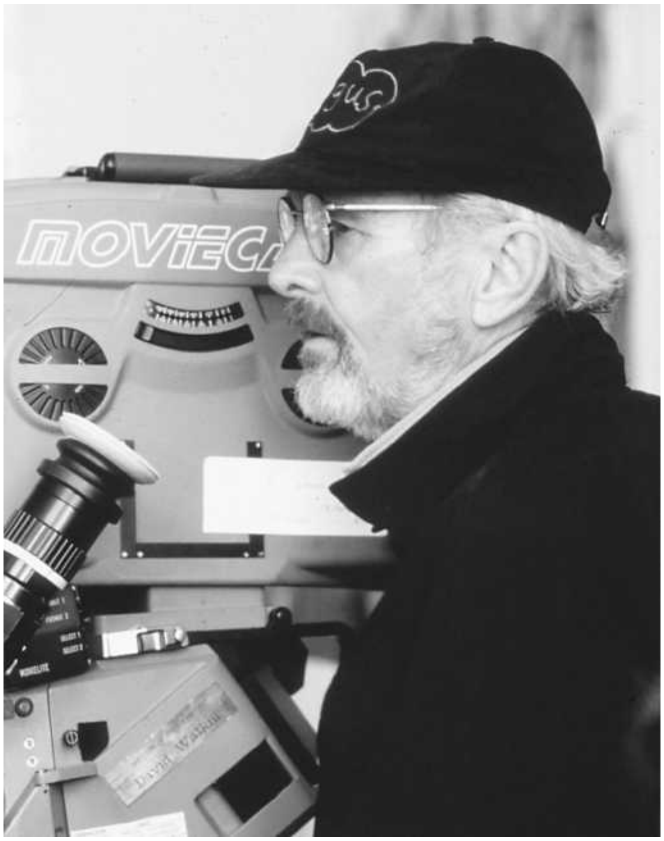
Listen to Britain, a short, is a unique impressionistic mosaic of images and sounds, including much music (as is usual in Jennings' work)—a sort of free-association portrait of a nation at a particular historical moment. The feature-length *Fires Were Started* carries the understated emotionality of the British wartime semi-documentary form to a kind of perfection: a very great deal about heroic effort and quiet courage is suggested through an austere yet deeply moving presentation of character and simple narrative. In *A Diary for Timothy*, which runs about forty minutes, Jennings attempted to fuse the impressionism of *Listen to Britain* with the narrativity of *Fires Were Started.* In its formal experimentation it is the most complex and intricate of all of Jennings's films.

With the Germans massed across the Channel, and bombs and then rockets being dropped on Britain, the British people needed a kind of emotional support different from the wartime psychological needs in other countries. In rising to this particular occasion Jennings became one of the few British filmmakers whose work might be called poetic. He is also one of a small international company of film artists whose propaganda for the state resulted in lasting works of art.

—Jack C. Ellis

JEWISON, Norman

Nationality: Canadian. **Born:** Toronto, Ontario, 21 July 1926. **Education:** Malvern Collegiate Institute; Victoria College, University of Toronto, B.A., 1945; studied piano and music theory at the Royal Conservatory. **Military Service:** Served in the Royal Canadian Navy. **Family:** Married Margaret Ann Dixon, 1953; two sons, one daughter. **Career:** Actor and scriptwriter in London, 1950–52; producer and director, Canadian Broadcasting Corporation, 1953–58; director for CBS, New York, won several Emmy awards, 1958–61; moved to Hollywood, 1961; after directing first feature, *40 Pounds of Trouble*, signed a seven-picture contract with Universal, 1963; executive producer, *The Judy Garland Show*, for television, 1963–64; moved to MGM for *The Cincinnati Kid*, 1965; moved to the top rank of Hollywood directors with the award-winning *In the Heat of the Night*, 1968; maintains an office in London and a residence in Malibu, but primarily works out of his native Toronto, where he is the founder and co-chairman of the Canadian Center for Advanced Film Studies. **Awards:** Best Picture Academy Award, Best Picture Golden Globe, British Academy Award UN Award, for *In the Heat of the Night*, 1968; Officer, Order of Canada, 1982; honored by the American Civil Liberties Union, 1984; Berlin Film Festival Silver Bear, for *Moonstruck*, 1988; Hollywood Film Festival Hollywood Discovery Award for Outstanding Achievement in Directing, 1998; Irving G. Thalberg Memorial Award, 1999; Berlin Film Festival Prize of the Guild of German Art House Cinemas, for *The Hurricane,* 1999; Camerimage Lifetime Achievement Award, 1999; Honorary LL.D, University of Western Ontario. **Addess:** Yorktown Productions Ltd., 18 Glouster Lane, 4th Floor, Toronto, Ontario M4X IL5, Canada.



Norman Jewison

Films as Director:

1962 *40 Pounds of Trouble*
1963 *The Thrill of It All*
1964 *Send Me No Flowers*
1965 *The Art of Love*; *The Cincinnati Kid*
1966 *The Russians Are Coming, the Russians Are Coming* (+ pr)
1967 *In the Heat of the Night*
1968 *The Thomas Crown Affair* (+ pr)
1969 *Gaily, Gaily* (*Chicago, Chicago*) (+ pr)
1971 *Fiddler on the Roof* (+ pr)
1973 *Jesus Christ Superstar* (+ co-pr, co-sc)
1975 *Rollerball* (+ pr)
1978 *F.I.S.T.* (+ pr)
1979 *. . . And Justice for All* (+ co-pr)
1982 *Best Friends* (+ co-pr)
1984 *A Soldier's Story* (+ co-pr)
1985 *Agnes of God* (+ co-pr)
1988 *Moonstruck* (+ co-pr)
1989 *In Country* (+ co-pr)
1991 *Other People's Money* (+ pr)
1994 *Only You* (+ pr)
1995 *Bogus* (+ pr)
1999 *The Hurricane* (+ pr)

Other Films:

1949 *Canadian Pacific* (Marin) (uncredited ro)
1970 *The Landlord* (Ashby) (pr)
1973 *Billy Two Hats* (Kotcheff) (co-pr)
1980 *The Dogs of War* (Irvin) (exec pr)
1984 *Iceman* (Schepisi) (co-pr)
1989 *January Man* (O'Connor) (pr)
1994 *Dance Me Outside* (McDonald) (co-exec pr); *A Century of Cinema* (Thomas) (doc) (interviewee)
1996 *The Stupids* (Landis) (ro)
1997 *An Alan Smithee Film: Burn Hollywood Burn* (Smithee, Hiller) (ro)
1998 *Steve McQueen: The King of Cool* (Katz—for TV) (doc) (interviewee)
2000 *The Incredible Mr. Limpet* (pr)

Publications

By JEWISON: articles—

''Norman Jewison Discusses Thematic Action in *The Cincinnati Kid*,'' in *Cinema* (Beverly Hills), July/August 1965.
''Turning on in Salzburg,'' in *Action* (Los Angeles), July/August 1969.

Interview in *Directors at Work*, edited by Bernard Kantor and others, New York, 1970.
Interview with Gordon Gow, in *Films and Filming* (London), January 1971.
Interview with C. Tadros, in *Cinema Canada* (Montreal), September 1985.
Interview in *Premiere* (New York), Autumn 1987.
Interview with L. Van Gelder, in *New York Times*, 11 December 1987.
Interview with T. Matthews, in *Box Office* (Hollywood), January 1988.
Interview with A. Hunter, in *Films and Filming* (London), April 1988.

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Carducci, M., ''Norman Jewison Directs *Rollerball*,'' in *Millimeter* (New York), March 1975.
Mariani, John., ''Norman Jewison Directs *And Justice for All*,'' in *Millimeter* (New York), October 1979.
Robertson, R., ''Motion Pictures: The Great American Backlot,'' in *Millimeter* (New York), February 1988.
Zarebski, K. J., ''Wplyn ksie zyca,'' in *Filmowy Serwis Prasowy* (Warsaw), no. 9/10, 1989.
Pede, R., ''Norman Jewison: Vietnam: verlies van onschuld,'' in *Film en Televisie + Video* (Brussels), March 1990.
Rothstein, M., ''In Middle America a Movie Finds Its Milieu,'' in *New York Times*, 6 March 1988.
Article in *American Film* (New York), July 1990.
Van Gelder, L., ''At the Movies,'' in *New York Times*, 6 July 1990.
Lavoie, A., ''Une certaine idee sur le cinema Canadien,'' in *Cine-Bulles* (Montreal), no. 4, 1991.
Greenberg, J., ''The Controversy over *Malcolm X*,'' in *New York Times*, 27 January 1991.
De Vries, H., ''A Director's Story,'' in *Premiere*, November 1991.
Eller, C., ''*Money* Maker Jewison at Work on a Walletful of Pix,'' in *Variety* (New York), 4 July 1991.
''Filmografie,'' in *Segnocinema* (Vicenza, Italy), March/April 1992.
Schwager, J., ''A Little Romance,'' in *Boxoffice* (Chicago), April 1994.
Lally, K., ''Veteran Director Jewison Returns to Romance,'' in *Film Journal* (New York), September 1994.
Descamps, S., and J. Noel, ''*Bogus*,'' in *Les Cine-Fiches de Grand Angle* (Mariembourg, Belgium), January 1997.
Weinraub, Bernard, ''A Veteran Director Still Fights the Good Fight,'' in *New York Times,* 26 December 1999.

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The very model of the modern up-market commercial director, Norman Jewison seems cut out to make the kind of prestige pictures once handled at MGM by Clarence Brown and Victor Fleming. No theme is so trashy or threadbare that he cannot elevate it by stylish technique and apt casting into a work of merit, even on occasion art.

Early work with an aging and cantankerous Judy Garland marked him as a man at ease with the cinema's sacred monsters; in the indifferent sex comedies of the early 1960s, he acquired equal skill with the pastels of Hollywood color and the demands of widescreen. A recognizable Jewison style was first evident in *The Cincinnati Kid.* Its elements—rich crimsons; the sheen of faces, tanned or sweating, in shadowed rooms; an edgy passion in performance—reappeared in *In the Heat of the Night* and *The Thomas Crown Affair*, novelettes redeemed by their visual flair and a sensual relish, not for sex, but for the appurtenances of power.

Not at home in domestic or comic realms, Jewison brought little to Ben Hecht's film memoir *Gaily, Gaily*, the literary ellipsis of *The Landlord*, or comedies like *Best Friends.* Two musicals, *Fiddler on the Roof* and *Jesus Christ, Superstar*, did, however, offer an invitation to location-shooting and unconventional staging which Jewison confidently accepted. Though little liked on release, the latter shows a typical imagination and sensuality applied to the subject, which Jewison relocated in contemporary Israel to spectacular effect. *Rollerball*, his sole essay in science fiction, belongs with *Thomas Crown* in its relish for high life. The film's strength lies not in its portrayal of the eponymous gladiatorial game but its depiction of the dark glamour of life among the future power elite.

A pattern of one step forward, two steps backward, dominated Jewison's career into the 1980s. The Israel-shot western *Billy Two Hats* was a notable miscalculation, as was the Sylvester Stallone union melodrama *F.I.S.T.*, a program picture that needed to be an epic to survive. He was on surer ground in . . . *And Justice for All*, a dark and sarcastic comedy/drama about the idiocy of the law, with a credible Al Pacino in command. But films like the post-Vietnam melodrama *In Country* did little to enhance his reputation. It is a cause for concern that he could never put together his projected musical remake of *Grand Hotel*, whose elements seem precisely those with which he works most surely. A taint of the high-class advertising lay-out characterizes Jewison's best work, just as the style and technique of that field rescues his often banal material.

Among Jewison's 1990s films are *Other People's Money* (about an all-consumingly greedy Wall Street type, a role tailor-made for Danny De Vito) and *Only You* (the story of an incurable romantic and her quest for true love)—both well-crafted and likeable but never truly memorable. The same might be said for 1988's *Moonstruck*, among the biggest hits of the latter stages of his career, a popular comedy of life among New York City's ethnic Italians. The film was a box-office smash and earned Cher an Academy Award. Yet while entertaining, on closer examination the film is all Hollywood gloss. It fails to authentically capture a true sense of its characters and their down-home ethnicity in a way that independent director Nancy Savoca, working on a minuscule budget compared to Jewison's, succeeds so brilliantly in doing in *True Love* and *Household Saints.*

Another project that Jewison had an interest in never came to fruition. The director originally had wanted to film an account of the life of Malcolm X, but he gave up the project upon Spike Lee's protestations that only a black filmmaker could do justice to the story. But Jewison did complete his trio of heartfelt, humanistic treatises on racism (following *In the Heat of the Night* and *A Soldier's Story*). At the tail end of the 1990s he made *The Hurricane*, the story of real-life middleweight boxing contender Rubin ''Hurricane'' Carter, who was falsely convicted of committing a triple murder and spent years in prison before being exonerated. The film was well crafted and impeccably acted (particularly by Denzel Washington, playing Carter), but no sooner did it open theatrically than it earned condemnation for allegedly toying with the facts in the case. In *The Hurricane*, three Canadians are portrayed as being responsible for uncovering the evidence that cleared Carter, yet the real heroes actually were the boxer's lawyers. Former middleweight champ Joey Giardello sued the film's producers, claiming that his 1964 title bout with Carter was inaccurately portrayed on screen; according to the suit, the implication that Carter lost because of racial prejudice on the part of the judges was erroneous. These allegations led *New York Daily News* film critic Jack Mathews to remove *The Hurricane* from his 1999 Top Ten films list. Without doubt, the controversy obscured the film's high artistic merit—and may have prevented it from earning Best Picture and Best Director Academy Award nominations.

Beyond the contention surrounding *The Hurricane*, a cynic might condemn Jewison for the idealistic liberalism on view in *In the Heat of the Night, A Soldier's Story*, and *The Hurricane*. Yet it must be remembered that *In the Heat of the Night*, and its portrait of the professional respect that evolves between Rod Steiger's red-necked, small-town Southern sheriff and Sidney Poitier's Northern urban policeman, was made at a key juncture in the then-evolving civil rights movement. It is a courageous film for its time. And *A Soldier's Story*, a vivid adaptation of Charles Fuller's Pulitzer Prize-winning play about the murder of a black military officer in the 1940s, was made pre-Spike Lee, in the early 1980s, when precious few serious-minded films about the black-American experience were being produced in Hollywood.

—John Baxter, updated by Rob Edelman

JIREŠ, Jaromil

Nationality: Czech. **Born:** Bratislava, 10 December 1935. **Education:** Film technical school, Cmelice; the FAMU Film Faculty, Prague, graduate in photography, 1958, and direction, 1960. **Family:** Married Hana Jirešová. **Career:** Worked with Polyecran and the Magic Lantern, 1960–62; director of feature films, Barrandov Film Studio, from 1963; director of documentary films at Short Film Prague, from 1965; also TV director, from 1974, specialising in opera and ballet, late 1980s; president of Association of Czech Film Directors, from 1992. **Awards:** Great Prize, Oberhausen, for *The Romance*, 1966; Prize San Sebastian, for *The Joke*, 1969; Grand Premio, Bergamo, 1970, and Silver Hugo, Chicago, 1973, for *Valerie and the Week of Wonders;* Silver Prize, Berlin, 1982, and Best Director, Calcutta, 1983, for *Partial Eclipse;* Critics' Choice, AFI International Film Festival, for *The Labyrinth*, 1992; Great Prize, Harare, for *Helimadoe*, 1994. **Address:** Na ostrohu 42, Praha 6, 160 00, Czech Republic.

Films as Director:

1958 *Horečka* (*Fever*) (doc) (+ sc)

1959 *Strejda* (*Uncle*) (+ sc)

1960 *Sál ztracených kroku* (*The Hall of Lost Steps*) (+ sc, ph); *Stopy* (*Footprints*); *Polyekrán pro BVV* (*Polyecran for the Brno Industrial Fair*) (co-d); *La salle des pas perdus* (*The Waiting Room*) (doc)

1961 *Polyekrán pro Mezinárodní výstavu práce Turin* (*Polyecran for International Exposition of Labor Turin*) (co-d)

1962 *Houslový koncert* (*The Violin Concert*) (co-d, Magic Lantern program)

1963 *Krik* (*The Cry*) (+ co-sc)

1964 ''Romance'' episode of *Perličky na dně* (*Pearls in the Deep*) (+ sc)

1965 *Srub* (*The Log Cabin*) (+ sc); *Fuga* (for TV)

1966 *Občan Karel Havliček* (*Citizen Karel Havliček*) (doc) (+ co-sc)

1967 *Hra na krále* (*The King Game*) (+ sc)

1968 *Zert* (*The Joke*) (+ sc); *Don Juan 68* (doc) (+ sc); *Dédáček* (*Granpa*) (doc) (+ sc)

1969 *Cesta do Prahy Vincence Mošteka a Simona Pešla z Vlčnova l.p. 1969* (*The Journey of Vincenc Moštek and Simon Pešl of Vlčnov to Prague, 1969 A.D.*) (doc) (co-d, co-sc); *Tribunal* (doc)

1970 *Valerie a týden divu* (*Valerie and a Week of Wonders*) (+ sc); *Il Divino Boemo* (doc) (+ sc)

1972 *. . . a pozdravuji vlaštovky* (*My Love to the Swallows*) (+ sc)

1973 *Kasař* (*The Safe Cracker*) (doc) (+ sc)

1974 *Lidé z metra* (*The People from the Metro*) (+ co-sc); *Leoš Janáček* (+ sc, for TV)

1976 *Ostrov stříbrných volavek* (*The Island of Silver Herons*)

1977 *Talíře nad Velkým Malíkovem* (*Flying Saucers over the Great Littletown*) (+ sc)

1978 *Mladý muž a bílá velryba* (*The Young Man and the White Whale*) (+ sc); *Diary of One Who's Disappeared* (for TV)

1979 *Causa králík* (*The Rabbit Case*) (+ sc)

1980 *Svět Alfonso Muchy* (*The World of Alphonse Mucha*) (doc) (+ sc); *Vtěky domü* (*Escapes Home*) (+ co-sc); *Bohuslav Martinü* (for TV)

1981 *Opera ve vinici* (*Opera in the Vineyard*) (+ sc)

1982 *Kouzelna Praha Rudolfa II* (*The Magic Prague of Rudolph II*) (doc) (+ sc); *Neúplné zatmění* (*Partial Eclipse*) (+ co-sc)

1983 *Katapult* (*Catapult*)

1984 *Prodloužený čas* (*The Prolonged Time*); *The Swan* (for TV)

1985 *Cuckoo's Egg: Milos Forman* (doc); *Eternal Faust* (for TV)

1986 *Dialogue of Forms* (ballet, for TV)

1987 *Lev s bílou hřívou* (*The Lion with the White Mane*); *I Love NY: Sidney Lumet* (doc); *F. Murray Abraham: Man and Actor* (doc)

1988 *Dialogue with Conscience of the Past* (for TV)

1989 *Memento Mori* (for TV); *Vive la musique et la liberté* (for TV)

1990 *Antonín Dvořák* (doc, for TV)

1991 *The Labyrinth* (+ co-sc)

1992 *Requiem for Those Who Overlived* (doc); *. . . About Jaroslav Havlíček* (doc); *Mimikry* (ballet, for TV); *Music and Faith* (for TV)

1993 *Helimadoe*; *New York Diary—Alexander Hackenschmied* (doc); *GEN—Jiří Anderle* (doc); *GEN—Josef Skvorecký* (doc); *Music and Pain* (for TV); *Bambini di Praga* (for TV)

1994 *Teacher of Dance*

1995 *GEN—Miloš Kopecký* (doc); *Rodin* (doc)

1999 *Dvojrole*

Publications

By JIREŠ: articles—

Interview, in *The Image Maker*, edited by Ron Henderson, Richmond, Virginia, 1971.

Interview with E. Zaoralová, in *Film a Doba* (Prague), February 1981.

Interview in *Czechoslovak Film*, no. 1, 1982.

Interview with V. Kratochvilova, in *Film a Doba* (Prague), June 1985.
Interview with M. Storchova, in *Czechoslovak Film* (Prague), Autumn 1986.
Interview with J. Sitarova, in *Film a Doba* (Prague), April 1987.
Interview with Ralica Nikolova, in *Kino* (Sophia), no. 1, 1996.

On JIREŠ: books—

Janoušek, Jiří, *3 1/2 po druhé*, Prague, 1969.
Hames, Peter, *The Czechoslovak New Wave*, Berkeley, 1985.

On JIREŠ: articles—

Sarris, Andrew, ''Movers,'' in *Saturday Review* (New York), 23 December 1967.
''Jaromil Jireš,'' in *Film Dope* (London), December 1983.
Cinémaction (Courbevoie), January 1992.
Mravocvá, Marie, in *Iluminace* (Prague), vol. 6, no. 1, 1994.
Kundera, Milan, and Jan Lukeš, in *Iluminace* (Prague), vol. 8, no. 1, 1996.

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Having finished his studies at the Prague Film School, Jaromil Jireš entered filmmaking at the end of the 1950s with several short films, the most engaging of which was *Sál ztracených kroku (The Hall of Lost Steps).* In 1963 he made his debut in feature-length films with the picture *Křik (The Cry)*, which earned him a place among the ranks of young directors striving for new content and a new film language. In his debut Jireš reacts to modern film currents, above all to the stylistics of the cinéma vérité, whose elements he utilizes, conscious, of course, of the danger that this can hold for the representation of reality and the expression of truth. The story of *The Cry* suppresses traditional dramatic structure. It consists of the fragmentary memories of the two main protagonists, a husband and wife, on the day their child is to be born. Arranging individual recollections, combining fictional segments with documentary shots, and using a hidden camera, Jireš seeks to convince the viewer of man's connection with the present, the past, and the future, and his close and immediate link with the whole world. (Jireš: ''We live in a time when a person's most intimate experiences are connected with the major currents of world events.'') *The Cry* was very well received and won several awards; it is the first pinnacle of Jireš' creative work.

The second pinnacle was achieved in two totally disparate pictures from the early 1970s. One film was *Valerie a týden divu (Valerie and a Week of Wonders)*, based on a novel by the eminent modern Czech poet Viítězslav Nezval. What interested Jireš about the novel was ''the juncture of reality and dream and the playful struggle between horror and humor.'' The other film, . . . *a pozdravuji vlaštovky (My Love to the Swallows)*, is purely Jireš' own. The director was inspired by the life and death of the real-life character of Maruška Kudeříková, a young woman who fought against German fascism during the Second World War. Here, in a different connection, Jireš used the same method of alternating real-life elements and reminiscences, as in *The Cry*, but for a different purpose, namely, to demonstrate a person's inner strength, the source of her faith and hope.

The following years, in which Jireš made three pictures, were a period of stagnation. The fairy-tale film *Lidé z metra (The People from the Metro)* and *Ostrov stříbrných volavek (The Island of Silver Herons)*, in which he returns to the days of the First World War, are equally undistinguished. Even less noteworthy is the fantastic tale *Talíře nad Velkým Malíkovem (Flying Saucers over Velký Malík).* Jireš' creative path took a new turn in 1978 with *Mladý muž a bílá velryba (The Young Man and the White Whale).* The film is an adaptation of Vladimír Páral's novel of the same name and deals with modern man's uneasy oscillation between a mask of cynicism and pure human feeling. Next came *Causa králík (The Rabbit Case)*, an apparently humorous morality piece with a bitter finale on the struggle for justice against cunning and evil. The heroine of Jireš' next work, *Utěky domu (Escapes Home)*, is a young woman who must face a conflict between her desire for self-fulfillment in a challenging profession and her duties as a wife and the mother of a family. In *Neúplné zatmění (Partial Eclipse)*, about a little blind girl, he speculates on an emotional level about the meaning of life and the quest for human personality. All these films address problems of modern life in the area of the ethics of human relations.

Documentary films form an integral part of Jireš' creative work. Unlike his friends of the same generation, Jireš has remained faithful to the documentary genre throughout his artistic career. This segment of his work shows great thematic breadth. We can nonetheless delineate two fundamental areas of interest for Jireš. In the 1960s his attention was drawn to the folklore of southern Moravia, where several of his short films have their setting. Jireš returned to this region and to this subject matter in a modified form in 1981 with the ballad story *Opera ve vinici (Opera in the Vineyard).* From the 1970s on, his documentary films turn more and more to the world of art, to music, painting, and architecture.

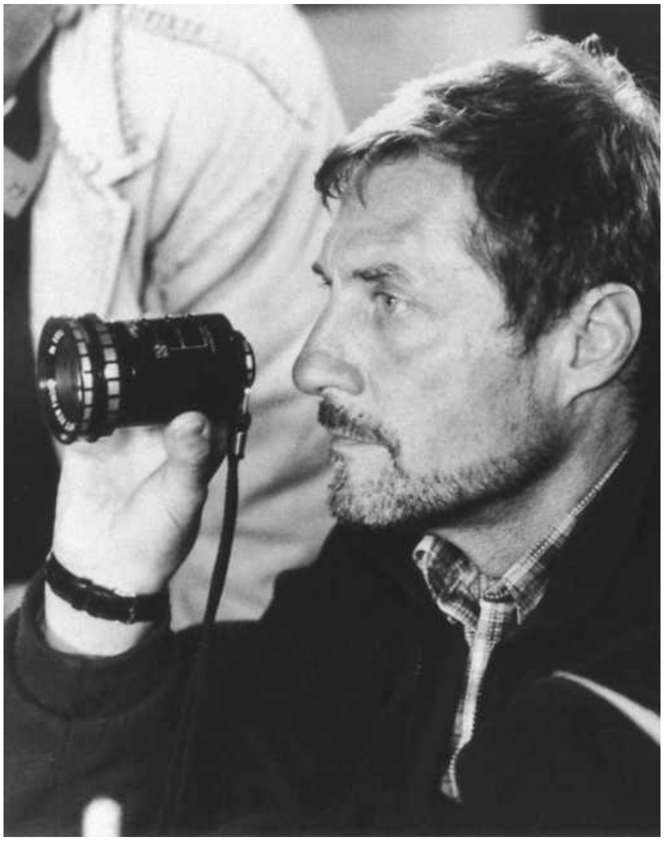
—Vladimir Opela [translated by Robert Streit]

JOFFÉ, Roland

Nationality: English. **Born:** London, 17 November 1945. **Education:** Attended Manchester University. **Career:** Co-founder of the Young Vic and former member of the National Theater under Laurence Olivier; moved into television and made various documentaries as well as dramatic series; started big-screen production in mid-1980s with emphases on both the grandeur of the visual and the complexity of politics and religion. **Awards:** Golden Palm, Cannes International Film Festival, for *The Mission*, 1986.

Films as Director:

1978	*The Legand Hall Bombing* (for TV); *The Spongers* (for TV)
1979	*No, Mama, No* (for TV)
1981	*United Kingdom* (for TV)
1984	*The Killing Fields*
1986	*The Mission*
1989	*Fat Man and Little Boy* (+ co-sc)
1992	*City of Joy* (+ co-pr)
1995	*The Scarlet Letter* (+ co-pr)



Roland Joffé

1999 *Goodbye Lover*
2000 *Vatel*

Other Films:

1991 *Made in Bangkok* (pr)
1999 *Waterproof* (Berman) (pr); *Undressed* (series for TV) (exec pr)

Publications

By JOFFÉ: book—

City of Joy: The Illustrated Story of the Film (A Newmarket Pictorial Moviebook), with Mark Medoff, Jake Eberts, and Dominique Lapierre, New York, 1992.

By JOFFÉ: articles—

''Entretien avec Roland Joffé,'' with M. Ciment, in *Positif* (Paris), February 1985.
''Light Shining in Darkness: Roland Joffé on *The Mission*,'' interview with M. Dempsey, in *Film Quarterly* (Berkeley), no. 4, 1987.
Interview, in *American Film*, December 1987.
''Entrevista con Roland Joffé: *City of Joy*, o la India cercana,'' in *Film Historia*, vol. 3, no. 3, 1993.

On JOFFÉ: articles—

Michiels, D., ''*The Spongers*,'' in *Film en Television + Video* (Brussels), December 1980.
Denby, D., ''Movies: Blood Brothers,'' in *New York*, 17 November 1984.
Kael, P., ''The Current Cinema: Unreal,'' in *New Yorker*, 10 December 1984.
Jensen, L., ''Vietnamkrigen Borte med Blaesten,'' in *Levende Dilleder* (Copenhagen), 15 February 1985.
Joyeux, D., ''Marknadsforare med sinne for Film,'' in *Chaplin* (Stockholm), no. 2, 1985.
Park, J., ''Bombs and Pol Pots,'' in *Sight and Sound* (London), no. 54, 1984/85.
Le Fanu, M., ''Regard Aigu sur un Destin Funeste,'' in *Positif* (Paris), February 1985.
Agostinis, V., ''Quando l'emozione supera il realismo della politica,'' in *Segnocinema* (Italy), March 1985.
Pally, M., ''Red Faces,'' in *Film Comment* (New York), January/February 1986.
Magny, J., ''Conscience Impossible,'' in *Cahiers du Cinéma* (Paris), October 1986.
Miller, J., ''*The Mission* Carries a Message from Past to Present,'' in *New York Times*, 26 October 1986.
Millar, G., ''The Honourable Dead,'' in *Sight and Sound* (London), no. 4, 1986.
Mosier, J., ''Tramps Abroad: The Anglo-Americans at Cannes,'' in *New Orleans Review*, no. 4, 1986.
Lally, K., ''*Mission* Accomplished: Epic Arrives after 15-Year Struggle,'' in *Film Journal* (New York), January 1987.
Rodman, H. A., ''Director Roland Joffé,'' in *Millimeter* (Cleveland), April 1987.
Pinsky, M. I., ''*The Mission*, Junipero Serra, and the Politics of Sainthood,'' in *Jump Cut* (Berkeley), February 1988.
Rios, A., ''La Pasion segun Roland Joffé,'' in *Cine Cubano* (Havana), no. 123, 1988.
Lee, N., ''*Fat Man and Little Boy*: Birth of the Atom Bomb,'' in *American Cinematographer* (Hollywood), November 1989.
Kael, P., ''The Current Cinema: Bombs,'' in *New Yorker*, 13 November 1989.
Buckley, M., ''Roland Joffé,'' in *Films in Reviews* (New York), January/February 1990.
Root, D., ''Holy Men in the Wilderness: *The Mission* and Sainte Marie among the Hurons,'' in *Cineaction* (Toronto), Winter/Spring 1990.
Scheck, F., ''*Fat Man and Little Boy*,'' in *Films in Review* (New York), March 1990.
Jenkins, S., ''*City of Joy*,'' in *Sight and Sound* (London), October 1992.
Romano, H., ''*Cite de la Joie*,'' in *Jeune Cinema* (Paris), October 1992.
Welsh, James, ''Classic Folly: *The Scarlet Letter*,'' in *Literature/Film Quarterly* (Salisbury), October 1995.
Filmography, in *Segnocinema* (Vicenza), March/April 1996.
Dunne, Michael, ''*The Scarlett Letter* on Screen: Ninety Years of Revisioning,'' in *Literature/Film Quarterly* (Salisbury), *Literature/Film Quarterly* (Salisbury), January 1997.

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Often compared with that of David Lean, the famed epic master of a generation ago, Roland Joffé's filmic career to date has proven to be an uneven one. Despite several noble attempts to render the grandeur of idealism and the complexity of politics, religions, and history, Joffé often falls short of the truly large-scale perspectives and touches of genuine humanity that underline Lean's masterpieces, such as *The Bridge on the River Kwai* and *Lawrence of Arabia.* Having worked quite extensively in both theater and television, Joffé made his big-screen debut with 1984's *The Killing Fields*, produced by arguably the most influential British producer of the 1980s, David Puttnam. A story about an interracial friendship set in the time of the genocide in Cambodia during the mid-1970s, *The Killing Fields* strives to capture the universal spirit of humanity that binds people, despite their differences. A group of Western reporters are rescued by Dith Pran (played by Dr. Haing S. Ngor). The high drama unfolds when those Westerners realize that they are not capable of rescuing their Cambodian friend, their life saver, in return. The beautifully done cinematography and excellent soundtrack of ''Nessun Dorma'' from Puccini's *Turandot* nonetheless fail to save the feeble (when stripped of all its flamboyant superficiality) narrative in its attempt to document one of the most monstrous tragedies in human history.

The highly problematic, revisionist portrayal of South American history during the mid-eighteenth century in *The Mission* calls for even more scrutiny. Two Jesuit missionaries, played by high-profile Jeremy Irons and Robert De Niro, participate in the resistance against the intermingled conflicts with Spain, Portugal, the Pope, and many a merchant whose monetary concerns dictate their actions. The end result is ''calamitous . . . : the Battle of Caibale (1756), during which [the two Jesuit leaders], several other Jesuits, and some 1500 Indians die,'' according to Michael Dempsey. Speaking of the seemingly licensed fictionality of the two key Jesuit characters, Joffé refers to ''liberation theology'' in saying that ''The film in that sense is intimately concerned with the struggle for liberation in liberation theology, and that's why the historical perspective is very important, because what it's actually saying is that these people haven't *come out of nowhere*'' [emphasis mine]. It is then Joffé and his team's historical perspectives that enable them, as Dempsey aptly puts it, to ''re-oppress the people with overbearing film technology and appropriate their story for a grandiose prestige spectacle.''

The little-noticed *Fat Man and Little Boy*, a story about the creation of the atom bomb, failed even with the star power of Paul Newman. Following that was *City of Joy*, a story celebrating spirituality as the link that crosses all boundaries. Set in Calcutta, *City of Joy* seems to be over-fascinated with the city itself. As Joffé himself enthusiastically confessed in a publicity essay, Calcutta ''taught me, in its complexity, its passion, anger and pettiness, that our individual failings are no more or less than the failings of the species; as there are no perfect individuals, there are no perfect races.'' In this spirit, what is being presented in this movie are two individuals, one American (Max, played by Patrick Swayze) and the other Indian (Hasari Pal, played by Om Puri). What they have in common is that they both are *not* perfect. The problematized narrative falls into an almost stereotypical treatment of interracial relationships. Max's spiritual fulfillment comes with the ability to help with Hasari's material needs (for example, the medallion which provides for her daughter's dowry), while Hasari, though sometimes distrustful and even jealous, is nonetheless a rescuer for the American, who is easily beaten by and lost in the immense (both human—the oppressive ganglord's son—and natural—the monsoon season) primitiveness of Calcutta.

After tracing Roland Joffé filmic career to date, Steven Jenkins's astute observation particularly rings true. ''One has the feeling that in his striving for epic, the 'big picture' indeed, Joffé would like to be David Lean. . . . But the interrelationship between character and backdrop in *The Bridge on the River Kwai* and *Lawrence of Arabia* seems ideologically more complex and rigorously scrutinized than anything here.'' Despite the consistently stunning visuals in Joffé's films, one cannot help but feel an imbalance, one that tilts between an historical and ideological monstrosity gotten out of hand and a simple-minded heroism blown out of proportion.

—Guo-Juin Hong

JORDAN, Neil

Nationality: Irish. **Born:** Sligo County, Ireland, 25 February 1950. **Education:** Read History and literature at University College, Dublin. **Career:** Formed Irish Writers' Co-op, 1974; had his first collection of short stories, *Night in Tunisia*, published, 1976; worked as a ''creative associate'' on John Boorman's *Excalibur*, in fringe theatre, and as a writer, before making his directorial debut with *Angel*, 1982; made his first American film, *High Spirits*, 1988; directed music videos for The Pogues and Kirsty MacColl. **Awards:** Guardian Prize for fiction, for *A Night in Tunisia*, 1979; London Critics Circle Best Film and Best Director, Fantasporto Critics Award and Audience Jury Award and International Fantasy Film Award, for *The Company of Wolves*, 1984; Palme d'Or, Cannes Festival, and De Sica Award, Sorrento Festival, for *Mona Lisa*, 1986; Best Screenplay Academy Award, Alexander Korda Award for Best British Film British Academy Award, Writers Guild of America Best Screenplay Written Directly for the Screen, Best Foreign Film Independent Spirit Award, New York Film Critics Circle Best Screenplay, for *The Crying Game*, 1992; Venice Film Festival Golden Lion, for *Michael Collins*, 1996; Berlin Film Festival Silver Berlin Bear, for *The Butcher Boy*, 1997; Brussels Internationa Film Festival Crystal Iris, 1998; Brussels International Film Festival Silver Raven for *In Dreams*, 1999; Best Adapted Screenplay British Academy Award, for *The End of the Affair*, 1999. **Address:** 6 Sorrento Terrace, Dalkey County, Dublin, Ireland

Films as Director:

1982 *Angel* (*Danny Boy*) (+ sc)
1984 *The Company of Wolves* (+ sc)
1986 ***Mona Lisa*** (+ co-sc)
1988 *High Spirits* (+ sc)
1989 *We're No Angels*
1991 *The Miracle* (+ sc)
1992 *The Crying Game* (+ sc)
1994 *Interview with the Vampire*
1996 *Michael Collins* (+ sc)

Neil Jordan

1997 *The Butcher Boy* (+ co-sc, exec pr)
1999 *In Dreams* (+ co-sc); *The End of the Affair* (+ sc, pr)

Other Films:

1981 *Excalibur* (Boorman) (creative associate); *Traveller* (Comerford) (sc)
1999 *The Last September* (Warner) (co-exec pr)

Publications

By JORDAN: books—

A Night in Tunisia, London, 1976.
The Past, London, 1980.
Dream of the Beast, London, 1983.
Mona Lisa, with David Leland, London, 1986.
High Spirits, London, 1989.
The Crying Game, London, 1993.
A Neil Jordan Reader, New York, 1993.
Sunrise with Sea Monster, London, 1994.
Nightlines, New York, 1995.
Michael Collins: Screenplay and Film Diary, New York, 1996.
Collected Fiction, London, 1997.

By JORDAN: articles—

Interview with M. Open, in *Film Directions* (Belfast), vol. 5, no. 17, 1982.
Interviews in *Time Out* (London), 13 October 1983 and 13 September 1984.
Interview with Paul Taylor and Steve Jenkins, in *Monthly Film Bulletin* (London), September 1984.
Interview with J. Powers, in *American Film* (Washington, D.C.), July/August 1986.
''Lines Written in Dejection,'' in *Producer* (London), May 1987.
Interview in *City Limits* (London), 8 December 1988.
''Here Comes Mr. Jordan,'' interview with R. Sawhill in *Interview* (New York), December 1989.

''Neil Jordan's Guilty Pleasures,'' in *Film Comment* (New York), November/December 1992.

''Irish Eyes,'' interview with M. Glicksman in *Film Comment* (New York), January/February 1990.

Interview with Lois Gould in *New York Times Magazine*, 9 January 1994.

Interview with S. O'Shea in *Harper's Bazaar* (New York), November 1994.

''Neil Jordan Gets His Irish Up,'' interview with Dave Karger, in *Entertainment Weekly* (New York), 24 April 1998.

On JORDAN: articles—

Barra, Alan, ''Here Comes Mr. Jordan,'' in *American Film* (Los Angeles), January 1990.

O'Toole, F., ''Neil Jordan Gets Back to Making Home Movies,'' in *New York Times*, 14 October 1990.

Barra, Alan, ''Jordan Airs,'' in *Village Voice* (New York), 6 August 1991.

Hooper, J., ''Pop Terrorist,'' in *Esquire* (New York), December 1992.

''Rules of the Game,'' in *New Yorker*, 7 December 1992.

McDonagh, M., ''Sex, Politics, and Identity Clash in Neil Jordan's *Crying Game*,'' in *Film Journal*, December 1992.

Harris, M., ''The Little Movie That Could: *The Crying Game*,'' in *Entertainment Weekly* (New York), 12 February 1993.

Conant, J. ''Lestat, c'est moi,'' in *Esquire* (New York), March 1994.

Kenny, Glenn, ''Eire Jordan,'' in *Premiere* (New York), May 1998.

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The film career of Neil Jordan could be said to parallel the fortunes of the British film industry during the 1980s. He made a stunning impact with his first two films. *Angel* was arguably the most accomplished film-making debut sponsored by Channel 4, while *The Company of Wolves* was the first feature to be produced by Palace, one of the more exciting film companies to emerge in the decade. *Mona Lisa* consolidated his reputation as a distinctive and visionary filmmaker. However, by the end of the decade both Jordan and the British film industry seemed to have run out of steam. In comparison with his earlier work, the more overtly commercial *High Spirits* and *We're No Angels* can only be described as mediocre and sadly lacking in ideas. While the director recovered in the early 1990s with *The Crying Game*, a film that rode a wave of publicity to an unlikely level of financial success, his subsequent features have been astoundingly uneven. While always expertly crafted, his more mainstream projects generally have been disappointing; meanwhile, his more personal ones have been consistently outstanding.

At its most successful, Jordan's cinema demonstrates his ability to make the familiar seem strange and in doing so to question our assumptions about the nature of the world. All his films revolve to some extent around the idea that reality is complex and multi-faceted. Jordan's characters often encounter nightmare worlds that they must negotiate rather than push aside precisely because they are unacknowledged dimensions of reality. *Angel* and *Mona Lisa*, for instance, are similar in structure; each deals with individuals who become inadvertently caught up in personal nightmares which threaten to destroy them: Danny with sectarian violence and bloody revenge and George with the hellish underworld of teenage prostitution and drug addiction.

The idea of the nightmare world is given a more literal rendition in *The Company of Wolves.* Based on a short story by Angela Carter, the film is a reworking of the Little Red Riding Hood story, a bizarre and sumptuous mixture of fairy tale, gothic horror, and Freudian psychoanalysis which betrays a rich variety of cinematic influences, from Cocteau through Michael Powell and Hammer horror to Laughton's *Night of the Hunter.* The film explicitly challenges the spurious division between reality and fantasy by setting up two distinct worlds: the ''real'' world of the girl asleep in bed, suffering from the onset of her first menstrual period, and the ''dream world'' of Rosalean and her granny, set in a magical forest which was entirely constructed in a studio. At the film's conclusion, the barrier between these two worlds is broken down; the wolves from the dream invade the sleeping girl's bedroom by smashing through a picture and the window.

It follows that symbolism is extremely important in Jordan's work. *The Company of Wolves* is rife with symbolic images relating to sexuality and procreation. *Mona Lisa* employs such devices to explore the film's central thematic concern with innocence and corruption. Images relating to childhood, and by extension innocence—the white rabbit, the silly glasses, the old woman's shoe, the dwarves—are juxtaposed with scenes of degradation, depravity, and violence. In *Angel* lost innocence is again explored. Danny's decision to swap his saxophone for a gun effectively symbolizes the idea of the heavenly musician turned avenging angel. It is precisely the ambiguity of Danny—a figure who straddles the divine/demonic divide—which gives the film its power. Initially repulsed by the violence that claims an angelic deaf-mute girl, Danny becomes a cold-blooded killer himself in his pursuit of the perpetrators. In comparison, the religious symbolism in *We're No Angels* seems rather clumsy and sentimental.

Despite being a powerful piece of cinema, there were indications in *Mona Lisa* that Jordan had begun to lose his sense of direction. The film lacks the moral ambiguity that made *Angel* so challenging. George remains a rather naive and socially inept character, his uncomplicated and thoroughly ''decent'' moral code at odds with the world in which he becomes involved, a world he cannot begin to understand. But his naivete is too overwhelming to be credible, and his social ineptitude borders on cliché. Unlike *Angel* and *The Company of Wolves*, the resolution of *Mona Lisa* is rather cozy and contrived; George returns to ''normality,'' apparently none the worse for his traumatic experience.

Significantly, Jordan also attempted to lighten *Mona Lisa* by introducing comic elements, courtesy of the eccentric character Thomas, played by Robbie Coltrane. This familiar strategy in British cinema more often than not serves to blunt a film's cutting edge. *High Spirits* and *We're No Angels* demonstrate rather painfully that Jordan does not have a feel for comedy. The former relies on unimaginative stereotyping and comic cliché, while the latter descends at times into messy slapstick reminiscent of Abbott and Costello or the Three Stooges. Indeed, apart from the odd visual touch it is virtually impossible to recognize the latter film as the work of the person who made *Angel* or *The Company of Wolves.* After the debacle of *We're No Angels*, Jordan sensibly returned to Ireland. There he directed *The Miracle*, an atmospheric, subtly sensuous coming-of-age drama. The scenario's focus is on James and Rose, alienated adolescents who perceive the world with the type of poetic cynicism that is the license of bright, bored teens. James's father is introduced as a widower who drinks too much and plays bad music in a ten-cent dance hall. One day a pretty mystery woman (Beverly D'Angelo) comes to town. James and Rose are fascinated by her, and he soon begins wooing her. But he is unaware of her true identity, and Jordan proceeds to throw a curve ball at his audience that rivals the one thrown in Jordan's next film, *The Crying Game.* It turns out that the woman is none other than James's mother.

The Crying Game was a sensation, a feature which the film media extolled as a ''must-see.'' The praise was warranted, for *The Crying Game* is inventive and entertaining, and it spotlights what was to become one of the most talked-about celluloid plot twists in screen history. It begins as a bleak political drama in which a kidnapped black British soldier (Forest Whitaker) is held hostage by an Irish Republican Army militant (Stephen Rea). Eventually, the latter sets out to locate the former's sweetheart (Jaye Davidson), who proves to have some interesting secrets. *The Crying Game* is at once a political drama, a thriller, and a love story. It became one of the rare ''art house'' films to make its way into mall theaters.

Jordan's follow-up to *The Crying Game* was the much anticipated but overproduced and ultimately tedious adaptation of Anne Rice's *Interview with the Vampire.* Despite the presence of some of Hollywood's hottest actors, including Tom Cruise, Brad Pitt, Antonio Banderas, and Christian Slater, the best thing about the film was the provocative performance of young Kirsten Dunst in the role of Claudia, the child vampire. Equally unsatisfactory was *In Dreams*, a disagreeable thriller about a woman whose dreams are taken over by the thoughts of a psychic child killer. Despite winning acclaim in some quarters, Jordan's adaptation of Graham Greene's *The End of the Affair* was, in its pace and performances, an unsuccessful throwback to an earlier era of staid British filmmaking.

Happily, not all of the filmmaker's post-*Crying Game* projects have been disappointments. *Michael Collins* was a project close to Jordan's heart. It is a stirring biography of one of the central figures of 20th-century Irish history: a leader of the failed 1916 rebellion who went on to mastermind the guerilla war against the British, and who was just 31-years-old when he was assassinated. To be sure, *Michael Collins* is stunning filmmaking, but what makes it most provocative is its take on history. Its central character (Liam Neeson) is portrayed as a combination rabble rouser/rebel leader/reluctant terrorist who declares that he despises himself for the mayhem he spreads. He simply has no choice in the matter, and this assertion is meant to humanize him. Meanwhile, the British are portrayed as barbarous imperialists, and so Collins and his compatriots have no recourse but to battle them with equal doses of venom. The difference is that the British indiscriminately brutalize, while the Irish kill out of patriotism. Collins is depicted as a single-minded rebel who puts his country over his ego; his opposite from within the dissident ranks, Eamon de Valera (Alan Rickman), with whom he has political and strategic differences, is portrayed as a back-stabbing schemer. *Michael Collins* presents itself as a slice of Irish history, yet it should be left for the historians to determine the accuracy of its characterizations, along with the facts as presented—beginning with the assertion that de Valera was responsible for luring Collins to his death.

Finally, *The Butcher Boy* is one of the sleeper films of the late 1990s: an uncompromising and boldly filmed portrait of a hellish childhood. The title character, Francie Brady (Eammon Owens), is a pre-teen who is coming of age in a small Irish village in the early 1960s. This luckless lad is saddled with an ineffectual, alcoholic father and a loony mother. Adding to his plight is his rough treatment by a stern, humorless adult who lives in his town, and his betrayal by his best friend and ''bloodbrother.'' On the outside Francie is ever-smiling, and blessed with personality to spare. Yet his bravado only hides his heartbreak, and his increasingly disturbing fantasies are running wild in his subconscious. At such a tender age, he is faced with more than his share of rejection and, as a result, he descends into madness. Jordan does a superb job of visualizing the goings-on in Francie's mind, and the manner in which his youthful fantasies, coupled with the anti-communist paranoia of the times, mix with his reality in the most incendiary manner.

Perhaps because it is such a completely unidealized portrait of childhood, *The Butcher Boy* failed to earn the publicity won by *The Crying Game.* Yet it is just as fine a film—and it may be linked to Jordan's most successful earlier work as an exploration of the complex link between brutal reality and nightmarish fantasy.

—Duncan J. Petrie, updated by Rob Edelman

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KABORÉ, Jean-Marie Gaston

Nationality: Burkinabe. **Born:** Bobo Dioulasso, Burkina Faso, 23 April 1951. **Education:** Primary school in Ouagadougou; secondary education in boarding school near Bobo Dioulasso; undergraduate studies in history at the Centre d'Etudes Supérieures d'Histoire d'Ouagadougou, 1970–1972; received Master of Arts degree in history at the Sorbonne, Paris, 1974; studied film at the Ecole Supérieure d'Etudes Cinématographiques, Paris, 1974–1976. **Career:** Returned to Burkina Faso and directed the Centre National du Cinéma, 1977–1981; taught at the Institut Africain d'Education Cinématographique, 1977–1988; General Secretary of the Pan-African Federation of Filmmakers, 1985–1997; served as official jury member at Cannes Festival, 1995. **Awards:** Etalon de Yennega, Grand Prize for best feature film, FESPACO (Pan-African Film and Television Festival of Ouagadougou), for *Buud Yam*, 1997.

Films as Director:

1977 *Je reviens de Bokin* (*I Come from Bokin*)
1978 *Stockez et conservez les grains* (*Store and Conserve the Grain*)
1979 *Regard sur le VIème FESPACO* (*A Look at the 6th FESPACO*)
1980 *Utilisation des énergies nouvelles en milieu rural* (*The Use of New Energy in Rural Areas*)
1982 *Wend Kuuni* (*God's Gift*)
1986 *Propos sur le cinéma* (*Reflections on Cinema*)
1988 *Zan Boko* (*Homeland*)
1992 *Rabi* (*Rabi*)
1995 *Lumiere et Compagnie* (*Lumiere and Company*) (co-d)
1997 *Buud Yam*

Publications:

By KABORÉ: articles—

''The African Cinema in Crisis,'' in *The UNESCO Courier*, July-August 1995.

''Gaston Kaboré, Etalon de Yennega 1997,'' interview with Mamoune Faye, in *Le Soleil* (Dakar), 8 March 1997.

''La memoire, la nature, et le hasard,'' interview with A. Speciale, in *Ecrans d'Afrique*, vol. 6 no. 19, 1997.

On KABORÉ: books—

Pfaff, Françoise, *Twenty-five Black African Filmmakers*, New York, 1988.

Malkmus, Lizbeth, and Roy Armes, *Arab and African Film Making*, London, 1991.

Diawara, Manthia, *African Cinema: Politics and Culture*, Bloomington, 1992.

Shiri, Keith, *Directory of African Film-Makers and Films*, Westport, Connecticut, 1992.

Ukadike, Nwachuku Frank, *Black African Cinema*, Berkeley, 1994.

Russel, Sharon, *Guide to African Cinema*, Westport, Connecticut, 1998.

On KABORÉ: articles—

Amie Williams, ''Zan Boko,'' in *African Arts*, vol. 23, no. 2, April 1990.

Gadjigo, Samba, ''Zan Boko,'' in *Research in African Literatures*, vol. 23, no. 4, Winter 1992.

Andrade-Watkins, Claire, ''Wend Kuuni,'' in *American Historical Review*, vol. 79, no. 4, October 1992.

Andrade-Watkins, Claire, ''Zan Boko'' in *Historical Review*, vol. 97, no. 4, October 1992.

Pfaff, Françoise, ''Africa from Within: The Films of Gaston Kaboré and Idrissa Ouédraogo as Anthropological Sources,'' in *African Experiences of Cinema*, edited by Imruh Bakari and Mbye B. Cham, London, 1996.

Chirol, Marie-Magdeleine, ''The Missing Narrative in Wend Kuuni,'' in *African Cinema: Postcolonial and Feminist Readings*, edited by Kenneth Harrow, Trenton, 1999.

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Gaston Kaboré is one of the leaders of a movement in African cinema which aims, in his words, ''to root African cinema in African soil.'' Kaboré uses indigenous language as a medium of expression, and borrows techniques from Africa's heritage of oral storytelling to craft his narratives. Like his compatriot Idrissa Ouedraogo, Kaboré focuses on the concerns of men and women in rural Burkina Faso. His most celebrated works to date are *Wend Kuuni*, *Zan Boko*, and *Buud Yam. Wend Kuuni* (*God's Gift*) takes place in pre-colonial Africa, during the reign of the Mossi Empire. At the beginning of the film, a woman is told that her husband, a hunter, is missing and presumed dead. According to tradition, she must remarry. Instead, she chooses to escape with her son. Her fate is left a mystery until her son, Wend Kuuni, regains his speech, which he loses after witnessing his mother's tragic death. A story punctuated by silence, *Wend Kuuni* emphasizes images over words. Until the moment when Wend Kuuni speaks, the viewer observes the daily routines and rhythms of the family who has adopted him. Kaboré's depiction of the beauty and tranquility of a village before the arrival of Europeans is stunning. He does not, however, glorify tradition. Although Wend Kuuni's new sister, Pongneré, prefers to follow him into the fields, women are relegated to the domestic sphere. Villagers shun Wend Kuuni's mother because she refuses to remarry. Kaboré beautifully and delicately provides the viewer with an African perspective on the intricacies of rural life in Burkina Faso. Wend Kuuni's story is continued in *Buud Yam.* Here, Kaboré artfully expresses his affection for his thoughtful, complex characters.

Kaboré's *Zan Boko* (*Homeland*) also focuses on the plight of village dwellers in Burkina Faso. In this case, he reveals how contemporary government policies privilege the city's economy over the rural population's concerns. As the urban sphere constantly expands, villages are wiped out. Tinga, a farmer for whom the land is linked to his ancestral heritage, refuses to sell his property to urban developers. His new urban neighbor, an upper class, French-speaking businessman, trumpets city development and disdains tradition. The camera concentrates on the border between Tinga's land and the growing city sprawl, and lingers on an object or scene, provoking aesthetic and intellectual contemplation. For example, the craftsmanship needed to construct Tinga's traditional roof, depicted in a series of long takes, gathers relevance in later scenes in which Tinga's urban neighbors remark that the home would be ''a good place for a pool.'' The neighbors, who consume European beer and American soda, do not appreciate Tinga's art, nor his right to develop according to his own convictions. This story parallels the predicament of a city journalist, Yabre, who is suspended for independently investigating the government's misappropriation of national food subsidies. At the film's culmination, a village musician laments, ''Our land is dead, killed by the big city. Our ancestors are without a home. The monster has triumphed.'' The audience is left to contemplate societies whose intimate connections to the land are destroyed by ambitious, Westernized urban developers.

—Ellie Higgins

KACHYŇA, Karel

Nationality: Czech. **Born:** Vyskov, Czechoslovakia, 1 May 1924. **Education:** Film Academy (FAMU), Prague, 1947–51. **Career:** Associated with co-director Vojtěch Jasný, 1949–55; after working for Armed Forces Film Studio, joined Barrandov Film Studios, 1959; associated with writer Jan Procházka, late 1950s-1970. **Awards:** Czech Film Critics Award, for *Smugglers of Death*, 1959.

Films as Director:

1950 *Není stále zamrečeno* (*The Clouds Will Roll Away*) (co-d, co-sc with Vojtěch Jasný, ph); *Vedeli si rady* (*They Know What to Do*) (co-d, co-sc, ph)
1951 *Za život radostný* (*For a Joyful Life*) (co-d, co-sc with Jasný)
1952 *Neobyˇejná léta* (*Extraordinary Years*) (co-d, co-sc)
1953 *Lidé jednoho srdce* (*People of One Heart*) (co-d, co-sc, co-ph)
1954 *Stará činská opera* (*Old Chinese Opera*) (co-d, co-sc, ph); *Z čínskëo zápisniku* (*From a Chinese Notebook*) (co-d, co-sc, ph)
1955 *Dnes večer všechno skonči* (*Everything Ends Tonight*) (co-d, co-sc)
1956 *Ztracená stopa* (*The Lost Track*) (+ sc); *Křivé zrcadlo* (*Crooked Mirror*) (+ sc)
1957 *Mistrovstvi světa leteckých modelářu* (*World Championship of Air Models*) (+ sc); *Pokušeni* (*Temptation*) (+ sc, ph)
1958 *Tenkrát o vánocich* (*That Christmas*) (+ co-sc); *Ctyřikrát o Bulharsku* (*Four Times about Bulgaria*) (+ sc); *Městomä svou tvář* (*The City Has Your Face*) (+ sc)
1959 *Král Sumavy* (*The King of the Sumava*) (+ co-sc)
1960 *Práče* (*The Slinger*) (+ co-sc)
1961 *Pouta* (*The Country Doctor*; *Fetters*) (+ co-sc); *Trápeni* (*Stress of Youth*) (co-sc)
1962 *Závrat* (*Vertigo*) (+ co-sc)
1963 *Nadeje* (*Hope*) (+ co-sc)
1964 *Vysoká zed* (*The High Wall*) (+ co-sc)
1965 *At žije republika* (*Long Live the Republic*) (+ co-sc)
1966 *Kočár do Vídně* (*Carriage to Vienna*) (+ co-sc)
1967 *Noc nevěsty* (*Night of the Bride*) (+ co-sc)
1968 *Vánoce s Alžbětou* (*Christmas with Elizabeth*) (+ co-sc)
1969 *Směšný pán* (*Funny Old Man*) (+ co-sc); *Ucho* (*The Ear*)
1970 *U7zcaron; zase skáču přes kaluže* (*Jumping the Puddles Again*) (+ co-sc);
1972 *Vlak do stanice nebe* (*Train to Heaven*) (+ co-sc); *Láska* (*Love*) (+ co-sc); *Horká zima* (*Hot Winter*) (+ co-sc)
1974 *Pavlínka*; *Robinsonka* (*Robinson Girl*)
1975 *Skaredá dědina* (*The Ugly Village*); *Smrt mouchy* (*The Death of a Fly*)
1976 *Malá mořská víla* (*The Little Mermaid*) (+ co-sc)
1977 *Setkání v červenci* (*Meeting in July*)
1978 *Cekání na déšt* (*Waiting for the Rain*)
1979 *Láska mezi kapkami deštĕ* (*Love between the Raindrops*)
1980 *Cukrová bouda* (*Sugar Cottage*; *The Little Sugar House*)
1981 *Pozor vizita!* (*Watch Out, The Rounds!*)
1982 *Fandy, ó Fandy* (*Fandy, Oh Fandy*)
1983 *Sestricky* (*Nurses*)
1985 *Dobré svetlo* (*Good Light*)
1986 *Smrt krásnych srncu* (*Death of a Beautiful Dream*)
1987 *Kam pánové, kam jdete?* (*And What Now, Gentlemen?*)
1988 *Oznamuje se láskam vasim* (*Let It Be Known to All Your Loves*)
1989 *Blázni a devcátka* (*Young Girls, Crazy Guys*)
1990 *The Last Butterfly* (+ sc)
1992 *Ucho* (*The Ear*)
1993 *The Cow* (+ sc)
1994 *Prima sezona* (*The Swell Season*) (series for TV)
1995 *Fany*
1999 *Hanele*

Other Films:

1952 *Věda jde s lidem* (*Science Goes with People*)

Publications

By KACHYŇA: articles—

Interview with E. Hepnerová, in *Film a Doba* (Prague), February 1976.
Interview in *Film a Doba* (Prague), January 1982.
Interview with L. Hofmanova, in *Film a Doba* (Prague), November 1986.
''*And What Now, Gentlemen?*'' an interview with Alexandra Prosnicová, in *Czechoslovak Film*, no. 4, 1987.

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Bocek, Jaroslav, *Modern Czechoslovak Film 1945–65*, Prague, 1965.
Bartoskovi, Sárka and Lubos, *Filmové profily*, Prague, 1966.
Liehm, Antonin, *Closely Watched Films*, New York, 1974.
CSF—Czechoslovak Cinema, Czechoslovak Film Institute, Prague, 1982.
Hames, Peter, *The Czechoslovak New Wave*, Berkeley, 1985.

On KACHYŇA: articles—

Melounek, P., in *Film a Doba* (Prague), May 1984.
Dossier, in *Filmowy Servis Prasowy* (Warsaw), 16 July 1987.
‘‘'Strat': Ucho (The Ear),’’ in *Variety* (New York), 9 May 1990.
Kudriavtsev, S., in *Iskusstvo Kino*, no. 4, 1992.
Young, Deborah, ‘‘*Mestem chodi Mikulas* (*St. Nicholas Is in Town*),’’ in *Variety* (New York), 14 February 1994.
Wellner-Pospíšil, Michael, in *Film a Doba* (Prague), Autumn 1996.
Meils, Cathy, ‘‘*Fanny* (*Fany*),’’ in *Variety* (New York), 29 July 1996.

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Karel Kachyňa is an artist with a broad range of ideas which constitute the starting point for his thinking in images. Despite their formal variety, his works bear an individual creative stamp characterized by a play of poetic images precisely tailored to the dramatic structure of the story. Like any original artist who continuously seeks new paths of self-expression, Kachyňa has brief periods which seem to be at odds with the rest of his work. These are the exceptions, the experiments, the preparations for great artistic work to come.

At first it seemed that Kachyňa's main calling would be making documentary films. He has gone beyond these; they served as a point of departure for his dramatic films. His first creative period is characterized by innovatively conceived documentaries which not only captured the facts but also expressed the view of the filmmaker. His attempts to combine elements of fantasy, story, and style led him to the dramatic film, where he concentrated on films of wartime adventure and suspense. In so doing he did not forget what he had learned in making documentaries: to capture reality and transform it into a new artistic image in a carefully conceived story. The culmination of this period is *Král Sumavy (The King of the Sumava).* Gradually other elements asserted themselves in his films: detailed psychological characterization and a precise portrayal of relationships against the backdrop of a given historical situation. Since he was never an independent writer of his own films, he was able to detach himself from the given material and consider it from a unique viewpoint. He was most interested in the contradiction-fraught relationships of people taking their first steps into adulthood, or the world of children on the verge of some kind of awakening, a discovery of life in the brief interval in which reality stimulates the world of thoughts, dreams, and memories and becomes itself only a framework for a profound catharsis of feelings: *Trápeni (Stress of Youth), Závral (Vertigo), Už zase skáču přes kaluže (Jumping the Puddles Again), Smrt mouchy (Death of a Fly)*, and others. His films are first and foremost images interspersed with brief dialogue, where small details, objects, and nature come to life. He directs his actors, be they amateurs or professionals, in a way that enables them to live the roles they play, to create the truth of life, to shape and express their own feelings and views. His tendency to create intimate dramas, however, leads to formal refinement in which an objective view of reality is often lost.

Kachyňa has been served by several literary works which were sensitively adapted for the screen. But the foundation of his work remains the cinematic poem of feelings, for example *Pavlinka, Robinsonka*, or *Skaredá dědina (The Ugly Village).* ‘‘I like drawing-room stories set in an atmosphere of feelings, where the leading role is played by image, music, and often by what cannot even be expressed, that which is a part of our lives but is not concrete and cannot even be described. Apprehensions, hopes, dreams, someone's touch . . . I would always like to have these things in my films. I think they are an essential part of the truth of life. And this truth is what film is mainly about. A film will never be a work of art unless it mirrors that truth, however subtly it may strive in other ways to express the most sublime thought,’’ said Karel Kachyňa in one conversation. And it is this credo that he strives strictly to uphold in his own films. After a lengthy period in which he focused on the world of children at the threshold of adulthood, he has turned in his more recent works to an adult milieu.

—Vaclàv Merhaut

KADÁR, Ján

Nationality: Czechoslovak. **Born:** Budapest, 1 April 1918. **Education:** Gave up law studies to study photography at Bratislava school, 1938. **Career:** Prisoner in Nazi labor camp, early 1940s; after war, producer and director, Bratislava Studio of Short Films; scriptwriter and assistant director, Barrandov Studio, Prague, from 1947; began association with Elmar Klos (born in Brno, 26 January 1910), 1952; moved to U.S., 1969. **Awards:** Oscar for Best Foreign Language Film, for *The Shop on Main Street*, 1965; National Artist of Czechoslovakia, 1969. **Died:** In Los Angeles, 1 June 1979.

Films as Director:

1945 *Life Is Rising from the Ruins*
1950 *Katka* (*Kitty*) (+ co-sc)
1952 *Unos* (*Kidnapped*) (co-d, co-sc with Elmar Klos)
1954 *Hudba z Marsu* (*Music from Mars*) (co-d, co-sc with Klos)
1957 *Tam na konečné* (*The House at the Terminus*) (co-d with Klos)
1958 *Tři přání* (*Three Wishes*) (co-d, co-sc with Klos)
1963 *Smrt si říká Engelchen* (*Death Is Called Engelchen*) (co-d, co-sc with Klos)
1964 *Obžalovaný* (*The Accused*; *The Defendant*) (co-d, co-sc with Klos)
1965 ***Obchod na korze*** (*The Shop on Main Street*; *The Shop on the High Street*) (co-d, co-sc with Klos)
1970 *The Angel Levine*
1971 *Touha zvaná Anada* (*Adrift*), *Something Is Drifting on the Water*) (completed 1969; co-d with Klos)
1975 *Lies My Father Told Me*
1978 *Freedom Road*

Other Films:

1947 *Nevité o byte?* (*Looking for a Flat*) (sc)

Publications

By KADÁR: book—

Selected Speeches and Interviews, London, 1985.

By KADÁR: articles—

''Elmar Klos and Jan Kadár,'' interview with Jules Cohen, in *Film Culture* (New York), Fall/Winter 1967.
Interview with Robert Haller, in *Film Heritage* (Dayton, Ohio), Spring 1973.
Interview with L. Vigo, in *Image et Son* (Paris), June 1973.

On KADÁR: books—

Bocek, Jaroslav, *Modern Czechoslovak Film 1945–1965*, Prague, 1965.
Liehm, Antonin, *Closely Watched Films*, White Plains, Prague, 1974.
Hames, Peter, *The Czechoslovak New Wave*, Berkeley, 1985.

On KADÁR: articles—

''Director,'' in the *New Yorker*, 12 February 1966.
''The Czech Who Bounced Back,'' in *Films Illustrated* (London), April 1972.
Obituary, in *New York Times*, 4 June 1979.
Moret, H., obituary in *Ecran* (Paris), 15 July 1979.
Gervais, G., obituary in *Jeune Cinéma* (Paris), July/August 1979.
Keenan, Richard C., ''The Sense of an Ending: Jan Kadár's Distortion of Stephen Crane's *The Blue Hotel*,'' in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 16, no. 4, 1988.

* * *

Ján Kadár is undoubtedly best known for his film *The Shop on the High Street*, made with his long–time collaborator, Elmar Klos. This was the first Czechoslovak film to win an Academy Award and was heralded as the beginning of the Czech film renaissance of the 1960s. In fact, Kadár made his first feature, *Katka*, in 1950, and Klos was one of those who helped to draw up the plans for the nationalisation of the film industry in that decade. This, of course, was a mixed blessing, as Kadár himself pointed out: ''to innovative filmmakers this was a dream—it would liberate them from commercial pressures. Instead, there was political pressure. This was the disadvantage of subsidised art.''

Katka itself ran into political difficulties. Made in Kadár's native Slovakia, it tells the story of a village girl who becomes a factory worker. However, as the director points out, at about this time ''it had been decided that it was no longer necessary to urge people to leave their homes for industry. But above all, the film wasn't 'national' enough, it wasn't sufficiently steeped in folklore and Slovakism. And that was referred to as 'the bourgeois point of view.''' Expelled from the Slovak film industry, Kadár ''became Czech'' and began his partnership with Klos. Their first collaboration was *Kidnapped*, which Kadár later described as ''an extremely naive, dogmatic, cold-war type of film'' but which was nonetheless criticised at the time for ''bourgeois objectivism.'' Saved by the intervention of V. I. Pudovkin, they went on to make *Music from Mars*, a musical satire on bureaucracy, which gave rise to complaints that they had slandered public figures.

Their next film steered clear of trouble. This was *House at the Terminus*, which posed the question of whether is it right to bring children into the world in its present state. Given the country's low and falling birth rate this was more than simply a philosophical question. By avoiding explicitly ''public'' problems and issues and concentrating instead on the private sphere, the film managed to avoid censure for drawing what is surely a rather depressing picture of Czech society. Peter Hames in *The Czechoslovak New Wave* speaks of its air of ''gloomy desolation'' and remarks that although ''there is little overt political criticism, the implicit criticism is considerable, and the problems with which it deals take place in a social context. Hence loneliness, cynicism, personal and professional failure, compromise, wrongful imprisonment, and lack of faith are shown as generalised characteristics of a supposedly socialist society,'' one in which, that is, such problems have supposedly been eliminated.

Three Wishes, a modern version of the old fairy tale in which a character is granted his heart's desire only to find that the dream turns sour, was banned until 1963 (that is, once the process of de-Stalinization had got under way). Again, the problem seems to have been that it painted a less than ideal view of society, since it shows the central character realising his wishes by exploiting the corruption and hypocrisy he finds around him in society.

After this film, Kadár and Klos were unable to work again for two years, but during the ensuing ''thaw'' period they produced their most famous work, *The Shop on the High Street.* This is set in Slovakia during the period of the independent fascist state, described by one Czechoslovak critic as ''a gruesomely grotesque miniature of the apocalypse of the Third Reich'' and by Klos as representing ''a special kind of national fascism.'' The story concerns an old, deaf Jewish woman and her relationship with the Slovak who is assigned to her shop as an ''Aryan controller.'' An extremely effective picture of everyday fascism in an ordinary small community, the film may revolve around a grim and tragic theme but it is actually played largely as a gentle comedy. Kadár once claimed that his favourite directors were Chaplin, Truffaut, and Fellini, and their presences can all be felt here in the quirky, offbeat humour, the mingling of the comic and tragic, and the gentle observation of its characters' failures and all-too-human shortcomings. One is also, of course, put in mind of the early works of Passer, Forman and Menzel. Like the old lady at the centre of the film, Kadár was himself Jewish, and although by his own account he never encountered anti-Semitism, *The Shop* later attracted charges of Zionism from certain quarters, particularly after Kadár's departure for the States.

With the end of the ''Prague Spring,'' Kadár left Czechoslovakia for Vienna and from there went to America. At the time of the invasion he and Klos were working on a Czech-American co-production titled *Adrift*, which was made in collaboration with the Hungarian writer Imre Gyöngyössy, who later went on to become a director himself. On his arrival in the States, Kadár was fortunate enough to be offered the direction of *The Angel Levine*, based on a Bernard Malamud story. He then returned to Czechoslovakia to complete

Adrift. This is an atypical Kadár film, clearly influenced by Resnais and Robbe-Grillet, about a girl who may or may not have been saved from drowning in the Danube.

In the States and Canada (where he also found work) Jewish themes in his films clearly came to the fore—hence *The Angel Levine, Lies My Father Told Me*, and *Mendelstam's Witness.* Other works which must surely have had a strong personal resonance for the director were the TV movies *The Case against Milligan*, which examines the theme of freedom of conscience, and *The Other Side of Hell*, which looks at the plight of the sane person in an insane society. While none of his later films attain the level of *The Shop on the High Street*, they nonetheless attest to the warmth and generosity of spirit that is the hallmark of Kadár's best and most typical work.

—Julian Petley

KAPLAN, Nelly

Nationality: Argentinian. **Born:** Buenos Aires, Argentina, 11 April 1936 (some sources say 1931 or 1934). **Education:** University of Buenos Aires, studied filmmaking under Abel Gance, 1954–64. **Career:** Began as a film archivist, went to Paris as a writer for Argentinean film journals, met and collaborated with film director Abel Gance, 1950s; journalist for various Argentine newspapers; Cythere Films, Paris, France, assistant director, 1957–64, director, 1967—; scriptwriter; also a writer, under the pseudonym, Belen. **Awards:** Golden Lion, Venice Film Festival, for *Le Regard Picasso*, 1966; Medaille d'Or, Venice Film Festival, for *La Fiancee du Pirate*, 1969; Chevalier des Arts et des Lettres, 1970; Officier des Arts et des Lettres, c. 1983; Chevalier dans l'Ordre du Merite, 1989. **Address:** Cythere Films, 34 Champs Elysees, 75008 Paris, France.

Films as Director:

1961 *Gustave Moreau*
1963 *Abel Gance et Son Demain*
1966 *Les Années 25*
1966 *La Nouvelle Orangerie*
1967 *Le Regard Picasso*
1969 *La Fiancée du Pirate* (*A Very Curious Girl*, *The Pirate's Fiancée, Dirty Mary*) (+ sc)
1971 *Papa les Petits Bateaux*
1976 *Néa: A New Woman* (*A Young Emmanuelle*) (+ sc)
1979 *Charles et Lucie* (+ sc)
1983 *Abel Gance et son Napoleon* (+ sc)
1994 *Plaisir d'Amour* (*The Pleasure of Love*) (+ sc)

Other Films:

1954 *La Tour de Nesle* (*La Torre del Piacere*) (Gance) (ro as Alice)
1960 *Austerlitz* (*The Battle of Austerlitz*, *Napoleone ad Austerlitz*) (Gance) (asst d, + sc)
1963 *Cyrano et d'Artagnan* (Gance) (ph)
1974 *Il Faut Vivre Dangereusement* (*You've Got to Live Dangerously*) (Makovsky) (pr + sc)
1994 *Les Mouettes* (Chapot) (for TV) (sc)
1995 *Honorin et l'Enfant Prodigue* (Chapot) (for TV) (sc + ro as Dora)
1996 *Polly West est de Retour* (Chapot) (for TV) (sc + ro as Salomé von Jung)

Publications

By KAPLAN: books—

Le Manifeste d'un Art Nourveau on ''Magirama,'' Paris, 1956.
Le Sunlight d'Austerlitz, Paris, 1960.
Le Reservoir des Sens, (under pseudonym Belen), Paris, 1966.
Le Collier de Ptyx, Paris, 1972.
Un Manteau de Fou-Rire ou les Memoires d'une Liseuse de Draps, Paris, 1974 .
Abel Gance's Napoleon (film history), British Film Institute Classics, 1994.

By KAPLAN: article—

Martineau, Barbara Halpern, ''Nelly Kaplan,'' interview in *Notes on Women's Cinema*, edited by Claire Johnston, London, 1974.

On KAPLAN: book—

Sebbag, George. *Le Point Sublime: Andre Breton, Arthur Rimbaud, et Nelly Kaplan*, Paris, 1997.

On KAPLAN: articles—

Johnston, Clare, ''Myths of Women in the Cinema,'' in *Women and the Cinema: A Critical Anthology*, edited by Karyn Kay and Gerald Peary, New York, 1977.
Hatch, Robert, ''Charles and Lucie (review),'' in *The Nation*, 24 May 1980.
Kuhn, Annette, *Women's Pictures: Feminism and Cinema*, London, 1982.
Straayer, Chris, ''Sexual Representation in Film and Video,'' in *Multiple Voices in Feminist Film Criticism*, edited by Diane Carlson, Linda Dittmar, and Janice Welsch, Minneapolis, 1991.
Fincendeau, Ginette, ''Fathers and Daughters in French Cinema: From the 20s to 'La Belle Noiseuse,'' in *Women and Film: A Sight and Sound Reader*, edited by Pam Cook and Phillip Dodd, Philadelphia, 1993.

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Nelly Kaplan's work has been marketed and promoted frequently as soft-core pornography, but that perhaps only illustrates the scarcity of strong women's voices in world cinema. That scarcity, extreme when Kaplan first began creating films, still exists at the beginning of the new millennium to an astonishing degree. Apprenticed to such dynamic and sensually open French filmmakers as Gance, Resnais, and Truffaut, Kaplan began her work as a director when the first stirrings of second-wave feminism were beginning to be felt. Her films, though often marketed under lurid advertisements, and given leeringly suggestive foreign titles, were most definitely a part of that movement.

That Kaplan's films are erotic is beyond question, but they are much more than pornography, and to dismiss them as such is to deny the woman's voice that speaks through her work. Kaplan's films are radical precisely because they are erotic and that eroticism is presented from the female point of view and speaks to the female audience. Though some have called her films anti-feminist because they are often blatantly sexual, many feminists have claimed her as a powerful spokesperson because she gives women a sexual voice.

Her first internationally famous film, *A Very Curious Girl*, tells the story of a town slut, victimized by the appetites of the local men, who claims control of her sexuality by becoming a prostitute. She not only begins to profit from what she once gave away for free, but begins use the power of her new position to exact revenge on those who humiliated her, turning her staid, patriarchial village upside down. *Néa: A New Woman*, sometimes more suggestively titled *A Young Emmanuelle*, tells the story of another empowered victim, this time a young girl whose hypocritical father governs her life with an iron hand. To escape, she begins to experiment with the idea of sexuality, finally writing an erotic novel under a pseudonym. Kaplan, who wrote short fiction and erotica under the pseudonym of Belen, might have tucked some of her own history into the story of Néa's reinvention of herself. *Charles et Lucie*, about a couple who rediscover love after they have lost everything else, and *The Pleasure of Love*, about the lives and loves of three generations of women, continue Kaplan's trend of highlighting the female experience.

The tone of most of Kaplan's films is comic and positive, and the transformation of her female protagonists comes when they claim and control their own sexuality. This fact alone made Kaplan's work notorious in the 1960s and 1970s, and she continues to hold that feminist viewpoint throughout her work. She has been compared to such French feminist filmmakers as Diane Kurys and Agnes Varda, who also began creating their films during the early days of modern feminism.

Kaplan's documentary work has also been praised, particularly her work about her mentor Able Gance, *Abel Gance et son Demain* and *Abel Gance et son Napoleon.* Picasso himself is said to have admired her documentary about his 1966 Paris exhibition, *Le Regard de Picasso.*

—Tina Gianoulis

KAPOOR, Raj

Nationality: Indian. **Born:** Ranbirraj Kapoor in Peshwar (now in Pakistan), 14 December 1942. **Education:** Educated in Calcutta and Bombay. **Family:** Married Krishna (Kapoor), three sons, two daughters. **Career:** Entered film industry as clapper boy, late 1930s; assistant on Bombay Talkies, then production manager, art director, and actor, Prithvi Theatres, early 1940s; first leading role, in *Neel Kamal*, 1947; directed first film, *Aag*, 1948. **Awards:** Filmfare Award for Best Director for *My Name Is Joker*, 1970. **Died:** Of complications from asthma attack, in New Delhi, 2 June 1988.

Films as Director:

1948 *Aag* (*Fire*) (+ pr, role)
1949 *Barsaat* (+ role)
1951 ***Awara*** (*The Vagabond*) (+ role)
1955 *Shri 420* (*Mister 420*) (+ role)
1964 *Sangam* (+ role, pr)
1970 *Mera Naam Joker* (*My Name Is Joker*) (+ role, pr)
1974 *Bobby* (+ pr)
1978 *Satyam Shivam Sundaram* (+ pr)
1982 *Prem Rog* (+ pr)

Other Films:

1935 *Inquilab* (role)
1943 *Hamari Baat* (role); *Gowri* (role)
1946 *Valmiki* (role)
1947 *Neel Kamal* (role); *Chithod Vijay* (role); *Jail Yaatra* (role); *Dil Ki Raani* (role)
1948 *Gopinath* (role)
1949 *Andaz* (role); *Parivartan* (role); *Sunehere Din* (role)
1950 *Banwara* (role); *Banware Nayan* (role); *Dastaan* (role); *Jaan Pehchan* (role); *Pyaar* (role); *Sargam* (role)
1952 *Ambar* (role); *Anhonee* (role); *Aashiyana*; (role); *Bewafa* (role)
1953 *Dhoon* (role); *Paapi* (role); *Aah* (pr, role)
1954 *Boot Polish* (pr)
1956 *Jagte Raho* (pr, role); *Chori Chori* (role)
1957 *Ab Dilli Dur Nahin* (pr)
1958 *Sharada* (role); *Parvarish* (role); *Phir Subah Hogi* (role)
1959 *Anadi* (role); *Char Dil Char Rahen* (role); *Do Ustad* (role); *Kanhaiya* (role); *Main Nashe Me Hoon* (role)
1960 *Jis Desh Me Ganga Behti Hai* (*Where the Ganges Flows*) (pr, role); *Chaliya* (role); *Shriman Satyavadi* (role)
1961 *Nazraana* (role)
1962 *Aashik* (role)
1963 *Dil Hi To Hai* (role); *Ek Dil Sou Afsane* (role)
1964 *Dulha Dulhan* (role)
1966 *Teesri Kasam* (role)
1967 *Around the World* (role); *Diwana* (role)
1968 *Sapnon Ka Saudgar* (role)
1972 *Kal, Aaj Aur Kal* (pr, role)
1975 *Dhadram Karam* (pr); *Do Jasoos* (role)
1976 *Khaan Dost* (role)
1977 *Chandi Sona* (role)
1981 *Biwi O Biwi* (pr); *Abdullah* (role)
1982 *Gopichand Jasoos* (role)

Publications

On KAPOOR: books—

Barnouw, Erik, and S. Krishnaswamy, *Indian Film*, New York, 1965.
Sarkar, Kobita, *The Indian Cinema Today*, New Delhi, 1975.
Abbas, Ahmad, *I Am Not An Island: An Experiment in Autobiography*, New Delhi, 1977.
Burra, Rani, editor, *Looking Back 1896–1960*, New Delhi, 1981.

Willemen, Paul, and Behroze Gandhy, *Indian Cinema*, London, 1982.
Ramachandran, T.M., *70 Years of Indian Cinema*, Bombay, 1985.
Dissanayake, Wimal, and Malti Sahai, *Raj Kapoor's Films: Harmony of Discourses*, New Delhi, 1987.
Reuben, Bunny, *Raj Kapoor, The Fabulous Showman: An Intimate Biography*, Bombay, 1988.

On KAPOOR: articles—

''Special Issue'' of *Film Français* (Paris), Spring 1953.
Tesson, C., ''Le Rêve indien,'' in *Cahiers du Cinéma* (Paris), March 1985.
Thomas, R., ''Indian Cinema: Pleasures and Popularity,'' in *Screen* (London), May/August 1985.
Hollywood Reporter, November 1985.
Sahai, M., ''Raj Kapoor and the Indianization of Charlie Chaplin,'' in *East-West Film Journal* (Honolulu), vol. 2, no. 1, December 1987.
Obituary in *Variety* (New York), 8 June 1988.
Chandavarkar, Bhaskar, ''The Music Director Who Wasn't,'' in *Cinema in India*, vol. 2, no. 3, July/September 1988.

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Raj Kapoor was the best-known screen personality in India. He acted major roles in over fifty films, produced more than a dozen, and during the course of a thirty-five-year career directed six of the most popular films of the Hindi cinema—*Awara, Shri 420, Sangam, Mera Nam Joker, Bobby*, and *Satyam Shivam Sundaram*). The popularity of Raj Kapoor's work derives from a paradoxical achievement: he intensified in his films both the lavishness and the social consciousness of the Hindi cinema. His films are characterized by elaborate sets, evocative music, new stars, dramatic confrontations and narrow escapes from heartbreak. At the same time he addressed poverty, injustice, and the plight of individuals insisting on their own way against the massive force of social conventions. Indian audiences responded enthusiastically to Raj Kapoor's mixture of entertainment and serious issues; his films articulate at some level the longings of an entire people.

Raj Kapoor's first film, *Aag*, is restrained by smallness of scale; the set is modest and the fiery character of the emotional triangle in the story is rendered chiefly through high-contrast lighting. But his third and fourth films (*Awara* and *Shri 420*) disclose a fully operatic style. In *Awara*, the key court scene is played in a deep, amply lit hall; and in both *Awara* and *Shri 420*, the houses of the rich are magnificently spacious, fitted with winding stairs, high ceilings and tall, curtained windows. For music, Raj Kapoor employed the lyricist Shailendra and the composers Shankar-Jaikishen, who specialized in brightening up traditional melodies; a number of their songs for *Awara Hun, Mera Joota Hai Japani* are among the most popularly known in India. Raj Kapoor also delights in soaring camera movements, as over the courtroom in *Awara* and under the circus tent in *Mera Nam Joker.* The speed and freedom of the camera contributes to the audience's sense of dynamic progress.

Raj Kapoor's films deal with important cultural experiences: *Shri 420* is concerned with the ruthlessness confronting new migrants to the city; *Awara* with the malign influence of slum environments; *Sangam, Bobby* and *Satyam Shivam Sundaram* with tensions between spontaneous affection and social protocols for intimacy; and *Mera Nam Joker* presents the loneliness of a circus clown as an archetype for people who have been uprooted. Both plot and music invite viewers to identify with the experiences of unfortunate protagonists. Meanwhile the mise-en-scene directs the attention of viewers to the furnishings of rich houses (*Shri 420* and *Awara*), to the mountain spectacle of various Himalayan resorts (*Bobby*), to a spacious temple courtyard and a daringly costumed dancer (*Satyam Shivam Sundaram*), and to entire acts of the Soviet State Circus (*Mera Nam Joker*).

Since the time of Raj Kapoor's first films, filmmaking in India has moved toward greater generic variety and coherence. From the perspective of the new political films, Raj Kapoor's productions seem complacent; from the perspective of the new realist films, his work seems gaudy. Nonetheless, his work is certain to be remembered for its spectacular vitality.

—Satti Khanna

KASDAN, Lawrence

Nationality: American. **Born:** Miami Beach, Florida, 14 January 1949. **Education:** University of Michigan, B.A., 1970, M.A. (education), 1972. **Family:** Married Meg Goldman, 1971, two sons, including film writer-director Jake Kasdan. **Career:** Advertising copywriter, Detroit, 1972–75, and Los Angeles, 1975–77; screenwriter, from 1977; directed first film, *Body Heat*, 1981. **Awards:** Directors Guild of America Award, for *The Big Chill*, 1983; Golden Lion

Lawrence Kasdan

Award, Berlin Film Festival, for *Grand Canyon*, 1992; San Sebastián International Film Festival CEC Award for Best Screenplay, for *Mumford*, 1999. **Address:** c/o Kasdan Productions, 4117 Radford Avenue, Studio City, CA 91604.

Films as Director:

1981 *Body Heat* (+ sc)
1983 *The Big Chill* (+ exec pr, sc)
1985 *Silverado* (+ pr, cosc)
1988 *The Accidental Tourist*(+ ro)
1989 *I Love You to Death*
1991 *Grand Canyon* (+ pr, co-sc)
1994 *Wyatt Earp* (+ pr, sc)
1995 *French Kiss*
1999 *Mumford* (+ pr, sc)

Other Films:

1980 ***The Empire Strikes Back*** (Kershner) (co-sc)
1981 ***Raiders of the Lost Ark*** (Spielberg) (co-sc); *Continental Divide* (Apted)
1983 ***Return of the Jedi*** (Marquand) (co-sc)
1985 *Into the Night* (Landis) (ro)
1987 *Cross My Heart* (Bernstein) (pr)
1989 *Immediate Family* (Kaplan) (exec pr)
1991 *Jumpin' at the Boneyard* (Stanzler) (exec pr)
1992 *The Bodyguard* (Jackson) (pr, sc)
1997 *As Good as It Gets* (Brooks) (ro)
1998 *Home Fries* (Parisot) (pr)

Publications

By KASDAN: books—

The Empire Strikes Back Notebook, edited by Diane Attias and Lindsay Smith, New York, 1980.
The Art of Return of the Jedi, with George Lucas, New York, 1983.
The Big Chill, with Barbara Benedek, New York, 1987.
Wyatt Earp: The Film and the Filmmakers, New York, 1994.

By KASDAN: articles—

Interview in *Film Comment* (New York), September/October 1981.
Interview with Minty Clinch, in *Films* (London), March 1982.
''Dialogue on Film: Lawrence Kasdan,'' in *American Film* (Washington, D.C.), April 1982.
Interview with P. H. Broeske, in *Films in Review* (New York), April 1984.
Interview with A. Garel and others, in *Revue du Cinéma* (Paris), December 1985.
Interview in *American Film* (Washington, D.C.), January/February 1989.
Interview with Geoff Andrew, in *Time Out* (London), 29 April 1992.
''Lawrence Kasdan,'' interview with Robert J. Emory, in *The Directors, Take One: In Their Own Words*, New York, 1999.

On KASDAN: articles—

''Lawrence Kasdan,'' in *Film Dope* (London), March 1984.
Fikejzov, M., ''Lawrence Kasdan,'' in *Film Doba*, February 1990.
Alion, Y., ''Lawrence Kasdan,'' in *Revue du Cinéma* (Paris) June 1990.
Kaplan, James, ''Talking 'bout Their Generation,'' in *Entertainment Weekly*, February 14, 1992.
Griffin, Nancy, ''Return of the Ride-Back Gang,'' in *Premiere* (New York), July 1994.
Norman, Barry, ''The Man with the Anti-Midas Touch,'' in *Radio Times* (London), 8 November 1997.
Szebin, F.C., and J.R. Fox, ''Lawrence Kasdan,'' in *Cinefantastique* (Forest Park), no. 8, 1997.

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On the basis of relatively few films, Lawrence Kasdan has had a prestigious career as screenwriter and director, though one that is difficult to characterize easily. His early work is notable for toying humorously with established genres like the action-adventure serial, film noir, and the Western without ever going all the way into parody. That is, he was able to convey a certain 1980s ''hip'' or postmodern sensibility without insulting some viewers' nostalgia for the past or ignoring popular desire for well-crafted storytelling. His less conventional dramas, like *The Big Chill* and *Grand Canyon*, experimented with large casts and explored weighty issues, while his most recent work suggests that gentle romantic comedy may be his strongest suit.

Kasdan's ironic toying with older movie genres worked splendidly in dialogue for *Raiders of the Lost Ark*, written under the Lucas-Spielberg aegis, and his own hyper-sultry *Body Heat.* The latter contained gentle, knowing allusions to a film noir past while sustaining its own snappy dialogue and suspenseful narrative, and seemed to relish its outrageously steamy setting, an erotic/violent Florida where only the most primitive air conditioners seem to have been invented. Less successful was *Silverado*, a kind of postmodern Western which shared with the later, lumbering *Wyatt Earp* a lack of both a coherent tone and effective pacing. Though *Silverado*'s complicated structure makes sense in outline, some of the subplots do not seem to exist in the same narrative world: for example, the struggling black family is portrayed with heavy-handed seriousness, while the Kevin Kline/Linda Hunt relationship is preposterously romantic. Curiously, Kasdan's more recent genre films seem to have lost that bemused consciousness, those knowing winks. *Wyatt Earp* is utterly conventional even while seemingly schizoid in its inability to decide whether it is an old-fashioned, sweepingly grand Western, a cynical expose of the ''real'' Earp, or a dry chronicle of an historically significant life. And *French Kiss* is equally conventional as a romantic farce, though far more fresh and spirited than *Earp.* Kasdan's less classifiable dramas have some of the same quirky humor as the earlier genre pieces. *The Big Chill* was variously loved or hated for its sympathetic yet satirical portrayal of the ego crises of a spectrum of 1960s activists finding themselves in the doldrums of the early 1980s. By the standards of classical Hollywood storytelling, *The Big Chill* is pleasingly loose in structure, with its assembly of former friends in close encounters during a long weekend; but it seemed to some viewers contrived and slick in comparison to the more low-key, low-budget film by John Sayles on the same subject, *The Return of the Secaucus Seven. The*

Accidental Tourist, Kasdan's only effort to date in adapting a literary text, also drew mixed reactions, but this time the debate was over its success in bringing to the screen a highly regarded novel, and over William Hurt's extremely subdued performance. With *Grand Canyon*, another experiment in creating an ensemble film with several interwoven plot strands, Kasdan is again in fine form, even if he leans too heavily toward a feel-good finale. There is a wit in the very talkiness of the film, as characters continually launch into existentialistic discussions of the random violence and miracles of life, with the film producer Davis (Steve Martin) downright Shavian in his defense of ultraviolent movies (like Major Barbara's father defending his munitions plants).

Kasdan may eventually be remembered as a starmaker. *Body Heat* introduced Kathleen Turner and the sultry persona she has continued to use; it offered Mickey Rourke a memorable supporting role; and it made William Hurt a new kind of leading man, with a distinctively 1980s manner, even when playing a 1940s-style victim of a femme fatale or, as in *The Big Chill*, an erstwhile hippie. *The Big Chill* boosted the careers of Glenn Close, Kevin Kline, and Meg Tilly, as *Silverado* did that of Kevin Costner and *The Accidental Tourist* that of Geena Davis. At the same time as promoting individual talents, Kasdan seems particularly skilled in directing ensemble acting, not only throughout *The Big Chill* and *Grand Canyon*, but in the glimpses of eccentric family life in *The Accidental Tourist* and the joint murder efforts in *I Love You to Death*—the latter, by the way, a farcical black comedy which many viewers found insufficiently black *or* comical, lacking the sly, cool wit of both earlier and later Kasdan films.

Kasdan's visual style from film to film may be more difficult to characterize than his handling of genre and actors, though one may note consistently fluid camera movements and a determination to give each film a distinctive look and mood, while keeping a number of the same technical personnel. One remembers the blues, whites, and shadows of a sweltering Florida in *Body Heat;* the autumnal glow of *The Big Chill;* the conventional but still handsome Techniscope vistas of *Silverado;* the glowing landscapes of provincial France in *French Kiss* and Sonoma County in *Mumford;* and the pale colors and vacant widescreen spaces of *The Accidental Tourist. Grand Canyon* has so many scenes inside automobiles, with widescreen two-shots, that it makes the private vehicle seem the modern setting *par excellence* for meaningful dialogue.

Sometimes unfairly slighted as a mere spokesperson for aging baby-boomers when he is not a mere genre artist, Kasdan may not have established the consistently strong individual voice one seems to hear in his early films, but he remains a formidable craftsman. *Mumford* has a premise and outcome which many will consider stale—a young man unsure of his own identity poses as a psychologist, falls in love with one patient, is eventually exposed but only lightly punished, since he has brought so much mental health and happiness to so many lives—but the film is so deftly achieved that it becomes a pleasure to watch. The editing is crisp, the smalltown California settings are lovely without looking like postcards or *The Truman Show*, the dialogue is clever without sounding like a sitcom or Broadway, and the some of the actors playing patients (Jason Lee, Mary McDonnell, Hope Davis) make eccentricity genuinely amusing without condescension on the writer-director's part. If Kasdan is indeed settling into romantic comedy as his genre of choice, one might hope for more that are as graceful as his most recent films.

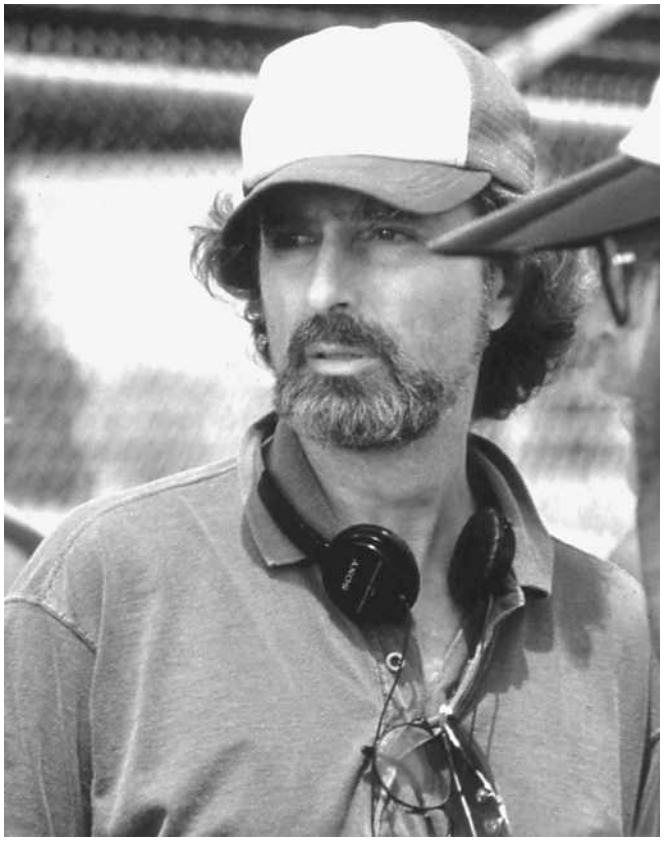
—Joseph Milicia

KAUFMAN, Philip

Nationality: American. **Born:** Chicago, Illinois, 1936. **Education:** University of Chicago, graduated 1958; attended Harvard Law School, 1958. **Family:** Married Rose Fisher, 1958, one son, Peter. **Career:** Moved to San Francisco, then to Europe for two years while attempting to write a novel; worked on a Kibbutz in Israel; entered Universal Studios Young Directors' Program, 1969. **Awards:** Prix de la Nouvelle Critique for first feature, *Goldstein*, Cannes Film Festival, 1964. **Agent:** Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, CA 90212, U.S.A.

Films as Director and Scriptwriter:

1964	*Goldstein*
1967	*Fearless Frank*
1972	*The Great Northfield Minnesota Raid*
1974	*The White Dawn*
1978	*Invasion of the Body Snatchers*
1979	*The Wanderers*
1983	*The Right Stuff*
1988	*The Unbearable Lightness of Being*
1990	*Henry & June*
1993	*Rising Sun*
2000	*Quills*



Philip Kaufman

Other Films:

1976 *The Outlaw Josey Wales* (Eastwood) (co-sc)
1981 *Raiders of the Lost Ark* (Spielberg) (co-story)

Publications

By KAUFMAN: articles—

Interview with B. Krohn, in *Cahiers du Cinéma*, no. 358, 1984.
Interview with A. Baecque, in *Cahiers du Cinéma*, no. 405, 1988.
Interview with F. Guerif, in *Revue du Cinéma*, no. 437, 1988.
Interview with M. Ciment, in *Positif*, no. 357, 1990.
Interview with Gavin Smith, in *Film Comment*, July 1993.

On KAUFMAN: articles—

Dempsey, Michael, ''Invaders and Encampments: The Films of Philip Kaufman,'' in *Film Quarterly*, Winter 1978/79.
Goodwin, Michael, ''Riding High with *The Right Stuff*,'' in *American Film*, November 1983.
Sojka, Gregory S., ''The Astronaut: An American Hero with *The Right Stuff*,'' in *Journal of American Culture*, Spring 1984.
Lavery, David, ''Departure of the Body Snatchers,'' in *The Hudson Review*, vol. 39, no. 3, 1986.
Klinger, Judson, ''The Casting of *Henry & June*,'' in *American Film*, September 1990.
Lindroth, Colette, ''Mirrors of the Mind: Kaufman Conquers Kundera,'' in *Literature/Film Quarterly*, vol. 19, no. 4, 1991.
Fellows, Catherine, ''*The Unbearable Lightness of Being* on Film,'' in *Cinema and Fiction: New Modes of Adapting*, edited by Colin Nicholson, Edinburgh, Scotland, 1992.
Mitchell, Sean, ''Strangers in a Strange Land,'' in *Premiere*, August 1993.
Ehrenstein, David, ''War Business,'' in *Sight and Sound*, October 1993.
Hendershot, Cyndy, ''Vampire and Replicant: The One-Sex Body in a Two-Sex World,'' in *Science-Fiction Studies*, November 1995.
See, Fred G., '''Something Reflective': Technology and Visual Pleasure,'' in *Journal of Popular Film and Television*, Winter 1995.
Cattrysse, Patrick, ''*The Unbearable Lightness of Being:* Film Adaptation Seen from a Different Perspective,'' in *Literature/Film Quarterly* (Salisbury), July 1997.

* * *

Philip Kaufman has not set any records for productivity, but the few films he has made have been intelligently and independently done. His choice of topics has been eclectic. He has adapted novels as far removed as Milan Kundera's *The Unbearable Lightness of Being* and Michael Crichton's *Rising Sun.* He adapted Tom Wolfe's journalistic epic about the space program, *The Right Stuff*, brilliantly; he also adapted the personal writings of Anais Nin in *Henry & June.* His work has ranged from realism to fantasy: *The White Dawn*, for example, is an historical film about three whalers from New England marooned in the Arctic, shot in a documentary style, while *Invasion of the Body Snatchers* is a remake of the Don Siegel science-fiction classic, satirically updated. The satire that surfaces in some of Kaufman's work might be considered part of his artistic ''signature,'' even though the satire of *The Right Stuff* can be traced back to Tom Wolfe's source. The director has asserted himself when artistic differences surfaced: Kaufman quarreled with Clint Eastwood and lost on *The Outlaw Josey Wales*, which Kaufman originally was to have directed; he quarreled with Michael Crichton and won on *Rising Sun*, changing the sidekick, the villain, the balance, the tone, and the conclusion of the novel to suit his own purposes and taking the edge off Crichton's warning about the Japanese.

Kaufman has been a risk-taker. The erotic content of *Henry & June* tested the limits of the MPAA Code and was the first film released with an NC-17 rating (No Children under 17 Admitted), created to remove the stigma of the old ''X'' rating. In terms of the candid treatment of adult relationships, this constituted an artistic breakthrough, achieved by an unconventional filmmaker who was willing to take a chance and put his career on the line. But Kaufman probably has not worried too much about his career.

Born to a cultured German-Jewish family, Kaufman grew up on Chicago's North Side, studied history at the University of Chicago, and, after a year at the Harvard Law School, enrolled in the master's program in history at his alma mater. Eventually a wanderlust took Kaufman and his wife Rose to the Bay Area of San Francisco, where he held various odd jobs while attempting to write a novel; he then moved to Europe, taught in Greece and Italy, and worked on an Israeli Kibbutz. By 1962 Kaufman was back in Chicago, where he developed a screenplay from his unfinished novel, working with his friend Benjamin Manaster as co-writer, director, and producer.

Kaufman's debut feature, *Goldstein*, made for $50,000 with friends from Chicago's Second City, was, according to one source, loosely based on one of Martin Buber's *Tales of the Hassidim* and starred Lou Gilbert as Goldstein, a parody prophet. Kaufman took his film to the Cannes Film Festival in 1964, where it shared the Prix de la Nouvelle Critique with Bernardo Bertolucci's *Before the Revolution*, an incredible stroke of good fortune.

Encouraged by this success, Kaufman then wrote and directed a second Chicago film, *Fearless Frank*, in 1965, with Jon Voight making his film debut as a farm boy who goes to the city and falls in love with a gangster's moll. This film also utilized the satiric talents of the Second City players but won no prizes at Cannes in 1967. In fact, *Fearless Frank* failed to find an American distributor until American International picked it up in 1969, after Jon Voight's success in John Schlesinger's *Midnight Cowboy.* Though *Fearless Frank* was not a critical success, Jennings Lang of Universal Studios invited Kaufman into Universal's Young Directors' Program. At Universal Kaufman then wrote and directed *The Great Northfield Minnesota Raid*, starring Robert Duvall as Jesse James and Cliff Robertson as Cole Younger. This film opened to mixed reviews in 1972.

Kaufman adapted his next film, *The White Dawn*, released by Paramount in 1974, from a novel by James Houston, telling the story of three whalers who survived a shipwreck in Baffin Bay in 1896 and were rescued by Eskimos. The film, starring Warren Oates, Timothy Bottoms, and Lou Gossett, was shot in northern Canada under difficult conditions, but it was not given full support by Paramount and was not widely seen. The following year Kaufman was assigned to direct *The Outlaw Josey Wales* after having worked on the script for Clint Eastwood, but Eastwood soon took over the direction himself. Kaufman got credit with Sonia Chernis for the screenplay, adapted from the Forrest Carter novel *Gone to Texas.* In 1981 Kaufman also worked as a writer when he helped George Lucas develop the original story for *Raiders of the Lost Ark*, but most of his work has involved directing.

In 1978, at a time when his Hollywood career needed a boost, Kaufman had a major windfall when he was assigned to direct the remake of Don Siegel's *Invasion of the Body Snatchers* for United Artists, working from W. D. Richter's updated screenplay adaptation of Jack Finney's novel. Kaufman moved the action to San Francisco and redefined the alien threat in a way that was disturbing, humorous, and believable. This was followed by *The Wanderers,* his adaptation of Richard Price's comic novel about Italian high-school gangs in the Bronx, set in 1963.

Kaufman's greatest success was his blockbuster hit *The Right Stuff,* which earned eight Academy Award nominations, including Best Picture. Kaufman also earned Writers Guild and Directors Guild nominations for his satiric adaptation of Tom Wolfe's account of the astronaut program. Kaufman has a talent for adaptation. Terrence Rafferty praised Kaufman's adaptation of *The Unbearable Lightness of Being* for its fidelity ''to the novel as it exists in the mind of the reader,'' rather than to the novel as an autonomous entity (Kaufman changed and simplified the structure), claiming that ''the movie's most interesting character is Philip Kaufman.''

And that claim might be made for other Kaufman films as well. The adaptations are centered in the personality of the filmmaker. For example, Kaufman turned *Rising Sun* into his own reinvented story. His strength is in the whimsical, the satirical (*The Invasion of the Body Snatchers, The Right Stuff*, and *Rising Sun*), and in the erotic and the lyrical (*The Unbearable Lightness of Being* and *Henry & June*). Though the films themselves seem impossibly varied, his best work has a personal imprint. The style of his later films seems vaguely European, but his values, stressing individualism and integrity, are clearly American. Kaufman has not produced a large body of work, but his best work certainly merits critical attention.

—James M. Welsh

KAURISMAKI, Aki

Nationality: Finnish. **Born:** Orimattila, Finland, 4 April 1957. **Career:** Began working as co-scenarist and assistant director with his older brother, Mika Kaurismaki, 1980; co-directed *Saimaa Ilmio* with Mika, 1981; directed first feature on his own, *Crime and Punishment*, 1983; directed the music videos *Rocky VI*, *Thru the Wire*, and *L.A. Woman*, 1986; with Mika, runs own production company, Villealfa Film Productions, in Helsinki, operates art movie houses in Helsinki, and organized the Midnight Sun Film Festival. **Awards:** Best First Film and Script Jussi Award, and diplomas from FILMEX, Nordische Filmtage, and Karlovy Vary Festival, for *Crime and Punishment*, 1983; Hong Kong Film Festival Special Award, for *Calimari Union*, 1985; Best Finnish Film Jussi Award, for *Shadows in Paradise*, 1986; Berlin Film Festival OCIC Award-Honorable Mention and Interfilm Award, Best Director Jussi Award, for *The Match Factory Girl*, 1989; Berlin Film Festival FIPRESCI Award, for *La Vie de Boheme*, 1992; Italian National Syndicate of Film Journalists European Silver Ribbon, 1993; Sao Paolo International Film Festival Audience Award-Best Feature, for *Drifting Clouds*, 1996; Berlin Film Festival C.I.C.A.E. Award-Honorable Mention, for *Juha*, 1999. **Address:** Villealfa Filmproductions Oy, Vainamoisenkatu 19 A, SF-00100 Helsinki, Finland.

Films as Director:

1981 *Saimma Ilmio* (*The Saimma Gesture*) (co-d)
1983 *Rikos ja Pangaistus* (*Crime and Punishment*) (+ co-sc)
1985 *Calimari Union* (+ sc, ed, ro)
1986 *Varjoja Paratiisissa* (*Shadows in Paradise*) (+ sc)
1987 *Hamlet Liikemaailmassa* (*Hamlet Goes Business*) (+ sc, pr)
1988 *Ariel* (+ sc, pr)
1989 *Leningrad Cowboys Go America* (+ sc); *Tulitikkutehtaan Tytto* (*The Match Factory Girl*) (+ sc, pr, ed)
1990 *I Hired a Contract Killer* (+ sc, pr, ed, uncredited ro)
1991 *Those Were the Days* (short) (+ sc, pr, ed)
1992 *La Vie de Boheme* (*The Bohemian Life*) (+ sc, pr)
1993 *These Boots* (short) (+ sc, pr, ed)
1994 *Leningrad Cowboys Meet Moses* (+ sc, pr, ed)
1994 *Total Balalaika Show* (doc) (+ pr, ed)
1994 *Pida huivsta kiinnim Tatjana* (*Take Care of Your Scarf, Tatiana*) (+ pr, co-sc)
1996 *Kauas Pilvet Karkaavat* (*Drifting Clouds*) (+ sc, pr, ed)
1999 *Juha* (+ sc, pr)

Other Films:

(as co-scenarist and assistant director to brother Mika Kaurismaki)

1980 *Valehtelija* (*The Liar*) (+ ro)
1982 *Arvottomat* (*The Worthless*) (+ ro)
1984 *Klanni—tarina sammokoitten* (*The Clan—Tale of the Frogs*)
1985 *Rosso*

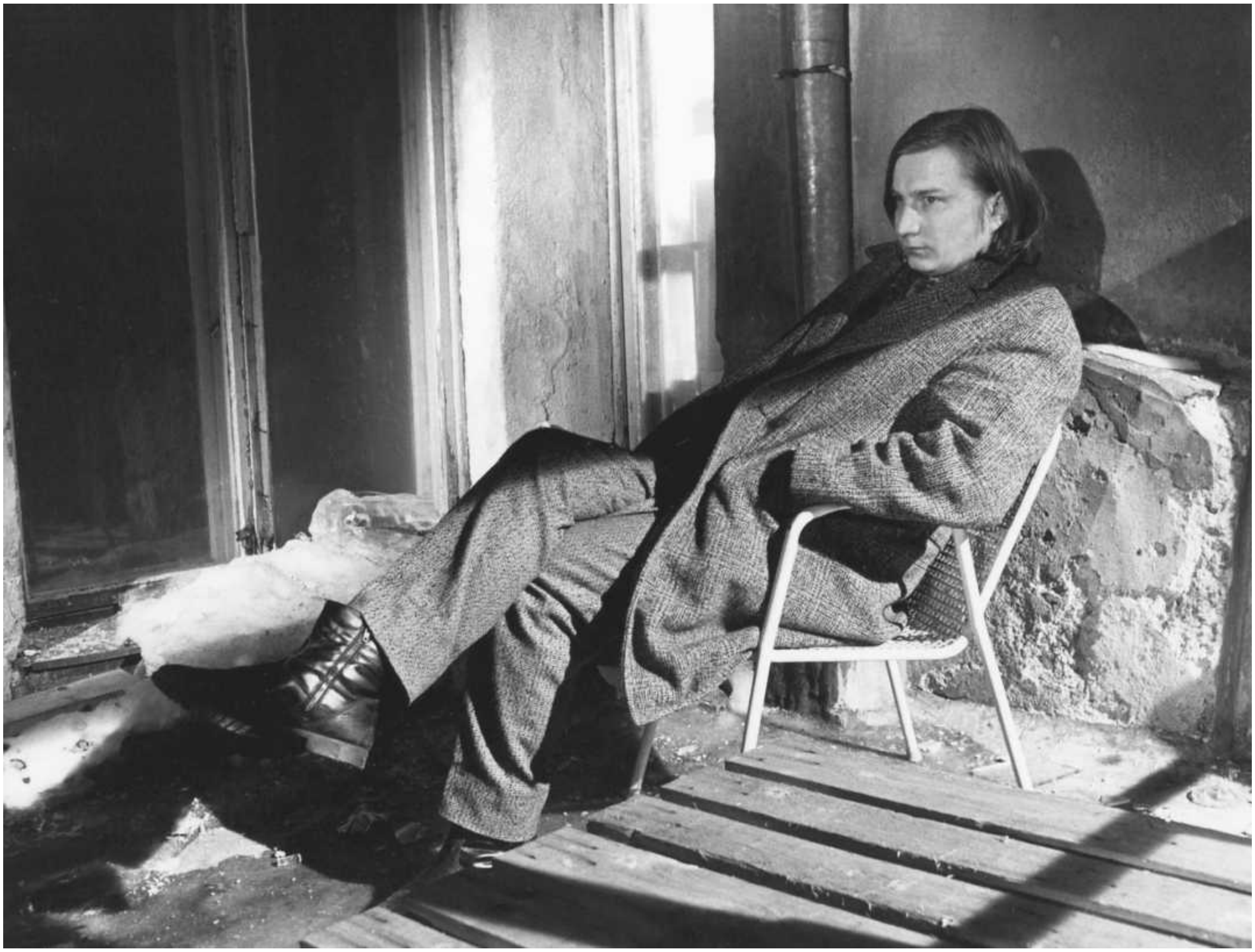
(in other capacities)

1983 *Huhtikuu on kuukausista julmin* (Manttari) (ro)
1985 *Viimeiset rotannahat* (Manttari) (asst d, ro)
1986 *Morena* (Manttari) (sound)
1993 *Tuhlaajapoika* (*The Prodigal Son*) (Aaltonen) (pr); *Ripa ruostuu* (*Ripa Hits the Skids*) (Lindblad) (pr)
1994 *Iron Horsemen* (*Bad Trip*) (Charmant) (pr, asst d, ro)
1997 *Vaiennut kyla* (*Quiet Village*) (Vaananen) (pr)
1998 *Drifting Bottles* (Strohl) (ro)
1999 *Kovat miehet* (Lalli) (pr)

Publications

By KAURISMAKI: articles—

Interview in *Cahiers du Cinéma* (Paris), November 1988.
Interview with I. Ruchti in *Positif* (Paris), June 1990.
Interview with B. Fornara and L. Gandini in *Cineforum* (Bergamo), October 1990.
''Wenn das Kino stirbt, werde ich mit ihm sterben,'' interview with F. Schnelle, in *Filmbulletin* (Winterthur, Switzerland), no. 2, 1991.



Aki Kaurismaki

''Tyomiehen muotokuva,'' interview with P. von Bagh, in *Filmihullu* (Helsinki), no. 5, 1991.

Interview in *Filmvilag* (Budapest), no. 8, 1991.

On KAURISMAKI: articles—

Reynaud, B., article in *Cahiers du Cinéma* (Paris), November 1988.

Fisher, W., ''Aki Kaurismaki Goes Business,'' in *Sight and Sound* (London), vol. 58, no. 4, 1989.

Stein, Elliott, ''Film: Foreign Affairs,'' in *Village Voice* (New York), 31 January 1989.

Fornara, B., article in *Cineforum* (Bergamo), March 1989.

Tanner, Louise, ''Who's in Town,'' in *Films in Review* (New York), April 1989.

Hoberman, J., ''Finland Goes Movies,'' in *Premiere* (New York), June 1989.

Fisher William, career overview in *Sight and Sound* (London), Autumn 1989.

Strauss, F., article in *Cahiers du Cinéma* (Paris), April 1990.

Dieckmann, K., ''Aki Kaurismaki,'' in *Premiere* (New York), July 1990.

Taubin, Amy, ''The Finnish Line,'' in *Village Voice* (New York), 28 August 1990.

Causo, Massimo, article in *Cineforum* (Bergamo), September 1990.

Cohn, L., ''For Aki Kaurismaki, It's Been a Very Good Year,'' in *Variety* (New York), 29 October 1990.

Sterritt, David, article in *Christian Science Monitor* (New York), 6 November 1990.

Stam, H., ''Geen gram te veel,'' in *Skoop* (Amsterdam), December 1990-January 1991.

Coulombe, M., ''Kaurismaki, Kaurismaki, Kaurismaki,'' in *Cine-Bulles* (Montreal), no. 3, 1991.

Bagh, P. von, ''Oloissamme kumma heppu,'' in *Filmihullu* (Helsinki), no. 5, 1991.

Helen, I., ''Ajan lapi?,'' in *Filmihullu* (Helsinki), no. 5, 1991.

Baron, G., ''Hamet kepregenyt,'' in *Filmvilag* (Budapest), no. 8, 1991.

Blondeel, J., ''Aki Kaurismaki,'' in *Andere Sinema* (Antwerp), January/February 1991.

Pulliene, Tim, ''More Time in the Bar—Aki Kaurismaki,'' in *Monthly Film Bulletin* (London), February 1991.

Sauvaget, D., ''J'ai engage un tueur,'' in *Revue du Cinéma* (Cretail Cedex, France), January 1991.

Sauvaget, D., ''Aki et Mika: deux cineastes venus du froid,'' in *Revue du Cinéma* (Cretail Cedex, France), February 1991.

Saada, N., ''Aki Kaurismaki,'' in *Cahiers du Cinéma* (Paris), May 1991.

De Santi, G., ''L'umorismo de l'anarchico,'' in *Cineforum* (Bergamo), June 1991.

Jordahl, A. and Lahger, H., ''Aki Kaurismaki,'' in *Chaplin* (Stockholm), no. 1, 1992.

Plazewski, J., ''Kaurismaki,'' in *Kino* (Warsaw), October 1992.

Taubin, Amy, ''Finnish Lines,'' in *Village Voice* (New York), 10 November 1992.

Sterritt, David, article in *Christian Science Monitor* (New York), 13 November 1992.

Irani, R., ''Between Heaven and Hell,'' in *Cinema in India* (Bombay), no. 2, 1993.

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The cinema of Aki Kaurismaki is a cinema of the absurd. He and his brother, director Mika Kaurismaki, have become two of the world's most prolific and uniquely impudent moviemakers. At first, they were far outside the Finnish establishment, in that their parodies and farces lampooned the conventions of their society. Nevertheless, as they became known and respected on the international film scene, they quickly came to be regarded as the leading talents of their country's minuscule motion picture industry. Certainly, the Kaurismaki brothers' success helped educate cineastes to the fact that Scandinavian films do not only come from Sweden and Norway.

Aki and Mika Kaurismaki began collaborating in the early 1980s, but Aki was the one who initially established himself internationally. In 1990 alone, seven of his films were screened in various venues in New York City. His films are linked in that they are straightforward, seriocomic studies infused with a unique sense of the ridiculous. His characters are far removed from the mainstream, in some cases to the point of being isolated and completely alone; occasionally, they are on the road, roaming across landscapes in which they will be eternal outsiders. But their feelings of alienation or despondency rarely become the principal force at work on screen. Rather, Kaurismaki elicits poignancy as he charts his characters' lives, with a special emphasis on the humor that symbolizes the utter absurdity of their situations.

A number of Kaurismaki's heroes are dejected blue-collar loners driven to desperate acts and outrageous behavior by a repressive society. Such is the case in *Ariel*, a comical, existential road movie about a mineworker (Turo Pajala) who loses his job and sets out on an odyssey across Finland. *Ariel* offers a textbook example of the manner in which Kaurismaki drolly observes the life of a character whose very existence is outwardly depressing. In a similar vein is *The Match Factory Girl*, a sharply drawn black comedy about a dreary, oppressed young woman (Kati Outinen). Her job is tiresome, her life is monotonous, and then she becomes involved with a man who is destined to drop her. He expects her to meekly squirm back into her shell, but her response—and her revenge—is way out of character.

Retaliation also is a prominent theme in the first film Kaurismaki directed by himself, *Crime and Punishment*, a reworking of the Dostoyevsky novel. *Crime and Punishment* is set in 1980s Helsinki, and the hero, Rahikaainen (Markku Toikka), murders a powerful businessman who was responsible for the hit-and-run death of his fiancee. By far, *Crime and Punishment* is Kaurismaki's most somber film. On the other end of the emotional scale is *I Hired a Contract Killer*, in which his comically alienated hero is outlandishly portrayed. Kaurismaki tells the story of a nebbish (Jean-Pierre Leaud) with nothing to live for who haplessly fails to kill himself. He hires a pro to do the job but changes his mind after unexpectedly falling in love, and then must hurriedly attempt to cancel the contract.

Another Kaurismaki concern is the creative lifestyle. He examines this issue in *La Vie de Boheme*, an affectionate comedy about what it means to single-mindedly devote one's life to art, regardless of the consequences and sacrifices. The film is a slice-of-life about three men, a writer (Andre Wilms), a painter (Matti Pellonpaa), and a composer-musician (Kari Vaanenen). Each is aging, has little or no money, and has not earned commercial or critical recognition. Indeed, there are no undiscovered Hemingways, Picassos, or Mozarts in the group; it would not be unfair to judge each a mediocre talent. But all three remain steadfastly committed to their work and ideals. The women in their lives remain secondary figures; each values his library, piano, and paint above everything else.

One of Kaurismaki's zaniest films is *Leningrad Cowboys Go America*, which also features characters with warped senses of their talents. Only here, they revel in their awfulness as they proudly hold the mantle as ''the worst rock 'n' roll band in the world.'' *Leningrad Cowboys* is a loopy farce that lampoons the manner in which the tackiest aspects of American pop culture have impacted on even the farthest reaches of Finland. His ''cowboys'' are a deadpan, perfectly dreadful band of rock musicians from the Finnish tundra, who embark on a ''world tour'' which will take them not to Madison Square Garden but across a vast small-town American wasteland.

Kaurismaki had only begun to mine the Leningrad Cowboys' comic possibilities. He followed *Leningrad Cowboys Go America* with two short films featuring the Cowboys performing hit pop songs: *Those Were the Days*, a six-minute mini-saga of a lonesome cowpoke rambling through the streets of the Big City in the company of his donkey; and *These Boots*, a five-minute history of Finland between 1950 and 1969 as seen from the viewpoint of the Cowboys. Next came the feature-length *Leningrad Cowboys Meet Moses*, in which the Cowboys actually have a top-ten hit to their credit. They start out in Mexico, make their way to Coney Island, and end up back in Europe; their manager (Matti Pellonpaa) professes that he is Moses, and pledges to guide the boys home to the Promised Land of Siberia. Finally, in the documentary *Total Balalaika Show*, Kaurismaki presents the Leningrad Cowboys in concert before fifty thousand fans in Helsinki's Senate Square with none other than Russia's Alexandrov Red Army Chorus and Dance Ensemble—a union described by a *Variety* critic as ''the most incongruous—and inspired—crosscultural pairing since Nureyev danced with Miss Piggy.''

In the second half of the 1990s Kaurismaki has been less prolific as a director, yet his films remain sweet and enchanting—and are consistent in tone with his earlier work. *Juha*, based on an early 20th-century Finnish novel, is the story of a klutzy farmer (Sakari Kuosmanen) and his plain-Jane wife (Kati Outinen), whose union is thrown off-kilter upon the arrival of an aging, womanizing stranger (Andre Wilms). Kaurismaki chose to shoot *Juha* in black-and-white, and sans dialogue, which adds to the film's unique charm. *Drifting Clouds* is the deadpan tale of a hapless, down-on-their-luck husband and wife (Kari Vaananen, Kati Outinen) who somehow manage to stumble into a happy ending that is as unlikely as it is pleasing. Kaurismaki's worldview may be summed up in a bit of dialogue from the film: ''Life is short and miserable. Be as merry as you can.''

—Rob Edelman

KÄUTNER, Helmut

Nationality: German. **Born:** Düsseldorf, 1908. **Education:** Munich University and Munich Art School, studying poster design, graphics, and interior design. **Family:** Married actress/director Erica Balqué, 1934. **Career:** Writer and director for Munich Student Cabaret, ''Die vier Nachrichter,'' 1931–35; stage actor and director in Germany, Austria, and Switzerland, from 1936; founder, with Wolfgang Staudte and Harald Braun, of production company Camera-Filmproduktion (later Freie Filmproduktion); later director, actor, and designer for television. **Died:** 1980.

Films as Director:

1939 *Kitty und die Weltkonferenz* (+ sc, lyrics)
1940 *Frau nach Mass* (+ sc); *Kleider machen Leute* (+ sc)
1941 *Auf Wiedersehen, Franziska!* (+ co-sc)
1942 *Anuschka* (+ adapt); *Wir machen Musik* (+ sc, lyrics)
1943 *Romanze in Moll* (+ co-sc, role)
1944 *Grosse Freiheit Nr. 7* (+ co-sc, lyrics, role)
1945 *Unter den Brücken* (+ co-sc)
1947 *In jenen Tagen* (+ co-sc, role)
1948 *Der Apfel ist ab* (+ co-sc, role)
1949 *Königskinder* (+ co-sc, role)
1950 *Epilog* (*Das Geheimnis der Orplid*) (+ co-sc, role)
1951 *Weisse Schatten* (+ co-sc)
1953 *Käpt'n Bay-Bay* (+ co-sc)
1954 *Die letzte Brücke* (+ co-sc, role); *Bildnis einer Unbekannten* (+ co-sc); *Ludwig II—Glanz und Elend eines Königs*
1955 *Des Teufels General* (+ co-sc, role); *Himmel ohne Sterne* (+ sc)
1956 *Ein Mädchen aus Flandern* (+ co-sc, role); *Der Hauptmann von Köpenick* (+ co-sc, role)
1957 *Die Zürcher Verlobung* (+ co-sc, lyrics, role); *Montpi* (+ sc, role)
1958 *The Restless Years* (*The Wonderful Years*); *A Stranger in My Arms*; *Der Schinderhannes* (+ role)
1959 *Der Rest ist Schweigen* (+ co-sc, co-pr, role); *Die Gans von Sedan* (*Sans tambour ni trompette*) (+ co-sc, role)
1960 *Das Glas Wasser* (+ sc, lyrics)
1961 *Scwarzer Kies* (+ co-sc); *Der Traum von Lieschen Müller* (*Happy-End im siebten Himmel*) (+ co-sc, lyrics)
1962 *Die Rote* (*La Rossa*) (+ sc)
1963 *Das Haus in Montevideo* (+ sc)
1964 *Lausbubengeschichten*
1970 *Die Feuerzangenbowle*

Other Films:

1932 *Kreuzer Emden* (Ralph) (role)
1939 *Schneider Wibbel* (de Kowa) (co-sc); *Salonwagen E 417* (Verhoeven) (co-sc); *Die Stimme aus dem Äther* (Paulsen) (co-sc); *Marguerite: 3—Eine Frau für Drei* (Lingen) (co-sc)
1947 *Film ohne Titel* (Jugert) (co-sc)
1951 *Nachts auf den Strassen* (Jugert) (co-sc)
1955 *Griff nach den Sternen* (Schroth) (co-sc)
1957 *Franziska* (*Auf Wiedersehen, Franziska*) (Liebeneiner) (co-sc)
1961 *Zu jung für die Liebe*? (Erica Balqué) (co-sc, role)
1972 *Versuchung in Sommerwind* (Thiele) (role)
1974 *Karl May* (Syberberg) (title role)

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Along with Forst and Sirk, Helmut Käutner was one of the great stylists of the cinema of the Third Reich. Admittedly the competition was extremely thin, but this in no way belittles the achievement of the director, whose best work stands comparison with Ophüls and is rooted in the same rich vein of Austro-German romanticism. In particular one notices the same concern with the passing of an era, an elegance bordering on dandyism, and what Louis Marcorelles has called ''a subtle perfume of death and decadence.'' As John Gillett puts it in the catalogue produced to accompany a pioneering season of Käutner's films at London's Goethe Institute, the work of Käutner, Ophüls, and Forst ''consolidated a film-making genre notable for its attention to period detail, its elaborate costuming and art direction, and for directorial styles which used the mobile camera to achieve a uniquely filmic musical structure and rhythm.''

Käutner entered cinema as a scriptwriter in 1938 (although he had appeared in a small role in Louis Ralph's *Kreuzer Emden* in 1932) having studied architecture, philosophy, theatre, and art history, worked in cabaret in Munich as both writer and performer from 1931 to 1935, and gone into ''straight'' theatre in 1936. Some of his more caustic cabaret sketches had annoyed the Nazis, and as he noted, ''I was not really interested in the cinema. Politically I was left-wing and that meant that I was disinterested in the cinema which, since Hugenberg, had been moving in a right-wing, nationalistic direction. I really wanted to go on working in the theatre, and I had very clear-cut ideas about the theatre—others would have called it cabaret.''

His first film, *Kitty und die Weltkonferenz*, a light, frothy comedy, evoked comparisons with Lubitsch, but its favourable portrait of a British minister and slightly satirical view of relations between Italy and Germany incurred Goebbels's displeasure and the film vanished from view. His next film, an adaptation of Keller's novella *Kleider Machen Leute*, in which a humble tailor finds himself mistaken for a Russian prince, could certainly be read, beneath its apparent retreat into Biedermeyer mannerism, as an allegory about Germans' exaggerated respect for figures of power and authority and their consequent readiness to fall under the Nazi spell. However, this does not seem to have occurred to the authorities. The film has a lightness of touch and a feeling for fantasy that anticipates both Minnelli and Cocteau, and is distinguished by some marvellous swirling camerawork in the musical scenes. On the whole Käutner avoided contemporary subjects during his Third Reich period, an exception being *Auf Wiedersehen, Franziska!*, which deals with the strains in a newsreel reporter's marriage caused by his numerous absences. The authorities insisted on an upbeat, flag-waving ending quite out of key with the film's poignant, carefully nuanced atmosphere and, like Sirk in *Stutzen der Gesellschaft*, Käutner deliberately makes the whole thing stand out a mile. The film is also distinguished by a marvellous performance by Marianne Hoppe.

Käutner's masterpiece is undoubtedly *Romanze in Moll*, a highly Ophülsian adaptation of Maupassant's *Les Bijoux.* Maupassant's dark vision of life did not endear him to the literary authorities in the Reich, and this film, though not banned, was condemned in some quarters as ''defeatist'' and ''destructive of marriage and morals.'' Käutner himself acts in the film, playing the part of a resigned, world-weary poet, a role which, his films suggest, was close to his own in real life. As Francis Courtade and Pierre Cadars put it in their excellent *Histoire du Cinéma Nazi*, ''Everything centres on the almost palpable re-creation of this fin-de-siécle milieu in which a woman, condemned to death by her surroundings, suffers. Composition, framing, camera movement, editing, sound, remain, from start to finish, crystal clear. . . . Like Claude Autant-Lara, Käutner is fanatical over details. His direction of actors is magisterial. . . . The overall result is an exemplary reconstruction of the style and atmosphere of the original story, and one of the two or three most faithful adaptations of Maupassant.''

In spite of his difficulties with the authorities, Käutner was entrusted with an expensive and elaborate Agfacolor project in the latter days of the Reich. This was *Grosse Freiheit Nr. 7*, a melancholy, bittersweet story of disappointed love set amongst the sailors' clubs and bars of the Hamburg waterfront, with clear overtones of Carné, Clair, and in particular (through the presence of Hans Albers of *Blue Angel* fame) Von Sternberg. Apart from difficulties caused by bombing, Käutner also had to cope with Goebbels's request that the film include shots of the harbour with ships flying the Nazi flag. His response was to make copious use of artificial fog in the panoramic long shots. When the film was released Admiral Dönitz complained that its representation of German sailors visiting prostitutes and drinking was damaging to the reputation of Germany in general and Hamburg in particular, and the film was banned.

Käutner's last Third Reich film, and one of his best, was *Unter den Brücken*, which is set amongst the bargees of the River Havel and, like its predecessor, shows the clear influence of French pre-war ''poetic realism'': in particular there are distinct overtones of *L'Atalante.* At one time thought to be a ''lost'' film, *Unter den Brücken* finally turned up and revealed itself to be, in the words of the *Süddeutsche Zeitung*, ''a subtle depiction of a private world, half-tones full of melancholy and a quiet sublimination of the free life . . . a story told with great sensitivity which, softly but insistently, counteracts the grimness of contemporary reality with the longing for private happiness and the right to a non-regimented self-realisation.''

Käutner's post-war films never reached the heights of his best work in the Third Reich, though some of them are not without interest. The main problem seems to have been a rather ill-advised turn towards social realism and ''problem'' subjects in films such as *In Jenen Tagen, Die Letzte Brücke, Himmel Ohne Sterne*, and *Schwarzer Kies* which simply did not suit his artistic temperament. In *Der Apfel ist Ab* and *Der Traum von Lieschen Müller* Käutner attempted to bring something of his old cabaret style into the contemporary cinema, but with mixed results. In 1957 he signed a seven-year contract with Universal in Hollywood which resulted in *The Restless Years* (*The Wonderful Years* in the UK) and *Stranger in My Arms.* In 1959 he directed a modern-day version of Hamlet titled *Der Rest ist Schweigen*, but in the 1960s his time was increasingly taken up with more conventional literary adaptations (many of them for television), a direction already signalled in the 1950s with his productions of Zuckmayer's *Des Teufels General, Ein Mädchen aus Flandern*, and *Der Hauptmann von Köpenick.* He also played the German pulp writer Karl May in Hans-Jurgen Syberberg's film of the same name, which also included several other notables from the cinema of the Third Reich, a period which it is hard not to regard as representing Käutner's finest hour. One German critic has suggested that his films of this period are ''illustrative of an inner immigration which could express its opposition only secretly and in cyphers,'' and it may well be that the need to proceed by allusion, understatement, ambiguity, and suggestion suited Käutner's remarkable talents peculiarly well.

—Julian Petley

KAWALEROWICZ, Jerzy

Nationality: Polish. **Born:** Gwózda (Gwozdziec), now part of Soviet Ukraine, 19 January 1922. **Education:** Film Institute, Cracow. **Family:** Married actress Lucyna Winnicka. **Career:** Assistant director and scriptwriter, 1946–51; co-directed first feature with Kazimierz Sumerski, 1952; head of Studia Kadr, from 1955. **Awards:** Premio Evrotecnica, Venice Festival, for *Night Train*, 1959; Silver Palm, Cannes Festival, for *Mother Joanna of the Angels*, 1961; Silver Bear, Berlin Festival, for *The President's Death*, 1977.

Films as Director:

1952 *Gromada* (*The Village Mill*; *Commune*) (co-d)
1954 *Celuloza* (*Cellulose*) (+ co-sc); *Pod gwiazda frygijska* (*Under the Phrygian Star*) in two parts (+ co-sc)
1956 *Cién* (*The Shadow*)
1957 *Prawdziwy koniec wielkiej wojny* (*The Real End of the Great War*) (+ co-sc)
1959 *Pociag* (*Night Train*; *Baltic Express*) (+ co-sc)
1961 ***Matka Joanna od Aniolów*** (*Mother Joanna of the Angels*) (+ co-sc)

1965 *Faraon* (*The Pharaoh*) (+ co-sc)
1968 *Gra* (*The Game*) (+ sc)
1970 *Maddalena*
1977 *Śmierś Prezydenta* (*Death of a President*) (+ co-sc)
1979 *Spotkanie na Atlantyku* (*Meeting on the Atlantic*) (+ co-sc)
1982 *Austeria* (+ co-sc)
1989 *Jeniec Europy*
1991 *Bronsteins Kinder* (+ sc)
1995 *Za chto?* (*Why?*) (+ sc)

Other Films:

1946 *Jutro premiera* (*Morning Premiere*) (asst d)
1947 *Zakazane piosenki* (*Forbidden Songs*) (asst d); *Ostatni etap* (*The Last Stage*) (asst d)
1948 *Stalowe serca* (*Steel Hearts*) (asst d); *Czarci źleb* (*The Devil's Pass*) (asst d)

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''Jerzy Kawalerowicz,'' in *Film Dope* (London), March 1984.
Heinrich, D., ''La Pologne par le coeur,'' in *Cinéma* (Paris), 10 February 1988.
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Tabêcki, Jacek, ''Jerzy Kawalerowicz,'' in *Iluzjion*, no. 3–4, 1993.
Helman, Alicja, ''Mistrz psychologicznej gry,'' in *Kino* (Warsaw), March 1997.

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It is no simple matter to give a precise characterization of Jerzy Kawalerowicz. His work is full of twists and turns, strange shifts, and new experiments. The films of Kawalerowicz are uneven; it is as though the filmmaker, after momentary triumphs and outstanding artistic achievements, would lapse into a crisis that prepared him for yet another masterpiece. His films are long in preparation. Between individual works come lengthy pauses in which the director carefully absorbs raw material from a wide range of disciplines in order to personally work it into film form. Only in a very few directors' works do we find such range, from the realistic film to the profound psychological drama, from the historical epic to the political drama.

Kawalerowicz has always gone his own way, and it has not been an easy path, especially when we realize that he has never turned back, never given a particular theme further development. Although he began at the same time as Wajda and Munk, he never created a work that belonged to the ''Polish school of film.'' After his first independent film, *Celuloza (Cellulose)*, both a realistic portrayal and a literary adaptation, he never came back to this subject or form. In his next creative period he quickly turned out several films that are unusual analytic studies of human relationships, earnest pyschological examinations of lonely people marked by war *(The Real End of the Great War)*, isolated while travelling on an overnight express *(Night)*, or within the walls of a cloister *(Mother Joanna of the Angels).* Kawalerowicz demonstrates his creative mastery with these films. In fact, they initiated an entire trend of intimate dramas, popular with other directors several years later.

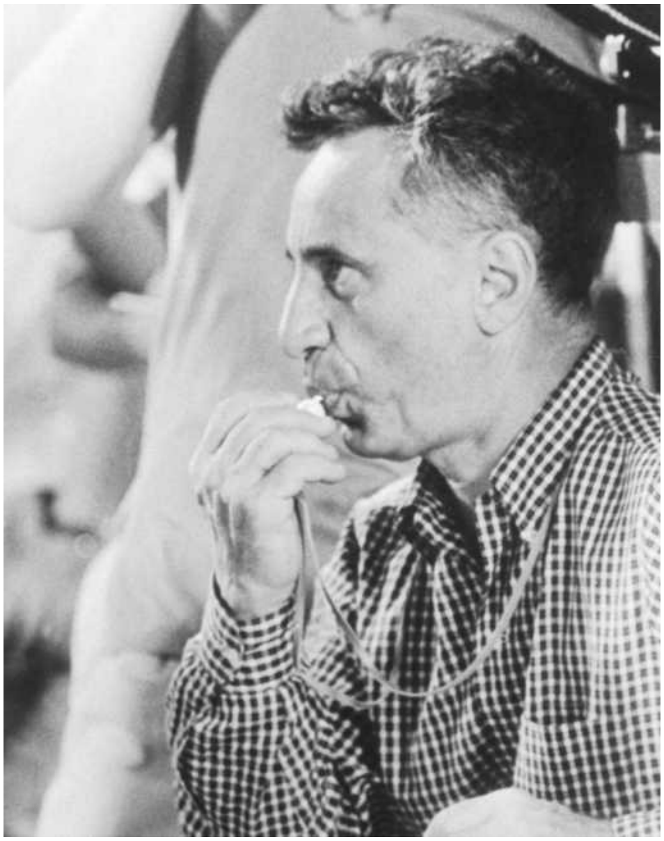
The historical epic *Faraon (Pharaoh)*, adapted from the celebrated novel by Boleslaw Prus, is once again unusual in composition. It is a film on a grand scale, a monumental fresco, but at the same time an unusual psychological film with political and philosophical elements. In this drama of a struggle for power in ancient Egypt, the director finds room for an account of human qualities, motives, and feelings.

Emotions are the leitmotif of Kawalerowicz's work. After the grand epic *Faraon*, the filmmaker attempted a return to the intimate, psychologically-oriented film. A crisis sets in. His subsequent work fails to attain the level of his earlier pieces. There is a kind of break, a respite that will bear fruit in the later, purely political film and documentary drama *Death of a President.* The approach taken by Kawalerowicz in this film, which is the chronicle of an actual event—the assassination of President Gabriel Natutowicz in the 1930s—served as the director's credo. ''When we studied the documents and the testimony and compiled the chronology of events, we ascertained that the drama of history, the drama of real events, is far more persuasive than what we ourselves could invent.'' Captivated by the facts, Kawalerowicz relates not only a real-life event but also a common human story that is timeless. After this film, critics expected the director to continue in this same genre, in which he had shown such mastery. But once again Kawalerowicz was experimenting with new genres and forms, though outstanding literary works and actual political or historical events, shaped into provocative dramas, remain the foundation of his creative work.

—Vacláv Merhaut

KAZAN, Elia

Nationality: American. **Born:** Elia Kazanjoglou in Constantinople (now Istanbul), Turkey, 7 September 1909; moved with family to New York, 1913. **Education:** Mayfair School; New Rochelle High School, New York; Williams College, Massachusetts, B.A. 1930;



Elia Kazan

Yale Drama School, 1930–32. **Family:** Married 1) Molly Day Thatcher, 1932 (died 1963), two sons, two daughters; 2) actress Barbara Loden, 1967 (died 1980), one son; 3) Frances Rudge, 1982. **Career:** Actor, property manager, then director, Group Theatre, New York, from 1933; stage director, including plays by Tennessee Williams and Arthur Miller, 1935 through 1960s; co-founder, with Cheryl Crawford, Actors' Studio, New York, 1948; appeared voluntarily before HUAC, admitting membership of Communist Party, 1934–36, and naming fellow members, 1952; began career as novelist, 1961; left Actors' Studio to direct newly formed Lincoln Center Repertory Company, 1962–64. **Awards:** Many awards for theatre work; Academy Award for Best Director, and Best Direction Award, New York Film Critics, for *Gentleman's Agreement*, 1947; International Prize, Venice Festival, for *Panic in the Streets*, 1950; Special Jury Prize, Venice Festival, for *A Streetcar Named Desire*, 1951; Oscar for Best Director, and Most Outstanding Directorial Achievement, Directors Guild of America, for *On the Waterfront*, 1954; Honorary doctorates from Wesleyan University, Carnegie Institute of Technology, and Williams College; Academy Award for Lifetime Achievement, 1999. **Address:** c/o 432 W. 44th St., New York, NY 10036, U.S.A.

Films as Director:

1937 *The People of the Cumberlands* (+ sc) (short)
1941 *It's up to You*
1945 *A Tree Grows in Brooklyn*
1947 *The Sea of Grass*; *Boomerang*; *Gentleman's Agreement*
1949 *Pinky*
1950 *Panic in the Streets*
1952 ***A Streetcar Named Desire***; *Viva Zapata!*; *Man on a Tightrope*
1954 ***On the Waterfront***
1955 ***East of Eden*** (+ pr)
1956 *Baby Doll* (+ pr, co-sc)
1957 *A Face in the Crowd* (+ pr)
1960 *Wild River* (+ pr)
1961 *Splendour in the Grass* (+ pr)
1964 *America, America* (+ sc, pr)
1969 *The Arrangement* (+ pr, sc)
1972 *The Visitors*
1976 *The Last Tycoon*
1978 *Acts of Love* (+ pr)
1982 *The Anatolian* (+ pr)
1989 *Beyond the Aegean*

Other Films:

1934 *Pie in the Sky* (Steiner) (short) (role)
1940 *City for Conquest* (Litvak) (role as Googie, a gangster)
1941 *Blues in the Night* (Litvak) (role as a clarinetist)
1951 *The Screen Director* (role as himself)
1984 *Sanford Meisner: The American Theatre's Best Kept Secret* (Doob) (role as a himself)
1989 *L' Héritage de la chouette* (*The Owl's Legacy*) (Marker) (role)
1998 *Liv till varje pris* (Jarl) (role as himself)

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‘‘L’Homme tremblant: Conversation entre Marguerite Duras et Elia Kazan,’’ in *Cahiers du Cinéma* (Paris), December 1980.
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Interview with P. Le Guay, in *Cinématographe* (Paris), February 1986.
Interview in *Time Out* (London), 4 May 1988.
‘‘Les américains à trait d’union,’’ in *Positif* (Paris), June 1994.
‘‘What a Director Needs to Know,’’ in *DGA Magazine* (Los Angeles), May-June 1996.

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White, J., ‘‘Sympathy for the Devil: Elia Kazan Looks at the Dark Side of Technological Progress in *Wild River*,’’ in *Literature/Film Quarterly* (Salisbury), October 1994.
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Elia Kazan’s career has spanned more than four decades of enormous change in the American film industry. Often he has been a catalyst for these changes. He became a director in Hollywood at a time when studios were interested in producing the kind of serious, mature, and socially conscious stories Kazan had been putting on the stage since his Group Theatre days. During the late 1940s and mid-1950s, initially under the influence of Italian neorealism and then the pressure of American television, he was a leading force in developing the aesthetic possibilities of location shooting (*Boomerang, Panic in the Streets, On the Waterfront*) and CinemaScope (*East of Eden, Wild River*). At the height of his success, Kazan formed his own production unit and moved back east to become a pioneer in the new era of independent, ‘‘personal’’ filmmaking that emerged during the 1960s and contributed to revolutionary upheavals within the old Hollywood system. As an archetypal *auteur*, he progressed from working on routine assignments to developing more personal themes, producing his own pictures, and ultimately directing his own scripts. At his peak during a period (1950–1965) of anxiety, gimmickry, and entropy in Hollywood, Kazan remained among the few American directors who continued to believe in the cinema as a medium for artistic expression and who brought forth films that consistently reflected his own creative vision.

Despite these achievements and his considerable influence on a younger generation of New York-based filmmakers, including Sidney Lumet, John Cassavetes, Arthur Penn, Martin Scorsese, and even Woody Allen, Kazan’s critical reputation in America has ebbed.

The turning point both for Kazan's own work and the critics' reception of it was almost certainly his decision to become a friendly witness before the House Un-American Activities Committee (HUAC) in 1952. While ''naming names'' cost Kazan the respect of many liberal friends and colleagues (Arthur Miller most prominent among them), it ironically ushered in the decade of his most inspired filmmaking. If Abraham Polonsky, himself blacklisted during the 1950s, is right in claiming that Kazan's post-HUAC movies have been ''marked by bad conscience,'' perhaps he overlooks how that very quality of uncertainty may be what makes films like *On the Waterfront, East of Eden*, and *America America* so much more compelling than Kazan's previous studio work.

His apprenticeship in the Group Theater and his great success as a Broadway director had a natural influence on Kazan's films, particularly reflected in his respect for the written script, his careful blocking of scenes, and, pre-eminently, his employment of Method Acting on the screen. While with the Group, which he has described as ''the best thing professionally that ever happened to me,'' Kazan acquired from its leaders, Harold Clurman and Lee Strasberg, a fundamentally artistic attitude toward his work. Studying Marx led him to see art as an instrument of social change, and from Stanislavski he learned to seek a play's ''spine'' and emphasize the characters' psychological motivation. Although he developed a lyrical quality that informs many later films, Kazan generally employs the social realist mode he learned from the Group. Thus, he prefers location shooting over studio sets, relatively unfamiliar actors over stars, long shots and long takes over editing, and naturalistic forms over genre conventions. *On the Waterfront* and *Wild River*, though radically different in style, both reflect the Group's quest, in Kazan's words, ''to get poetry out of the common things of life.'' And while one may debate the ultimate ideology of *Gentleman's Agreement, Pinky, Viva Zapata!* and *The Visitors*, one may still agree with the premise they all share, that art should illuminate society's problems and the possibility of their solution.

Above all else, however, it is Kazan's skill in directing actors that has secured his place in the history of American cinema. Twenty-one of his performers have been nominated for Academy Awards; nine have won. He was instrumental in launching the film careers of Marlon Brando, Julie Harris, James Dean, Carroll Baker, Warren Beatty, and Lee Remick. Moreover, he elicited from such undervalued Hollywood players as Dorothy McGuire, James Dunn, Eva Marie Saint, and Natalie Wood perhaps the best performances of their careers. For all the long decline in critical appreciation, Kazan's reputation among actors has hardly wavered. The Method, which became so identified with Kazan's and Lee Strasberg's teaching at the Actors Studio, was once simplistically defined by Kazan himself as ''turning psychology into behavior.'' An obvious example from *Boomerang* would be the suspect Waldron's gesture of covering his mouth whenever he lies to the authorities. But when Terry first chats with Edie in the park in *On the Waterfront*, unconsciously putting on one of the white gloves she has dropped as he sits in a swing, such behavior becomes not merely psychological but symbolic and poetic. Here Method acting transcends Kazan's own mundane definition.

His films have been most consistently concerned with the theme of power, expressed as either the restless yearning of the alienated or the uneasy arrangements of the strong. The struggle for power is generally manifested through wealth, sexuality, or, most often, violence. Perhaps because every Kazan film except *A Tree Grows in Brooklyn* and *The Last Tycoon* (excluding a one-punch knockout of the drunken protagonist) contains at least one violent scene, some critics have complained about the director's ''horrid vulgarity'' (Lindsay Anderson) and ''unremitting stridency'' (Robin Wood), yet even his most ''overheated'' work contains striking examples of restrained yet resonant interludes: the rooftop scenes of Terry and his pigeons in *On the Waterfront*, the tentative reunion of Bud and Deanie at the end of *Splendor in the Grass*, the sequence in which Stavros tells his betrothed not to trust him in *America America.* Each of these scenes could be regarded not simply as a necessary lull in the drama, but as a privileged, lyrical moment in which the ambivalence underlying Kazan's attitude toward his most pervasive themes seems to crystallize. Only then can one fully realize how Terry in the rooftop scene is both confined by the *mise-en-scène* (seen within the pigeon coop) and free on the roof to be himself; how Bud and Deanie are simultaneously reconciled and estranged; how Stavros becomes honest only when he confesses to how deeply he has been compromised.

—Lloyd Michaels

KEATON, Buster

Nationality: American. **Born:** Joseph Francis Keaton in Piqua, Kansas, 4 October 1895. **Military Service:** Served in U.S. Army, France, 1918. **Family:** Married 1) Natalie Talmadge, 1921 (divorced 1932), two sons; 2) Mae Scribbens, 1933 (divorced 1935); 3) Eleanor

Buster Keaton

Norris, 1940. **Career:** Part of parents' vaudeville act, The Three Keatons, from 1898; when family act broke up, became actor for Comique Film Corp., moved to California, 1917; appeared in 15 two-reelers for Comique, 1917–19; offered own production company with Metro Pictures by Joseph Schenk, 1919, produced 19 two-reelers, 1920–23; directed ten features, 1923–28; dissolved production company, signed to MGM, 1928; announced retirement from the screen, 1933; starred in 16 comedies for Educational Pictures, 1934–39; worked intermittently as gag writer for MGM, 1937–50; appeared in 10 two-reelers for Columbia, 1939–41; appeared on TV and in commercials, from 1949; Cinémathèque Française Keaton retrospective, 1962. **Died:** Of lung cancer, in Woodland Hills, California, 1 February 1966.

Films as Director and Actor:

1920 *One Week* (co-d, co-sc with Eddie Cline); *Convict Thirteen* (co-d, co-sc with Cline); *The Scarecrow* (co-d, co-sc with Cline)

1921 *Neighbors* (co-d, co-sc with Cline); *The Haunted House* (co-d, co-sc with Cline); *Hard Luck* (co-d, co-sc with Cline) *The High Sign* (co-d, co-sc with Cline); *The Goat* (co-d, co-sc with Mal St. Clair); *The Playhouse* (co-d, co-sc with Cline); *The Boat* (co-d, co-sc with Cline)

1922 *The Paleface* (co-d, co-sc with Cline); *Cops* (co-d, co-sc with Cline); *My Wife's Relations* (co-d, co-sc with Cline); *The Blacksmith* (co-d, co-sc with Mal St. Clair); *The Frozen North* (co-d, co-sc with Cline); *Day Dreams* (co-d, co-sc with Cline); *The Electric House* (co-d, co-sc with Cline)

1923 *The Balloonatic* (co-d, co-sc with Cline); *The Love Nest* (co-d, co-sc with Cline); *The Three Ages*; *Our Hospitality* (co-d)

1924 ***Sherlock Jr.*** (co-d); *The Navigator* (co-d)

1925 *Seven Chances*; *Go West* (+ story)

1926 *Battling Butler*; ***The General*** (co-d, co-sc)

1927 *College* (no d credit)

1928 *Steamboat Bill Jr.* (no d credit); *The Cameraman* (no d credit, pr)

1929 *Spite Marriage* (no d credit)

1938 *Life in Sometown, U.S.A.*; *Hollywood Handicap*; *Streamlined Swing*

Other Films:

1917 *The Butcher Boy* (Fatty Arbuckle comedy) (role as village pest); *A Reckless Romeo* (Arbuckle) (role as a rival); *The Rough House* (Arbuckle) (role); *His Wedding Night* (Arbuckle) (role); *Oh, Doctor!* (Arbuckle) (role); *Fatty at Coney Island* (Coney Island) (Arbuckle) (role as husband touring Coney Island with his wife); *A Country Hero* (Arbuckle) (role)

1918 *Out West* (Arbuckle) (role as a dude gambler); *The Bell Boy* (Arbuckle) (role as a village pest); *Moonshine* (Arbuckle) (role as an assistant revenue agent); *Good Night, Nurse!* (Arbuckle) (role as the doctor and a visitor); *The Cook* (Arbuckle) (role as the waiter and helper)

1919 *Back Stage* (Arbuckle) (role as a stagehand); *The Hayseed* (Arbuckle) (role as a helper)

1920 *The Garage* (Arbuckle) (role as a garage mechanic); *The Round Up* (role as an Indian); *The Saphead* (role as Bertie ''the Lamb'' Van Alstyne)

1922 *Screen Snapshots, No. 3* (role)

1929 *The Hollywood Revue* (role as an Oriental dancer)

1930 *Free & Easy* (*Easy Go*) (role as Elmer Butts); *Doughboys* (pr, role as Elmer Stuyvesant)

1931 *Parlor, Bedroom & Bath* (pr, role as Reginald Irving); *Sidewalks of New York* (pr, role as Tine Harmon)

1932 *The Passionate Plumber* (pr, role as Elmer Tuttle); *Speak Easily* (role as Professor Timoleon Zanders Post)

1933 *What! No Beer!* (role as Elmer J. Butts)

1934 *The Gold Ghost* (role as Wally); *Allez Oop* (role as Elmer); *Le Roi des Champs Elysees* (role as Buster Garnier and Jim le Balafre)

1935 *The Invader* (*The Intruder*) (role as Leander Proudfoot); *Palookah from Paducah* (role as Jim); *One-Run Elmer* (role as Elmer); *Hayseed Romance* (role as Elmer); *Tars & Stripes* (role as Elmer); *The E-Flat Man* (role as Elmer); *The Timid Young Man* (role as Elmer)

1936 *Three on a Limb* (role as Elmer); *Grand Slam Opera* (role as Elmer); *La Fiesta de Santa Barbara* (role as one of several stars); *Blue Blazes* (role as Elmer); *The Chemist* (role as Elmer); *Mixed Magic* (role as Elmer)

1937 *Jail Bait* (role as Elmer); *Ditto* (role as Elmer); *Love Nest on Wheels* (last apearance as Elmer)

1939 *The Jones Family in Hollywood* (co-sc): *The Jones Family in Quick Millions* (co-sc); *Pest from the West* (role as a traveler in Mexico); *Mooching through Georgia* (role as a Civil War veteran); *Hollywood Cavalcade* (role)

1940 *Nothing but Pleasure* (role as a vacationer); *Pardon My Berth Marks* (role as a reporter); *The Taming of the Snood* (role as an innocent accomplice); *The Spook Speaks* (role as a magician's housekeeper); *The Villain Still Pursued Her* (role); *Li'l Abner* (role as Lonesome Polecat); *His Ex Marks the Spot* (role)

1941 *So You Won't Squawk* (role); *She's Oil Mine* (role); *General Nuisance* (role)

1943 *Forever and a Day* (role as a plumber)

1944 *San Diego, I Love You* (role as a bus driver)

1945 *That's the Spirit* (role as L.M.); *That Night with You* (role)

1946 *God's Country* (role); *El Moderno Barba azul* (role as a prisoner of Mexicans who is sent to moon)

1949 *The Loveable Cheat* (role as a suitor); *In the Good Old Summertime* (role as Hickey); *You're My Everything* (role as butler)

1950 *Un Duel a mort* (role as a comic duellist); ***Sunset Boulevard*** (Wilder) (role as a bridge player)

1952 *Limelight* (Chaplin) (role as the piano accompanist in a music hall sketch); *L'incantevole nemica* (role in a brief sketch); *Paradise for Buster* (role)

1955 *The Misadventures of Buster Keaton* (role)

1956 *Around the World in Eighty Days* (role as a train conductor)

1960 *When Comedy Was King* (role in a clip from *Cops*); *The Adventures of Huckleberry Finn* (Curtiz) (role as a lion tamer)

1963 *Thirty Years of Fun* (appearance in clips); *The Triumph of Lester Snapwell* (role as Lester); *It's a Mad, Mad, Mad, Mad World* (Kramer) (role as Jimmy the Crook)
1964 *Pajama Party* (role as an Indian chief)
1965 *Beach Blanket Bingo* (role as a would-be surfer); *Film* (role as Object/Eye); *How to Stuff a Wild Bikini* (role as Bwana); *Sergeant Deadhead* (Taurog) (role as Private Blinken); *The Rail-rodder* (role); *Buster Keaton Rides Again* (role)
1966 *The Scribe* (role); *A Funny Thing Happened on the Way to the Forum* (Lester) (role as Erronius)
1967 *Due Marines e un Generale* (*War, Italian Style*) (role as the German general)
1970 *The Great Stone Face* (role)

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* * *

Buster Keaton is the only creator-star of American silent comedies who equals Chaplin as one of the artistic giants of the cinema. He is perhaps the only silent clown whose reputation is far higher today than it was in the 1920s, when he made his greatest films. Like Chaplin, Keaton came from a theatrical family and served his apprenticeship on stage in the family’s vaudeville act. Unlike Chaplin, however, Keaton’s childhood and family life were less troubled, more serene, lacking the darkness of Chaplin’s youth that would lead to the later darkness of his films. Keaton’s films were more blithely athletic and optimistic, more committed to audacious physical stunts and cinema tricks, far less interested in exploring moral paradoxes and emotional resonances. Keaton’s most famous comic trademark, his ‘‘great stone face,’’ itself reflects the commitment to a comedy of the surface, but attached to that face was one of the most resiliently able and acrobatic bodies in the history of cinema. Keaton’s comedy was based on the conflict between that imperviously dead-pan face, his tiny but almost superhuman physical instrument, and the immensity of the physical universe that surrounded them.

After an apprenticeship in the late 1910s making two-reel comedies that starred his friend Fatty Arbuckle, and after service in France in 1918, Keaton starred in a series of his own two-reel comedies beginning in 1920. Those films displayed Keaton’s comic and visual inventiveness: the delight in bizarrely complicated mechanical gadgets (*The Scarecrow, The Haunted House*); the realization that the cinema itself was an intriguing mechanical toy (his use of split-screen in *The Playhouse* of 1921 allows Buster to play all members of the orchestra and audience, as well as all nine members of a minstrel troupe); the games with framing and composition (*The Balloonatic* is a comic disquisition on the surprises one can generate merely by entering, falling out of, or suppressing information in the frame); the breathtaking physical stunts and chases (*Daydreams, Cops*); and the underlying fatalism when his exuberant efforts produce ultimately disastrous results (*Cops, One Week, The Boat*).

In 1923 Keaton’s producer, Joseph M. Schenck, decided to launch the comic star in a series of feature films, to replace a previously slated series of features starring Schenck’s other comic star, the now scandal-ruined Fatty Arbuckle. Between 1923 and 1929, Keaton made an even dozen feature films on a regular schedule of two a year—always leaving Keaton free in the early autumn to travel east for the World Series. This regular pattern of Keaton’s work—as opposed to Chaplin’s lengthy laboring and devoted concentration on each individual project—reveals the way Keaton saw his film work. He was not making artistic masterpieces but knocking out everyday entertainment, like the vaudevillian playing the two-a-day. Despite the casualness of this regular routine (which would be echoed decades later by Woody Allen’s regular one-a-year rhythm), many of those dozen silent features are comic masterpieces, ranking alongside the best of Chaplin’s comic work.

Most of those films begin with a parodic premise—the desire to parody some serious and familiar form of stage or screen melodrama, such as the Civil War romance (*The General*), the mountain feud (*Our Hospitality*), the Sherlock Holmes detective story (*Sherlock Jr.*), the Mississippi riverboat race (*Steamboat Bill Jr.*), or the western (*Go West*). Two of the features were built around athletics (boxing in *Battling Butler* and every sport but football in *College*), and one was built around the business of motion picture photography itself (*The Cameraman*). The narrative lines of these films were thin but fast-paced, usually based on the Keaton character’s desire to satisfy the demands of his highly conventional lady love. The film’s narrative primarily served to allow the film to build to its extended comic sequences, which, in Keaton's films, continue to amaze with their cinematic ingenuity, their dazzling physical stunts, and their hypnotic visual rhythms. Those sequences usually forced the tiny but dexterous Keaton into combat with immense and elemental antagonists—a rockslide in *Seven Chances*; an entire ocean liner in *The Navigator*; a herd of cattle in *Go West*; a waterfall in *Our Hospitality.* Perhaps the cleverest and most astonishing of his elemental foes appears in *Sherlock Jr.* when the enemy becomes cinema itself—or, rather, cinematic time and space. Buster, a dreaming movie projectionist, becomes imprisoned in the film he is projecting, subject to its inexplicable laws of montage, of shifting spaces and times, as opposed to the expected continuity of space and time in the natural universe. Perhaps Keaton's most satisfyingly whole film is *The General*, virtually an extended chase from start to finish, as the Keaton character chases north, in pursuit of his stolen locomotive, then races back south with it, fleeing his Union pursuers. The film combines comic narrative, the rhythms of the chase, Keaton's physical stunts, and his fondness for mechanical gadgets into what may be the greatest comic epic of the cinema.

Unlike Chaplin, Keaton's stardom and comic brilliance did not survive Hollywood's conversion to synchronized sound. It was not simply a case of a voice's failing to suit the demands of both physical comedy and the microphone. Keaton's personal life was in shreds, after a bitter divorce from Natalie Talmadge. Always a heavy social drinker, Keaton's drinking increased in direct proportion to his personal troubles. Neither a comic spirit nor an acrobatic physical instrument could survive so much alcoholic abuse. In addition, Keaton's contract had been sold by Joseph Schenck to MGM (conveniently controlled by his brother, Nicholas Schenck, head of Loew's Inc., MGM's parent company). Between 1929 and 1933, MGM assigned Keaton to a series of dreary situation comedies—in many of them as Jimmy Durante's co-star and straight man. For the next two decades, Keaton survived on cheap two-reel sound comedies and occasional public appearances, until his major role in Chaplin's *Limelight* led to a comeback. Keaton remarried, went on the wagon, and made stage, television, and film appearances in featured roles. In 1965 he played the embodiment of existential consciousness in Samuel Beckett's only film work, *Film*, followed shortly by his final screen appearance in Richard Lester's *A Funny Thing Happened on the Way to the Forum.*

—Gerald Mast

KIAROSTAMI, Abbas

Nationality: Iranian. **Born:** Teheran, Iran, June 22, 1940. **Education:** Studied fine arts at Teheran University. **Family:** Married (divorced); son: Bahman. **Career:** Poster designer, children's book illustrator, and director of commercials, 1960–68; co-founder of state-run Institute for the Intellectual Development of Children and Young Adults, which included film production, 1969; filmaker, 1969—; directed first short film, 1970; directed first feature film, *The Traveler*, 1974. **Awards:** Bronze Leopard, Locarno International Film Festival, for *Where Is the Friend's House?*, 1989; Critics Prize, Sao Paulo Film Festival, 1994, and Golden Rosa Camuna, Bergamo Film Festival, 1995, for *Through the Olive Trees*; Palme d'or, Cannes Film Festival, for *Taste of Cherry*, 1997; UNESCO Fellini Medal, 1997; FIPRESCI Award and Grand Special Jury Prize, Venice Film Festival, for *The Wind Will Carry Us*, 1999. **Address:** c/o Zeitgeist Films, 247 Centre St., 2nd Floor, New York, NY 10013.

Films as Director:

1970 *Nan va Koutcheh* (*Bread and Alley*) (+ sc)
1972 *Zang-e Tafrih* (*Breaktime*) (+ sc)
1973 *Tadjrebeh* (*The Experience*) (+ sc, ed)
1974 *Mossafer* (*The Traveller*) (+sc)
1975 *Man ham Mitoumam* (*So I Can*) (+sc, ed)
1975 *Dow Rahehal Baraye yek Massaleh* (*Two Solutions for One Problem*) (+ sc, ed)
1976 *Rangha* (*The Colours*) (+ sc, ed)
1976 *Lebassi Baraye Arossi* (*A Suit for Wedding*) (+ sc, ed)
1977 *Gozaresh* (*The Report*); *Bozorgdasht-e mo'Allem* (*Tribute to the Teachers*) (+sc); *Az Oghat-e Faraghat-e Khod Chegouneh Estefadeh Konim?* (*How to Make Use of Our Leisure Time?*) (+sc)
1978 *Rah Hal-e Yek* (*Solution No.1*) (+ sc, ed)
1979 *Ghazieh-e Shekl-e Aval, Ghazieh-e Shekl-e Dou Wom* (*First Case, Second Case*) (+ sc, ed)
1980 *Behdasht-e Dandan* (*Dental Hygiene*) (+sc, ed)
1981 *Be Tartib ya Bedoun-e Tartib* (*Orderly or Unorderly/Regularly or Irregularly*) (+sc, ed)
1982 *Hamsarayan* (*The Chorus*) (+sc, ed)
1983 *Hamshahri* (*Fellow Citizen*) (+sc, ed); *Dandan Dard* (*Toothache*) (+ sc)
1984 *Avaliha* (*First Graders*) (+sc, ed)
1987 *Khane-ye Doust Kodjast?* (*Where Is the Friend's House?*) (+ sc, ed)
1989 *Mashgh-e Shab* (*Homework*) (+ sc, ed)
1990 *Nema-ye Nazdik* (*Close-Up*) (+ sc, ed, ro as himself)
1991 *Zendegi Edame Darad* (***And Life Goes On. . .*** */Life, and Nothing More*) (+ sc, ed)
1994 *Zire darakhatan zeyton* (*Through the Olive Trees/Under the Olive Trees*) (+ sc, ed)
1995 ''Repérages,'' segment of *À propos de Nice, la suite*; segment of *Lumière et compagnie* (*Lumière and Company*)
1997 ***Ta'm e guilass*** (***Taste of Cherry***) (+ sc, ed)
1999 *Bad ma ra khabad bord* (*The Wind Will Carry Us*) (+ sc, ed)

Other Films:

1993 *Kelid* (*The Key*) (sc); *Sarari be Diare Mosafer* (*Journey to the Land of the Traveller*) (ro)
1994 *Safar* (*The Journey*) (sc)
1995 *Badkonake sefid* (*The White Balloon*) (sc)
1999 *Volte sempre, Abbas!* (sc); *Beed-o Baad* (sc)

Publications:

By KIAROSTAMI; articles—

Interview with Farah Nayeri, in *Sight and Sound* (London), December 1993.

‘‘Real Life Is More Important than Cinema,’’ interview with Pat Aufderheide, in *Cineaste* (New York), Summer 1995.

‘‘Kiarostami Close Up,’’ interview with Phillip Lopate, in *Film Comment* (New York), July-August 1996.

On KIAROSTAMI; articles—

Cheshire, Godfrey, ‘‘Abbas Kiarostami: A Cinema of Questions,’’ in *Film Comment* (New York), July-August 1996.

Hamid, Nassia, ‘‘Near and Far,’’ in *Sight and Sound* (London), February 1997.

McGavin, Patrick Z., ‘‘A Taste of Kiarostami,’’ in *The Nation* (New York), October 6, 1997.

Mulvey, Laura, ‘‘Kiarostami's Uncertainty Principle,’’ in *Sight and Sound* (London), June 1998.

Murphy, Kathleen, ‘‘Festivals: Toronto,’’ in *Film Comment* (New York), November-December 1999.

Cheshire, Godfrey, ‘‘Confessions of a Sin-ephile: Close-Up,’’ in *Cinema Scope* (Toronto), Winter 2000.

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At the beginning of the 1990s, even the most ardent filmgoer could be forgiven for never having heard of Abbas Kiarostami. The Iranian filmmaker, fifty years old in 1990, had worked for two decades for his country's Institute for the Intellectual Development of Children and Young Adults. Most of his films had been about children, and thanks to some European film festivals in 1989, one of them—*Where Is the Friend's House?* (1987)—had finally attracted attention outside Iran.

By the end of the 1990s, Abbas Kiarostami had been widely and passionately acclaimed as the director of the decade. Polls in *Film Comment* magazine and the *Village Voice* argued over whether *Through the Olive Trees* or *Taste of Cherry*—or perhaps the late-arriving *The Wind Will Carry Us*—were the best film of the preceding ten years. Jean-Luc Godard, no stranger to quotable epigrams, declared that ‘‘Cinema starts with Griffith and ends with Kiarostami.’’ Even if one's enthusiasm did not go that far, Kiarostami unquestionably (along with his protégés, and his younger, more explosive compatriot Mohsen Makhmalbaf) pulled the cinema of Iran onto the world stage, both inducing and capitalizing on the gradual thaw in Iran's strictly controlled popular culture. What was revealed was the most original and vibrant national cinema of the *fin de siècle.* Kiarostami's achievement rests on a complex combination of factors, one of which is that his films can be utterly, beautifully simple. Kiarostami is a humanist artist, with a strong commitment to stories of ordinary life. ‘‘My technique is similar to collage,’’ he has said. ‘‘I collect pieces and put them together. I don't invent material. I just watch and take it from the daily life of people around me.’’ The films of Italian neo-realism were an early and lasting influence, with their unvarnished plots and homely settings. ‘‘I always think,’’ Kiarostami told *Sight and Sound* magazine, ‘‘that directors who look for stories in books are like those Iranians who live next to a stream full of fish, but eat out of tins.’’

For all the sincerity of his philosophy, Kiarostami is also a formally challenging filmmaker—and much of his ‘‘naturalism’’ is carefully planned. Most of his latter-day movies include glimpses of the filmmaking crew, as though to remind the audience of the artifice of what they are watching; *Taste of Cherry* actually ends with a video sequence of the camera crew on location, dispelling the force of the mesmerizing story we have been watching. Film, Kiarostami has declared, is not ‘‘the manipulation of the audience's emotions. It's not educational, it's not entertainment. The best form of cinema is one which poses questions for the audience. So if we distance the audience from the film and even film from itself, it helps to understand the subject matter better.’’

The success of *Where Is the Friend's House?* led Kiarostami out of his period of making children's films and into more daring territory. At the moment of his international breakthrough, real life handed him the material for five years' worth of remarkable pictures. First, his attention was captured by a news story involving a Teheran man who was arrested for hoodwinking a well-to-do family by pretending to be filmmaker Mohsen Makhmalbaf. In *Close-Up* (1989), Kiarostami re-constructs the events of the story, but his method is unconventional: the swindler plays himself, and so do the family members (whose enthusiasm for movies created their gullibility in the first place). Makhmalbaf and Kiarostami also play themselves onscreen—according to critic Godfrey Cheshire, setting aside their personal animosity for the purpose of the film. The fascinating result was something beyond fiction or realism—call it a third dimension somewhere between the two—and a signpost for the director's subsequent films.

Reality intruded again with the earthquake in northern Iran in 1991. The rural area in which Kiarostami had shot *Where Is the Friend's House?* was devastated; *And Life Goes On. . .* (1992) is the story of a film director who searches the region for the young stars of that earlier film. The boys are not found, although the real-life kids had indeed survived the quake. What Kiarostami reveals instead is the indomitable adaptability of the human spirit, shaken but not demolished. Two years later, Kiarostami returned to the region to round out this unplanned trilogy, with *Through the Olive Trees* (1994). It recounts a small but charming romance, set against the filming of *And Life Goes On. . . .* With both films, Kiarostami bobbles ideas like a master juggler: in one hand a playful blurring of the fuzzy line between movies and life, in the other hand a deep feeling for the triumph of staying human despite unthinkable hardship.

All three films in the trilogy featured a Kiarostami trademark, the obsession with journeys, and with the image of people or cars traversing long roads. The repetition of this image reached its culmination in *Taste of Cherry* (1997), much of which takes place across an oft-traveled stretch of road outside Teheran. A suicidal man picks up a series of strangers and drives around with them, hoping to convince someone to return to a certain spot the following morning and cover his dead body with dirt (a prompt burial being part of Islamic custom). The conversations, the parched, dun-colored locale, the constant movement, become hypnotizing.

The 1997 Cannes Film Festival agreed, naming *Taste of Cherry* the co-recipient of its top award, an official benediction for the Iranian film industry (although the film was banned from public screening in Iran, thanks to fundamentalist criticism of the taboo subject of suicide). Indeed, the rapturous response to Kiarostami among critics and festival programmers has been of a kind not seen much since the heyday of the French New Wave, but without the corresponding enthusiasm of the public at large (or at least the segment of the public that can be expected to frequent the arthouse). In the light of the unanimity of critical acclaim, it was intriguing to read *Film Comment*'s Kathleen Murphy sound a note of caution, if not exasperation, with the sometimes ''trying'' repetitions and metaphysical imagery of Kiarostami's 1999 release *The Wind Will Carry Us*, ''raising questions,'' she suggests, ''of directorial self-indulgence.''

Despite the demur, Kiarostami's accomplishment over the course of the preceding dozen years was formidable. Like Hou Hsiao-hsien, his Taiwanese counterpart, he had maintained an incredibly prolific string of artistic successes, and had stretched the definition of what a movie is with each new picture. And the journey continues. . . .

—Robert Horton

KIEŚLOWSKI, Krzysztof

Nationality: Polish. **Born:** Warsaw, 27 June 1941. **Education:** School of Cinema and Theatre, Lodz, graduated 1969. **Career:** Worked as director of documentaries and fiction films for TV, from 1969; directed first feature for cinema, Blizna, 1976; vice president of the Union of Polish Cinematographers, 1978–81; member of faculty of Radio and Television, University of Silesia, 1979–82; made *Dekalog*, series of short films for Polish TV, 1988–89, then gained financing to make longer versions of two episodes for cinematic release. **Awards:** First Prize, Mannheim Festival, for *Personel*, 1975; FIPRESCI Prize, Moscow Festival, for *Amator*, 1979; Diploma from the Polish Ministry of Foreign Affairs, 1979; Special Jury Prize, Cannes Film Festival, and Academy Award for Best Foreign Feature Film, for *A Short Film about Killing*, 1988. **Died:** Of a heart attack, 13 March 1996.

Krzysztof Kieślowski

Films as Director:

(Documentary shorts, unless otherwise stated)

1967 *Urzad* (*The Job*)
1968 *Zdjecie* (*The Photograph*) (for TV)
1969 *Z miasta Lodzi* (*From the City of Lodz*)
1970 *Byłem żołnierzem* (*I Was a Soldier*); *Przed rajdem* (*Before the Rally*); *Fabryka* (*Factory*)
1972 *Gospordaze* (*Workers*) (co-d); *Miedzy Wrocławiem a Zielona Góra* (*Between Wroclaw and Zielona Gora*); *Podstawy BHP w kopalni miedzi* (*The Degree of Hygiene and Safety in a Copper Mine*); *Robotnicy 71 nic o nas bez nas* (*Workers 71*) (co-d); *Refren* (*Refrain*)
1973 *Murarz* (*Bricklayer*); *Dziecko* (*Child*); *Pierwsza miłość* (*First Love*) (for TV); *Prześwietlenie* (*X-Ray*); *Przajście podziemne* (*Pedestrian Subway*) (feature for TV)
1975 *Zyciorys* (*Life Story*); *Personel* (*Personnel*) (feature for TV)
1976 *Klaps* (*Slate*); *Szpital* (*Hospital*); *Spokój* (*Stillness*) (feature for TV); *Blizna* (*The Scar*) (feature)
1977 *Nie wiem* (*I Don't Know*); *Z punktu widzenia nocnego portiera* (*Night Porter's Point of View*)
1978 *Siedem kobiet w różnym wieku* (*Seven Women of Various Ages*)
1979 *Amator* (*Camera Buff*) (feature)
1980 *Dworzec* (*The Station*); *Gadajace głowy* (*Talking Heads*)
1981 *Krótki dzień pracy* (*A Short Working Day*) (feature for TV); *Przypadek* (*Blind Chance*) (feature, released 1987)
1984 *Bez końca* (*No End*) (feature)
1988 *Krótki film o zabijaniu* (*A Short Film about Killing*) (feature); *Krótki film o milósci* (*A Short Film about Love*) (feature)
1989 ***Dekalog*** (*Decalogue*) (10 episodes for TV)
1990 *City Life* (*Episode in Netherlands*) (feature)
1991 *Podwójne życie Weroniky* (*La Double vie de Véronique*; *The Double Life of Véronique*) (feature) (+ sc)
1993 ***Trois couleurs Bleu*** (*Three Colours: Blue*) (feature) (+ sc); *Trois couleurs Blanc* (*Three Colours: White*) (feature) (+ sc); *Trois couleurs Rouge* (*Three Colours: Red*) (feature) (+ sc)

Publications

By KIEŚLOWSKI: book—

Decalogue, London, 1991.

By KIEŚLOWSKI: articles—

Interview, in *Jeune Cinéma* (Paris), December 1979.

Interview with H. Samsonowska, in *Kino* (Warsaw), October 1981.

Interview with S. Magela and C. Göldenboog, in *Filmfaust* (Frankfurt), April/May 1983.

Interview with Marszalek, in *Kino* (Warsaw), August 1987.

''Un cinéma au-dela du pessimisme'' (interview), in *Revue du Cinéma*, no. 443, November 1988.

Interview with A. Tixeront, in *Cinéma* (Paris), December 1988.

Interview, in *Time Out* (London), 15 November 1989.

Interview with B. Fornara, in *Cinema Forum*, April 1990.

Interview with P. Cargin, in *Film*, May/June 1990.

Interview with T. Sobolewski, in *Kino*, June 1990.

Interviews with M. Ciment and H. Niogret, in *Positif*, June 1991 and September 1993.

Interview with M.C. Loiselle and C. Racine, in *Images*, November/December 1991.

''Dziennik 89–90,'' in *Kino*, December 1991/February 1992.

Interview with V. Ostria, in *Kino*, August 1992.

Interview with Steven Gaydos, in *Variety*, 8 August 1994.

''Giving Up the Ghost,'' interview with Kieślowski, in *Time Out* (London), no. 1262, 26 October 1994.

On KIEŚLOWSKI: articles—

''Krzysztof Kieslowski,'' in *International Film Guide 1981*, edited by Peter Cowie, London, 1980.

Zaoral, F., ''Krzysztof Kieslowski,'' in *Film a Doba* (Prague), September 1985.

Kieslowski Section of *Positif* (Paris), December 1989.

Revue du Cinéma/Image et Son (Paris), January 1990.

Cavendish, Phil, ''Kieslowski's *Decalogue*,'' in *Sight and Sound* (London), Summer 1990.

Taubin, A., ''Kieslowski Doubles Up,'' in *Village Voice*, 24 September 1991.

Kieślowski, Krzysztof, ''Les musiciens du dimanche,'' in *Positif* (Paris), no. 40, June 1994.

Ryans, T., and P. Strick, ''Glowing in the Dark/*Trois couleurs*,'' in *Sight and Sound* (London), vol. 4, no. 6, June 1994.

Hoberman, J., ''Red, White, and Blue,'' in *Premiere*, October 1994.

Harvey, Miles, ''Poland's Blue, White, and Red,'' in *Progressive*, April 1995.

Lucas, Tim, '''How Death Will Judge Us': A Krzysztof Kieślowski Videolog,'' in *Video Watchdog* (Cincinnati, Ohio), no. 30, 1995.

''Special Issue,'' *Kino* (Warsaw), vol. 30, no. 5, May 1996.

Macnab, Geoffrey, and Chris Darke, ''Working with Kieślowski,'' in *Sight and Sound* (London), vol. 6, no. 5, May 1996.

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In the late 1970s, when the conflict between the State and the citizens of Poland was imminent, a new trend emerged in cinematography—the ''cinema of moral unrest.'' All the films in this trend have one common denominator: an unusually cutting critical view of the state of the society and its morals, human relationships in the work process, public and private life. It is more than logical that Krzysztof Kieślowski would have belonged to this trend; he had long been concerned with the moral problems of the society, and paid attention to them throughout his film career with increasing urgency. The direction of his artistic course was anticipated by his graduation film *From the City of Lodz*, in which he sketched the problems of workers, and by his participation in the stormy protest meeting of young filmmakers in Cracow in 1971, who warned against a total devaluation of basic human values.

A broad scale of problems can be found in the documentary films Kieślowski made between shooting feature films: disintegration of the economic structure, criticism of executive work, and the relationship of institutions and individuals. These documentaries are not a mere recording of events, phenomena, or a description of people and their behaviour, but always attempt instead to look underneath the surface. The director often used non-traditional means. Sometimes the word dominates the image, or he may have borrowed the stylistics of slapstick or satire, or he interfered with the reality in front of the camera by a staged element. Kieślowski did not emphasize the aesthetic function of the image, but stressed its real and literal meaning.

His feature films have a similar orientation: he concentrated on the explication of an individual's situation in the society and politics, on the outer and inner bonds of man with the objectively existing world, and on the search for connections between the individual and the general. He often placed his heroes in situations where they have to make a vital decision (in his TV films *The Staff* and *The Calm*, and in his films for theatrical release).

The Amateur is the synthesis of his attitudes and artistic search of the 1970s, and is also one of the most significant films of the ''cinema of moral unrest.'' In the story of a man who buys a camera to follow the growth of a newborn daughter, and who gradually, thanks to this film instrument, begins to realize his responsibility for what is happening around him, the director placed a profound importance on the role of the artist in the world, on his morality, courage, and active approach to life. Here Kieślowski surpassed, to a large extent, the formulaic restrictions of the ''cinema of moral unrest'' resulting from the outside-the-art essence of this trend. These restrictions are also eliminated in his following films. In *The Accident* (made in 1981, released in 1987) he extended his exploration of man and his actions by introducing the category of the accidental. The hero experiences the same events (Poland in 1981) three times, and therefore is given three destinies, but each time on a different side. Two destinies are more or less given by accident, the third one he chooses himself, but even this choice is affected by the accidental element. The transcendental factor appears in *No End* (a dead man intervenes in worldly events), but the film is not an exploration of supernatural phenomena so much as a ruthless revelation of the tragic period after the declaration of the state of emergency in December 1981, and a demonstration of the professed truth that private life cannot be lived in isolation from the public sphere.

In the 1980s Kieślowski's work culminated in a TV cycle and two films with subjects from the Ten Commandments. *A Short Film about Killing* is based on the fifth commandment (Thou shalt not kill), while *A Short Film about Love* comes from the sixth. Both films and the TV cycle are anchored in the present and express the necessity of a moral revival, both of the individual and the society, in a world which may be determined by accidentality, but which does not deliver us from the right and duty of moral choice.

After the fall of communism when, as a consequence of changes in economic conditions, the production of films experienced a sharp fall in all of Eastern Europe, some Polish directors sought a solution to the ensuing crisis in work for foreign studios and in co-productions. This was the road taken by Kieślowski, and so all his films made in the 1990s were created with the participation of French producers: *The Double Life of Véronique* and the trilogy *Three Colours: Blue, Three Colours: White, and Three Colours: Red*—loosely linked to the noble motto of the French Revolution: liberty, equality, fraternity. In these films Kieślowski followed up on his films from the 1980s, in which his heroes struggle with the duality of reason and feelings, haphazardness and necessity, reality and mystery. Even in these films made abroad we can also trace certain irony and sarcasm which first appeared in his films made in the 1970s in Poland.

—Blažena Urgošíková

KING Hu

Nationality: Chinese. **Born:** Hu Chin-Ch'üan (as actor known as Chin Ch'üan; name in pinyin: Hun Jinquan) in Peking, 29 April 1931. **Education:** Hui-Wen Middle School, Peking; Peking National Art College. **Family:** Married scriptwriter Chong Ling (separated). **Career:** Moved to Hong Kong, 1949; worked in design department, Yong Hua Film Company, as actor, and as assistant director and scriptwriter, 1950–54; set designer, Great Wall Film Company, mid-1950s; radio producer, worked for Voice of America, 1954–58; actor, scriptwriter, and director for Shaw Brothers, 1958–65; director and production manager, Union (Liangbang) Film Company, 1965–70; founded King Hu Productions, 1970. **Awards:** Grand Prix, Cannes Festival, for *A Touch of Zen*, 1975. **Died:** 14 January 1997, of heart disease.

Films as Director:

1962 *Yü T'ang Ch'un* (*The Story of Sue San*) (credited as exec d, disowned)
1963 *Liang Shan-po yü Chu Ying T'ai* (*Eternal Love*) (co-d)
1964 *Ta Ti Erh Nü* (*Children of the Good Earth*; *Sons and Daughters of the Good Earth*)
1965 *Ta Tsui Hsia* (*Come Drink with Me*) (+ co-sc, lyrics)
1967 *Lung Men K'o Chan* (*The Dragon Gate Inn*) (+ sc)
1970 *Hsia Nü* (*A Touch of Zen*) (+ sc, ed); ''Nu'' (''Anger'') episode of *Hsi Nu Ai Le* (*Four Moods*) (+ sc)
1973 *Ying Ch'un Ko Chih Fêng Po* (*The Fate of Lee Khan*; *Trouble at Spring Inn*) (+ co-sc, pr)
1974 *Chung Lieh T'u* (*The Valiant Ones*; *Portrait of the Patriotic Heroes*) (+ sc, pr)
1978 *Shan Chung Ch'uan Chi* (*Legend of the Mountain*) (+ pr)
1979 *K'ung Shan Ling Yü* (*Raining in the Mountain*) (+ sc, pr)
1981 *Chung Shên Ta Shih* (*The Juvenizer*) (+ pr)
1983 Episode of *Ta Lun Hui* (*The Wheel of Life*)
1989 *Hsiao Ao Chiang Hu* (*The Swordsman*) (co-d)
1992 *Hua Pi Zhi Yinyang Fawang* (*Painted Skin*)

Other Films:

1958 *Hung Hu-Tzu* (*Red Beard*) (P'an Lei) (sc)
1961 *Hua T'ien-T'so* (*Bridenapping*) (Yen Chun) (sc)
1976 *Lung Men Fêng Yun* (*Dragon Gate*) (Ou-yang Chun) (sc)

Publications

By KING HU: articles—

Interview with Michel Ciment, in *Positif* (Paris), May 1975.
Interview with Jean Marc de Vos and others, in *Film en Televisie + Video* (Brussels), no. 272, January 1980.

On KING HU: articles—

Rayns, Tony, ''Director: King Hu,'' in *Sight and Sound* (London), Winter 1975/76.
Elley, Derek, ''King Hu,'' in *International Film Guide 1978*, London, 1977.
Tessier, Max, ''King Hu dans les montagnes,'' in *Ecran* (Paris), July 1978.
Ooi, V., ''Jacobean Drama and the Martial Arts Films of King Hu: A Study in Power and Corruption,'' in *Australian Journal of Screen Theory* (Kensington, New South Wales), no. 7, 1980.
Vos, J. M., and others, ''King Hu,'' in *Film en Televisie* (Brussels), January 1980.
Bady, P., and Tony Rayns, article in *Positif* (Paris), July/August 1982.
Kennedy, Harlan, ''Beyond Kung-Fu: Seven Hong-Kong Firecrackers,'' in *Film Comment* (New York), September/October 1983.
''King Hu Section'' of *Cahiers du Cinéma* (Paris), September 1984.
Bourget, J. L., ''*Hua Pi Zhi Yinyang Fawang*,'' in *Positif*, November 1992.
Stratton, D., ''*Painted Skin*,'' in *Variety*, 9 November 1992.
Niogret, Hubert, and others, ''Adieu ma concubine de Chen Kaige,'' in *Positif* (Paris), November 1993.
Douin, Jean-Luc, ''Hong Kong Stars,'' in *Télérama* (Paris), 3 November 1993.
Obituary, in *Variety* (New York), 20 January 1997.
Saada, Nicolas, ''King Hu entre dans la légende,'' an obituary, in *Cahiers du Cinéma* (Paris), February 1997.
Niogret, Hubert, ''King Hu et Li Han-hsiang,'' an obituary, in *Positif* (Paris), April 1997.
Obituary, in *Sight and Sound* (London), March 1998.

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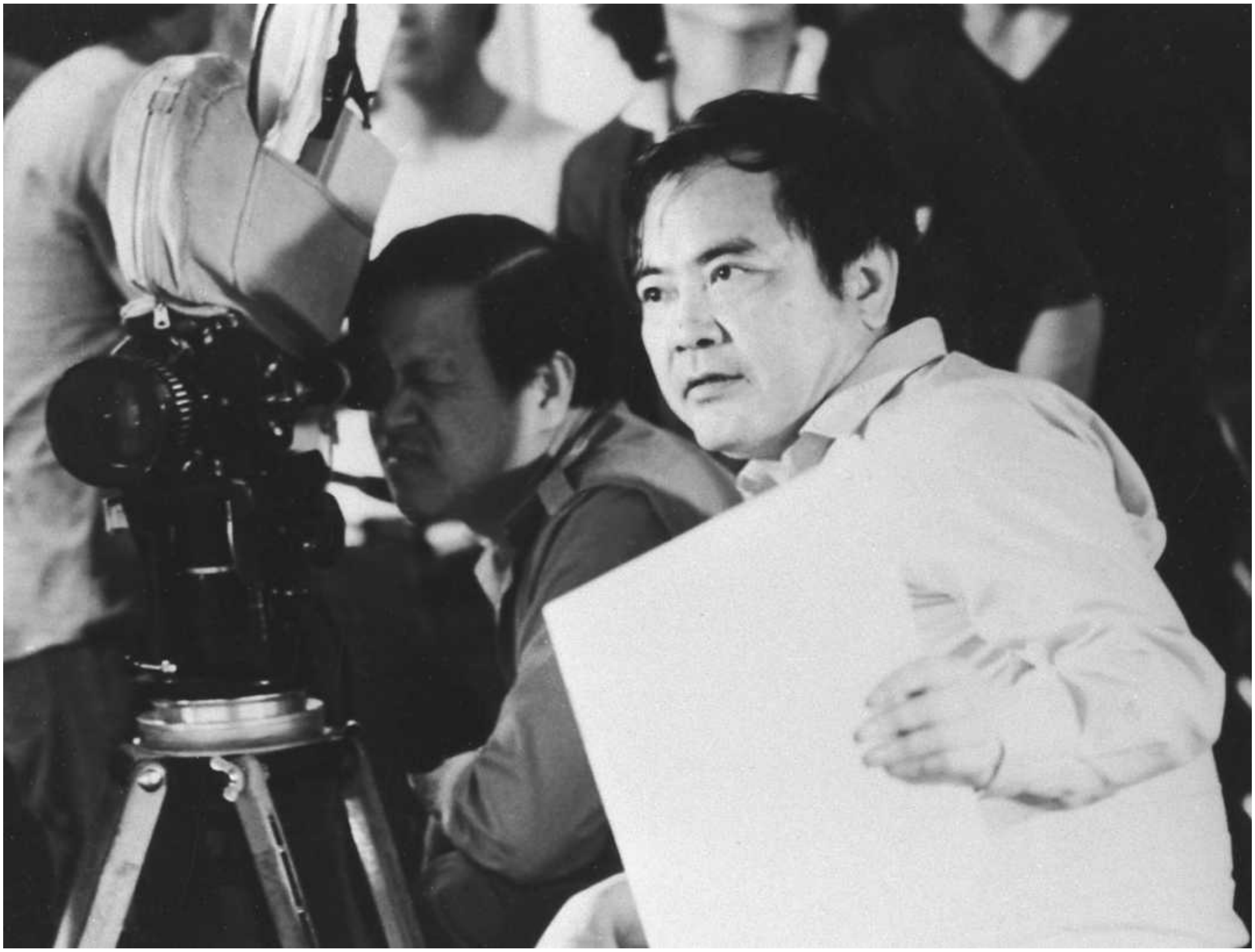

King Hu (right) with Chou Ye-Hsing

King Hu was not only a master in the historical martial art film genre (known in Chinese as Wu Hsia P'ien or Wu Xia Pian), but a revolutionary of the form as well. One of the most popular genres in Chinese film history, it reached its peak in the 1970s in Hong Kong. In fact, the very first film made in China was an historical martial art film documenting Peking Opera performer T'an Hsin P'ei, who performed some fighting scenes from the opera *Ting Chun Shang* in 1906.

Influenced by Peking opera, King Hu always presented his main characters clearly and vividly in their first appearances on screen and lets the characters' interactions occur within a limited space. The presentations provide the audience with an early introduction of the main characters' backgrounds, personalities, motives, and duties, giving a clear indication of where everyone fits in the moral landscape. This restricted realm creates denser and more intensive emotional developments, paving the way to a higher dramatic climax. Such structuring can be observed at the temple in *Raining in the Mountain*, and the inn in both *The Dragon Gate Inn* and *The Fate of Lee Khan.* Most filmmakers in this genre tend to focus on fighting scenes and on displaying various styles of kung fu. In many cases the plots are constructed simply to support the fighting, which itself is given over to such elaborate special effects as to resemble more closely a supernatural force than a manifestation of human struggle. History itself loses its meaning: it simply provides an excuse for making another ''historical'' martial art film. This destruction of referentiality becomes all the balder when a character from the Han dynasty wears a hat from the Ming dynasty to go with his Han dynasty robe, goes into an inn that is a mess of Tang architecture and Ching furniture. As a result, the historical martial art film genre's main function is to create an imaginary and mystical world for the audience to escape to. But King Hu's work stood out with its professionalism in art direction and the director's personal philosophy in historical backgrounding.

The Ming dynasty (1386–1644 A.D.) was King Hu's favorite historical period, reflecting as it does two major issues of the contemporary Chinese political situation. First of all, the legitimacy of the Chinese government—should it belong to the Nationalist Party, founded by Dr. Sun Yat-sen, or the Chinese Communist Party, which enjoys the support of the majority of Chinese? King Hu never gave an answer, but he surely did not hesitate to take a Han-centric viewpoint of the Ming dynasty. In Chinese history, it is commonly perceived as an act of legitimization of authority when Chu Yuan-chang, the founding emperor of the Ming dynasty, started a revolution to overthrow the Yuan dynasty, founded by Mongolian ''invaders.'' Chu is a Han, the majority ethnic group of China. In *The Fate of Lee Khan*, the revolutionaries led by Chu are brave, intelligent, united, self-sacrificing, and virtuous, while the Mongolians are cowardly, stupid, selfish, and morally corrupted. Although it seems to be an exception that the Mongolian lord and princess are equally brave, smart, and know the secrets of kung fu, they are cruel to their people. They even attempt to kill a traitor to Chu who offers them secret information about Chu's military power. In the end, the Mongolian lord, princess, and the traitor are killed by the revolutionaries.

Another parallel to contemporary times is the Ming dynasty's power struggles. The rivalries among corrupt officers, ministers, and eunuchs not only deceived the emperors, but ruined the welfare of the Chinese people. Facing a chaotic era like this, King Hu's solution seems to be found in *A Touch of Zen*, which won the Grand Prix de Technique Superieur at Cannes in 1975, marking a milestone in his career. King Hu expresses the limitations of scholarly and chivalric life in the first half of *A Touch of Zen*, while in the other half he initiates the audience into a surrealistic visionary world—the realm of Zen metaphysics: a monk bleeds gold and possesses extraordinary powers that seem to stem from the sun and other natural forces.

However, one may find a different philosophy in *The Swordsman*, which he co-directed with Tsui Hark, a leading figure of the Hong Kong New Wave and director of *Peking Opera Blues.* Although the artistic disputes between Tsui Hark and King Hu caused the latter to leave in the middle of production, *The Swordsman* surprisingly ends up being a combination of several filmmakers' virtues. Stylistically, there are kung fu scenes from martial art director Chen Hsiao Tung (director of *Chinese Ghost Story*), visionary special effects from Tsui Hark, and art design from King Hu, who eventually set the story in his preferred Ming dynasty. Its pace is one of the contemporary commercial Hong Kong film, much faster than King Hu's normal work. It employs Tsui Hark's cynical view of life, showing almost none of the characters to be trustworthy: they all have their own selfish ambitions, the fact of which breaks down the easy formulation of hero and villain. King Hu's specialty—the power struggles within intensive circumstances—is still in evidence, while a rather forced romantic relationship is evidence of Chen's hand.

King Hu's metaphysical Zen and the sublimation of the spiritual are not themes in *The Swordsman.* They are replaced by the nihilism of Tsui Hark, as seen when the protagonist and his girlfriend ride without a clear direction on an uncultivated field after they both encounter some of the complexities of life. Somehow more rooted in reality, King Hu subsequently prepared a film about the Chinese railroad workers' early U.S. history following immigration in the nineteenth century.

—Vivian Huang

KINOSHITA, Keisuke

Nationality: Japanese. **Born:** Hamamatsu City, Shizuoka Prefecture, 5 December 1912. **Education:** Hamamatsu Engineering School; Oriental Photography School, Tokyo, 1932–33. Military service, 1940–41. **Career:** Laboratory assistant, Shochiku's Kamata studios, 1933; camera assistant under chief cinematographer for Yasujiro Shimazu, 1934–36; assistant director, Shimazu's group, 1936–42; chief assistant to director Kozaburo Yoshimura, 1939; director, from 1943; left Shochiku, began as TV director, 1964. **Awards:** Kinema Jumpo Best Film of the Year, for *The Morning of the Osone Family*, 1946, *24 Eyes*, 1954, and *The Ballad of Narayama*, 1958. **Died:** 30 December 1998, in Tokyo, Japan, of stroke.

Films as Director:

1943 *Hanasaku minato* (*The Blossoming Port*); *Ikite-iru Magoroku* (*The Living Magoroku*) (+ sc)

1944 *Kanko no machi* (*Jubilation Street*; *Cheering Town*); *Rikugun* (*The Army*)

1946 *Osone-ke no asa* (*Morning for the Osone Family*); *Waga koiseshi otome* (*The Girl I Loved*) (+ sc)

1947 *Kekkon* (*Marriage*) (+ story); *Fujicho* (*Phoenix*) (+ sc)

1948 *Onna* (*Woman*) (+ sc); *Shozo* (*The Portrait*); *Hakai* (*Apostasy*)

1949 *Ojosan kanpai* (*A Toast to the Young Miss*; *Here's to the Girls*); *Yotsuya kaidan, I-II* (*The Yotsuya Ghost Story, Parts I and II*); *Yabure daiko* (*Broken Drum*) (+ co-sc)

1950 *Konyaku yubiwa* (*Engagement Ring*) (+ sc)

1951 *Zemma* (*The Good Fairy*) (+ co-sc); *Karumen kokyo ni kaeru* (*Carmen Comes Home*) (+ sc); *Shonen ki* (*A Record of Youth*) (+ co-sc); *Umi no hanabi* (*Fireworks over the Sea*) (+ sc)

1952 *Karumen junjo su* (*Carmen's Pure Love*) (+ sc)

1953 *Nihon no higeki* (*A Japanese Tragedy*) (+ sc)

1954 *Onna no sono* (*The Garden of Women*) (+ sc); *Nijushi no hitomi* (*Twenty-four Eyes*) (+ sc)

1955 *Toi kumo* (*Distant Clouds*) (+ co-sc); *Nogiku no gotoki kimi nariki* (*You Were like a Wild Chrysanthemum*) (+ sc)

1956 *Yuyake-gumo* (*Clouds at Twilight*); *Taiyo to bara* (*The Rose on His Arm*) (+ sc)

1957 *Yorokobi mo kanashimi mo ikutoshitsuki* (*Times of Joy and Sorrow*; *The Lighthouse*) (+ sc); *Fuzen no tomoshibi* (*A Candle in the Wind*; *Danger Stalks Near*) (+ sc)

1958 *Narayama bushi-ko* (*The Ballad of the Narayama*) (+ sc); *Kono ten no niji* (*The Eternal Rainbow*; *The Rainbow of This Sky*) (+ sc)

1959 *Kazabana* (*Snow Flurry*) (+ sc); *Sekishun-cho* (*The Bird of Springs Past*) (+ sc); *Kyo mo mata kakute arinan* (*Thus Another Day*) (+ sc)

1960 *Haru no yume* (*Spring Dreams*) (+ sc); *Fuefuki-gawa* (*The River Fuefuki*) (+ sc)

1961 *Eien no hito* (*The Bitter Spirit*; *Immortal Love*) (+ sc)

1962 *Kotoshi no koi* (*This Year's Love*) (+ sc); *Futari de aruita iku-haru-aki* (*The Seasons We Walked Together*) (+ sc)

1963 *Utae, wakodo-tachi* (*Sing, Young People!*); *Shito no densetsu* (*Legend of a Duel to the Death*) (+ sc)

1964 *Koge* (*The Scent of Incense*) (+ sc)

1967 *Natsukashiki fue ya taiko* (*Lovely Flute and Drum*) (+ pr, sc)

1976 *Suri Lanka no ai to wakare* (*Love and Separation in Sri Lanka*) (+ sc)

1979 *Shodo satsujin: Musukoyo* (*My Son*) (+ sc)
1983 *Kono ko o nokoshite* (*The Children of Nagasaki*; *These Children Survive Me*)
1986 *Yorokobi mo kanashima mo ikutoshitsuki* (*Times of Joy and Sorrow*; *Big Joys, Small Sorrows*)

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Keisuke Kinoshita's films are characteristic of the Shochiku Studio's work: healthy home drama and melodrama as conventionalized by the studio's two masters, Shimazu and Ozu, who specialized in depicting everyday family life. Kinoshita gravitated toward sentimentalism and a belief in the eventual triumph of good will and sincere efforts. It was against this ''planned unity'' that the new generation of Shochiku directors (for example, Oshima and his group) reacted.

Kinoshita was skilled in various genres. His light satiric comedies began with his first film, *The Blossoming Port.* Although ostensibly it illustrated the patriotism of two con men in a small port town, this film demonstrated Kinoshita's extraordinary talent for witty mise-en-scène and briskly-paced storytelling. His postwar comedies include *Broken Drum, Carmen Comes Home, Carmen's Pure Love* and *A Candle in the Wind*, which captured the liberated spirit of postwar democratization. *A Toast to the Young Miss* was a kind of situation comedy that became unusually successful due to its excellent cast.

Among Kinoshita's popular romantic melodramas, *Marriage* and *Phoenix* surprised audiences with bold and sophisticated expressions of love, helping pioneer the new social morality in Japanese film. *You Were like a Wild Chrysanthemum* is a romantic, sentimental love story. The sentimental human drama became Kinoshita's most characteristic film. It is typified by *24 Eyes*, which deftly appeals to the Japanese audience's sentimentality, depicting the life of a woman teacher on a small island. This was followed by such films as *Times of Joy and Sorrow, The Seasons We Walked Together*, and *Lovely Flute and Drum.* The Shochiku Studio was proud that these films could attract ''women coming with handkerchiefs to wipe away their tears.''

Films of rather straightforward social criticism include *Morning for the Osone Family, Apostasy, A Japanese Tragedy, The Garden of Women, The Ballad of the Narayama*, and *Snow Flurry.* These vary from rather crude ''postwar democratization'' films to films that deal with such topics as the world of folklore, struggles against the feudalistic system, and current social problems. Kinoshita was adventurous in his technical experimentation. *Carmen Comes Home* is the first Japanese color film and is sophisticated in its use of the new technology. In its sequel, *Carmen's Pure Love*, he employed tilting compositions throughout the film, producing a wry comic atmosphere. In *A Japanese Tragedy*, newsreel footage was inserted to connect the historical background with the narrative. *You Were like a Wild Chrysanthemum*, a film presented as an old man's memory of his youth, creates a nostalgic effect by vignetting with an oval shape and with misty images. *The Ballad of the Narayama*, except for the last outdoor sequence, takes place on a set that accentuates artificiality and theatricality, with the added effect of a peculiar use of color. Kabuki-style acting, music, and storytelling create the fable-like ambience of this film. *The River Fuefuki* is entirely tinted in colors that correspond to the sentiment of each scene (e.g., red for fighting, blue for funerals, and green for peaceful village life).

After the Japanese film industry sank into a depression in the 1960s, Kinoshita successfully continued his career in TV for a long period. His skill at entertaining and his sense of experimentation kept him popular with television audiences as well.

—Kyoko Hirano

KINUGASA, Teinosuke

Nationality: Japanese. **Born:** Teinosuke Kogame in Mie Prefecture, 1 January 1896. **Education:** Sasayama Private School. **Career:** Ran away to Nagoya, began theatrical apprenticeship, 1913; stage debut, 1915; *oyama* actor (playing female roles), Nikkatsu Mukojima studio, 1918; wrote and directed first film, 1921; moved to Makino Kinema, 1922; contract director for Shochiku Company, formed Kinugasa Motion Picture League, became involved with new actors' and technicians' union, led mass walkout over plan to replace *oyama* actors with female performers, mid-1920s; travelled to Russia and Germany, 1928; returned to Japan, 1929; began association with kabuki actor Hasegawa, 1935; moved to Toho Company, 1939; moved to Daiei Company, 1949, (appointed to board of directors, 1958). **Awards:** Best Film, Cannes Festival, Academy Award for Best Foreign Film, and Best Foreign Film, New York Film Critics, for *Gate of Hell*, 1954; Purple Ribbon Medal, Japan, for distinguished cultural service, 1958. **Died:** 26 February 1982.

Films as Director:

1921 *Imoto no shi* (*The Death of My Sister*) (+ sc, role)
1922 *Niwa no kotori* (*Two Little Birds*) (+ sc); *Hibana* (*Spark*) (+ sc)
1923 *Hanasake jijii* (+ sc); *Jinsei o Mitsumete* (+ sc); *Onna-yo ayamaru nakare* (+ sc); *Konjiki yasha* (*The Golden Demon*) (+ sc); *Ma no ike* (*The Spirit of the Pond*) (+ sc)
1924 *Choraku no kanata* (*Beyond Decay*) (+ sc); *Kanojo to unmei* (*She Has Lived Her Destiny*) (in two parts) (+ sc); *Kire no ame* (*Fog and Rain*) (+ sc); *Kishin yuri keiji* (+ sc); *Kyoren no buto* (*Dance Training*) (+ sc); *Mirsu* (*Love*) (+ sc); *Shohin* (*Shuto*) (+ sc); *Shohin* (*Shusoku*) (+ sc); *Jashumon no onna* (*A Woman's Heresy*) (+ sc); *Tsuma no himitsu* (*Secret of a Wife*); *Koi* (*Love*); *Sabishi mura* (*Lonely Village*)
1925 *Nichirin* (*The Sun*); *Koi to bushi* (*Love and a Warrior*) (+ sc); *Shinju yoimachigusa*; *Tsukigata hanpeita*; *Wakaki hi no chuji*
1926 *Kurutta ippeiji* (*A Page of Madness*); *Kirinji*; *Teru hi kumoru hi* (*Shining Sun Becomes Clouded*); *Hikuidori* (*Cassowary*); *Ojo Kichiza*; *Oni azami*; *Kinno jidai* (*Epoch of Loyalty*); *Meoto boshi* (*Star of Married Couples*); *Goyosen*; *Dochu sugoroku bune*; *Dochu sugoroku kago* (*The Palanquin*); *Akatsuki no yushi* (*A Brave Soldier at Dawn*); *Gekka no kyojin* (*Moonlight Madness*)
1928 ***Jujiro*** (*Crossroads*) (+ sc); *Benten Kozo* (*Gay Masquerade*); *Keiraku hichu*; *Kaikokuki* (*Tales from a Country by the Sea*); *Chokon yasha* (*Female Demon*)
1931 *Reimei izen* (*Before Dawn*) (+ sc); *Tojin okichi*
1932 *Ikinokata Shinsengumi* (*The Surviving Shinsengumi*) (+ sc); *Chushingura* (*The Loyal 47 Ronin*; *The Vengeance of the 47 Ronin*) (+ sc)
1933 *Tenichibo to iganosuke* (+ sc); *Futatsu doro* (*Two Stone Lanterns*) (+ sc); *Toina no Ginpei* (*Ginpei from Koina*) (+ sc)
1934 *Kutsukate tokijiro* (+ sc); *Fuyaki shinju* (+ sc); *Ippan gatana dohyoiri* (*A Sword and the Sumo Ring*) (+ sc); *Nagurareta kochiyama* (+ sc)
1935 *Yukinojo henge* (*The Revenge of Yukinojo*; *Yukinojo's Revenge*) (+ co-sc) (in 3 parts, part 3 released 1936); *Kurayama no ushimatsu* (+ sc)
1937 *Hito hada Kannon* (*The Sacred Protector*) (+ sc) (in 5 parts); *Osaka natsu no jin* (*The Summer Battle of Osaka*) (+ sc)
1938 *Kuroda seichuroku* (+ sc)
1940 *Hebi himesama* (*The Snake Princess*) (+ sc) (in two parts)
1941 *Kawanakajima kassen* (*The Battle of Kawanakajima*) (+ sc)
1943 *Susume dokuritsuki* (*Forward Flag of Independence*)
1945 *Umi no bara* (*Rose of the Sea*)
1946 *Aru yo no tonosama* (*Lord for a Night*)
1947 ''Koi no sakasu (The Love Circus)'' section of *Yottsu no koi no monogatari* (*The Story of Four Loves*); *Joyu* (*Actress*) (+ co-sc)
1949 *Kobanzame* (part 2) (+ sc); *Koga yashiki* (*Koga Mansion*) (+ sc); *Satsujinsha no kao* (*The Face of a Murderer*)
1951 *Beni komori* (+ sc); *Tsuki no watari-dori* (*Migratory Birds under the Moon*) (+ sc); *Meigatsu somato* (*Lantern Under a Full Moon*) (+ sc)
1952 *Daibutsu kaigen* (*Saga of the Great Buddha*; *The Dedication of the Great Buddha*) (+ sc); *Shurajo hibun* (+ sc) (in 2 parts)
1953 ***Jigokumon*** (*Gate of Hell*) (+ sc)
1954 *Yuki no yo ketto* (*Duel of a Snowy Night*) (+ sc); *Hana no nagadosu* (*End of a Prolonged Journey*) (+ sc); *Tekka bugyo* (+ sc)
1955 *Yushima no shiraume* (*The Romance of Yushima*; *White Sea of Yushima*) (+ sc); *Kawa no aru shitamachi no hanashi* (*It Happened in Tokyo*) (+ sc); *Bara ikutabi* (*A Girl Isn't Allowed to Love*) (+ sc)
1956 *Yoshinaka o meguru sannin no onna* (*Three Women around Yoshinaka*) (+ sc); *Hibana* (*Spark*) (+ sc); *Tsukigata hanpeita* (in 2 parts) (+ sc)
1957 *Shirasagi* (*White Heron*; *The Snowy Heron*) (+ sc); *Ukifune* (*Floating Vessel*) (+ sc); *Naruto hicho* (*A Fantastic Tale of Naruto*) (+ sc)
1958 *Haru koro no hana no en* (*A Spring Banquet*) (+ sc); *Osaka no onna* (*A Woman of Osaka*) (+ sc)
1959 *Joen* (*Tormented Flame*) (+ sc); *Kagero ezu* (*Stop the Old Fox*) (+ sc)
1960 *Uta andon* (*The Old Lantern*) (+ sc)
1961 *Midare-gami* (*Dishevelled Hair*) (+ sc); *Okoto to Sasuke* (*Okoto and Sasuke*) (+ sc)
1963 *Yoso* (*Priest and Empress*; *The Sorcerer*) (+ sc); episode of *Uso* (*When Women Lie*; *Lies*)
1967 *Chiisana tobosha* (*The Little Runaway*) (co-d)
1968 *Tsumiki no hako*

Other Films: (incomplete listing)

1918 *Nanairo yubi wa* (*The Seven-Colored Ring*) (Oguchi) (film acting debut)
1920 *Ikeru shikabane* (*The Living Corpse*) (Tanaka) (role)

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''Une Page folle,'' interview with Max Tessier, in *Ecran* (Paris), April 1975.

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Teinosuke Kinugasa made two of the most famous films ever to come out of Japan, and was, historically, the first of his country's directors known in the West. *Rashomon* brought wider interest and admiration for Japanese cinema, but some observers fondly recall *Crossroads*, which had some showings in Europe in 1929 and in New York in 1930, under the title *The Slums of Tokyo.* On one hand, *Crossroads* is the Japanese equivalent of the German ''street'' films, and on the other it is the oft-told local tale of a hard-working, self-sacrificing woman suffering on behalf of her idle younger brother, who is in love with an unvirtuous woman. The pace is slow, but the film is the work of a master. As in his earlier surrealist and experimental film, *A Page of Madness*, which made a late, freak appearance in the West in 1973, he intercuts furiously to express mental agitation and to move backwards and forwards in time in a way seldom used in Western cinema until the *Nouvelle Vague* in the 1960s.

Kinugasa's films of the 1930s confirm the impression that he did not regard the camera as a mere recorder: we may be astonished by the number of glides, of overhead shots, of sudden close-ups—each correctly juxtaposed against the images on either side. It is clear that Kinugasa, along with his peers, used this ''decorative'' approach rather more freely with historical subjects: if you compare his most popular film, *The Revenge of Yukinojo* with Ichikawa's 1963 remake, *An Actor's Revenge*, you will find many of the shots duplicated, despite the stunning addition of colour and wide screen. (The same actor, Kazuo Hasegawa, appeared in both, but here under the pseudonym Chojiro Hayashi.)

The two films are too far apart, chronologically, to make further comparisons, but in 1947 Kinugasa directed *Actress*, while Mizoguchi tackled the same subject, based on fact, in *The Love of Sumako the Actress.* Mizoguchi's version has an intensity lacking in Kinugasa's film, which is more subtle. *Gate of Hell* (1953) was the first Japanese colour film seen in the West, and only one other film had preceded it, after *Rashomon.* It bowled over almost everyone who saw it: the gold, scarlet, beige, white, and green of the costumes; the mists, the moon, the sea, the distant hills. We did not know then how many Japanese films start this way, with an exposition of a country torn apart by war and revolution, nor how many concerned murderous and amorous intrigues among feudal warlords and their courtesans. *Gate of Hell* is an exquisite picture, but it remains overshadowed by Mizoguchi's (black-and-white) historical films of this period. It lacks their power and tension, their breadth and their sheer craftsmanship.

It was in this decade and into the 1960s that the Japanese cinema flowered, with a series of masterpieces by Kurosawa, Kobayashi, Ichikawa, and others. Some of the older directors, including Kinugasa, continued to make films of integrity and skill: but many of their films look a little plodding beside those made by the younger generation.

—David Shipman

KLUGE, Alexander

Nationality: German. **Born:** Halberstadt, 14 February 1932. **Education:** Charlottenburger Gymnasium, Berlin, Abitur 1949; studied law and history at Freiburg, Marburg, and Johann-Wolfgang Goethe Universität, Frankfurt (degree in law, 1953). **Career:** Lawyer, novelist, and political writer, 1950s; began in films as assistant to Fritz Lang, 1958; leader and spokesman of group of German filmmakers protesting condition of German filmmaking, Oberhausen Festival, 1962; head of film division of Hochschule für Gestaltung in Ulm (known as ''Institut für Filmgestaltung''), from 1962; founder, Kairos-Films, 1963. **Awards:** Berliner Kuntspreis for *Lebensläufe*, 1964; Bayrischer Staatspreis für Literatur, for *Porträt einer Bewärung* and for *Schlachtbeschreibung*; Golden Lion, Venice Festival, for *Die Artisten in der Zirkus-kuppel: ratlos*, 1967; Honorary Professor, University of Frankfurt am Main, 1973; International Critics award, Cannes Festival, for *Ferdinand the Strongman*, 1976; Fontane-Preis, 1979; Grosser Breme Literatur-preis, 1979. **Address:** Elisabethstrasse 38, 8000 Munich 40, Germany.

Films as Director:

1960 *Brutalität in Stein* (*Die Ewigkeit von gestern*; *Brutality in Stone*; *Yesterday Goes on for Ever*) (co-d) (short)
1961 *Rennen* (*Racing*) (co-d) (short)
1963 *Lehrer im Wandel* (*Teachers in Transformation*) (co-d) (short)
1964 *Porträt einer Bewährung* (*Portrait of One Who Proved His Mettle*) (short)
1966 *Pokerspiel* (short); *Abschied von gestern* (*Yesterday Girl*)
1967 *Frau Blackburn, geb. 5 Jan. 1872, wird gefilmt* (*Frau Blackburn, Born 5 Jan. 1872, Is Filmed*) (short); *Die Artisten in der Zirkuskuppel: ratlos* (*Artistes at the Top of the Big Top—Disoriented*)
1968 *Feuerlöscher E. A. Winterstein* (*Fireman E. A. Winterstein*) (short)

Alexander Kluge on the set of *Yesterday Girl*

1969 *Die unbezähmbare Leni Peickert* (*The Indomitable Leni Peickert*); *Ein Arzt aus Halberstadt* (*A Doctor from Halberstadt*) (short)
1970 *Der grosse Verhau* (*The Big Dust-up*)
1971 *Wir verbauen 3 x 27 Milliarden Dollar in einen Angriffsschlachter* (*Der Angriffsschlachter*; *We'll Blow 3 x 27 Billion Dollars on a Destroyer*; *The Destroyer*) (short); *Willi Tobler und der Untergang der sechste Flotte* (*Willi Tobler and the Wreck of the Sixth Fleet*)
1972 *Besitzbürgerin, Jahrgang 1908* (*A Woman from the Property-owning Middle Class, Born 1908*) (short)
1973 *Gelegenheitsarbeit einer Sklavin* (*Occasional Work of a Female Slave*)
1974 *In Gefahr und grösster Not bringt der Mittelweg den Tod* (*The Middle of the Road Is a Very Dead End*)
1975 *Der starke Ferdinand* (*Strongman Ferdinand*); *Augen aus einem anderen Land*
1977 *Die Menschen, die die Staufer-Austellung vorbereiten* (*Die Menschen, die das Stauferjahr vorbereiten*; *The People Who Are Preparing the Year of the Hohenstaufens*) (co-d) (short); *''Zu böser Schlacht schleich' ich heut' Nacht so bang''* (*In Such Trepidation I Creep off Tonight to the Evil Battle*) (revised version of *Willi Tobler and the Wreck of the Sixth Fleet*)
1979 *Die Patriotin* (*The Patriotic Woman*)
1980 *Der Kandidat* (co-d)
1983 *Krieg und Frieden* (co-d); *Die Macht der Gefühle* (*The Power of Emotions*)
1985 *Der Angriff der Gegenwart auf die Ubrige Zeit* (*The Blind Director*)
1987 *Vermischte Nachrichten* (+ sc, pr)

Other Films:

1965 *Unendliche Fahrt—aber begrenzt* (Reitz) (feature) (text)
1973 *Die Reise nach Wien* (Reitz) (sc)
1978 *Deutschland im Herbst* (*Germany in Autumn*) (Schlöndorff) (contribution)
1986 *There Must Be a Way Out: The Film World of Alexander Kluge* (Buchka) (addl d)
1989 *Schweinegeld, Ein Marchen der Gebruder Nimm* (pr)

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Lebensläufe, Stuttgart, 1962; 2nd edition, Frankfurt, 1974.
Schlachtbeschreibung, Olten and Freiburg, 1964; expanded edition, Munich, 1978.
Abschied von gestern, Frankfurt am Main, n.d.
Die Artisten in der Zirkuskuppel: ratlos. Die Ungläubige. Projekt Z. Sprüche der Leni Peickert, Munich, 1968.
Der Untergang der sechsten Armee—Schlachtbeschreibung, Munich, 1969.
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Ich Schulde der Welt einen Toten: Gesprache, Rotbuch Verlag, 1995.
Learning Process with a Deadly Outcome, translated by Christopher Pavsek, Durham, 1996.

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‘‘Kluge Issue’’ of *ZEIT Magazin*, 9 March 1979.
‘‘*Die Patriotin*: Entstehungsgeschichte—Inhalt,’’ in *Filmkritik* (Munich), November 1979.
‘‘Eine realistische Haltung müsste der Zuschauer haben, müsste ich jaben, müsste der Film Haben,’’ with R. Frey, in *Filmfaust* (Frankfurt), November 1980.
‘‘On Film and the Public Sphere,’’ in *New German Critique*, Fall 1981-Winter 1982.
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‘‘Zum Unterschied von Machtbar und Gewalttatig: Die Macht der Bewusstseinsindustrie und das Schicksal Unserer Offentlichkeit,’’ in *Merkur: Deutsche Zeitschrift fur Europaisches Denken*, April 1984.
‘‘Das Schicksal und Seine Gegengeschichten: Zu Zwei Textstellen aus Opern,’’ in *Merkur: Deutsche Zeitschrift fur Europaisches Denken*, September 1984.
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‘‘Kluge’s Dilemmas,’’ in *Filmnews*, April 1992.
‘‘Resurrection,’’ in *Art from the Ashes: A Holocaust Anthology*, Oxford University Press, 1995.

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Lewandowski, Rainer, *Alexander Kluge*, Munich, 1980.
Sandford, John, *The New German Cinema*, Totowa, New Jersey, 1980.
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* * *

Alexander Kluge, the chief ideologue of the new German cinema, is the author of various books in the areas of sociology, contemporary philosophy, and social theory. In 1962 he helped initiate, and was the spokesman for, the ''Oberhausen Manifesto,'' in which ''Das Opas Kino'' (''grandpa's cinema'') was declared dead.

At the same time Kluge published his first book, *Lebensläufe*, a collection of stories that presented a comprehensive cross-section of contemporary life along with its deeply rooted historical causes. His method is grounded in a rich and representative mosaic of sources: fiction, public records and reports, essays, actual occurrences, news, quotations, observations, ideas, and free associations. The method is used by Kluge as a principle of construction in his best films, such as *Abschied von gestern, Die Artisten in der Zirkuskuppel: ratlos*, *In Gefahr und grösster Not bringt der Mittelweg den Tod*, and in the series of collective films: *Deutschland im Herbst, Der Kandidat*, and *Krieg und Frieden.* The theme of war, in particular the Second World War, appears in all his works.

Kluge views filmmaking as another form of writing since it essentially continues the recording of his participation in the development of society and in everyday life. His unifying creative trait could be called verbal concentration, or image concentration. His filmic activity is a living extension of his comprehensive epistemological and sociological researches, which he has published, together with Oskar Negt (associated with the ''Frankfurt School'' of Adorno and Horkheimer), as *Öffentlichkeit und Erfahrung* (1972) and *Geschichte und Eigensinn* (1982).

Kluge's films probe reality—not by way of the fantastic fictions of Fassbinder, or film school pictures as with Wenders—but through establishing oppositions and connections between facts, artifacts, reflections, and bits of performance. The protagonists of his feature films are mostly women who seek to grasp and come to terms with their experiences. For the sake of continuity these women are played either by Alexandra Kluge, his sister, or by Hannelore Hoger. They move through the jungle of contemporary life, watching and witnessing, suffering and fighting. The director mirrors their experiences.

As a filmmaker, Kluge is unique, but not isolated. The three collective films, which together with Volker Schlöndorff, Fassbinder, Stephan Aust, and others he has devoted to the most pressing contemporary events, are something new and original in the history of world cinema. Without Kluge these would be inconceivable, since it is he who pulls together and organizes, aesthetically and ideologically, the fragments filmed by the others. He creates film forms and image structures to transform the various narrative modes and artistic conceptions into a new, conscious, mobilized art of cinema, free of fantasy. This cinema is not only non-traditional, but conveys a sociohistorical content.

Without Kluge a new German cinema would be scarcely conceivable, since creative inspiration needs to be supported by a strong film-political foundation. It is thanks to him, above all, that film was officially promoted in the Federal Republic, and that film in Germany has been taken seriously in the last two decades. An untiring fighter for the interests of his colleagues, Kluge gets involved whenever the fate of the new German cinema is at stake.

Since the late 1980s, Kluge has become involved in the production of alternative programming for German television. Like the overtly political aims of his filmmaking, Kluge hopes that his efforts in the television industry will help to assemble and sustain a public sphere where open critical discourse concerning German and European politics may occur. Kluge, by means of his ''Development Company for Television Producers,'' has been instrumental in arranging for magazines such as *Der Spiegel* and *Stern* to purchase air time on German commercial television in order for each of them to produce and broadcast independent news programs. It is Kluge's hope that ''the complete editorial independence'' of these productions will ''offer diversity'' on television, a medium that typically seeks, in formal and thematic ways, to deny the existence of a heterogeneous viewing audience. In a 1988 interview Kluge remarked: ''You only need one percent of alternative television, of calmness within the television set. If you have it, people will accept that this TV world isn't the only one.''

In addition to his efforts in television, in 1993 Kluge co-authored another book with Oskar Negt, *Public Sphere and Experience: Toward an Analysis of the Bourgeois Public and Proletarian Public Sphere* (1993), in which he continues his interrogations of late-twentieth-century culture. Indeed, the proliferation of articles, books, and dissertations examining Kluge's artistic and theoretical contributions continue to suggest his impact on several cultural fronts.

Whether on the screen or the page, the accomplishments of Alexander Kluge continue to distinguish him as a figure sincerely committed to social and political change.

—Maria Racheva, updated by Kevin J. Costa

KOBAYASHI, Masaki

Nationality: Japanese. **Born:** Hokkaido, 4 February 1916. **Education:** Educated in Oriental art at Waseda University, Tokyo, 1933–41. **Military Service:** Drafted into military service, served in Manchuria, 1942–44; following his refusal to be promoted above rank of private as expression of opposition to conduct of war, transferred to Ryukyu Islands, 1944, then interned in detention camp on Okinawa. **Career:** Assistant at Shochiku's Ofuna studios for 8 months prior to military service, 1941; returned to Shochiku, 1946; assistant director on staff of Keisuke Kinoshita, 1947–52; directed first film, 1952. **Awards:** Recipient, Special Jury Prizes, Cannes Festival, for *Seppuku*, 1963, and for *Kwaidan*, 1965. **Died:** 4 October 1996, in Tokyo, Japan, of cardiac arrest.

Films as Director:

1952 *Musuko no seishun* (*My Sons' Youth*)
1953 *Magokoro* (*Sincerity*; *Sincere Heart*)
1954 *Mittsu no ai* (*Three Loves*) (+ sc); *Kono hiroi sora no dokoka ni* (*Somewhere under the Broad Sky*)
1955 *Uruwashiki saigetsu* (*Beautiful Days*)
1956 *Kabe atsuki heya* (*The Thick-walled Room*) (completed 1953); *Izumi* (*The Spring*; *The Fountainhead*); *Anata kaimasu* (*I'll Buy You*)
1957 *Kuroi kawa* (*Black River*)
1959 ***Ningen no joken I*** (*The Human Condition Part I: No Greater Love*) (+ co-sc); ***Ningen no joken II*** (*The Human Condition Part II: Road to Eternity*) (+ co-sc)
1961 ***Ningen no joken III*** (*The Human Condition Part III: A Soldier's Prayer*) (+ co-sc)
1962 *Karami-ai* (*The Entanglement*; *The Inheritance*); ***Seppuku*** (*Harakiri*)
1964 ***Kwaidan*** (*Kaidan*)
1967 *Joiuchi* (*Rebellion*)
1968 *Nihon no seishun* (*The Youth of Japan*; *Hymn to a Tired Man*)
1971 *Inochi bo ni furo* (*Inn of Evil*; *At the Risk of My Life*)
1975 *Kaseki* (*Fossils*) (originally made for TV as 8-part series)
1983 *Tokyo saiban* (*The Tokyo Trials*) (documentary)
1985 *Shokutaku no nai ie* (*The Empty Table*)

Publications

By KOBAYASHI: articles—

''Harakiri, Kobayashi, Humanism,'' interview with James Silke, in *Cinema* (Beverly Hills), June/July 1963.
''Cinq japonais en quête de films: Masaki Kobayashi,'' interview with Max Tessier, in *Ecran* (Paris), March 1972.
Interview with Joan Mellen, in *Voices from the Japanese Cinema*, New York, 1975.
Interview with A. Tournès, in *Jeune Cinéma* (Paris), April 1985.
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Niogret, Hubert and Eithne O'Neill, ''Masaki Kobayashi,'' in *Positif* (Paris), December 1993.
Gräfe, Lutz and Olaf Möller, ''Die Ethik der nackten Klinge,'' in *Film-Dienst* (Cologne), 28 February 1995.
Obituary, in *Variety* (New York), 21 October 1996.
Obituary, in *Séquences* (Haute-Ville), November/December 1996.
Obituary, in *EPD Film* (Frankfurt), December 1996.
Obituary, in *Film en Televisie + Video* (Brussels), December 1996.
Minks, Patrick, ''Masaki Kobayashi (1916–1996),'' in *Skrien* (Amsterdam), December-January 1996–1997.

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The dilemma of the dissenter—the individual who finds himself irrevocably at odds with his society—is the overriding preoccupation of Kobayashi's films, and one which grew directly from his own experience. In 1942, only months after starting his career at Shochiku studios, Kobayashi was drafted into the Imperial Japanese Army and sent to Manchuria. A reluctant conscript, he refused promotion above the rank of private and was later a prisoner of war. Released in 1946, he returned to filmmaking, becoming assistant to Keisuke Kinoshita, whose flair for lyrical composition clearly influenced Kobayashi's own style—though he succeeded, fortunately, in shaking off the older director's penchant for excessive sentimentality.

Initially, Kobayashi's concern with social justice, and the clash between society and the individual, expressed itself in direct treatment of specific current issues: war criminals in *Kabe atsuki heya*—a

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Masaki Kobayashi (seated) on the set of *Shokutaku no nai ie*

subject so sensitive that the film's release was delayed three years; corruption in sport in *Anata kaimasu*; and, in *Kuroi kawa,* organized crime and prostitution rampant around U.S. bases in Japan. This phase of Kobayashi's career culminated in his towering three-part, nine-hour epic, *Ningen no joken*, a powerful and moving indictment of systematized brutality inherent in a militaristic society.

The ordeal of the pacifist Kaji, hero of *Ningen no joken* (played by Tatsuya Nakadai, Kobayashi's favorite actor), closely parallels the director's own experiences during the war. Kaji is the archetypal Kobayashi hero, who protests, struggles, and is finally killed by an oppressive and inhumane system. His death changes nothing and will not even be recorded; yet the mere fact of it stands as an assertion of indomitable humanity. Similarly, the heroes of Kobayashi's two finest films, *Seppuku* and *Joiuchi*, revolt, make their stand, and die—to no apparent avail. In these films Kobayashi turned the conventions of the *jidai-geki* (period movie) genre to his own ends, using historical settings to universalize his focus on the dissident individual. The masterly blend of style and content, with the unbending ritual of samurai convention perfectly matched by cool, reticent camera movement and elegantly geometric composition, marks in these two films the peak of Kobayashi's art.

By Japanese standards, Kobayashi made few films, working slowly and painstakingly with careful attention to detail. From *Seppuku* onwards, an increasing concern with formal beauty characterized his work, most notably in *Kaidan.* This film, based on four of Lafcadio Hearn's ghost stories, carried for once no social message, but developed a strikingly original use of color and exquisitely stylized visual composition. The crisis that overtook Japanese cinema in the late 1960s hit Kobayashi's career especially hard. His uncompromising seriousness of purpose and the measured cadences of his style held little appeal for an industry geared increasingly to flashy exploitation movies. Few of his projects came to fruition, and *Kaseki* had to be made first for television, a medium he disliked. He refused to watch the eight-hour TV transmission, regarding it merely as rough footage for his 213-minute cinema version.

Kaseki, in which a middle-aged businessman confronts the prospect of incurable cancer, seemed to mark a move away from Kobayashi's wider social concerns—as did the far weaker *Moeru aki. Tokyo saiban*, though, found him back on more characteristic ground. A tour-de-force of editing, it used archive and newsreel footage to make compelling drama of the Allied trials of Japanese wartime leaders. With *Shokutaku no nai ie*, his final film, Kobayashi returned to his central preoccupation, with a principled individual (Nakadai once again) standing out against daunting social pressures. Though lacking the impact of *Ningen no joken* or *Seppuku*, it evinced his undiminished skill in exploiting the tension between outward formality and inner turmoil and reaffirmed the austere integrity that informed all his work.

—Philip Kemp

KOPPLE, Barbara

Nationality: American. **Born:** New York City, 30 July 1946. **Education:** Graduated from Northeastern University with degree in psychology. **Career:** Assisted documentary filmmakers as an editor, sound recordist, and camerawoman; spent four years in coal fields of Harlan County, Kentucky, recording struggles of unionized miners for documentary *Harlan County, U.S.A.*, 1972–76. **Awards:** Critic's Choice Award, Cannes Film Festival, 1972, for *Winter Soldier;* Academy Award for Best Feature Documentary, designation by Congress as American Film Classic in National Film Registry, Blue Ribbon, Grierson Award, and Emily Award at the American Film Festival, all 1977, all for *Harlan County, U.S.A.;* Christopher Award, 1977; Mademoiselle Award, 1977; National Endowment for the Arts fellowships, 1970s and 1980s; Blue Ribbon, American Film and Video Festival, 1990, for *Out of Darkness;* Academy Award for Best Feature Documentary, Grand Jury Prize, Audience Award, and Filmmaker's Trophy at the Sundance Film Festival, Golden Gate Award at the San Francisco International Film Festival, Blue Ribbon at the American Film and Video Festival, Outstanding Achievement from the International Documentary Association, Los Angeles Film Critics Award, and National Society of Film Critics Award, all 1991, all for *American Dream;* Best Feature Documentary, Director's Guild of America, 1992, for *American Dream;* Metro Labor Council Award, 1992; Cine Golden Eagle, 1992; John Simon Guggenheim Memorial Foundation Fellowship, 1992; Dorothy Arzner Directing Award, Women in Film, 1993; Outstanding Directorial Achievement from Director's Guild of America, Alfred I. duPont-Columbia University Award, and Best Special Award from Television Critics Association, all 1993, all for *Fallen Champ.*

Barbara Kopple

Films as Director:

1972 *Winter Soldier* (co-d)
1976 *Harlan County, U.S.A.* (+ sound, pr)
1981 *No Nukes* (co-d)
1983 *Keeping On* (+ exec pr)
1989 *Civil Rights: The Struggle Continues* (+ pr)
1990 *Out of Darkness* (co-d)
1991 *American Dream* (+ sound, co-pr)
1992 *Beyond JFK: The Question of Conspiracy* (co-d); *Locked Out: Ravenswood*
1993 *Fallen Champ: The Untold Story of Mike Tyson* (+ pr)
1994 *Century of Women* (segment d)
1995 *Prisoners of Hope* (co-d)
1998 *Woodstock '94* (+ pr); *Wild Man Blues*
1999 *A Conversation with Gregory Peck*
2000 *My Generation*

Other Films:

1974 *Richard III* (pr, sound, ed)
1986 *Hurricane Irene* (pr)
1995 *Nails* (segment pr)

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Shulevitz, Judith, *The Women's Companion to International Films*, edited by Annette Kuhn and Susannah Radstone, University of California Press, 1994.

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Eder, Richard, ''Film Festival: *Harlan County*,'' in *New York Times*, 15 October 1976.
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‘‘Cinema 5’s Probable *Harlan County* Deal,’’ in *Variety*, 15 December 1976.

Biskind, Peter, ‘‘*Harlan County, U.S.A.:* The Miners’ Struggle,’’ in *Jump Cut*, no. 14, 1977.

Kleinhans, Chuck, ‘‘Barbara Kopple Interview,’’ in *Jump Cut*, no. 14, 1977.

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Paramentier, Ernest, ‘‘*Harlan County, U.S.A.*,’’ in *FilmFacts*, vol. 20, no. 12, 1977.

Mills, N., ‘‘*Harlan County, U.S.A.*,’’ in *Dissent*, vol. 24, no. 3, 1977.

Howe, I., ‘‘Another View of *Harlan County, U.S.A.*,’’ in *Dissent*, vol. 24, no. 3, 1977.

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Kauffmann, Stanley, ‘‘Stanley Kauffmann on Films: Importances,’’ in *New Republic*, 12 February 1977.

Blake, R. ‘‘The Reel-y Real,’’ in *America*, 12 February 1977.

Haleff, M., ‘‘*Harlan County, U.S.A.*,’’ in *Film Bulletin*, March 1977.

Westerbeck, C. L., Jr., ‘‘Women’s Work,’’ in *Commonweal*, 4 March 1977.

McCreadie, M., ‘‘*Harlan County, U.S.A.*,’’ in *Films in Review*, April 1977.

McNally, Judith, ‘‘The Making of *Harlan County, U.S.A.*,’’ in *Filmmakers Newsletter*, May 1977.

Carcassonne, P., ‘‘*Harlan County, U.S.A.*,’’ in *Cinématographe*, June 1977.

Giraud, T., ‘‘*Harlan County, U.S.A.*,’’ in *Cahiers du Cinéma*, July 1977.

Henry, M., ‘‘*Harlan County, U.S.A.*,’’ in *Positif*, July/August 1977.

Crowdus, Gary, ‘‘Filming in Harlan (Interviews with Barbara Kopple and Hart Perry),’’ in *Cineaste*, Summer 1977.

Jones, E. S., ‘‘*Harlan County U.S.A.*,’’ in *Film News*, Summer 1977.

Aghed, J., ‘‘Entretien avec Barbara Kopple,’’ in *Positif*, October 1977.

Bovier-Lapierre, E., ‘‘*Harlan County, U.S.A.*,’’ in *Cinématographe*, October 1977.

Martin, M., ‘‘Entretien avec Barbara Kopple,’’ in *Ecran*, 15 October 1977.

Le Peron, S., and L. Skorecki, ‘‘Entretien avec Barbara Kopple,’’ in *Cahiers du Cinéma*, November 1977.

Thirard, P. L., ‘‘*Harlan County, U.S.A.*,’’ in *Positif*, November 1977.

Grelier, R., ‘‘*Harlan County, U.S.A.*,’’ in *Revue du Cinéma*, November 1977.

Odebrant, P., and J. Ohlsson, ‘‘*Harlan County, U.S.A.*,’’ in *Chaplin*, vol. 20, 1978.

Vrdlovec, Z., ‘‘Harlanski revir,’’ in *Ekran*, vol. 3, 1978.

Heijs, J., ‘‘*Harlan County, U.S.A.*,’’ in *Skrien*, May 1978.

McCall, A., and A. Tyndall, ‘‘Sixteen Working Statements: Notes from Work on a Film in Progress,’’ in *Millennium*, Spring/Summer 1978.

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King, Noel, ‘‘Recent ‘Political’ Documentary: Notes on *Union Maids* and *Harlan County, U.S.A.*,’’ in *Screen*, vol. 22, 1981.

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Hoberman, J., ‘‘The Non-Hollywood Hustle,’’ in *American Film*, October 1980.

O’Connor, J. J., ‘‘TV: *Keeping On*, a Drama of Life in a Mill Town,’’ in *New York Times*, 8 September 1983.

Kaplan, E. A., ‘‘Theories and Strategies of the Feminist Documentary,’’ in *Millennium*, Fall 1982/Winter 1983.

Penley, Constance, ‘‘Documentary/Documentation,’’ in *Camera Obscura* Spring/Summer 1985.

Sorensen, S., ‘‘Dokumentarisme,’’ in *Film & Kino*, no. 4, 1987.

Di Mattia, J., ‘‘Of Politics and Passion,’’ in *International Documentary*, Winter 1990/91.

Quindlen, Anna, ‘‘Our Bad Dreams,’’ in *New York Times*, 21 October 1990.

Crowdus, Gary, ‘‘*American Dream* (Interview),’’ in *Cineaste*, vol. 18, no. 4, 1991.

Rossi, U., ‘‘Per una comunicazione attiva,’’ and ‘‘Due scioperi da Oscar nel cinema off Hollywood,’’ in *Cineforum*, September 1991.

Fink, Leon, ‘‘Motion Picture Review: *American Dream*,’’ in *Journal of American History*, December 1991.

Legiardi-Laura, Roland, ‘‘Barbara Kopple,’’ in *BOMB*, Winter 1992.

Weinberg, Joel, ‘‘Union Maid,’’ in *New York*, 9 March 1992.

Rule, S., ‘‘In Film, a Career of Trying to Balance the Inequalities of Life,’’ in *New York Times*, 24 March 1992.

Rafferty, Terrence, ‘‘No Man’s Land,’’ in *New Yorker*, 23 March 1992.

Brown, G., ‘‘O Say Can You See?,’’ in *Village Voice*, 24 March 1992.

Klawans, Stuart, ‘‘*American Dream*,’’ in *Nation*, 30 March 1992.

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Meusel, M., ‘‘*American Dream*,’’ in *Film Journal*, April 1992.

Linlield, Susie, ‘‘Barbara Kopple,’’ in *Premiere*, April 1992.

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Powers, John, ‘‘Food for Thought,’’ in *New York*, 13 April 1992.

Roberts, S., ‘‘*American Dream* Charts Labor’s Loss,’’ in *New York Times*, May 1992.

Karp, A., ‘‘*American Dream*,’’ in *Box Office*, May 1992.

Meyers, Kate, ‘‘*American* Chronicle: Barbara Kopple,’’ in *Entertainment Weekly*, 1 May 1992.

Winokur, L.A., “Barbara Kopple (Interview),” in *Progressive*, November 1992.

Tucker, Ken, ‘‘Heavyweight *Champ*,’’ in *Entertainment Weekly*, February 1993.

Meyers, Kate, ‘‘Barbara Kopple’s KO Punch,’’ in *Entertainment Weekly*, 12 February 1993.

Zoglin, Richard, ‘‘*Fallen Champ*,’’ in *Time*, 15 February 1993.

Brock, Pope, ‘‘Barbara Kopple: A Firebrand Documentary Filmmaker Moves to TV to Tackle Her Latest Subject: Iron Mike Tyson,’’ in *People Weekly*, 15 February 1993.

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* * *

Barbara Kopple got her start in film working for Albert and David Maysles. In order to make films, she decided it was necessary to learn all aspects of their production. At the Maysles' studio, she became familiar with the craft—from getting coffee to reconstituting trims, no job was trivialized. She became an assistant editor for the Maysles and began working as editor and sound recordist for other producers.

After gaining enough experience and confidence, Kopple decided it was time to direct her own films. Her crews consisted of a camera operator and sound recordist, of which she was the sound recordist. As with most documentaries, such a small crew was an economic necessity, but it also enhanced the filmmaker's intimacy with the subject. According to Kopple, recording sound brought her ''deeper into what was happening''; she was ''hearing'' and participating in the filmic process on multiple levels. As a technician, interviewer, and director, she is both observer and participant. In supervising post-production she becomes the storyteller.

Most of Kopple's independent films require her constant attention to fundraising. Winning the Academy Award for Best Feature-length Documentary for *Harlan County, U.S.A.* did not ensure funds for another project. While shooting *American Dream*, rather than process film, she bought freezers to store the exposed rolls until money could be raised for lab expenses. Kopple thinks ''small crews are great, but sometimes it's better to have money and hire a sound recordist.''

Kopple was influenced by the Maysles brothers and D. A. Pennebaker, exponents of Direct Cinema. Her method of filmmaking, though owing much to her predecessors, is very much a result of form following content. Though her style may differ slightly from film to film because of the organic strategy she employs for each story, there is an overriding consistency to her work. She gives those not normally heard a voice—the audience of most films are her subjects. Her documentaries have become emblematic of social change films.

Most of Kopple's films have no simple beginning—we enter a story that has already begun. The audience may know the outcome, yet we are engaged in the suspense of how we arrived at that point. Her films examine the antecedents of power relationships, how people are affected, respond, and make sense of their own actions and those of others. Though the chronology of a film may shift through history, intercutting past events with the contemporary, we experience the action in the present tense. Her endings are never clean, sometimes with story updates occurring under the end credits. Kopple's films create a discourse that cuts through historical time in an attempt to understand where we are today.

Kopple's films create such intimacy of identity that we feel sure she lived the experience. However, *Harlan County, U.S.A.* took only thirteen months to make. After reading about the death of Joseph Yablonski, his wife, and daughter, and the formation of Miners for Democracy, she decided to make the film and secured a $10,000 loan from Tom Brandon. The film develops small stories to contextualize a larger narrative.

The Consolidation Coal Mannington Mine Disaster of 1968, the Yablonski family murder in 1970, and the union election places the Harlan strike in a national relationship. History is seen as a growing organism and montage moves the discourse through time. John L. Lewis is cut against Carl Horn, president of Duke Power, as though they were engaged in debate. Yet the film is faithful to and references the chronology of the Harlan strike.

Kopple uses music to remind the audience of our folk storytelling tradition. In geographically isolated regions such as Harlan, music has been a way of sharing experience, creating a unifying identity. In the film music functions to evoke cultural memory and meaning. Though we may be thousands of miles from Harlan, we share a common heritage of labor struggle. The voice of the film is the voice of many. There is no one hero, but a common chorus of purpose uniting gender and race. ''Which Side Are You On'' functions as *Harlan County, U.S.A.*'s theme song. The film is about choice. Kopple is asked by Duke Power's thugs to identify herself; there is no question of her allegiance. Kopple thinks that being a woman may have contributed to the local police letting her film in jail. They did not consider her a threat. There is no question that the film threatened Duke Power; the camera is beaten. And the film is very much about violence: everyday life seems harsh, and the strike heightens the brutality. The audience must look at the conflict's viscera—pieces of lung and brains in the dirt—and ultimately the death of striker Lawrence Jones. The strike may be won, but it is a momentary victory. The struggle continues without end through the credits.

Kopple continues themes developed in *Harlan County, U.S.A.* in *American Dream*, but the story and issues have become more complicated. Again she films a strike, a labor crisis, and documents the crisis of labor. At issue is whether the union movement will be destroyed by Reaganism, or whether it will transform and once again play an active role in the American drama. The film follows Local P-9 of the United Food and Commercial Workers International Union as the rank and file struggles with the International leadership and dissidents among its own membership, as well as labor's traditional antagonist, in this case Hormel and Company.

Again a strike is the motivating force for communality. But because labor is divided—brother pitted against brother—*American Dream* evokes the heartbreak of the Civil War. The labor movement has lost its innocence, yet Local P-9 seems naive. They lack an historical perspective to labor negotiations. When the strike is going well they are enthusiastic, but they succumb to moral self-righteousness when frustrated. Recognizing stasis in the International, they hire an outside labor consultant, Ray Rogers of ''Corporate Campaign,'' whose strategy is to effect economic distress on Hormel, build solidarity with other locals, and make the strike ''newsworthy.'' He packages the strike for television, but we are not sure which side of the camera he prefers to be on; as he seems to be playing a role from *Norma Rae* (Rogers was the organizer at J. P. Stevens). Authenticity becomes problematic.

As in *Harlan County, U.S.A.*, there is no doubt that Kopple's camera is on the side of labor. However, in *American Dream* the camera re-positions itself to show the conflicting points-of-view within the labor movement. The camera is with Local P-9 leader Jim Guyette, then with Lewie Anderson, director of the International Union's Meatpacking Division. It is in a car with dissidents as they defy the Local and go back to work. But the camera does not cross the picket line with them; it watches the dissidents go through the gate from the vantage point of the strikers.

In *American Dream*, Kopple utilizes various documentary styles. Direct Cinema techniques are combined with conventional sit-down interviews and narration. The voice of the film is that of labor, but unlike *Harlan County, U.S.A.*, *American Dream* employs narration. Guyette and Anderson provide commentary for their own stories. And Kopple personally announces voice-over information necessary to move the story forward. As the film proceeds to its end, we are aware of a distance and dislocation of voice and character not experienced in *Harlan County, U.S.A.* The grand narrative of American labor is fractured, and we wonder if the Dream can ever be reconstructed. The film ends with an *American Graffiti*-style montage of character updates. But it is the 1980s, and although there may be personal change, one story remains the same: company profits continue to grow while workers are paid less.

Kopple thinks of herself as a filmmaker of traditional dramas, examining how people behave in moments of crisis and change. Her films question the construct of the ''American Dream'' and the price we pay in its attainment; how this ''Dream'' influences and informs our collective and individual identity and what we value; and how we are equipped to deal with and interpret issues of justice and change.

—Judy Hoffman

KORDA, Alexander

Nationality: Hungarian/British. **Born:** Sándor László Kellner in Puszta Turpósztó, Hungary, 16 September 1893; adopted surname Korda, from journalistic pseudonym ''Sursum Corda'' (meaning ''lift up your hearts''), 1910. **Education:** Attended schools in Kisújszállás, Mezötúr, and Budapest, until 1909. **Family:** Married 1) Maria Farkas (actress Maria Corda), 1919 (divorced 1930), one son; 2) Merle Oberon, 1939 (divorced 1945); 3) Alexander Boycun, 1953. **Career:** Worked at Pathé studios, Paris, 1911; title writer and secretary, Pictograph films, Budapest, and founder of film journal *Pesti mozi*, 1912; directed first film, 1914; formed Corvin production company with Miklós Pásztory, built studio near Budapest, 1917; arrested under Horthy regime, fled to Vienna, 1919; formed Corda Film Consortium, 1920 (dissolved 1922); formed Korda-Films, Berlin, 1923; with wife, contracted to First National, Hollywood, 1927; hired by Paramount French subsidiary, 1930; moved to British Paramount, London, 1931; founder, London Films, 1932; built Denham Studios, also made partner in United Artists, 1935 (sold interest, 1944); lost control of Denham Studios, 1938; formed Alexander Korda Productions, retained position as head of London Films, 1939; based in Hollywood, 1940–43; entered partnership with MGM, 1943 (dissolved, 1946); reorganized London Films, bought controlling interest in British Lion (distributors), 1946; founder, British Film Academy (now British Academy of Film and Television Arts), 1947. **Awards:** Knighthood, 1942. **Died:** In London, 23 January 1956.

Films as Director:

1914 *A becsapott újságíró* (*The Duped Journalist*) (co-d); *Tutyu és Totyo* (*Tutyu and Totyo*) (co-d)
1915 *Lyon Lea* (*Lea Lyon*) (co-d); *A tiszti kardbojt* (*The Officer's Swordknot*) (+ sc)
1916 *Fehér éjszakák* (*White Nights*) or *Fedora* (+ sc); *A nagymama* (*The Grandmother*) (+ sc); *Mesék az írógépröl* (*Tales of the Typewriter*) (+ sc); *A kétszívü férfi* (*The Man with Two Hearts*); *Az egymillió fontos bankó* (*The One–Million–Pound Note*) (+ sc); *Ciklámen* (*Cyclamen*); *Vergödö szívek* (*Struggling Hearts*); *A nevetö Szaszkia* (*The Laughing Saskia*); *Mágnás Miska* (*Miska the Magnate*)
1917 *Szent Péter esernyöje* (*St. Peter's Umbrella*) (+ pr); *A gólyakalifa* (*The Stork Caliph*) (+ pr); *Mágia* (*Magic*) (+ pr); *Harrison és Barrison* (*Harrison and Barrison*) (+ pr)
1918 *Faun* (+ pr); *Az aranyember* (*The Man with the Golden Touch*) (+ pr); *Mary Ann* (+ pr)
1919 *Ave Caesar!* (+ pr); *Fehér rózsa* (*White Rose*) (+ pr); *Yamata* (+ pr); *Se ki, se be* (*Neither in Nor Out*) (+ pr); *A 111-es* (*Number 111*) (+ pr)
1920 *Seine Majestät das Bettelkind* (*Prinz und Bettelknabe*; *The Prince and the Pauper*)
1922 *Heeren der Meere* (*Masters of the Sea*); *Eine Versunkene Welt* (*Die Tragödie eines Verschollenen Fürstensohnes*) (*A Vanished World*); *Samson und Delilah* (*Samson and Delilah*) (+ pr)
1923 *Das unbekannte Morgen* (*The Unknown Tomorrow*) (+ pr)
1924 *Jedermanns Frau* (*Jedermanns Weib*) (*Everybody's Woman*) (+ pr); *Tragödie im Hause Habsburg* (*Das Drama von Mayerling*) (*Tragedy in the House of Hapsburg*) (+ pr)
1925 *Der Tänzer meiner Frau* (*Dancing Mad*)
1926 *Madame wünscht keine Kinder* (*Madame Wants No Children*)
1927 *Eine Dubarry von heute* (*A Modern Dubarry*); *The Stolen Bride*; *The Private Life of Helen of Troy*
1928 *Yellow Lily*; *Night Watch*
1929 *Love and the Devil*; *The Squall*; *Her Private Life*
1930 *Lilies of the Field*; *Women Everywhere*; *The Princess and the Plumber*
1931 *Die Manner um Lucie* (+ pr); *Rive Gauche* (French version of *Die Manner um Lucie*) (+ pr); *Marius; Zum Goldenen Anker* (German version of *Marius*)
1932 *Service for Ladies* (*Reserved for Ladies*) (+ pr)
1933 *Wedding Rehearsal* (+ pr); ***The Private Life of Henry VIII*** (+ pr); *The Girl from Maxim's* (+ co-pr)
1934 *La Dame de Chez Maxim* (French version) (+ pr); *The Private Life of Don Juan* (+ pr)
1936 *Rembrandt* (+ pr)
1941 *That Hamilton Woman* (*Lady Hamilton*) (+ pr)
1945 *Perfect Strangers* (*Vacation from Marriage*) (+ pr)
1947 *An Ideal Husband* (+ pr)

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Vas, Robert, *The Golden Years of Alexander Korda*, BBC TV documentary, 1968.

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Alexander Korda may be Britain's most controversial film figure, but there is no doubt that his name stands everywhere for the most splendid vision of cinema as it could be, if one had money and power. Both of these Korda had, although several times he was close to bankruptcy, living on pure Hungarian charm and know-how. He at least had a dream that came near reality on several occasions.

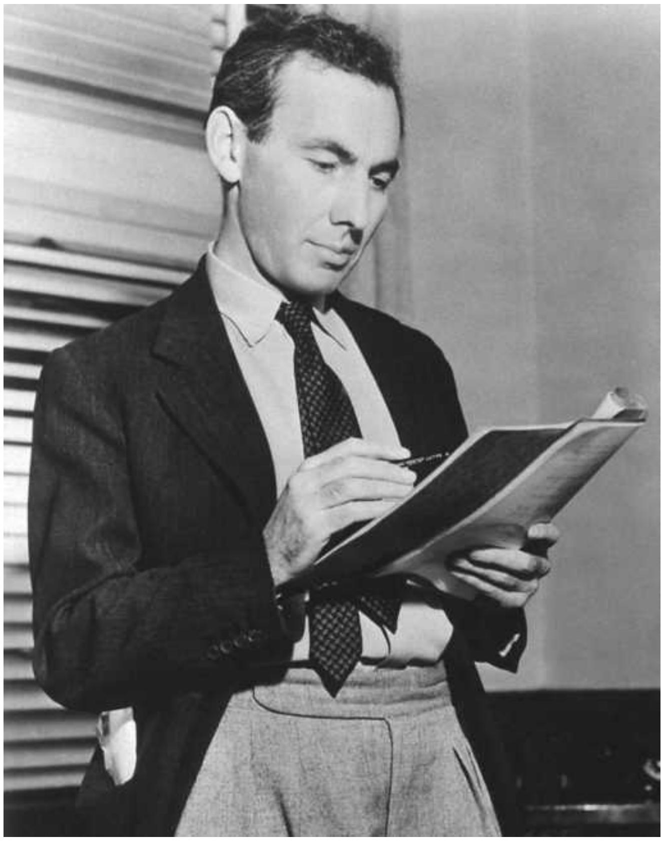
Korda had two younger brothers, Zoltan, who worked with him as a director, and Vincent, who was an art director; both were outstanding in their fields. Alexander worked as a journalist and film magazine editor before he directed his first film in Hungary in 1914. He had labored long in the cinematic fields of Vienna and Berlin when finally in 1926 his film production of *A Modern Dubarry* earned him a contract in Hollywood with First National, where his initial film was the extravagantly beautiful *The Private Life of Helen of Troy*, starring his wife Maria Corda as Helen. It brought him instant recognition. He directed four features starring Billie Dove (who should have played Helen of Troy for him): *The Stolen Bride, The Night Watch, The Yellow Lily*, and *Her Private Life*, a remake of Zoë Akins's play, which Corinne Griffith had filmed earlier under its stage title, *Declassé.* Korda also directed a sound feature starring Griffith, *Lilies of the Field.* Alexander Korda could soon write his own ticket.

He did just that in 1931, leaving Hollywood to return to England where he set up his own production company, London Film Productions. There he was almost fully occupied with production details, and only directed eight of the many films which his company produced. It was an exciting era for an ambitious producer like Korda. His company's product was so lavish that he seemed in a fair way not only to rival Hollywood but to surpass it. His first big success was *The Private Life of Henry VIII*, starring Charles Laughton as Henry and with Merle Oberon making her debut as the unfortunate Anne Boleyn. Korda then married Oberon and started to set the stage for her stardom. Hers was not the only career Korda established, for he had much to do with the film careers of Laurence Olivier, Vivian Leigh, Robert Donat, and Leslie Howard, among others. He was the power behind it all, the man who set up financial deals for pictures that starred these actors.

While the pictures he directed, like *Rembrandt, That Hamilton Woman*, and *Vacation from Marriage*, were done in exquisite taste, Korda was also involved in the production of such pictures as *Catherine the Great, The Scarlet Pimpernel, Elephant Boy, The Ghost Goes West, Drums, The Four Feathers, The Thief of Bagdad, The Fallen Idol*, and *The Third Man.* Three times Korda built and rebuilt his company, and the third time it was with national aid. Even after the Korda empire collapsed he was able to secure new financial alliances which allowed him to keep producing until his death in 1956. His name stood for glory, and when, after 1947, his name ceased to appear as part of the film credits, the lustre surrounding a London Films production vanished.

—DeWitt Bodeen

KORDA, Zoltan



Zoltan Korda

Nationality: Hungarian. **Born:** Zoltan Kellner, Turkeve, 3 June 1895; brother of directors Alexander and Vincent Korda; adopted the surname Korda after his older brother Alexander had done so. **Military Service:** Served in Hungarian cavalry. **Career:** Worked as a camera operator and an editor; became director with London Films, run by brother Alexander Korda. **Awards:** Best Director (with Robert J. Flaherty), Venice Film Festival, for *Elephant Boy*, 1937; Best Overall Artistic Contribution (with Jean Renoir), Venice Film Festival, for *La Grande illusion*, 1937; Best Screenplay (with Sacha Guitry and Christian-Jaque), Venice Film Festival, for *Les Perles de la couronne*, 1937; Best Director (with Carl Froelich), Venice Film Festival, for *Heimat*, 1938; Grand Biennale Art Trophy (with Walt Disney), Venice Film Festival, for *Snow White and the Seven Dwarfs*, 1938; Bronze Berlin Bear, Berlin International Film Festival, for *Cry, the Beloved Country*, 1952. **Died:** Hollywood, California, 13 October 1961.

Films as Director:

1918 *Károly bakák*
1927 *Die Elf Teufel* (*Eleven Devils*)
1920 *A Csodagyerek* (+ sc)
1933 *Men of Tomorrow*
1933 *Cash* (*For Love or Money*) (*If I Were Rich*)
1935 *Sanders of the River*
1936 *Forget Me Not* (*Forever Yours*) (*The Magic Voice*)
1937 *Revolt in the Desert*; *Elephant Boy*
1938 *The Drum* (*Drums*)
1939 *The Four Feathers* (+ sc)
1940 *The Thief of Bagdad* (Bergen, Powell, Whelan) (uncredited d; + assoc pr); *Conquest of the Air*
1942 *Jungle Book*
1943 *Sahara* (+ sc)
1945 *Counter-Attack* (*One against Seven*) (+ pr)
1947 *The Macomber Affair*
1948 *A Woman's Vengeance* (*The Gioconda Smile*) (+ pr)

1951 *Cry, the Beloved Country* (*African Fury*) (+ pr)
1955 *Storm over the Nile* (*The Four Feathers*) (+ pr)

Other Films:

1930 *Women Everywhere* (story)

Publications

On KORDA: books—

Durgnat, R. *A Mirror for England*, 1970.
Richards, J. *Visions of Yesterday*, 1973.
Cripps, T., *Slow Fade to Black*, 1977.
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Korda, Michael, *Charmed Lives: A Family Romance*, New York, 1979.

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Fischer, Dennis, ''A World of Childhood Delights: *The Thief of Bagdad*,'' in *Filmfax* (Evanston, Illinois), no. 60, April-May 1997.

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Along with older brother Alexander and younger brother Vincent, director Zoltan Korda played an important role in the revitalization of British cinema in the 1930s, after the passage of the Cinematographic Act in 1927 created financial conditions favorable for domestic production that could compete with Hollywood. Assimilated Hungarian Jews of immense artistic talent, the Kordas seem unlikely candidates for such a role, but turbulent social and commercial conditions within their own country, as well as a lack of good fortune with production in Austria, Germany, and the United States, brought them to Britain. Alexander founded London Films in 1931, and it remained an important center of production until his death in 1956. Though Zoltan directed films for other producers, sometimes with no little success, he did his best work in partnership with his forceful and flamboyant older brother. Vincent, who became one of the most noted art directors of the period, contributed importantly to a number of Zoltan's films.

Service during World War I with the Austro-Hungarian army meant that Zoltan was away while Alexander was founding the Hungarian film industry virtually single-handed and beginning publication of that country's first serious film journal. Invalided out of the army after being wounded in a gas attack, Zoltan joined Alexander's production team at Budapest's Corvin studios and worked as an editor. It was at this point that he adopted Alexander's new surname, adopted from the Latin motto *sursum corda* or ''raise up your hearts.'' Though not communists themselves, Alexander and Zoltan cooperated enthusiastically in the nationalization of the film industry during Hungary's brief flirtation with state communism in 1919. The right wing coup that toppled the communists and the establishment of the anti-Semitic Horthy regime led initially to Alexander's arrest, but Zoltan, a wounded former officer, was able to obtain his release. Fleeing the country, the Kordas tried their hands in Vienna and then Berlin, where Alexander achieved a modest success producing a few films, one of which, *Die Elf Teufel* (*Eleven Devils*), Zoltan directed in 1927. Alexander soon left Germany for Hollywood, followed by Zoltan, but the brothers made little impression on the American film industry.

Established in Britain, Alexander, soon joined there by Zoltan, initially turned his hand to the making of ''quota quickies,'' low-budget programmers designed to fulfill the terms of the 1927 act, which required exhibitors to screen a certain percentage of domestically produced films. Alexander, however, was not content merely to fill such a niche. His bawdy costume drama, *The Private Life of Henry VIII*, made a modest fortune and, more important, was the first British film in many years to be exhibited profitably on the other side of the Atlantic. The evolving Korda formula, soon taken up in earnest by Zoltan, was simple enough: an almost jingoistic celebration of the empire and aristocratic British traditions, with an emphasis on engaging, exotic spectacle.

With *Sanders of the River*, Zoltan proved that he could oversee as successful a film as Alexander. Appropriately derived from an Edgar Wallace story (Wallace was perhaps Britain's most popular middle-brow novelist at the time), *Sanders* portrays the success of an undergunned and outnumbered British district commissioner in putting down an incipient tribal rebellion in colonial Nigeria. Though many of its interiors, shot in England, have a stagy look, the film is in fact a semi-documentary. Korda traveled to Nigeria with a crew of twelve to spend four months filming authentic exteriors and, especially, native dances and other ceremonies. The plot hinges on the rivalry between a ''good'' chief (that is, one loyal to the British) and a ''bad'' chief (that is, one who resents colonial rule). Paul Robeson is, perhaps strangely, cast as the semi-articulate good chief, whose obeisance to Sanders was seen as somewhat excessive by some even at the time. Robeson eventually condemned his participation in the project, protesting, somewhat disingenuously, that the resulting film surprised him with its unflinching support of colonialism and the paternalistic racism upon which it depends. *Sanders*, no doubt, provided unquestioning support of empire and the necessity for the European stewardship of Africa. Audiences in Britain and the United States, however, were probably more intrigued by its generous portrayal of exotic animals and peoples, including unabashedly bare-breasted women. The film is less political tract and more adventurous romance in the tradition not only of Wallace, but also of H. Rider Haggard and Rudyard Kipling (one of Korda's favorite authors).

Zoltan's next solo projects were in the same vein; they made London Films a good deal of money and helped establish the British film industry, if only briefly, as an international rival to Hollywood, formerly the world's sole supplier of such spectacular fluff. *Elephant Boy*, adapted from a Kipling short story, skillfully blends actual footage of the Indian jungle (footage shot by Robert Flaherty, the famed documentarian) with a flimsy plot and studio interiors. The film's star is the adolescent boy Sabu, a kind of Indian Tarzan who communicates with the animals and aids in the capture of wild elephants for white hunter Peterson, whose livelihood depends on their successful trapping. The formula, including a central role played by Sabu, was recycled in *Drum*, where the young man plays a youthful satrap who is nearly destroyed by the maneuverings of his anti-British uncle. As in *Sanders*, it is British authority that intervenes to save the legitimate government that is conveniently friendly to them. Once again, authentic Indian exteriors lend the film a contemporary semi-documentary look that is only somewhat at odds with its archly conservative politics and evocation of a Kiplingesque past.

More successful was Korda's version of the imperialist classic *Four Feathers*, which had already been filmed several times previously. *Four Feathers* is a meditation on the loyalty and responsibility demanded of the ruling classes; it simply assumes the rightness of British rule in Africa, which forms the exciting background to what is essentially a morality play. Refusing to sail with his regiment to the Sudan, a young officer, the scion of a military family, overcomes his disgrace by traveling to Africa, disguising himself as a native, and helping out his regiment and friends as they defeat the Khalifa and his ''fuzzy wuzzies.'' Novelist A.E.W. Mason's story depends on a seemingly unending series of implausibilities, but the film manages an impressive realism through its reliance on authentic exteriors; even the London sequences are startlingly unstagy. Battle scenes, making use of native extras, are especially striking and well integrated within the story; unlike *Drum*, the film achieves a nice balance between plot and spectacle, for which it was nearly universally praised.

At the close of the thirties, the boom in British production came to an end, a finale symbolized perhaps by the overblown *The Thief of Bagdad*, which Zoltan directed with a number of others. Here Kipling's story was overloaded with an ineffective subplot and a surfeit of spectacle in which Sabu, sometimes reduced to miniature proportions, seems lost.

Zoltan Korda's contribution to film history rests primarily on his role in London Film's imperialist epics, though he showed no little talent in projects not overseen by his brother Alexander. *Sahara*, a wartime Hollywood production, demonstrates Korda's ability to elicit and manage effective performances from a varied ensemble cast; it is a suspenseful, well-paced film, with action sequences, benefiting from U.S. Army assistance, that are nearly up to the high standard of *Four Feathers.* Korda was helped in this film and his next, *Counter-Attack*, by able scripting from John Howard Lawson, though even this talented scenarist could not disguise the second project's origins in a stage play. Both are essentially psychological, even ideological dramas, handled adroitly. They are far removed from the *Boy's Life* derring-do of the imperial films, whose characters are never allowed much depth. Had he spent more of his career in different production circumstances, Korda might be more noted today for these dramatic abilities. Both *The Macomber Affair* (despite its African jungle setting) and *A Woman's Vengeance* are involving melodramas in which the director affords his actors the opportunity to create nuanced, affective performances (Gregory Peck in the first of these, and Cedric Hardwicke and Charles Boyer in the second are especially impressive). Less worthy is an ill-considered remake of *Four Feathers* titled *Storm over the Nile*, whose action sequences are well designed but cannot save the absurdities of the plot from generally uninspired acting.

One film stands out from the latter point of Korda's career, an adaptation of Alan Paton's celebrated study of South African racism, *Cry, the Beloved Country.* Here Korda offers up a very different Africa from the one he had brought to the screen in *Sanders.* The blacks victimized by an oppressive system are not simple peoples in need of a benevolent paternalism; they are shown to possess a culture as complex and worthy of respect as that of the Europeans who have deprived them of their traditional way of life. It is perhaps fitting that Korda in his last years had the opportunity to critique the colonialism that many years before he had done so much to celebrate.

—R. Barton Palmer

KOZINTSEV, Grigori

Nationality: Russian. **Born:** Kiev, 22 March 1905. **Education:** Gymnasium, Kiev; studied Art with Alexandra Exter, Kiev; Academy of Fine Arts, Petrograd, 1919. **Career:** Scenic artist, Lenin Theatre, Kiev, 1918; sent to Petrograd by Union of Art Workers of Kiev, 1919; founder, with Leonid Trauberg and Sergei Yutkevitch, The Factory of the Eccentric Actor (FEKS), 1921; with Trauberg, made first film, 1924; with Trauberg, prepared film on life of Karl Marx (unrealized), 1939–40. **Awards:** Stalin Prize for the Maxim Trilogy, 1941; Lenin Prize for *Hamlet*, 1965. **Died:** In Leningrad, 11 May 1973.

Films as Director:

1924 *Pokhozdeniya Oktyabrini* (*The Adventures of Octyabrina*) (co-d with Leonid Trauberg, co-sc)
1925 *Michki protiv Youdenitsa* (*Mishka against Yudenitch*) (co-d with Trauberg, co-sc)
1926 *Chyortovo Koleso* (*The Devil's Wheel*) (co-d with Trauberg); *Shinel* (*The Cloak*) (co-d with Trauberg)
1927 *Bratichka* (*Little Brother*) (co-d with Trauberg, co-sc); *S.V.D.* (*Soyuz Velikogo Dela*) (*The Club of the Big Deed*) (co-d with Trauberg)
1929 ***Novyi Vavilon*** (*The New Babylon*) (co-d with Trauberg)
1931 *Odna* (*Alone*) (co-d with Trauberg, co-sc)
1935 ***Yunost Maksima*** (*The Youth of Maxim*) (co-d with Trauberg, co-sc)
1937 ***Vozvrashcheniye Maksima*** (*The Return of Maxim*) (co-d with Trauberg, co-sc)
1939 ***Vyborgskaya storona*** (*The Vyborg Side*) (co-d with Trauberg, co-sc)
1945 *Prostiye Lyudi* (*Plain People*) (released in re-edited version 1956, which Kozintsev disowned) (co-d with Trauberg, co-sc)
1947 *Pirogov*
1953 *Belinski* (+ co-sc)
1957 *Don Quixote*
1963 *Hamlet* (+ sc)
1971 ***Korol Lir*** (*King Lear*) (+ sc)

Publications

By KOZINTSEV: books—

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Glubokij ekran, Moscow, 1971.
King Lear: The Space of Tragedy, Berkeley, California, 1977.

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‘‘A Child of the Revolution,’’ in *Cinema in Revolution*, edited by Luda and Jean Schnitzer, New York, 1973.
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‘‘Iz pisem raznyh let,’’ in *Iskusstvo Kino* (Moscow), May 1983.
‘‘Iz rabocih tetradej. 1969–1971,’’ in *Isskustvo Kino* (Moscow), no. 10, October 1990.
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‘‘Iz rabočih tetradej raznyh let,’’ in *Isskustvo Kino* (Moscow), no. 8, August 1992.
‘‘Gody s Ejzenštejnom,’’ in *Isskustvo Kino* (Moscow), no. 8, August 1994.
‘‘Iz pisem kinematografistam’’ (letters), in *Isskustvo Kino* (Moscow), no. 7, July 1995.

On KOZINTSEV: books—

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Verdone, Mario, and Barthelemy Amengual, *La Feks*, Paris, 1970.
Rapisarda, Giusi, editor, *La FEKS: Kozintsev e Trauberg*, Rome, 1975.
Christie, Ian, and John Gillett, *Futurism, Formalism, FEKS: Eccentrism and Soviet Cinema 1918–36*, London, 1978.
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Yutkevitch, Sergei, ‘‘The Conscience of the King,’’ in *Sight and Sound* (London), Autumn 1971.
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Hejfic, I., and others, ‘‘G.M. Kozincev, kakim my ego znali . . . ,’’ in *Iskusstvo Kino* (Moscow), November 1974.
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Shklovsky, V., and others, ‘‘Iz myslej o G.M. Kozinceve,’’ in *Iskusstvo Kino* (Moscow), April 1980.
‘‘Grigori Kozintsev,’’ in *Film Dope* (London), January 1985.
Gerasimov, Sergei, and Iosif Heifitz, ‘‘Licnost’ mastera,’’ in *Iskusstvo Kino* (Moscow), March 1985.

* * *

A man of enormous enthusiasms, bursting with theories which were always intended to be put into practice as soon as possible, Kozintsev started his career at the age of fifteen by giving public performances of plays in his family’s sitting room in Kiev. When he went to art school in Petrograd he met Sergei Yutkevich, and the two boys joined with Leonid Trauberg to found FEKS, the Factory of the Eccentric Actor. They produced a book on *Eccentrism*, ‘‘published in Eccentropolis (formerly Petrograd),’’ and they produced all sorts of street theater, an amalgam of music hall, jazz, circus, and posters, meanwhile exhibiting their paintings at avant-garde shows.

Kozintsev was barely nineteen when he and Trauberg brought all this flashy modernism, their love of tricks and devices, their commitment to a new society, and their boundless energy together in their first film, *The Adventures of Oktyabrina.* Through their next few productions the two young directors perfected their art, learned how to control the fireworks, and developed a mature style which, however, never lost its distinctive FEKS flavor.

In *The New Babylon*, a story about the Paris Commune of 1870, largely set in a fantastic department store, they reached that standard of excellence only achieved by the greatest silent films: in complete control of the medium, using Enei’s brilliant art direction to the full, but peopling a gripping story with human characters only the correct degree larger than life that the medium demanded. A young composer, Shostakovich, was commissioned to write the accompanying score.

Kozintsev and Trauberg were themselves a little disappointed with their first sound film, *Alone*, a contemporary subject, although it was by no means a failure and it at least brought Shostakovich to the notice of the world at large. For the *Maxim Trilogy* they returned to an ‘‘historical-revolutionary’’ subject with tremendous success, building on their own experience with *New Babylon*, but completely integrating sound and dialogue rather than merely adding them to the previous recipe.

Sadly, the trilogy was really the last work of this highly successful partnership; their *Plain People*, about the wartime evacuation of a Leningrad factory to Central Asia, ran into serious official trouble and, although completed in 1945, was not released until 1956 in a version that Kozintsev refused to acknowledge.

For the rest of his independent career he remained loyal to the Leningrad studios and, perhaps because of the troubles with *Plain People*, devoted himself exclusively to historical or literary themes. After two ‘‘biopics’’—*Pirogov* and *Belinski*—he turned to *Don Quixote*, which was well received at home and abroad. His *Hamlet*, with its brooding Scandinavian background, superb photography, and beautifully handled acting, won even wider international acclaim, as did his even more brooding and original *King Lear.* These films were not merely very accomplished interpretations of Shakespeare’s plays: they were the result of Kozintsev’s own ‘‘brooding,’’ years of deep research and careful thought, electrified, however, by equally profound emotions—the final flowering, in fact, of that enthusiastic fifteen-year-old in Kiev.

Kozintsev himself wrote to Yutkevich after *King Lear*, ‘‘I am certain that every one of us . . . in the course of his whole life, shoots a single film of *his own*. This film of one’s own is made . . . in your head, through other work, on paper . . . in conversation: but it lives, breathes, somehow prolongs into old age something that began its existence in childhood!’’ And indeed *King Lear* still combines Kozintsev’s original emotionalism with his commitment to a cause; it is no accident that, despite its humanistic values, the film can be analyzed in terms of dialectical materialism.

Kozintsev’s enthusiasm never deserted him. Not long before his death, after a private London showing of *King Lear*, the director was asked a question about which translation of the play he had used. Kozintsev, waving his arms in excitement, his eyes flashing, his voice rising several octaves, launched himself into a passionate eulogy and defense of the officially discredited poet Boris Pasternak. So Kozintsev was an ‘‘eccentric actor’’ to the last—but, as always, with a deep concern for humanity and truth, regardless of any personal consequences.

—Robert Dunbar

KRAMER, Stanley

Nationality: American. **Born:** Stanley Earl Kramer in New York, 29 September 1913. **Education:** New York University, degree in business administration, 1933. **Military Service:** Served in U.S. Army Signal Corps, making training films, 1943–45. **Family:** Married 1) Anne Pearce, 1950, one son, one daughter; 2) Karen Sharpe, 1966, two daughters. **Career:** Apprentice writer, 20th Century-Fox, 1934; senior editor, Fox, 1938; staff writer for Colombia and Republic Pictures, 1939–40; joined MGM, 1942; with Herbert Baker and Carl Foreman, formed Screen Plays Inc., 1947; formed Stanley Kramer Productions (became Stanley Kramer Co., 1950), 1949; Stanley Kramer Co. joined Colombia Pictures, 1951; formed Stanley Kramer Pictures Corp., 1954; directed first film, 1955. **Awards:** Academy Award for Best Director, and Best Director, New York Critics, for *The Defiant Ones*, 1958; Irving G. Thalberg Award, Academy of Motion Picture Arts and Sciences, 1961; Gallatin Medal, New York University, 1968.

Films as Director:

1955 *Not as a Stranger* (+ pr)
1957 *The Pride and the Passion* (+ pr)
1958 *The Defiant Ones* (+ pr)
1959 *On the Beach* (+ pr)
1960 *Inherit the Wind* (+ pr)
1961 *Judgement at Nuremberg* (+ pr)
1963 *It's a Mad Mad Mad Mad World* (+ pr)
1965 *Ship of Fools* (+ pr)
1967 *Guess Who's Coming to Dinner?* (+ pr)
1969 *The Secret of Santa Vittoria* (+ pr)
1970 *RPM* (+ pr)
1971 *Bless the Beasts and Children* (+ pr)
1973 *Oklahoma Crude* (+ pr)
1976 *The Domino Principle* (+ pr)
1979 *The Runner Stumbles* (+ pr)

Other Films:

1948 *So This Is New York* (Fleischer) (pr)
1949 *Champion* (Robson) (pr); *Home of the Brave* (Robson) (pr)
1950 *The Men* (Zinnemann) (pr); ***Cyrano de Bergerac*** (Gordon) (pr)
1951 *Death of a Salesman* (Benedek) (pr)
1952 *My Six Convicts* (Fregonese) (pr); *The Sniper* (Dmytryk) (pr); ***High Noon*** (Zinnemann) (pr); *The Happy Time* (Fleischer) (pr); *The Four Poster* (Reis) (pr); *Eight Iron Men* (Dmytryk) (pr); *The Member of the Wedding* (Zinnemann) (pr)
1953 *The Juggler* (Dmytryk) (pr); *The Five Thousand Fingers of Dr. T* (Rowland) (pr)
1954 *The Wild One* (Benedek) (pr); *The Caine Mutiny* (Dmytryk) (pr)
1962 *Pressure Point* (Cornfield) (pr)
1963 *A Child Is Waiting* (Cassavetes) (pr)
1964 *Invitation to a Gunfighter* (Wilson) (pr)

Publications

By KRAMER: books—

A Mad, Mad, Mad, Mad World: A Life in Hollywood, Fort Worth, 1997.
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By KRAMER: articles—

''The Independent Producer,'' in *Films in Review* (New York), March 1951.
''Kramer on the Future,'' in *Films in Review* (New York), May 1953.
''Politics, Social Comment, and My Emotions,'' in *Films and Filming* (London), June 1960.
''Sending Myself the Message,'' in *Films and Filming* (London), February 1964.
''Nine Times across the Generation Gap,'' in *Action* (Los Angeles), March/April 1968.
Interview, in *Directors at Work*, edited by Bernard Kantor and others, New York, 1970.
''Stanley Kramer: The Man and His Film,'' interview, in *American Cinematographer* (Los Angeles), November 1979.
''Dialogue on Film: Stanley Kramer,'' in *American Film* (Washington, D.C.), March 1987.
''Paul Winfield and Stanley Kramer: A Conversation on the Power of Film between an Actor Who Defied the System and a Director Who Changed It,'' in *American Film* (Washington, D.C), May 1991.
''Stanley Kramer Remembers,'' an interview with J. Bawden, in *Classic Images* (Muscatine), August 1992.

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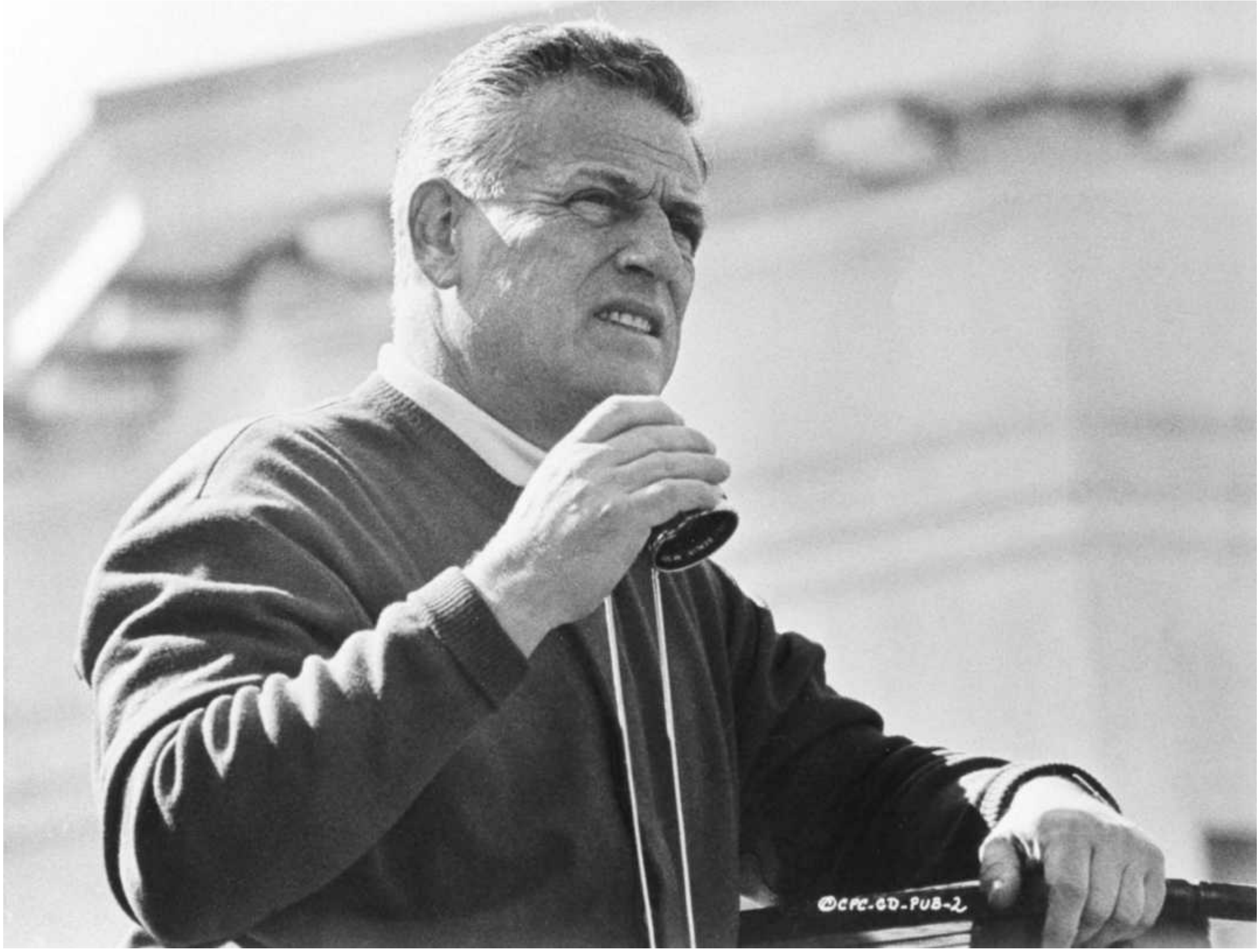
On KRAMER: articles—

Houston, Penelope, ''Kramer and Company,'' in *Sight and Sound* (London), July/September 1952.
Bogdanovich, Peter, ''Dore Schary—Stanley Kramer Syndrome,'' in *New York Film Bulletin*, no. 12–14, 1960.
Alpert, Hollis, and Arthur Knight, ''Haunting Question: Producer-Director at Work,'' in *Saturday Review* (New York), 2 December 1961.
Tracy, Spencer, and Montgomery Clift, ''An Actor's Director,'' in *Films and Filming* (London), January 1962.
Cowie, Peter, ''The Defiant One,'' in *Films and Filming* (London), March 1963.
Decter, Midge, ''Movies and Messages,'' in *Commentary* (New York), November 1965.



Stanley Kramer

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Luft, H.G., ‘‘Stanley Kramer,’’ in *Films in Review* (New York), March 1985.

Levy, S., ‘‘Save This Film,’’ in *American Film,* April 1991.

Nosferatu (San Sebastian), February 1994.

Labre, C., ‘‘Le secret de Santa Vittoria,’’ in *Télérama* (Paris), 5 July 1995.

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Stanley Kramer was among the first of the successful, postwar independent producers in Hollywood. His work offers testimony to the virtues of such a position in controlling subject matter, while also confirming the power of the tacit constraints that limit social criticism in Hollywood. Films produced, or produced and directed, by Stanley Kramer remain close to the typical styles of postwar Hollywood narrative: location realism in *The Sniper, The Juggler, On the Beach*, and *Judgment at Nuremberg*; a clean narrative trajectory, except for somewhat ‘‘preachy’’ scenes when characters discuss the overt issues confronting them (medical care for the psychopath in *The Sniper* and *Pressure Point*, the need to support those with legal authority in *High Noon* or *The Caine Mutiny*); and a stress on the dilemmas of particular individuals via the mechanisms of psychological realism, although Kramer’s characters bear a greater than average burden of representing social types and prominent social attitudes or beliefs.

Frequent attention to topical social issues gives Kramer’s work its greatest distinction. These issues include criminality vs. mental illness, G.I. rehabilitation, racism, campus unrest in the sixties, juvenile delinquency, the need for and limits to legitimate authority, and the hazard of nuclear war. However, some of Kramer’s work is only obliquely issue-related (*The Four Poster, Cyrano de Bergerac, It’s a Mad Mad Mad Mad World*, and *The 5000 Fingers of Dr. T*). Even as fewer and fewer topical, social–issue films were being produced during the 1950s, Kramer continued to bring such fare to the screen. His films are not radical or revolutionary by any means. They tend to plead for a respect for the existing institutions of law and authority, although they do point to serious flaws in need of redress. They lack the idiosyncratic, more stylistically expressive sensibility of filmmakers less overtly socially conscious who nevertheless raise similar issues, such as Samuel Fuller or John Cassavetes. Even so, Kramer's films continue a long-standing Hollywood tradition of marrying topical issues to dramatic forms, a tradition in which we find many of Hollywood's more openly progressive films.

In many ways, Kramer's films address the issues those who were blacklisted during the 1950s hoped to confront. Kramer himself was not blacklisted, though he was and is still regarded as a socially concerned liberal.

In fact, Stanley Kramer's career is ripe for reinvestigation. Criticized or dismissed by the left for failing to support black-listed individuals or for not taking a sufficiently critical view of existing institutions, Kramer has also been criticized and dismissed by auteurist critics for failing to evince a personal-enough stylistic signature (or the kind of fascination evoked by the romantic individualism of a Fuller or Ray). Structuralists have also overlooked his oeuvre and so it remains a scarcely studied, poorly assessed body of very significant work—as revealing of the limits of critical approaches as it may be of Kramer's own artistic or political sensibilities.

—Bill Nichols

KUBRICK, Stanley

Nationality: American. **Born:** New York, 26 July 1928. **Education:** Attended New York City public schools; attended evening classes at City College of the City University of New York, 1945. **Family:** Married 1) Toba Metz, 1947 (divorced, 1952); 2) dancer Ruth Sobotka, 1952 (divorced), one daughter; 3) actress Suzanne Christiane Harlan, 1958, two daughters. **Career:** Apprentice photographer, *Look* magazine, New York, 1946; made first film, 1950; formed Harris-Kubrick Productions with James Harris, 1955 (dissolved 1962); worked on *One-eyed Jacks* with Marlon Brando, 1958; planned film on Napoléon, 1969; moved to England, 1974. **Awards:** Best Direction, New York Film Critics Award, and Best Written American Comedy (screenplay) Award (with Peter George and Terry Southern), Writers Guild of America, for *Dr. Strangelove*, 1964; Oscar for Special Visual Effects, for *2001*, 1968; Best Direction, New York Film Critics, for *A Clockwork Orange*, 1971; Best Direction, British Academy Award, for *Barry Lyndon*, 1975; D.W. Griffith Award, Directors Guild of America, 1997; Life Achievement Award, Venice Film Festival, 1997; Special Prize, National Society of Italian Film Critics, for *Eyes Wide Shut*, 1999. **Died:** 7 March 1999.

Films as Director:

1952 *Day of the Fight* (doc) (+ pr, sc, ph, ed); *Flying Padre* (doc) (+ sc, ph)
1953 *The Seafarers* (+ ph); *Fear and Desire* (+ pr, co-sc, ph, ed)
1955 *Killer's Kiss* (+ co-pr, co-sc, ph, ed)
1956 *The Killing* (+ co-pr, sc)
1957 ***Paths of Glory*** (+ co-pr, co-sc)
1960 *Spartacus*
1962 ***Lolita***

Stanley Kubrick

1964 ***Dr. Strangelove: Or, How I Learned to Stop Worrying and Love the Bomb*** (+ pr, co-sc)
1968 ***2001: A Space Odyssey*** (+ pr, co-sc, special effects designer)
1971 ***A Clockwork Orange*** (+ pr, sc)
1975 *Barry Lyndon* (+ pr, sc)
1980 *The Shining* (+ pr, co-sc)
1987 *Full Metal Jacket* (+ pr, co-sc)
1999 *Eyes Wide Shut* (+ pr, co-sc)

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''Words and Movies,'' in *Sight and Sound* (London), Winter 1961.
''How I Learned to Stop Worrying and Love the Cinema,'' in *Films and Filming* (London), June 1963.
''Kubrick Reveals All,'' in *Cinéaste* (New York), Summer 1968.
''A Talk with Stanley Kubrick,'' with Maurice Rapf, in *Action* (Los Angeles), January/February 1969.
''What Directors Are Saying,'' in *Action* (Los Angeles), January/February and November/December 1971.
''Kubrick,'' an interview with Gene Phillips, in *Film Comment* (New York), Winter 1971/72.
Interview with Phillip Strick and Penelope Houston, in *Sight and Sound* (London), Spring 1972.

Interview with Michel Ciment, in *Positif* (Paris), June 1972.
‘‘Something More,’’ an interview with Gordon Gow, in *Films and Filming* (London), October 1975.
‘‘Stanley Kubrick’s Vietnam,’’ an interview with Francis Clines, in *New York Times*, 21 June 1987.

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Agel, Jerome, *The Making of Kubrick’s 2001*, New York, 1970.
Kagan, Norman, *The Cinema of Stanley Kubrick*, New York, 1972, revised edition, 1993.
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Devries, Daniel, *The Films of Stanley Kubrick*, Grand Rapids, Michigan, 1973.
Phillips, Gene, *Stanley Kubrick: A Film Odyssey*, New York, 1977.
Ciment, Michael, *Kubrick*, Paris, 1980, revised edition, 1987, New York, 1984.
Kolker, Robert Philip, *A Cinema of Loneliness: Penn, Kubrick, Coppola, Scorsese, Altman*, Oxford, 1980, revised edition, 1988.
Coyle, Wallace, *Stanley Kubrick: A Guide to References and Resources*, Boston, 1980.
Nelson, Thomas, *Kubrick: Inside a Film Artist’s Maze*, Bloomington, Indiana, 1982.
Hummel, Christoph, editor, *Stanley Kubrick*, Munich, 1984.
Brunetta, Gian Piero, *Stanley Kubrick: Tempo, spazio, storia e mondi possibili*, Parma, 1985.
Magistrale, Anthony, et al., *The Shining Reader*, New York, 1991.
Falsetto, Mario, *Stanley Kubrick: A Narrative and Stylistic Analysis*, Westport, Connecticut, 1994.
Corliss, Richard, *Lolita*, London, 1994.
Falsetto, Mario, editor, *Perspectives on Stanley Kubrick*, New York, 1996.
Baxter, John, *Stanley Kubrick: A Biography*, New York, 1997.
LoBrutto, Vincent, *Stanley Kubrick: A Biography*, New York, 1997.
Walker, Alexander, *Stanley Kubrick: Director*, New York, 1999.
Raphael, Frederic, *Eyes Wide Open: A Memoir of Stanley Kubrick*, New York, 1999.
Philips, Gene, editor, *Stanley Kubrick: Interviews*, Jackson, Mississippi, 2000.

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‘‘Twenty-nine and Running: The Director with Hollywood by the Horns,’’ in *Newsweek* (New York), 2 December 1957.
Noble, Robin, ‘‘Killers, Kisses, and *Lolita*,’’ in *Films and Filming* (London), December 1960.
Burgess, Jackson, ‘‘The Antimilitarism of Stanley Kubrick,’’ in *Film Quarterly* (Berkeley), Fall 1964.
‘‘Stanley Kubrick,’’ in *Cahiers du Cinéma* (Paris), December 1964/January 1965.
Bernstein, Jeremy, ‘‘Profiles: How about a Little Game?,’’ in *New Yorker*, 12 November 1966.
Ciment, Michel, ‘‘L’Odyssee de Stanley Kubrick,’’ in *Positif* (Paris), October 1968.
Houston, Penelope, ‘‘Kubrick Country,’’ in *Saturday Review* (New York), 25 December 1971.
Deer, Harriet and Irving, ‘‘Kubrick and the Structures of Popular Culture,’’ in *Journal of Popular Film* (Bowling Green, Ohio), Summer 1974.
Carducci, Mark, ‘‘In Search of Stanley K.,’’ in *Millimeter* (New York), December 1975.
Feldmann, Hans, ‘‘Kubrick and His Discontents,’’ in *Film Quarterly* (Berkeley), Fall 1976.
Moskowitz, Ken, ‘‘Clockwork Violence,’’ in *Sight and Sound* (London), Winter 1976/77.
Kennedy, H., ‘‘Kubrick Goes Gothic,’’ in *American Film* (Washington, D.C.), June 1980.
Brown, J., ‘‘Kubrick’s Maze: The Monster and the Critics,’’ in *Film Directions* (Belfast), no. 16, 1982.
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Sklar, Robert, ‘‘Stanley Kubrick et l’industrie Hollywoodienne,’’ in *Filméchange* (Paris), no. 38, 1987.
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Lacayo, R., ‘‘Semper fi,’’ in *Film Comment* (New York), September/October 1987.
‘‘Kubrick Section’’ of *Positif* (Paris), October 1987.
Cazals, T., ‘‘L’Homme labyrinthe,’’ in *Cahiers du Cinéma* (Paris), November 1987.
‘‘*Full Metal Jacket* Section’’ of *Literature/Film Quarterly* (Salisbury, Maryland), vol. 16., no. 4, 1988.
French, Philip, ‘‘*A Clockwork Orange*,’’ in *Sight and Sound* (London), Spring 1990.
Brode, Douglas, ‘‘*Spartacus, Lolita, Dr. Strangelove,*’’ in *The Films of the Sixties*, New York, 1990.
Bookbinder, Robert, ‘‘*Clockwork Orange*,’’ in *The Films of the Seventies*, New York, 1990.
Norman, Barry, ‘‘*Paths of Glory*, *2001: A Space Odyssey*,’’ in *The 100 Best Films of the Century*, New York, 1993.
Kael, Pauline, ‘‘*Lolita*, *Clockwork Orange, Full Metal Jacket*,’’ in *For Keeps*, New York, 1994.
Stein, Michael, ‘‘The New Violence: *Clockwork Orange* and Other Films,’’ in *Films in Review* (New York), January/February 1995.
Manchel, Frank, ‘‘What about Jack? Family Relationships in *The Shining*,’’ in *Literature/Film Quarterly* (Salisbury, Maryland), Winter 1995.
Combs, Richard, ‘‘Kubrick Talks!’’ in *Film Comment* (New York), September-October 1996.
Bogdanovich, Peter, ‘‘What They Say about Stanley Kubrick,’’ *New York Times Magazine*, 4 July 1999.
Schickel, Richard, ‘‘All Eyes on Them,’’ *Time*, 5 July 1999.
Herr, Michael, ‘‘The Real Stanley Kubrick,’’ *Vanity Fair*, August 1999.
Bernstein, Jill, and others, ‘‘Stanley Kubrick: A Cinematic Odyssey,’’ *Premiere* (New York), August 1999.
Special issue, *Sight and Sound* (London), September 1999.
Phillips, Gene D. ‘‘Stop the World: Stanley Kubrick,’’ in *Major Film Directors of the American and British Cinema*, Cranbury, New Jersey, 1999.

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Few American directors were able to work within the studio system of the American film industry with the independence that Stanley Kubrick achieved. By steadily building a reputation as a filmmaker of international importance, he gained full artistic control over his films, guiding the production of each of them from the earliest stages of planning and scripting through post-production. Kubrick was able to capitalize on the wide artistic freedom that the major studios have accorded him because he learned the business of filmmaking from the ground up.

In the early 1950s he turned out two documentary shorts for RKO; he was then able to secure financing for two low-budget features which he said were ''crucial in helping me to learn my craft,'' but which he would otherwise have preferred to forget. He made both films almost singlehandedly, doing his own camerawork, sound, and editing, besides directing the films. Then, in 1955, he met James Harris, an aspiring producer; together they made *The Killing*, about a group of small-time crooks who rob a race track. *The Killing* not only turned a modest profit but prompted the now-legendary remark of *Time* magazine that Kubrick ''has shown more imagination with dialogue and camera than Hollywood has seen since the obstreperous Orson Welles went riding out of town.''

Kubrick next acquired the rights to Humphrey Cobb's 1935 novel *The Paths of Glory*, and in 1957 turned it into one of the most uncompromising antiwar films ever made. Peter Cowie is cited in *Major Film Directors of the American and British Cinema* as saying that Kubrick uses his camera in the film ''unflinchingly, like a weapon,'' as it sweeps across the slopes to record the wholesale slaughter of a division.

Spartacus, a spectacle about slavery in pre-Christian Rome, Kubrick recalled as ''the only film over which I did not have absolute control,'' because the star, Kirk Douglas, was also the movie's producer. Although *Spartacus* turned out to be one of the better spear-and-sandal epics, Kubrick vowed never to make another film unless he was assured of total artistic freedom, and he never did. *Lolita*, about a middle-aged man's obsessive infatuation with his pre-teen step-daughter, was the director's first comedy. ''The surprising thing about *Lolita*,'' Pauline Kael wrote in *For Keeps*, ''is how enjoyable it is. It's the first new American comedy since those great days in the 1940s when Preston Sturges re-created comedy with verbal slapstick. *Lolita* is black slapstick and at times it's so far out that you gasp as you laugh.''

For those who appreciate the dark humor of *Lolita*, it is not hard to see that it was just a short step from that film to Kubrick's masterpiece in that genre, *Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb*, concerning a lunatic American general's decision to launch an attack inside Russia. The theme implicit in the film is man's final capitulation to his own machines of destruction. Kubrick further examined his dark vision of man in a mechanistic age in *2001: A Space Odyssey.* Kubrick's view of life, as it is reflected in *2001*, seems to be somewhat more optimistic than it was in his previous pictures. *2001* holds out hope for the progress of mankind through man's creative encounters with the universe. In *A Clockwork Orange*, however, the future appears to be less promising than it did in *2001*; in the earlier film Kubrick showed (in the ''person'' of the talking computer, Hal) the machine becoming human, whereas in *A Clockwork Orange* he shows man becoming a machine through brainwashing and thought control.

Ultimately, however, the latter film only reiterates in somewhat darker terms a repeated theme in all of Kubrick's previous work: man must retain his humanity if he is to survive in a dehumanized, highly mechanized world. Moreover, *A Clockwork Orange* echoes the warning of *Dr. Strangelove* and *2001* that man must strive to gain mastery over himself if he is to master the machines of his own invention.

After a trio of films set in the future, Kubrick reached back into the past and adapted Thackeray's historical novel *Barry Lyndon* to the screen in 1975. Kubrick portrayed Barry, an eighteenth-century rogue, and his times in the same critical fashion as Thackeray did before him. The film echoes a theme which appears in much of the director's best work, that through human error the best-laid plans often go awry; and hence man is often thwarted in his efforts to achieve his goals. The central character in *Lolita* fails to possess a nymphet exclusively; the ''balance of terror'' between nations designed to halt the nuclear arms race in *Dr. Strangelove* does not succeed in averting global destruction; and modern technology turns against its human instigators in *Dr. Strangelove, 2001*, and *A Clockwork Orange.* In this list of films about human failure the story of *Barry Lyndon* easily finds a place, for its hero's lifelong schemes to become a rich nobleman in the end come to nothing. And the same can be said for the frustrated writing aspirations of the emotionally disturbed hero of Kubrick's provocative ''thinking man's thriller,'' *The Shining*, derived from the horror novel by Stephen King.

It is clear, therefore, that Kubrick could make any source material fit comfortably into the fabric of his work as a whole, whether it be a remote and almost forgotten Thackeray novel, or a disturbing story about the Vietnam war by a contemporary writer, as with *Full Metal Jacket*, based on the book by Gustav Hasford.

Kubrick's last film, *Eyes Wide Shut*, derived from a controversial novella by Arthur Schnitzler called *Dream Story*, focuses on Dr. William Harford (Tom Cruise), who jeopardizes his marriage by making a foray into the unsavory netherworld of the decadent rich in New York City. Released shortly after Kubrick's death in 1999, Kubrick's last film indicates that he was still intent on taking the temperature of a sick society. It is evident that Kubrick continued right to the end of his career to create films that would stimulate his audience to think about serious human problems, as his pictures did from the beginning. His canon of films testifies that Kubrick valued the artistic freedom which worked so hard to win and used so well.

—Gene D. Phillips

KULESHOV, Lev

Nationality: Soviet. **Born:** Lev Vladimirovich Kuleshov in Tambov, Russia, 14 January 1899. **Education:** Studied painting at Fine Arts School, Moscow, 1914–16. **Family:** Married to actress Alexandra Khokhlova. **Career:** Set designer for director Evgeni Bauer, from 1916, also began experiments with editing; first theoretical article published, 1918; helped found first National Film School, 1919, teacher from 1920; made short *agitki* and formed film workshop, 1919–21; temporarily stopped filmmaking, 1933; director of State Institute of Cinematography, Moscow, from 1944. **Awards:** Merited Artist of the RSFSR, 1935. **Died:** 29 March 1970.

Films as Director:

1918 *Proyekt inzhenera Praita* (*Engineer Prite's Project*) (+ art d)
1919 *The Unfinished Love Song* (co-d, art d); Newsreels: *Vskrytiye moshchei Sergiya Radonezhskogo* (*The Exhumation of the*

Holy Remains of St. Sergius of Radonezh) (co-d); *Reviziya VTiSK v Tverskoi Gubernii* (*The VTiSK Inspection in the Tver Province*); *Ural* (+ sc); *Pervoye maya 1920 v Moskve* (*May 1, 1920 in Moscow*)

1920 *Na krasnom fronte* (*On the Red Front*) (+ sc, role)

1924 *Kavkazskiye mineralniye vody* (*Mineral Waters of the Caucasus*); ***Neobychainye priklucheniya Mistera Vesta v stranye bolshevikov*** (*The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks*) (+ art d)

1925 *Luch smerti* (*Death Ray*) (+ role)

1926 *Po zakonu* (*By the Law*)

1927 *Vasha znakomaya* (*Your Acquaintance*)

1929 *Vesyolaya kanareika* (*The Happy Canary*); *Dva-Buldi-Dva* (*The Two Buldis*) (co-d); *Parovoz B-1000* (*Locomotive No. B-1000*) (unreleased)

1930 *Sorok serdets* (*Forty Hearts*)

1933 *Gorizont* (*Horizon*) (+ co-sc); *Velikii uteshitel* (*The Great Consoler*) (+ co-sc, art d)

1935 *Dokhunda* (unreleased)

1940 *Sibiriaki* (*The Siberians*)

1942 *Klyatva Timura* (*Timur's Oath*); *Uchitelnitsa Kartashova* (*The Teacher Kartashova*) (unreleased)

1944 *My s Urala* (*We Are from the Urals*) (co-d)

Other Films:

1917 *Nabat* (*The Alarm*) (Bauer) (co-art d); *Za schastyem* (*For Happiness*) (Bauer) (art d, role); *Teni lyubvi* (*Shadows of Love*) (Gromov) (art d); *Zhizn'trekh dnei* (*Three Days' Life*) (Gromov) (art d); *Korol' Parizha* (*King of Paris*) (Bauer and Rakhmanova) (art d); *Chernaya lyubov* (*Black King*) (Strizhevsky) (art d, role)

1918 *Vdova* (*The Widow*) (Komissarzhevsky) (art d); *Miss Meri* (*Miss Mary*) (Tchaikovsky) (art d); *Slyakot' bulvarnaya* (*Boulevard Slush*) (Tchaikovsky) (art d)

1919 *Thérèse Raquin* (Tchaikovsky) (art d) (unreleased); *Son Tarasa* (*Taras' Dream*) (Zhelyabuzhsky) (short) (ed); *Smelchak* (*Daredevil*) (Narakov and Turkin) (co-ed)

1930 *Sasha* (Khokhlova) (co-sc)

1934 *Krazha zreniya* (*Theft of Sight*) (Obolensky) (artistic supervisor)

1940 *Sluchai v vulkane* (*Incident in a Volcano*) (Schneider) (directorial advisor)

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* * *

Lev Kuleshov is known to Russian filmmakers quite simply as the ''father of Soviet cinema.'' He began his career in cinema before the Revolution working with Evgeni Bauer and became one of Soviet cinema's leading film directors and theorists. Vsevolod Pudovkin, who was one of his pupils, once wrote, ''We make films, Kuleshov made cinema.''

It was the desire to establish a theoretical foundation for the legitimacy of cinema as an art form independent of theatre that led Kuleshov to be the first to distinguish montage as the key element specific to cinema in an article written in 1917. This idea was to be taken up and developed by various schools of Soviet filmmaking, above all by Eisenstein and Vertov, but the distinctive feature of Kuleshov's theory was a belief in serial montage, a brick-by-brick construction of a filmic narrative.

In the early post-Revolutionary period, when there was a desperate shortage of everything, including film stock, Kuleshov worked at the new State Film School with a small workshop of actors, refining his techniques in the so-called ''films without film.'' Central to these was the experiment that has become known as the ''Kuleshov effect,'' which demonstrated that the viewer's interpretation of an individual shot is determined by the context (or sequence) in which that shot is seen. The same shot could be interpreted differently in different contexts. But Kuleshov also appreciated the importance of acting and was responsible for developing the notion of the actor as *naturshchik* or ''model,'' deriving from the Delsartian school of acting technique. By economical and stylised gestures, refined during an intensive period of rehearsal, the *naturshchik* could convey precise meanings to the audience in accordance with the director's plan. Kuleshov would produce an ''action score'' for every movement in his films.

These techniques were first applied on a large scale in Kuleshov's first feature film, the highly original satirical comedy *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks* (1924), in which Pudovkin played one of the criminals. The apotheosis of the *naturshchik* was the role of ''the Countess,'' played by Kuleshov's wife, the extraordinary actress Alexandra Khokhlova. The film's technique also demonstrated one of Kuleshov's other preoccupations of the period, an obsession with the characteristic features of American cinema, which he dubbed *amerikanshchina*, ''Americanism'' or ''Americanitis,'' and which included fast action, stylised gesture and, above all, rapid cutting and maximum economy. There are no *lacunae* in a Kuleshov film.

His next film, *The Death Ray*, a thriller, was popular with audiences but not with officialdom. On the other hand, *By the Law*, set in the Yukon during the Gold Rush and based on a story by Jack London, was a great critical success. But his next three films were variously regarded as failures: *Your Acquaintance, The Happy Canary* and *The Two Buldis.* The end of the 1920s was no time for experimentation: filmmakers were increasingly expected to fulfill the ''social command'' associated with the First Five-Year Plan by making films that were ''accessible to the millions.''

After this, Kuleshov came under increasingly frequent attack from the authorities for his alleged Formalism and his apparent inability (widely shared) to produce a film on a contemporary theme. His subsequent films include at least one further masterpiece, *The Great Consoler*, which can be understood on many different, but sometimes overlapping, levels. It confronts the problem of differing layers of reality at a time when the doctrine of socialist realism was being promulgated and a single officially inspired version of reality held up as a paradigm. *The Great Consoler* was Kuleshov's first sound film, again starring Khokhlova, and still demonstrating a fascination with experimenting to push cinema to its limits. His other, later films were less distinguished, and he complained vociferously about his treatment at the hands of the authorities. Nevertheless, in 1935 he received the title of Merited Artist of the RSFSR.

Throughout his career Kuleshov was an eminent teacher: in 1939 he was made a professor at the State Institute of Cinema, and in 1944 he became its director. His theories of cinema are expounded in Russian in his publications *The Art of Cinema* (1929), *The Rehearsal Method in Cinema* and *The Practice of Film Direction* (both 1935), and *The Foundations of Film Direction* (1941). The importance of his role as teacher can be measured by the fact that almost all these books were published at a time when he was no longer able to make films himself.

Kuleshov's career and influence have been much under-appreciated in the West. This is mainly because so much of his significance lies in his scarcely translated theoretical work, known largely by indirect repute, and in his teaching, the impact of which is almost impossible to quantify. But any Russian film scholar asked to list the most important figures in the history of Soviet-era cinema will almost certainly begin with Kuleshov, whether as filmmaker, theorist, or teacher.

—Richard Taylor

KUROSAWA, Akira

Nationality: Japanese. **Born:** Tokyo, 23 March 1910. **Education:** Kuroda Primary School, Edogawa; Keika High School; studied at Doshusha School of Western Painting, 1927. **Family:** Married Yoko Yaguchi, 1945 (died, 1985), one son (producer Hisao Kurosawa), one daughter. **Career:** Painter, illustrator, and member, Japan Proletariat Artists' Group, from late 1920s; assistant director, P.C.L. Studios (Photo-Chemical Laboratory, later Toho Motion Picture Co.), studying in Kajiro Yamamoto's production group, from 1936; also scriptwriter, from late 1930s; directed first film, *Sugata Sanshiro*, 1943; began association with actor Toshiro Mifune on *Yoidore tenshi*, and founder, with Yamamoto and others, Motion Picture Artists Association (Eiga Gei jutsuka Kyokai), 1948; formed Kurosawa Productions, 1959; signed contract with producer Joseph E. Levine to work in United States, 1966 (engaged in several aborted projects through 1968); with directors Keisuke Kinoshita, Kon Ichikawa, and Masaki Kobayashi, formed Yonki no Kai production company, 1971. **Awards:** Oscar for Best Foreign Language Film, and Grand Prix, Venice Festival, for *Rashomon*, 1951; Golden Bear Award for Best Direction and International Critics Prize, Berlin Festival, for *The Hidden Fortress*, 1959; Oscar for Best Foreign Language Film, for *Dersu Uzala*, 1976; European Film Academy Award, for ''humanistic contribution to society in film production,'' 1978; Best Director, British Academy Award, and Palme d'Or, Cannes Festival, for

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Akira Kurosawa

Kagemusha, 1980; Order of Culture of Japan, 1985; British Film Institute fellowship, 1986; Honorary Academy Award, 1989. **Died:** 6 September 1998, in Setagaya, Tokyo, Japan, of stroke.

Films as Director:

1943 *Sugata Sanshiro* (*Sanshiro Sugata, Judo Saga*) (remade as same title by Shigeo Tanaka, 1955, and by Seiichiro Uchikawa, 1965, and edited by Kurosawa) (+ sc)
1944 *Ichiban utsukushiku* (*The Most Beautiful*) (+ sc)
1945 *Zoku Sugata Sanshiro* (*Sanshiro Sugata—Part 2*; *Judo Saga—II*) (+ sc); *Tora no o o fumu otokotachi* (*Men Who Tread on the Tiger's Tail*) (+ sc)
1946 *Asu o tsukuru hitobito* (*Those Who Make Tomorrow*); *Waga seishun ni kuinashi* (*No Regrets for Our Youth*) (+ co-sc)
1947 *Subarashiki nichiyobi* (*One Wonderful Sunday*) (+ co-sc)
1948 *Yoidore tenshi* (*Drunken Angel*) (+ co-sc)
1949 *Shizukanaru ketto* (*A Silent Duel*) (+ co-sc); *Nora inu* (*Stray Dog*) (+ co-sc)
1950 *Shubun* (*Scandal*) (+ co-sc); ***Rashomon*** (+ co-sc)
1951 *Hakuchi* (*The Idiot*) (+ co-sc)
1952 ***Ikiru*** (*To Live, Doomed*) (+ co-sc)
1954 ***Shichinin no samurai*** (*Seven Samurai*) (+ co-sc)
1955 *Ikimono no kiroku* (*Record of a Living Being*; *I Live in Fear*; *What the Birds Knew*) (+ co-sc)
1957 *Kumonosu-jo* (*The Throne of Blood*; *The Castle of the Spider's Web*) (+ co-sc, co-pr); *Donzoko* (*The Lower Depths*) (+ co-sc, co-pr)
1958 *Kakushi toride no san-akunin* (*The Hidden Fortress*; *Three Bad Men in a Hidden Fortress*) (+ co-sc, co-pr)
1960 *Warui yatsu hodo yoku nemuru* (*The Worse You Are the Better You Sleep*; *The Rose in the Mud*) (+ co-sc, co-pr); ***Yojimbo*** (*The Bodyguard*) (+ co-sc)
1962 *Sanjuro* (+ co-sc)
1963 *Tengoku to jigoku* (*High and Low*; *Heaven and Hell*; *The Ransom*) (+ co-sc)
1965 *Akahige* (*Red Beard*) (+ co-sc)
1970 *Dodesukaden* (*Dodeskaden*) (+ co-sc, co-pr)
1975 *Dersu Uzala* (+ co-sc)
1980 *Kagemusha* (*The Shadow Warrior*) (+ co-sc, co-pr)

1985 ***Ran*** (+ sc)
1990 *Dreams* (*Akira Kurosawa's Dreams*) (+ sc)
1991 *Hachigatsu No Kyohshikyoku* (*Rhapsody in August*) (+ sc)
1993 *Madadayo* (+ sc, ed)

Other Films:

1937 *Sengoku gunto den* (*Sage of the Vagabond*) (sc, asst dir)
1941 *Uma* (*Horses*) (Yamamoto) (co-sc)
1942 *Seishun no kiryu* (*Currents of Youth*) (Fushimizi) (sc); *Tsubasa no gaika* (*A Triumph of Wings*) (Yamamoto) (sc)
1944 *Dohyo-matsuri* (*Wrestling-Ring Festival*) (Marune) (sc)
1945 *Appare Isshin Tasuke* (*Bravo, Tasuke Isshin!*) (Saeki) (sc)
1947 *Ginrei no hate* (*To the End of the Silver Mountains*) (Taniguchi) (co-sc); *Hatsukoi* (*First Love*) segment of *Yottsu no koi no monogatari* (*Four Love Stories*) (Toyoda) (sc)
1948 *Shozo* (*The Portrait*) (Kinoshita) (sc)
1949 *Yakoman to Tetsu* (*Yakoman and Tetsu*) (Taniguchi) (sc); *Jigoku no kifujin* (*The Lady from Hell*) (Oda) (sc)
1950 *Akatsuki no dasso* (*Escape at Dawn*) (Taniguchi) (sc); *Jiruba no Tetsu* (*Tetsu 'Jilba'*) (Kosugi) (sc); *Tateshi danpei* (*Fencing Master*) (Makino) (sc)
1951 *Ai to nikushimi no kanata e* (*Beyond Love and Hate*) (Taniguchi) (sc); *Kedamono no yado* (*The Den of Beasts*) (Osone) (sc); *Ketto Kagiya no tsuji* (*The Duel at Kagiya Corner*) (Mori) (sc)
1957 *Tekichu odan sanbyakuri* (*Three Hundred Miles through Enemy Lines*) (Mori) (sc)
1960 *Sengoku guntoden* (*The Saga of the Vagabond*) (Sugie) (sc)
1999 *Ame agaru* (*After the Rain*) (co-sc)

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On KUROSAWA: film—

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* * *

Unquestionably Japan's best-known film director, Akira Kurosawa introduced his country's cinema to the world with his 1951 Venice Festival Grand Prize winner, *Rashomon.* His international reputation has broadened over the years with numerous citations, and when 20th Century-Fox distributed his 1980 Cannes Grand Prize winner, *Kagemusha*, it was the first time a Japanese film achieved worldwide circulation through a major Hollywood studio.

At the time *Rashomon* took the world by surprise, Kurosawa was already a well-established director in his own country. He had received his six-year assistant director's training at the Toho Studios under the redoubtable Kajiro Yamamoto, director of both low-budget comedies and vast war epics such as *The War at Sea from Hawaii to Malaya.* Yamamoto described Kurosawa as more than fully prepared to direct when he first grasped the megaphone for his own screenplay, *Sanshiro Sugata*, in 1943. This film, based on a best-selling novel about the founding of judo, launched lead actor Susumu Fujita as a star and director Kurosawa as a powerful new force in the film world.

Despite numerous battles with wartime censors, Kurosawa managed to get production approval for three more of his scripts before the Pacific War ended in 1945. By this time he was fully established with his studio and his audience as a writer-director. His films were so successful commercially that he would, until late in his career, receive a free creative hand from his producers, ever-increasing budgets, and extended schedules. In addition, he was never subjected to a project that was not of his own initiation and his own writing.

In the pro-documentary, female emancipation atmosphere that reigned briefly under the Allied Occupation of Japan, Kurosawa created his strongest woman protagonist and produced his most explicit pro-left message in *No Regrets for Our Youth.* But internal political struggles at Toho left bitterness and creative disarray in the wake of a series of strikes. As a result, Kurosawa's 1947 *One Wonderful Sunday* is perhaps his weakest film, an innocuous and sentimental story of a young couple who are too poor to get married.

The mature Kurosawa appeared in the 1948 *Drunken Angel.* Here he displays not only a full command of black-and-white filmmaking technique with his characteristic variety of pacing, lighting, and camera angles for maximum editorial effect, but his first use of sound-image counterpoints in the ''Cuckoo Waltz'' scene, where lively music contrasts with the dying gangster's dark mood. Here too is the full-blown appearance of the typical Kurosawan master-disciple relationship first suggested in *Sanshiro Sugata*, as well as an overriding humanitarian message despite the story's tragic outcome. The master-disciple roles assume great depth in Takashi Shimura's portrayal of the blustery alcoholic doctor and Toshiro Mifune's characterization of the vain, hotheaded young gangster. The film's tension is generated by Shimura's questionable worthiness as a mentor and Mifune's violent unwillingness as a pupil. These two actors would recreate similar testy relationships in numerous Kurosawa films from the late 1940s through the mid-1950s, including the noir police drama *Stray Dog*, the doctor dilemma film *Quiet Duel*, and the all-time classic *Seven Samurai.* In the 1960s Yuzo Kayama would assume the disciple role to Mifune's master in the feudal comedy *Sanjuro* and in *Red Beard*, a work about humanity's struggle to modernize.

Kurosawa's films of the 1990s were minor asterisks to the career of this formidable, legendary director. *Dreams (Akira Kurosawa's Dreams)* is a disappointingly uneven recreation of eight of the director's dreams; *Hachigatsu No Kyohshikyoku (Rhapsody in August)* is a slight account of the recollection of a grandmother who remembers the bombing of Nagasaki.

These films are linked to *Madadayo*, Kurosawa's last film, in that all are deeply personal and reflective. *Madadayo*, released when Kurosawa was 83 years old, is an account of 17 years in the retirement of a beloved teacher who is respected by the generations of his former students. As he ages into a ''genuine old man,'' he remains as feisty and vigorous as ever; his favorite phrase is the film's title, the English translation of which is ''not yet.'' But he is as equally vulnerable to the ravages of time and life's losses, as illustrated by his grieving upon the disappearance of his pet cat. *Madadayo* is a flawed film, if only because one too many sequences ramble. While it most decidedly is the work of an old man, it and his other latter-period work do not negate the vitality of Kurosawa's many all-time classics.

Part of Kurosawa's characteristic technique throughout his career involved the typical Japanese studio practice of using the same crew or ''group'' on each production. He consistently worked with cinematographer Asakazu Nakai and composer Fumio Hayasaka, for example. Kurosawa's group became a kind of family that extended to actors as well. Mifune and Shimura were the most prominent names of the virtual private repertory company that, through lifetime studio contracts, could survive protracted months of production on a Kurosawa film and fill in with more normal four-to-eight-week shoots in between. Kurosawa was thus assured of getting the performance he wanted every time.

Kurosawa's own studio contract and consistent box-office record enabled him to exercise creativity never permitted lesser talents in Japan. He was responsible for numerous technical innovations as a result. He pioneered the use of long lenses and multiple cameras in the famous final battle scenes in the driving rain and splashing mud of *Seven Samurai.* He introduced the first use of widescreen in Japan in the 1958 samurai entertainment classic *Hidden Fortress.* To the dismay of leftist critics and the delight of audiences, he invented realistic portrayals of swordfighting and other violence in such extravagant confrontations as those of *Yojimbo*, which spawned the entire Clint Eastwood spaghetti western genre in Italy. Kurosawa further experimented with long lenses on the set in *Red Beard*, and accomplished breathtaking work with his first color film *Dodeskaden*, now no longer restorable. A firm believer in the importance of motion picture science, Kurosawa pioneered the use of Panavision and multi-track Dolby sound in Japan with *Kagemusha.* His only reactionary practice was his editing, which he did entirely himself on an antique Moviola, better and faster than anyone else in the world.

Western critics often chastised Kurosawa for using symphonic music in his films. His reply to this is to point out that he and his entire generation grew up on music that was more Western in quality than native Japanese. As a result, native Japanese music can sound artificially exotic to a contemporary audience. Nevertheless, he succeeded in his films in adapting not only boleros and elements of Beethoven, but snatches of Japanese popular songs and musical instrumentation from Noh theater and folk song.

Perhaps most startling of Kurosawa's achievements in a Japanese context, however, was his innate grasp of a story-telling technique that is not culture bound, and his flair for adapting Western classical literature to the screen. No other Japanese director would have dared to set Dostoevski's *Idiot*, Gorki's *Lower Depths*, or Shakespeare's *Macbeth (Throne of Blood)* and *King Lear (Ran)* in Japan. But he also adapted works from the Japanese Kabuki theater (*Men Who Tread on the Tiger's Tail*) and used Noh staging techniques and music in both *Throne of Blood* and *Kagemusha.* Like his counterparts and most admired models, Jean Renoir, John Ford, and Kenji Mizoguchi, Kurosawa took his cinematic inspirations from the full store of world film, literature, and music. And yet the completely original screenplays of his two greatest films, *Ikiru*, the story of a bureaucrat dying of cancer who at last finds purpose in life, and *Seven Samurai*, the saga of seven hungry warriors who pit their wits and lives against marauding bandits in the defense of a poor farming village, reveal that his natural story-telling ability and humanistic convictions transcended all limitations of genre, period, and nationality.

—Audie Bock, updated by Rob Edelman

KURYS, Diane

Nationality: French. **Born:** Lyon, 3 December 1948, to Russian-Jewish immigrants. **Education:** Lycée Jules Ferry, Paris. **Family:** Partner of director-producer Alexandre Arcady since the mid-1960s; one son, Yasha. **Career:** Joined Jean-Louis Barrault's theatre group,

Diane Kurys

1970; first feature film, *Diabolo Menthe*, becomes the year's largest-grossing film in France, 1977. **Awards:** Prix Louis Delluc, Best Picture, 1977, for *Diabolo Menthe*; San Sebastián International Film Festival FIPRESCI Award, for *Coup de foudre*, 1983. **Address:** William Morris Agency, 151 El Camino Drive, Beverly Hills, CA 90212, U.S.A.

Films as Director and Scriptwriter:

1977 *Diabolo Menthe* (*Peppermint Soda*)
1980 *Cocktail Molotov* (*Molotov Cocktail*)
1983 *Coup de foudre* (*Entre Nous*; *Between Us*; *At First Sight*)
1987 *A Man in Love* (*Un homme amoureux*) (+ pr)
1990 *La Baule-les-Pins* (*C'est la vie*) (+ pr)
1992 *Après l'amour* (*Love after Love*)
1994 *À la folie* (*Alice and Elsa*; *Six Days, Six Nights*)
1999 *Les Enfants du siècle* (*Children of the Century*)

Other Films:

1972 *Poil de carotte* (*Carrot Top*) (Graziani) (ro as Agathe); *Elle court, elle court la banlieue* (Pirès) (ro)

Publications:

By KURYS: article—

''Come Hither—But Slowly: Dessert with Diane Kurys,'' interview with M. Palley, in *The Village Voice* (New York), 31 January 1984.

On KURYS: books—

Quart, Barbara Koenig, *Women Directors: The Emergence of a New Cinema*, Westport, Connecticut, 1988.
Austin, Guy, *Contemporary French Cinema: An Introduction*, Manchester, 1996.
Straayer, Chris, *Deviant Eyes, Deviant Bodies: Sexual Re-orientations in Film and Video*, New York, 1996.
Powrie, Phil, *French Cinema in the 1980s: Nostalgia and the Crisis of Masculinity*, Oxford, 1997.
Tarr, Carrie, *Diane Kurys*, Manchester, 1999.

On KURYS: articles—

Holmund, Christine, ''When Is a Lesbian Not a Lesbian?: The Lesbian Continuum and the Mainstream Femme Film,'' in *Camera Obscura* (Rochester, New York), January/May 1991.
Lipman, Amanda, ''*Après l'amour*,'' in *Sight and Sound* (London), September 1993.

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It is not unusual for young independent filmmakers to create an autobiographical first or second feature: perhaps a tale of struggling adolescence on the model of Truffaut's *Les Quatres cents coups.* But *Diabolo menthe*, Diane Kurys' first film, a resounding critical and box-office success in France, was highly unusual in 1977 for having a female perspective on teenage rites of passage. It also initiated a remarkable group of films—one that does not follow the same characters through a series of sequels, à la Truffaut's Antoine Doinel cycle, but focuses upon essentially the same family (with slightly different names and played by different actors), rather the way some novelists and playwrights have circled around the same traumatic event, catching it from different angles, different characters' viewpoints, in work after work. Though her recent films have been more occupied with adult family struggles, Kurys' most enduring works may turn out to be those directly linked to a divorce in a French-Jewish family and the children who witness the breakup.

The title of that first film refers to the ''grown up'' drink young Anne Weber orders in a café—until Frédèrique, her older sister and sometime confederate, humiliatingly sends her home. This and many other painful moments of budding youth are presented—sometimes with heartfelt intensity, sometimes with a cool comic edge—in vignettes that take us into the sisters' Paris lycée (schoolyard secrets, wretched teachers) and their lives outside it (mother-daughter conflicts, reluctant encounters with the divorced father, and most disturbingly, Frédèrique's near-seduction by a school friend's father). Politics intersect with private life (the year is 1963, marked by Kennedy's assassination): a girl tells of witnessing a police riot, and Frédèrique's antifascist student group is disparaged by her principal as well as attacked by neo-Nazi thugs. Quiet observations of character, sudden explosions of emotion, unexpected turns of plot, touches of ironic humor: such hallmarks of Kurys' later work are already evident in this first feature.

Cocktail Molotov is marked as a sequel of sorts by the title's ironic echo of the first film's less potent concoction, and by the name Anne, though now applied to the older of two sisters (whose boyfriend is named Frederic!). We are now in May 1968, but Anne seems completely apolitical, as do her boyfriend and his best friend; she is exclusively concerned with discovering her own sexuality and running away from her hated mother and stepfather, while the other two follow along. Her notion of joining a kibbutz takes them as far as Venice, but when Bruno's car and most of their money is ''appropriated'' by an anarchist girlfriend, the trio are forced to hitchhike back to Paris, hearing about the explosive turmoil in the capital via radio and conversations—more often monologues, since the youths don't talk to older people much. Considering that Kurys herself was an activist in 1968, and did get to a kibbutz, *Cocktail Molotov* is fascinating in its detached viewpoint: though she seems to have an affectionate eye for the three young people's energy and misery in their voyage of discovery, she also shows them having no idea of what is going on politically; and while she satirizes a few bourgeois types, she doesn't seem to mark any of the more opinionated characters as the director's mouthpiece. Anne is more concerned with getting her father to help her get an abortion than interested in his views, and when Bruno comes across a real Molotov cocktail he just lights and tosses it off the side of a country road for kicks as the three run off like little kids.

Kurys' third film, *Coup de foudre* (*Entre Nous* in the United States), is a kind of prequel to *Diabolo menthe*, but centered upon the girls' mother and her intense friendship with another woman, with the subsequent breakups of both their marriages. The film became Kurys' greatest international success to date and certainly remains her most controversial film. It has been admired by some as a superbly powerful and subtle drama, gorgeously realized, while others have dismissed it as too vague in its sexual politics, too chic, too conservative in its filmmaking style. Much of the debate over the film centered upon the question of whether it should be categorized as a ''lesbian film.'' The original title (''stroke of lightning'' is an idiom for love at first sight) may suggest as much, and several scenes between Lena and Madeleine certainly have an erotic charge, though the women are never shown to make love. Lena's husband accuses her of leaving him for a ''dyke,'' but his outrage is colored by Madeleine's earlier rejection of his sexual advances.

A sympathetic reading of the film—or more, an argument that it is a major achievement in French cinema of the last two decades—might stress its refusal to reduce love relationships to the binary ''sexual/nonsexual,'' or to make characters simply likable or unlikable. Lena's husband is heroic in rescuing her from probable death in a concentration camp, tender with his daughters, and quite vicious with Madeleine. The women, memorably played by Isabelle Huppert and Miou-Miou, are seen as both admirable in their quest for independence and selfish—or curiously absent-minded—in their consideration of others; sometimes the viewer's sympathies seem intended to shift not just from scene to scene but from shot to shot. (Consider the episode of Lena losing little Sophie on the bus, or her encounter with the soldiers on the train and later confession to Madeleine.) The dramatic canvas is broad, with its wartime prologue, crosscutting between Michel's rescue of Lena (which has its comic moments) and the violent death of Madeleine's first husband; the women's first meeting in the 1950s and ultimate decision to move to Paris; and the startling shift to an autobiographical mode (Lena's daughter's point of view) in the film's last moments. Kurys' consistently brilliant use of widescreen Panavision, whether in the epic views of a Pyranees prison camp or the languid reclinings of the two women, is essential to the film's overall effect, as is the attention to period detail, particularly fashions and music, as a way of dramatizing the 1950s context (the war years seemingly long past, but the possibilities for women's independence largely in the future) and underlining the women's interest in fashion as a career. Perhaps most striking, though difficult to pinpoint, is the film's ability to present scenes with a full sense of immediacy and yet as if we were watching a reenactment of family legends from a distance.

This story is told once again in *La Baules-les-Pins*, named after the seaside resort where the entire film takes place. This time, the daughters are again the central characters; the mother is still named Lena, but she is having an affair with another man, while Madeleine has metamorphosed into a stepsister (whose husband is played by the same actor as in *Coup de foudre*, the one carryover). The film records the usual lazy amusements of a long summer at the beach, but also the girls' growing anxiety over their parents' impending separation. Lena is cruelly distant (literally and figuratively) at some times, warmly affectionate at others. The eruption of violence in this film, when Michel attacks his wife, is truly shocking in its suddenness and brutality (i.e., in the staging of the scene, the editing, the performances); yet the placidities of beach life continue for the children, for some weeks/scenes to come, as they might indeed in life.

A Man in Love, made in between *Coup de foudre* and *Les Baules-les-Pins*, is equally interested in passion at first sight, adultery, and flares of temper, and has a similar eye for widescreen compositions, but this international co-production has quite a different setting: the glamourous world of international filmmaking, where an American movie star, hired to play Cesare Pavese in an Italian biopic, has a steamy affair with his co-star, who abandons her French lover though the American will not give up his wife. The film has a great many fine moments which, however, do not add up to a coherent whole, and the American actor remains uninterestingly egocentric, thanks to some combination of the screenwriting (including an almost complete shift in focus toward the actress and away from the title character) and Peter Coyote's wooden performance. A more successful, though certainly peculiar, tale of people involved in ludicrously neurotic love relationships is *Après l'amour*, in which a cluster of affluent Parisians make themselves miserable by oscillating between their old and new lovers. One can only assume the tone is one of detached amusement. Again parental neglect and affection are an important concern of the drama, and the director has not hesitated to say that the Isabelle Huppert character, a writer, is modeled after herself in certain ways.

À la folie returns us to the relationship of sisters, but now a pair of adults in an extremely dysfunctional relationship, with implied sadomasochistic and lesbian elements. The tale is strongly reminiscent of Strindberg plays in which a meticulously realistic portrayal of characters at odds with one another, with an underlying sexual current, becomes gradually more expressionistic, reaching toward nightmare violence. Here an older sister, Elsa, leaves her husband and children and essentially takes over the apartment of Anne, a successful Parisian artist (successful because she has broken away from her manipulative family, the film implies) who is already having to adjust to a new life with a live-in boyfriend (whom Elsa will eventually try to seduce). The performances of Béatrice Dalle as the vampirish Elsa and Anne Parillaud as the near-fatally unassertive Alice are harrowing to watch, though the film's shift from subtle observations of psychological cruelty to diabolical scheming—the territory of thrillers like Barbet Schroeder's 1992 *Single White Female*—is problematic, as is the conventional ending.

Kurys' *Les Enfants du siècle* is a considerable departure in being a biography of George Sand and Frederic Chopin, though obviously Sand, as an independent woman artist who defied a number of gender conventions, should be a subject suited to Kurys' interests. But whatever her future choices, Kurys has already created a half dozen important films, of which *Diabolo menthe* and *Coup de foudre* remain among the very significant contributions to French women's filmmaking.

—Joseph Milicia

KUSTURICA, Emir

Nationality: Yugoslavian (Bosnia-Herzegovina). **Born:** Sarajevo, Yugoslavia (Bosnia-Herzegovina), 24 November 1955. **Education:** Studied film direction at FAMU (Prague Film School) in Czechoslovakia. **Career:** Produced amateur films while attending secondary school; moved to Czechoslovakia to study film, 1973; directed *Guernica*, his diploma film, 1978; directed two television films and played guitar in a rock band, late 1970s; directed first feature, *Do You Remember Dolly Bell?*, 1981; earned international acclaim with *When Father Was away on Business*, 1985; came to the United States and began teaching a film directing course at Columbia University, 1988. **Awards:** Venice Film Festival Golden Lion and FIPRESCI Award, Sao Paolo International Film Festival Critics Award, for *Do You Remember Dolly Bell?*, 1981; Cannes Film Festival Palme d'Or and FIPRESCI Award, for *When Father Was away on Business*, 1985; Cannes Film Festival Best Director and Roberto Rossellini Career Achievement Award, for *Time of the Gypsies*, 1988; Berlin Film Festival Silver Berlin Bear, for *Arizona Dream*, 1993; Cannes Film Festival Palme d'Or, for *Underground*, 1995; Venice Film Festival Laterna Magica Prize, Little Golden Lion and Silver Lion, for *Black Cat, White Cat*, 1998. **Agent:** Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, CA 90212.

Emir Kusturica

Films as Director:

1978 *Guernica*; *Nevjeste dolaze* (*The Brides Are Coming*) (for TV)
1980 *Bife Titanic* (*The Titanic Bar*) (for TV) (+ sc)
1981 *Sjecas li se Dolly Bell?* (*Do You Remember Dolly Bell?*)
1985 *Otac na sluzbenoh putu* (*When Father Was away on Business*)
1988 ***Dom za vesanje*** (*Time of the Gypsies*) (+ co-sc)
1993 *Arizona Dream*
1995 ***Underground*** (+ co-sc, ro)
1998 *Crna macka, beli macor* (*Black Cat, White Cat*) (+ co-sc)
2000 *The White Hotel*

Other Films:

1982 *13.jul* (Saranovic) (uncredited ro)
1987 *Strategija svrake* (*The Magpie Strategy*) (Lavanic) (sc); *Zivot Radina* (sc)
2000 *La Veuve de Saint-Pierre* (Leconte) (ro)

Publications

By KUSTURICA: articles—

Interview with P. Elhem in *Visions* (Brussels), Summer 1985.
Interview with L. Codelli in *Positif* (Paris), October 1985.
''Emir Kusturica,'' interview with M. Martin and D. Parra, in *La Revue du Cinéma* (Paris), October 1985.
''Winner from the Balkans,'' interview with Henry Kamm, in *New York Times*, 24 November 1985.
Interview with A. Crespi in *Cineforum* (Bergamo), June 1989.
Interview with M. Ciment and L. Codelli in *Positif* (Paris), November 1989.
Interview with I. Katsahnias in *Cahiers du Cinéma* (Paris), November 1989.
''Time for Kusturica,'' interview with Arlene Pachasa, in *American Film* (New York), August 1990.
Interview with T. Jousse and V. Ostria in *Cahiers du Cinéma* (Paris), May 1992.
''A Bosnian Movie Maker Laments the Death of the Yugoslav Nation,'' interview with David Binder, in *New York Times*, 25 October 1992.
''A Marriage of Inconvenience,'' interview with Patrick McGavin, in *Filmmaker* (Los Angeles), February 1999.

On KUSTURICA: articles—

McCarthy, Todd, ''Yugo Director Kusturica Planning 'Spirit-Wrestlers,''' *Variety* (New York), 2 October 1985.

Downey, M., article in *Chaplin* (Stockholm), vol. 28, no. 1, 1986.

Horton, Andrew, ''The New Serbo-Creationism,'' *American Film* (Washington, D.C.), January/February 1986.

Cade, Michel, article in *Cahiers du Cinéma* (Paris), March 1987.

Report on retrospective at Montpellier Film Festival, in *Cinéma* (Paris), October 1989.

Katsahnias, I., article in *Cahiers du Cinéma* (Paris), June 1989.

Gili, J. A., article in *Positif* (Paris), November 1989.

Ahlund, J., ''Emir Kusturica: regissor med hog kroppstemperatur,'' *Chaplin* (Stockholm), vol. 32, no. 5, 1990.

Insdorf, Annette, article in *New York Times*, 4 February 1990.

Jousse, T., and V. Ostria, article in *Cahiers du Cinéma* (Paris), May 1991.

Williams, Michael, and Deborah Young, ''Iron Curtain Alums Test West's Mettle,'' *Variety* (New York), 29 June 1992.

Maslin, Janet, ''Two Films on Strife in Balkans Win Top Prizes at Cannes,'' *New York Times*, 29 May 1995.

Turan, Kenneth, ''A Requiem for Yugoslavia Takes Cannes Prize,'' *Los Angeles Times*, 29 May 1995.

Klady, Leonard, and Todd McCarthy, ''*Underground* Mines Cannes D'or,'' *Variety* (New York), 5 June 1995.

Hoberman, J., ''Of Cats and a Keg,'' in *Premiere* (New York), June 1999.

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Emir Kusturica's films radiate a universal humanism. While they come out of a specific part of the world—in which the political situation plays no small role in affecting his characters' lives—they are timeless stories in that they deal with basic human needs, desires, feelings, and experiences.

Do You Remember Dolly Bell?, Kusturica's first feature, is an insightful, bittersweet comedy about Dino (Slavko Stimac), an adolescent who goes about losing his virginity and experiencing first love. There may be political and social implications within the story: Dino's father is a Muslim-Marxist who fervently believes in a communist utopia even though he and his family reside in one crowded room; and the scenario is rife with jabs at Communist Party bureaucracy. During the course of the story Dino's father dies, which symbolically mirrors Kusturica's conviction that the failure of communism to improve peoples' lives is irrevocable. Still, the film mainly is a coming-of-age comedy not dissimilar to scores of other cinematic rite-of-passage chronicles. Undoubtedly, its gently ironic style was influenced by Kusturica's having attended the Prague Film School, where he studied with Jiri Menzel.

Kusturica was to emerge as a force on the international film scene with his next feature, *When Father Was away on Business*, which won him a Cannes Film Festival Palme d'Or. It is the fresh, winning account of what happens when a philandering, indiscreet Yugoslavian man, Mesha Malkoc (Miki Manojlovic), is sent into exile for three years, with the scenario unraveling through the eyes and perceptions of Malik (Moreno D'E Bartolli), his six-year-old son. Politics and history impact on the story, which is set in the early 1950s after Marshal Tito, Yugoslavia's ruler, had split with Stalin. This resulted in the country's expulsion from the Soviet Socialist Bloc. In Yugoslavia, individual loyalties were harshly divided between Tito and Stalin, leading to mass denunciations and betrayals that often had nothing to do with political leanings. Such is the case with the father in *When Father Was away on Business.* The spitefulness of one of Mesha's girlfriends, along with that of his brother-in-law, results in his arrest during a family party. But all Malik knows is that his father has been whisked away from the family, and his mother is left to struggle along as a seamstress in order to feed and clothe her children.

The scenario eventually takes Malik and his family to the salt mine where Mesha is being held. The camp is filled with prisoners who, like Mesha, have been incarcerated for reasons having nothing to do with political ideology. There, Malik also comes of age, but in an altogether different manner than depicted in *Do You Remember Dolly Bell?* Primarily, his maturation results from his interaction with an incurably ill young girl. *When Father Was away on Business* is a major work, one of the finest films of the 1980s.

Kusturica's next feature, *Time of the Gypsies*, is another coming-of-age story as well as a flavorful account of gypsy life. It tells of an innocent young boy (Davor Dujmovic) who wishes to make a better life for himself, but finds he can only accomplish this by becoming involved in a criminal lifestyle. In telling his story, Kusturica offers a bitter condemnation of a society's exploitation of children. *Arizona Dream*, Kusturica's first American film, was a major disappointment. It features Johnny Depp as a recently orphaned young man who returns to his Arizona hometown for the wedding of his uncle (Jerry Lewis). The movie only received a limited theatrical distribution in the United States.

The civil war that had bitterly divided his homeland was bound to influence Kusturica's work. In 1995 he won a second Cannes Palme d'Or for *Underground*, a French-German-Hungarian-produced allegorical epic of Yugoslavia between 1941 and 1992. As he charts the camaraderie and conflict between two Belgrade men, Marko and Blacky (Miki Manojlovic, Lazar Ristovski), Kusturica bitterly censures the postwar communist domination of his homeland and the bloody present-day civil war in which, in his view, all sides are culpable.

Underground was one of an increasing number of humanist-oriented films that focused on the politics and tragedy of the war. Joining it were Srdjan Dragojevic's *Pretty Village, Pretty Flame* (the story of a Serb and Muslim who once were childhood friends but now are adversaries in battle) and Michael Winterbottom's *Welcome to Sarajevo* (a reverie on the random brutality of the war, and the manner in which violent conflicts are covered by the media). All three are sobering, heartbreaking films that serve as formidable reminders of what the war in Bosnia was—and of what any war is.

However, *Underground* was the object of much contention in France, where leftists alleged that it was, at its core, pro-Serbian. And so, in his follow-up feature, *Black Cat, White Cat*, Kusturica eschewed in-your-face politics in favor of a spirited romp that, like *Time of the Gypsies*, offers a vivid portrait of gypsy life. The film spotlights two clans whose members become entangled in a frenetic scenario involving love and arranged marriages, family responsibilities, and conspiracies and double-dealing.

Given Kusturica's predilection for examining regional politics, one might see within this tale of feuding families a parable that reflects on the greater conflict in his homeland. The film concludes with the title ''Happy End,'' which also may be viewed as the filmmaker's wish for the resolution of that conflict.

—Rob Edelman

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LA CAVA, Gregory

Nationality: American. **Born:** Towanda, Pennsylvania, 10 March 1892. **Education:** Educated in Rochester, New York; Art Institute of Chicago; Art Students League and National Academy of Design, New York. **Family:** Married (second time) Grace Carland, 1941, one son. **Career:** Cartoonist for American Press Association, New York, then head of animated cartoon unit, Hearst Enterprises, 1917; worked on *Mutt and Jeff* series, then *Torchy* stories for Johnny Hines, from 1921; director, from 1922, then writer and director for Paramount, from 1924 (moved to Hollywood 1929); director for First National, 1929, then Pathé, 1930; signed with 20th Century Pictures, 1933, then freelance, from 1934; hired by Mary Pickford company to direct *One Touch of Venus*, then left set after dispute, 1948. **Awards:** New York Film Critics Circle Award, for *Stage Door*, 1937. **Died:** In 1952.

Films as Director:

(partial list)

1917 *Der Kaptain Discovers the North Pole* (‘‘Katzenjammer Kids’’ series) (co-d) (animated short)
1919 *How Could William Tell?* (‘‘Jerry on the Job’’ series) (animated short)
1920 *Smokey Smokes (and) Lampoons* (‘‘Judge Rummy Cartoons’’ series) (animated short); *Judge Rummy in Bear Facts* (animated short); *Kats Is Kats* (‘‘Krazy Kat Cartoon’’) (animated short)
1922 *His Nibs* (5 reels); *Faint Heart* (2 reels); *A Social Error* (2 reels)
1923 *The Four Orphans* (2 reels); *The Life of Reilly* (2 reels); *The Busybody* (2 reels); *The Pill Pounder* (2 reels); *So This Is Hamlet?* (2 reels); *Helpful Hogan* (2 reels); *Wild and Wicked* (2 reels); *Beware of the Dog* (2 reels); *The Fiddling Fool* (2 reels)
1924 *The New School Teacher* (+ co-sc); *Restless Wives*
1925 *Womanhandled*
1926 *Let’s Get Married*; *So’s Your Old Man*; *Say It Again*
1927 *Paradise for Two* (+ pr); *Running Wild*; *Tell It to Sweeney* (+ pr); *The Gay Defender* (+ pr)
1928 *Feel My Pulse* (+ pr); *Half a Bride*
1929 *Saturday’s Children*; *Big News*
1930 *His First Command* (+ co-sc)
1931 *Laugh and Get Rich* (+ sc, co-dialogue); *Smart Woman*
1932 *Symphony of Six Million*; *Age of Consent*; *The Half Naked Truth* (+ co-sc)
1933 *Gabriel over the White House*; *Bid of Roses* (+ co-dialogue); *Gallant Lady*
1934 *Affairs of Cellini*; *What Every Woman Knows* (+ pr)
1935 *Private Worlds* (+ co-sc); *She Married Her Boss*
1936 *My Man Godfrey* (+ pr, co-sc)
1937 *Stage Door*
1939 *Fifth Avenue Girl* (+ pr)
1940 *Primrose Path* (+ pr, co-sc)
1941 *Unfinished Business* (+ pr)
1942 *Lady in a Jam* (+ pr)
1947 *Living in a Big Way* (+ story, co-sc)

Publications

On LA CAVA: articles—

Article in *Life* (New York), 15 September 1941.
Obituary in *New York Times*, 2 March 1952.
Sarris, Andrew, ‘‘Esoterica,’’ in *Film Culture* (New York), Spring 1963.
Beylie, Claude, ‘‘Enfin, La Cava vint . . . ,’’ in *Ecran* (Paris), May 1974.
McNiven, R., ‘‘Gregory La Cava,’’ in *Bright Lights* (Los Angeles), no. 4, 1979.
‘‘Gregory La Cava,’’ in *Film Dope* (London), March 1985.
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Adamson, Joe, ‘‘Animation Studio Auteur: Gregory La Cava and William Randolph Hearst,’’ in *Griffithiana* (Genoa), no. 55–56, September 1996.
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Although many of his individual films are periodically reviewed and reassessed by film scholars, Gregory La Cava remains today a relatively under-appreciated director of some of the best ‘‘screwball comedies’’ of the 1930s. Perhaps his apparent inability to transcend the screwball form or his failure with a number of straight dramas contributed to this lack of critical recognition. Yet, at his best, he imposed a vitality and sparkle on his screen comedies that overcame their often weak scripts and some occasionally pedestrian performances from his actors.

The great majority of La Cava’s films reflect an instinctive comic sense undoubtedly gained during his early years as a newspaper cartoonist and as an animator with Walter Lantz on such fast and

Gregory La Cava and Irene Dunn on the set of *Unfinished Business*

furious cartoons as those in ''The Katzenjammer Kids'' and ''Mutt and Jeff'' series. La Cava subsequently became one of the few directors capable of transferring many of these techniques of animated comedy to films involving real actors. His ability to slam a visual gag home quickly sustained such comedies as W.C. Fields's *So's Your Old Man* and *Running Wild.* Yet his real forte emerged in the sound period when the swiftly paced sight gags were replaced by equally quick verbal repartee.

La Cava's ''screwball comedies'' of the 1930s were characterized by improbable plots and brilliantly foolish dialogue but also by a dichotomous social view that seemed to delight in establishing satirical contrasts between the views of themselves held by the rich and by the poor. Although treated in varying degrees in *Fifth Avenue Girl, She Married Her Boss*, and *Stage Door*, La Cava's classic treatment of this subject remains *My Man Godfrey.* Made during the depths of the Depression, it juxtaposes the world of the rich and frivolous with the plight of the real victims of the economic disaster through the sharply satiric device of a scavenger hunt. When one of the hunt's objectives turns out to be ''a forgotten man,'' in this case a hobo named Godfrey Parke (William Powell), it provides a platform for one of the Depression's victims to lash out at the upper class as being composed of frivolous ''nitwits.'' The film seemingly pulls its punches at the end, however, when one socialite, Irene Bullock (Carole Lombard), achieves some realization of the plight of the less fortunate, and the hobo Godfrey turns out to be a formerly wealthy Harvard man who actually renews his fortune through his association with her, although he has been somewhat tempered by his experience with the hoboes.

La Cava, perhaps more than other directors working in the screwball genre, was able, by virtue of doing much of the writing on his scripts, to impose his philosophical imprint upon the majority of his films. While he was often required to keep a foot in both the conservative and the liberal camps, his films do not suffer. On the contrary, they maintain an objectivity that has allowed them to grow in stature with the passage of years. *My Man Godfrey, Stage Door*, and *Gabriel over the White House*, which is only now being recognized as a political fantasy of great merit, give overwhelming evidence that critical recognition of Gregory La Cava is considerably overdue.

—Stephen L. Hanson

LANDIS, John

Nationality: American. **Born:** Chicago, Illinois, 3 August 1950. **Family:** Married Deborah Nadoolman, 1980; children: Rachel. **Career:** Writer and director of motion pictures. Crew member of Metro-Goldwyn-Mayer (MGM) film *Kelly's Heroes* in Yugoslavia and stuntman for ''spaghetti westerns'' in Europe, 1971; executive producer for television series, including *Weird Science* (1994), *Campus Cops* (1995), and *Honey, I Shrunk the Kids: The TV Show* (1997); consultant, *Sliders* TV series, 1995. **Awards:** Special Jury Prize, Cognac Festival du Film Policier, for *Into the Night*, 1985. **Office:** Universal Studios, Universal City, CA 91608. **Agent:** Creative Artists, 1888 Century Park E., Suite 1400, Los Angeles, CA 90067, U.S.A.

Films as Director:

1971 *Schlock* (*The Banana Monster*) (+ sc, ro as Schlock)
1977 *The Kentucky Fried Movie* (+ ro as TV technician fighting with a gorilla)
1978 *Animal House* (*National Lampoon's Animal House*)
1980 *The Blues Brothers* (+ sc, ro as Trooper La Fong)
1981 *An American Werewolf in London* (+ sc, ro as man being smashed into a window)
1982 *Coming Soon* (+ sc)
1983 *Twilight Zone: The Movie* (prologue and segment 1) (+ sc, pr); *Trading Places*; *Thriller* (+ sc, pr); *Michael Jackson: Making Michael Jackson's ''Thriller''*
1985 *Spies like Us*; *Into the Night* (+ ro as Savak)
1986 *Three Amigos!*
1987 *Amazon Women on the Moon* (segments ''Mondo Condo,'' ''Hospital,'' ''Blacks without Souls,'' ''Don 'No Soul' Simmons,'' and ''Video Date'') (+ exec pr)
1988 *Coming to America*
1990 *Dream On* (TV Series)
1991 *Oscar*
1992 *Innocent Blood* (*A French Vampire in America*)
1994 *Beverly Hills Cop III*
1996 *The Stupids*
1998 *Blues Brothers 2000* (+ sc, pr, music exec pr); *Susan's Plan* (+ sc, pr)

Films as Actor:

1973 *Battle for the Planet of the Apes* (Thompson) (as Jake's friend)
1975 *Death Race 2000* (Bartel) (as Mechanic)
1979 *1941* (Spielberg) (as Corporal Mizerany)
1982 *Eating Raoul* (Bartel) (uncredited)
1984 *The Muppets Take Manhattan* (Oz) (as Surprise Cameo)
1989 *Spontaneous Combustion* (Hooper) (as Radio Technician)
1990 *Darkman* (Raimi) (as Physician)
1991 *Psycho IV: The Beginning* (Garris—for TV) (as Mike)
1992 *Body Chemistry II: The Voice of a Stranger* (Simon) (as Dr. Edwards/Voice of a Stranger); *Sleepwalkers* (Garris) (as Lab Technician); *Venice/Venice* (Jaglom) (as John Landis)
1994 *The Stand* (Garris—mini, for TV) (as Russ Dorr); *Il Silenzio dei prosciutti* (*The Silence of the Hams*) (Greggio) (as FBI Agent)
1996 *Who Is Henry Jaglom?* (Rubin and Workman) (as himself); *Vampirella* (Wynorski) (as Astronaut vm1/Beard)
1997 *Quicksilver Highway* (Garris—for TV) (as Surgical Assistant); *Mad City* (Costa-Gavras) (as Doctor)
1999 *Diamonds* (Asher) (as Gambler); *Freeway II: Confessions of a Trickbaby* (Bright) (as Judge);

Other Films:

1985 *Clue* (Lynn) (exec pr, sc)
1995 *Here Come the Munsters* (Ginty—for TV) (pr)
1996 *The Munsters Scary Little Christmas* (Emes—for TV) (exec pr)
1997 *Hollywood Rated ''R''* (doc) (narrator)
1998 *The Lost World* (*Sir Arthur Conan Doyle's The Lost World*) (Keen) (exec pr)

Publications

By LANDIS: articles—

Interview in *Cahiers du Cinéma* (Paris), no. 319, January 1981.
Interview in *Time Out* (London), no. 1098, 4 September 1991.

On LANDIS: books—

Farber, Stephen, and Marc Green, *Outrageous Conduct*, New York, 1988.
LaBrecque, Ron, *Special Effects—Disaster at Twilight Zone: The Tragedy and the Trial*, New York, 1988.

On LANDIS: articles—

Ansen, David, ''Gross Out,'' in *Newsweek*, 7 August 1978.
Maslin, Janet, ''Movie: 'Blues Brothers'—Belushi and Aykroyd,'' in *The New York Times*, 20 June 1980.
Corliss, Richard, ''Bad Dreams,'' in *Time*, 20 June 1983.
Sullivan, Randall, ''Death in the Twilight Zone,'' in *Rolling Stone*, 21 June 1984.
''John Landis,'' in *Film Dope* (Nottingham), no. 32, March 1985.
Farina, Alberto, ''John Landis'' (special issue), in *Castoro Cinema* (Firenze), no. 167, September-October 1994.

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Through his work on *National Lampoon's Animal House* and *Twilight Zone: The Movie*, John Landis has the dual distinction of being co-creator of one of Hollywood's most successful genres, and being associated with one of Hollywood's most embarrassing catastrophes. His credits include such successes as *Trading Places*, *The Blues Brothers*, and *Coming to America*, but he will probably be best remembered for directing the first real gross-out comedy and for his association with the deaths of Vic Morrow and two Asian children for which he was charged with involuntary manslaughter.

Landis has always been known for his love of movies. He grew up in Westwood, a section of Los Angeles housing 17 movie screens within a five-block radius. After raising financing for and directing *Schlock* (1971) and *Kentucky Fried Movie* (1977), Landis's true

John Landis on the set of *Animal House*

breakthrough film was the enormously popular, enormously entertaining *National Lampoon's Animal House.* David Ansen in *Newsweek* called the film ''low humor of a high order.'' The film made John Belushi a major film star, established the toga party as the epitome of college decadence, and began the genre of ''slob comedies,'' a term which later evolved into ''gross-out comedies,'' with *There's Something about Mary* (1998) being a direct descendant.

Landis' next film, *The Blues Brothers* (1980), starred Belushi and Dan Aykroyd as Jake and Elwood Blues, characters they originally created for *Saturday Night Live.* This movie was a financial success, though not nearly as successful as its predecessor, and the reviewers were less than kind. Janet Maslin in *The New York Times* said, ''There isn't a moment of *The Blues Brothers* that wouldn't have been more enjoyable if it had been mounted on a simpler scale.'' For Landis, it wasn't enough to stage a car crash; he had to stage the most car-filled, most expensive pileup in cinema history. Landis responded to his critics by saying, ''I will never apologize for spending money to entertain.''

But this propensity for ''bigger/louder/more'' may be exactly the mindset that doomed him—or more precisely, doomed three of his actors—when he agreed to direct a segment of *Twilight Zone—The Movie* (1983). The film contained four segments, and the Landis segment, which he also wrote and produced, told the story of a bigot who spouts off against Jews, blacks, and Vietnamese before finding himself ''in a dimension not only of sight and sound but of mind,'' as the oppressed in Nazi-occupied France, at a Klan lynching, and in Vietnam. Because of his recent successes, Landis was given final cut, on condition that he finish shooting on schedule. But he was behind schedule during the filming of a scene where Morrow was to dive into a swampy bog while the banana plants behind him were ripped apart by gunfire. When Landis didn't like the effect produced by a marble gun and was told that rigging the plants with squibs would put them even further behind schedule, he opted to reshoot the scene using three Remington shotguns and live ammunition, an extremely dangerous decision.

Then, in the early morning hours of 23 July 1982, Landis began filming a scene where Morrow's character rescues two Vietnamese children from a hut just before it explodes. Landis refused to substitute dummies for children in the shot. As Landis told the helicopter pilot to fly lower and signaled for the explosions to begin, Morrow scooped up six-year-old Renee Chen and seven-year-old My-Ca Le from a hut and began running across a river. The children had been hired without the requisite permits and on-location social worker. Suddenly a tremendous fireball engulfed the helicopter, melting off the tail rotor, and the helicopter came crashing down, crushing Chen under its right skid and decapitating Morrow and Le. Morrow never got to deliver his final line: ''I'll keep you safe, kids. I swear to God.''

Landis appeared at Morrow's funeral and, inappropriately, said, ''Tragedy strikes in an instant, but film is immortal.'' After years of taking credit for his films, he refused to take responsibility for the accident, calling it everything from an act of God to the fault of his special effects crew. OSHA cited 36 violations on the set and levied fines, the three wrongful-death lawsuits filed by the actors' families were settled out of court, and the criminal case dragged on for months, receiving much media attention. Finally Landis and his co-defendants were able to lay the blame on a special effects technician who had already been granted immunity, and all were found not guilty. The film failed financially, and Richard Corliss in *Time* said Landis's segment ''hardly looks worth shooting, let alone dying for.''

Though some would never forgive Landis for the black eye he gave the film community, his 'not guilty' verdict, and especially his next film, went a long way towards restoring his reputation. For *Trading Places* (1983), Landis reined in his tendency toward excess in the service of a film reminiscent of the socially aware comedies of the 1930s. To settle a nature-nurture argument, the wealthy Duke brothers (Ralph Bellamy and Don Ameche) make a bet about what will happen if they cause the wealthy Louis Winthrope III (Dan Aykroyd) and street hustler Billy Ray Valentine (Eddie Murphy) to, in effect, trade places. The laugh-filled movie was a financial and commercial success, despite any negative publicity about the director that may have lingered in the minds of moviegoers. After several flops, Landis would strike gold again with *Coming to America* (1988), the story of an African prince who goes to America to sow his wild oats before accepting his responsibilities back in Africa. The film's tone is uneven, but it contains many humorous bits and was generally well received.

Unfortunately for Landis, his films in the 1990s weren't nearly as successful. These include *Oscar* (1991), *Innocent Blood* (1992), *Beverly Hills Cop III* (1994), *The Stupids* (1996), and *Blues Brothers 2000* (1998). Barring future successes, his reputation will continue to rest on his work from the 1980s—in all its innovation and human tragedy.

—Bob Sullivan

LANG, Fritz

Nationality: German/American. **Born:** Vienna, 5 December 1890, became U.S. citizen, 1935. **Education:** Studied engineering at the Technische Hochschule, Vienna. **Family:** Married (second time) writer Thea von Harbou, 1924 (separated 1933). **Career:** Cartoonist, fashion designer, and painter in Paris, 1913; returned to Vienna, served in army, 1914–16; after discharge, worked as scriptwriter and actor, then moved to Berlin, 1918; reader and story editor for Decla, then wrote and directed first film, *Halbblut*, 1919; worked with von Harbou, from 1920; visited Hollywood, 1924; *Das Testament des Dr. Mabuse* banned by Nazis, 1933; offered post as supervisor of Nazi film productions by Goebbels, but fled Germany; after working in Paris and London, went to Hollywood, 1934; signed with Paramount, 1940; co-founder, then president, Diana Productions, 1945; quit Hollywood, citing continuing disputes with producers, 1956; directed two films in India, 1958–59, before last film, directed in Germany, 1960. **Awards:** Officier d'Art et des Lettres, France. **Died:** In Beverly Hills, 2 August 1976.

Films as Director:

1919 *Halbblut* (*Half Caste*) (+ sc); *Der Herr der Liebe* (*The Master of Love*) (+ role); *Hara-Kiri*; *Die Spinnen* (*The Spiders*) Part I: *Der Goldene See* (*The Golden Lake*) (+ sc)
1920 *Die Spinnen* (*The Spiders*) Part II: *Das Brillantenschiff* (*The Diamond Ship*) (+ sc); *Das Wandernde Bild* (*The Wandering Image*) (+ co-sc); *Kämpfende Herzen* (*Die Vier um die Frau*; *Four around a Woman*) (+ co-sc)
1921 *Der müde Tod: Ein Deutsches Volkslied in Sechs Versen* (*The Weary Death*; *Between Two Worlds*; *Beyond the Wall*; *Destiny*) (+ co-sc)
1921/22 ***Dr. Mabuse, der Spieler*** (*Dr. Mabuse, the Gambler*; *The Fatal Passions*) in two parts: ***Ein Bild der Zeit*** (*Spieler aus Leidenschaft*; *A Picture of the Time*) and ***Inferno—Menschen der Zeit*** (*Inferno des Verbrechens*; *Inferno—Men of the Time*) (+ co-sc)
1924 ***Die Nibelungen*** in two parts: ***Siegfrieds Tod*** (*Death of Siegfried*) and ***Kriemhilds Rache*** (*Kriemhild's Revenge*) (+ co-sc, uncredited)
1927 ***Metropolis*** (+ co-sc, uncredited)
1928 *Spione* (*Spies*) (+ pr, co-sc, uncredited)
1929 *Die Frau im Mond* (*By Rocket to the Moon*; *The Girl in the Moon*) (+ pr, co-sc, uncredited)
1931 ***M, Mörder unter Uns*** (*M*) (+ co-sc, uncredited)
1933 ***Das Testament des Dr. Mabuse*** (*The Testament of Dr. Mabuse*; *The Last Will of Dr. Mabuse*) (+ co-sc, uncredited) (German and French versions)
1934 *Liliom* (+ co-sc, uncredited)
1936 ***Fury*** (+ co-sc)
1937 *You Only Live Once*
1938 *You and Me* (+ pr)
1940 *The Return of Frank James*
1941 *Western Union*; *Man Hunt*; *Confirm or Deny* (co-d, uncredited)
1942 *Moontide* (co-d, uncredited)
1943 *Hangmen Also Die*! (+ pr, co-sc)
1944 *Ministry of Fear*; *The Woman in the Window*
1945 *Scarlet Street* (+ pr)
1946 *Cloak and Dagger*
1948 *Secret beyond the Door* (+ co-pr)
1950 *House by the River*; *An American Guerrilla in the Philippines*
1952 *Rancho Notorious*; *Clash by Night*
1953 *The Blue Gardenia*; ***The Big Heat***
1954 *Human Desire*
1955 *Moonfleet*

Fritz Lang (seated below camera) on the set of *Metropolis*

1956 *While the City Sleeps*; *Beyond a Reasonable Doubt*

1959 *Der Tiger von Eschnapur* (*The Tiger of Bengal*) and *Das Indische Grabmal* (*The Hindu Tomb*) (+ co-sc) (released in cut version as *Journey to the Lost City*)

1960 *Die Tausend Augen des Dr. Mabuse* (*The Thousand Eyes of Dr. Mabuse*) (+ pr, co-sc)

Other Films:

1917 *Die Hochzeit im Ekzentrik Klub* (*The Wedding in the Eccentric Club*) (May) (sc); *Hilde Warren und der Tod* (*Hilde Warren and Death*) (May) (sc, four roles); *Joe Debbs* (series) (sc)

1918 *Die Rache ist mein* (*Revenge Is Mine*) (Neub) (sc); *Herrin der Welt* (*Men of the World*) (May) (asst d); *Bettler GmbH* (sc)

1919 *Wolkenbau und Flimmerstern* (*Castles in the Sky and Rhinestones*) (d unknown, co-sc); *Totentanz* (*Dance of Death*) (Rippert) (sc); *Die Pest in Florenz* (*Plague in Florence*) (Rippert) (sc); *Die Frau mit den Orchiden* (*The Woman with the Orchid*) (Rippert) (sc); *Lilith und Ly* (sc)

1921 *Das Indische Grabmal* (in 2 parts: *Die Sendung des Yoghi* and *Der Tiger von Eschnapur*) (co-sc)

1963 ***Le Mépris*** (*Contempt*) (Godard) (role as himself)

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By LANG: articles—

‘‘The Freedom of the Screen,’’ 1947 (reprinted in *Hollywood Directors 1941–1976*, by Richard Koszarski, New York, 1977).

‘‘Happily Ever After,’’ 1948 (collected in *Film Makers on Film Making*, edited by Harry Geduld, Bloomington, Indiana, 1969).

‘‘Fritz Lang Today,’’ interview with H. Hart, in *Films in Review* (New York), June/July 1956.

‘‘The Impact of Television on Motion Pictures,’’ interview with G. Bachmann, in *Film Culture* (New York), December 1957.

Interview with Jean Domarchi and Jacques Rivette, in *Cahiers du Cinéma* (Paris), September 1959.

‘‘On the Problems of Today,’’ in *Films and Filming* (London), June 1962.

''Fritz Lang Talks about Dr. Mabuse,'' interview with Mark Shivas, in *Movie* (London), November 1962.

''Was bin ich, was sind wir?,'' in *Filmkritik* (Munich), no.7, 1963.

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''Interviews,'' in *Dialogue on Film* (Beverly Hills), April 1974.

Interview with Gene Phillips, in *Focus on Film* (London), Spring 1975.

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On LANG: books—

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Courtade, Francis, *Fritz Lang*, Paris, 1963.

Moullet, Luc, *Fritz Lang*, Paris, 1963.

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Armour, Robert, *Fritz Lang*, Boston, 1978.

Ott, Frederick, *The Films of Fritz Lang*, Secaucus, New Jersey, 1979.

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Kaplan, E. Ann, *Fritz Lang: A Guide to References and Resources*, Boston, 1981.

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Wilson, Harry, ''The Genius of Fritz Lang,'' in *Film Quarterly* (Berkeley), Summer 1947.

Truffaut, François, ''Aimer Fritz Lang,'' in *Cahiers du Cinéma* (Paris), January 1954.

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* * *

Fritz Lang's career can be divided conveniently into three parts: the first German period, 1919–1933, from *Halbblut* to the second Mabuse film, *Das Testament des Dr. Mabuse*; the American period, 1936–1956, from *Fury* to *Beyond a Reasonable Doubt*; and the second German period, 1959–60, which includes the two films made in India and his last film, *Die tausend Augen des Dr. Mabuse.* Lang's apprentice years as a scriptwriter and director were spent in the studios in Berlin where he adopted certain elements of expressionism and was imbued with the artistic seriousness with which the Germans went about making their films. In Hollywood this seriousness would earn Lang a reputation for unnecessary perfectionism, a criticism also thrown at fellow émigrés von Stroheim and von Sternberg. Except for several films for Twentieth Century-Fox, Lang never worked long for a single studio in the United States, and he often preferred to work on underbudgeted projects which he could produce, and therefore control, himself. The rather radical dissimilarities between the two studio worlds within which Lang spent most of his creative years not surprisingly resulted in products which look quite different from one another, and it is the difference in look or image which has produced the critical confusion most often associated with an assessment of Lang's films.

One critical approach to Lang's work, most recently articulated by Gavin Lambert, argues that Lang produced very little of artistic interest after he left Germany; the *Cahiers du Cinéma* auteurists argue the opposite, namely that Lang's films made in America are superior to his European films because the former were clogged with self-conscious artistry and romantic didacticism which the leanness of his American studio work eliminated. A third approach, suggested by Robin Wood and others, examines Lang's films as a whole, avoiding the German-American division by looking at characteristic thematic and visual motifs. Lang's films can be discussed as exhibiting certain distinguishing features—economy, functional precision, detachment—and as containing basic motifs such as the trap, a suppressed underworld, the revenge motive, and the abuse of power. Investigating the films from this perspective reveals a more consistent development of Lang as a creative artist and helps to minimize the superficial anomalies shaped by his career.

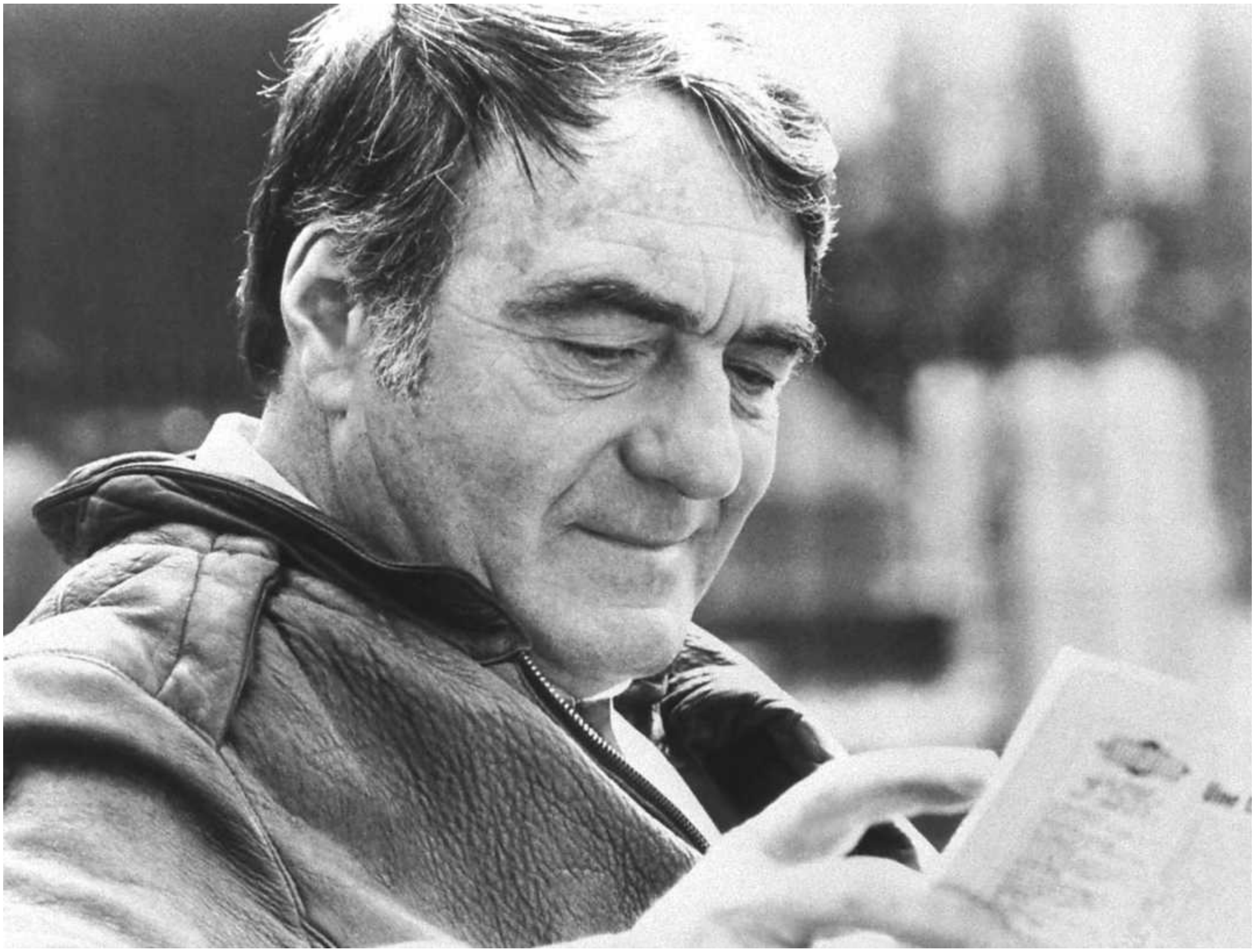
In spite of the narrowness of examining only half of a filmmaker's creative output, the sheer number of Lang's German movies which have received substantial critical attention as ''classic'' films has tended to submerge the critical attempt at breadth and comprehensiveness. Not only did these earlier films form an important intellectual center for the German film industry during the years between the wars, as Siegfried Kracauer later pointed out, but they had a wide international impact as well and were extensively reviewed in the Anglo-American press. Lang's reputation preceded him to America, and although it had little effect ultimately on his working relationship, such as it was, with the Hollywood moguls, it has affected Lang's subsequent treatment by film critics.

If Lang is a ''flawed genius,'' as one critic has described him, it is less a wonder that he is ''flawed'' than that his genius had a chance to develop at all. The working conditions Lang survived after his defection would have daunted a less dedicated director. Lang, however, not only survived but flourished, producing films of undisputed quality: the four war movies, *Man Hunt, Hangmen Also Die!, Ministry of Fear*, and *Cloak and Dagger*, and the urban crime films of the 1950s, *Clash by Night, The Blue Gardenia, The Big Heat, Human Desire*, and *While the City Sleeps.* These American films reflect a more mature director, tighter mise-en-scène, and more control as a result of Lang's American experience. The films also reveal continuity. As Robin Wood has written, the formal symmetry of his individual films is mirrored in the symmetry of his career, beginning and ending in Germany. All through his life, Lang adjusted his talent to meet the changes in his environment, and in so doing produced a body of creative work of unquestionable importance in the development of the history of cinema.

—Charles L.P. Silet

LANZMANN, Claude

Nationality: French. **Born:** Paris, France, 1925. **Education:** Studied philosophy in Paris and in Germany. **Military Service:** Member of French Resistance in World War II. **Career:** Journalist for *Le Monde*; author of *Shoah: An Oral History of the Holocaust*, 1985; director of journal *Les Temps Modernes.* **Awards:** Decorated by French government for resistance efforts during World War II; New York Film Critics Circle Award, 1985, Los Angeles Film Critics Award, 1985, and Peabody Award, 1987, for *Shoah.* **Address:** Aleph Films, 18 rue Marbeuf, 75008 Paris, France.



Claude Lanzmann

Films as Director and Writer:

1973 *Pourquoi, Israel?* (*Israel, Why?*) (doc)
1985 *Shoah* (doc)
1995 *Tsahal* (doc)
1997 *A Visitor from the Living* (doc)

Publications

By LANZMANN: books—

Editor, *The Bird Has No Wings: Letters of Peter Schwiefert*, translated by Barbara Lucas, New York, 1976.
Shoah: An Oral History of the Holocaust, preface by Simone de Beauvoir, New York, 1985.
Shoah: The Complete Text of the Acclaimed Holocaust Film, New York, 1995.

By LANZMANN: articles—

‘‘Seminar with Claude Lanzmann: 11 April 1990,’’ in *Yale French Studies*, vol. 79, January 1991.
‘‘The Obscenity of Understanding: An Evening with Claude Lanzmann,’’ in *Trauma: Explorations in Memory*, edited by Cathy Caruth, Baltimore, Maryland, 1995.

On LANZMANN: articles—

Siskel, Gene, review in *Chicago Tribune*, 27 October 1985.
Wiesel, Elie, ‘‘*Shoah*,’’ in *New York Times*, 3 November 1985.
Ebert, Roger, ‘‘Shoah,’’ in *Chicago Sun-Times*, 24 November 1985.
Lewis, Anthony, ‘‘‘Remember, Remember’; *Shoah* Means Annihilation,’’ in *New York Times*, 2 December 1985.
Kevin Thomas, review in *Los Angeles Times*, 27 December 1985.
Hollington, Michael, ‘‘Naming, Not Representing,’’ in *The Age Monthly Review*, March 1988.
Koch, Gertrud, ‘‘The Aesthetic Transformation of the Image of the Unimaginable: Notes on Claude Lanzmann’s *Shoah*,’’ in *October*, vol. 48, Spring 1989.

Felman, Shoshana, ''In an Era of Testimony: Claude Lanzmann's *Shoah*,'' in *Yale French Studies*, vol. 79, January 1991.

Felman, Shoshana, ''The Return of the Voice: Claude Lanzmann's *Shoah*,'' in *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History*, edited by Shoshana Felman and Dori Laub, New York, 1992.

Furman, Nelly, ''The Languages of Pain in *Shoah*,'' in *Holocaust Remembrance: The Shapes of Memory*, edited by Geoffrey Hartmann, Cambridge, 1994.

Vidal-Naquet, Pierre, ''The Holocaust's Challenge to History,'' in *Auschwitz and After: Race, Culture, and ''The Jewish Question'' in France*, edited by Lawrence D. Kritzman, New York, 1995.

Elsaesser, Thomas, ''Subject Positions, Speaking Positions; From Holocaust, Our Hitler, and Heimat to *Shoah* and *Schindler's List*,'' in *The Persistence of History: Cinema, Television, and the Modern Event*, edited by Vivian Sobchack, New York, 1996.

LaCapra, Dominick, ''Lanzmann's *Shoah*: 'Here There Is No Why,''' in *History after Auschwitz*, Ithaca, New York, 1998.

Fisher, Marc, ''The Truth That Can Only Hurt: To Claude Lanzmann, The Holocaust Has a Human Face and a Cold Heart,'' in *The Washington Post*, 25 June 1999.

* * *

Claude Lanzmann has turned to extreme and difficult topics such as the Holocaust in order to address questions of Jewish identity. Perhaps some of his motivation is biographical. Although his family did not practice Judaism, they still suffered on behalf of their heritage. When the Nazis invaded France, Lanzmann's family moved to the French town of Clermont-Ferrand, where they hid from the German occupiers. As a young adult, Lanzmann joined the French communist party and resisted the Nazis, which caused him to be pursued by the Gestapo, the Nazi secret police.

Despite these extreme experiences of his youth, Lanzmann continued his study of philosophy in Germany after the end of World War II. While there, he began his career as a journalist. His first piece unmasked the persistence of Nazism in Germany's supposedly de-Nazified university system. He then wrote for the French newspaper *Le Monde* as the first French man to travel through East Germany, which he did (illegally) after being denied a visa. Later, Lanzmann befriended Jean-Paul Sartre and Simone de Beauvoir and edited Sartre's left-wing periodical, *Les Temps Modernes.*

Lanzmann's 1973 film, *Pourquoi Israel* (*Why Israel?*), linked Jewish identity in Israel to the recent history of the Holocaust. It premiered three days after the Yom Kippur War broke out in Israel. During the making of this film, Lanzmann met his wife, a German-Jewish writer to whom the film is dedicated. In 1995, he made a film about the Israeli army, *Tsahal. A Visitor from the Living* (1997) is a 65-minute documentary about Maurice Rossel, the only International Red Cross member who visited the death camps in 1943. In interview footage shot while filming *Shoah*, Rossel, who visited the death camps of Auschwitz and Treblinka and reported that nothing was wrong, insists that he would write the same report today. He did not look deeply then, and he still refuses to assume any guilt for his position of apathy and blindness.

Lanzmann is best known for his critically acclaimed masterpiece *Shoah* (1985), a complex and powerful cinematic oral history of the Nazi genocide. The title is the Hebrew word for annihilation or catastrophe. *Shoah* is composed of approximately fifteen first-person testimonials from former Nazis, Polish peasants, and survivors of the death camps (many of whom only survived because they worked as Kapos, assisting the smooth execution of the Nazi death machinery). *Shoah* is both a film about the relation between witnessing a catastrophe and a systematic refusal to historicize the subject. One sees this refusal in the absence of documentary film footage of the liberation of the camps by the Allies. ''Image kills imagination,'' Lanzmann has said in an interview, to explain the sparsity of his choice of presentation.

In the place of archival images, the film chronicles the memories of those who lived through the Holocaust and the simultaneous incompatability of the bystanders' and victims' points of view. In 1974, Lanzmann began the research for *Shoah*, a film that Roger Ebert describes as a 550-minute ''howl of pain'' about the systematic murder of six million European Jews by the Nazis. Lanzmann accumulated more than 350 hours of testimony. Despite the enormity of the topic and breadth of atrocity, there are only two types of scenes: faces of witnesses, and the tranquil contemporary landscapes under which are buried mass graves.

The film points out the presence of the past in the places where Jews once lived in Poland, in the haunted ground of Auschwitz and Treblinka, and in the memories of those who survived. The director conducted his interviews with the belief that ''one has to talk and be silent at the same time.'' The testimonies are given in various languages, underscoring their foreignness. An on-screen translator interprets the words, but they are not dubbed. The spectator can hear but cannot understand the language of testimony.

The survivors remember their experience of the camps in heartbreaking detail. Throughout *Shoah*, Lanzmann takes survivors back to the sites of the death camps and the spectator watches as they relive past traumas. The film opens with a disturbing reenactment. Simon Srebnik, one of only two survivors of the Polish village of Chelmno, follows Lanzmann's command to sing as they float down a river in a boat, just as he was forced to as a thirteen-year-old by Nazis. The peasants only remember him as a young singing lad, completely erasing the circumstances in which he was forced to sing. In perhaps the film's most powerful scene, Abraham Bomba, situated in a barbershop for the interview, is asked minute questions about the details of his routine as the barber of women about to be gassed at Treblinka. Bomba, still today a barber in Tel Aviv, insists that in Treblinka, all feeling was impossible; yet, in the face of Lanzmann's relentless questioning, he breaks down and cries.

Contrasted to the survivors are the perpetrators, ex-Nazis who remain unrepentant in their focus on the horrifying efficiency of the camps. Lanzmann painstakingly recorded the details of the mass extermination of the Jews from the mouth of the murderers, all of whom deny actually doing or seeing the killing. Using duplicity, pseudonyms, false identification papers, and a concealed camera, Lanzmann secretly filmed these former Nazis without disclosing the true nature of his project. At one point in the process, a former Nazi discovered Lanzmann's video equipment, took the film footage, and beat Lanzmann so badly that he was hospitalized for a month. Such responses to his relentless questioning revealed the persistence of anti-Semitism in Europe.

When the film premiered in New York in 1985, it met with rave critical reviews, including a statement of praise from Pope John Paul II. Gene Siskel called *Shoah* ''the greatest use of film in motion picture history, taking movies to their highest moral value.'' Kevin Thomas in the *Los Angeles Times* declared that ''Lanzmann has accomplished the seemingly impossible: He has brought such beauty to his recounting of the horror of the Holocaust that he has made it accessible and comprehensible.'' And according to Roger Ebert, ''What is so important about *Shoah* is that the voices are heard of people who did see, who did understand, who did comprehend, who were there, who knew that the Holocaust happened, who tell us with their voices and with their eyes that genocide occurred in our time, in our civilization.''

Despite the focus of his magnus opus on an historical atrocity, Lanzmann is against building bridges with the past. He is an adamant critic of the film industry's commodification of the Holocaust with films such as Spielberg's *Schindler's List* and Roberto Benigni's *Life Is Beautiful.* Lanzmann insists that ''the Holocaust is not a fairy-tale, it is not digestible.'' In keeping with this dictum, Lanzmann's films present contradictions of the past that remain unresolved.

—Jill Gillespie

LATTUADA, Alberto

Nationality: Italian. **Born:** Milan, 13 November 1914. Educated in architecture. **Family:** Married Carla Del Poggio, 1945 (divorced). **Career:** Co-founder of avant-garde journal *Camminare*, 1933; helped found *Corrente*; with Mario Ferreri and Luigi Comencini, founder of Cineteca Italiana, Italian film archive, 1940; directed first film, 1942; opera director, from 1970. **Address:** Via N. Paganini, 7 Rome, Italy.

Alberto Lattuada

Films as Director and Co-Scriptwriter:

1942 *Giacomo l'idealista*
1945 *La freccia nel fianco*; *La nostra guerra* (documentary)
1946 *Il bandito*
1947 *Il delitto di Giovanni Episcopo* (*Flesh Will Surrender*)
1948 *Senza pietà* (*Without Pity*)
1949 *Il mulino del Po* (*The Mill on the Po*)
1950 *Luci del varietà* (*Variety Lights*) (co-d, co-pr)
1952 *Anna*; *Il cappotto* (*The Overcoat*)
1953 *La lupa* (*The She-Wolf*); ''Gli italiani si voltano'' episode of *Amore in città* (*Love in the City*)
1954 *La spiaggia* (*The Beach*); *Scuola elementare*
1956 *Guendalina*
1958 *La tempesta* (*Tempest*)
1960 *I dolci inganni*; *Lettere di una novizia* (*Rita*)
1961 *L'imprevisto*
1962 *Mafioso*; *La steppa*
1965 *La mandragola* (*The Love Root*)
1966 *Matchless*
1967 *Don Giovanni in Sicilia* (+ co-pr)
1968 *Fräulein Doktor*
1969 *L'amica*
1970 *Venga a prendere il caffe . . . da noi* (*Come Have Coffee with Us*)
1971 *Bianco, rosso e . . .* (*White Sister*)
1973 *Sono stato io*
1974 *Le farò da padre . . .* (*Bambina*)
1976 *Cuore di cane*; *Bruciati da cocente passione* (*Oh Serafina!*)
1978 *Cosi come sei*
1980 *La cicala*
1983 *Cristoforo Colombo* (*Christopher Columbus*)
1987 *Una spina nel cuore* (+ sc)
1988 *Fratelli*

Other Films:

1935 *Il museo dell'amore* (asst d)
1936 *La danza delle lancette* (collaborator on experimental short)
1941 *Piccolo mondo antico* (Soldati) (asst d)
1942 *Si signora* (asst d, co-sc)
1958 *Un eroe dei nostri tempi* (Monicelli) (role)
1994 *Il Toro* (*The Bull*) (Mazzacurati) (role)

Publications

By LATTUADA: books—

Occhio quadrate, album of photos, Milan, 1941.
La tempesta, Bologna, 1958.
La steppa, Bologna, 1962.
Gli uccelli indomabili, Rome, 1970.
Cuore di cane, Bari, 1975.
A proposito di Cosi come sei, edited by Enrico Oldrini, Bologna, 1978.
Diario di un grane amatore, Milan, 1980.

Feuillets au vent, Paris, 1981.
La massa, Rome, 1982.
La luna be partita, Calcata, 1992.

By LATTUADA: articles—

''We Took the Actors into the Streets,'' in *Films and Filming* (London), April 1959.
''Alberto Lattuada: du néoréalisme au réalisme magique,'' interview with A. Tournès, in *Jeune Cinéma* (Paris), December/January 1974/75.
''*Moi et le diable*: je ne puis vivre ni avec toi ni sans toi,'' in *Positif* (Paris), June 1978.
Interview with G. Volpi, in *Positif* (Paris), September and October 1978.
''Alberto Lattuada: une foi dans la beauté,'' interview with C. Depuyper and A. Cervoni, in *Cinéma* (Paris), April 1981.
Interview with L. Codelli, in *Films and Filming* (London), July 1982.
''Conversazione con Alberto Lattuada,'' interview with G. Turroni, in *Filmcritica* (Rome), June 1991.
Interview with Peter von Bagh, in *Filmihullu* (Helsinki), no. 3, 1992.
Article, in *Cinema Nuovo* (Bari), January/February 1993.
Interview with C. Cartier, in *Cineaction* (Toronto), no. 70, 1994.
''Un film, un realisateur, deux comediennes,'' in *Positif* (Paris), June 1994.
''La mauvaise éducation en Italie,'' in *Positif* (Paris), March 1998.

On LATTUADA: books—

De Sanctis, Filippo Mario, *Alberto Lattuada*, Parma, 1961, and Lyons, 1965.
Bruno, Edoardo, *Lattuada o la proposta ambigua*, Rome, 1968.
Broher, J.J., *Alberto Lattuada*, Brussels, 1971.
Turroni, Giuseppe, *Alberto Lattuada*, Milan, 1977.
Zanellato, Angelo, *L'uomo: il cinema di Lattuada*, Padua, 1978.
Bruno, Edoardo, *Italian Directors: Alberto Lattuada*, Rome, 1981.
Camerini, Claudio, *Alberto Lattuada*, Florence, 1982.
Cosulich, Callisto, *I film di Alberto Lattuada*, Rome, 1985.
Bondanella, Peter, *Italian Cinema: From Neorealism to the Present*, New York, 1993.
Smith, Geoffrey N., editor, *The Companion to Italian Cinema*, New York, 1996.

On LATTUADA: articles—

Turroni, G., ''Film e figurazione: la riflessione metalinguistica,'' in *Filmcritica* (Rome), January 1979.
Duval, Bernard, ''Lattuada: un précursor perpetuel,'' in *Image et Son* (Paris), July 1979.
''Alberto Lattuada,'' in *Film Dope* (London), November 1985.
Cartier, Clarice, ''A l'origine: le fascisme et la guerre: entretien avec Alberto Lattuada,'' in *Cinémaction* (Courbevoie), January 1994.

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One of the most consistently commercially successful directors in Italy, Alberto Lattuada has continued to enjoy a freedom of subject matter and style despite ideological shifts and methodological changes. His main films during the neorealist period, which he claims never to have taken part in, succeeded in further establishing the Italian cinema in the international market and, unlike many of his colleagues' works, also proved popular in the domestic market. *Il bandito* and *Il mulino del Po*, for example, combined progressive ideology, realistic detail (due to location shooting and attention to quotidian activities), and tight narrative structure through careful attention to editing. In fact, Lattuada's entire career has demonstrated an ongoing interest in editing, which he considers more fundamental than the script and which gives his films a strictly controlled rhythm with no wasted footage. He shoots brief scenes that, he claims, are more attractive to an audience and that can be easily manipulated at the editing stage.

Lattuada's background stressed the arts, and his films display a sophisticated cultural appreciation. As a boy, he took an active interest in his father's musicianship in the orchestra of La Scala in Milan. As a young man, Lattuada worked as a film critic, wrote essays on contemporary painters, co-founded cultural magazines, and worked as an assistant director and scriptwriter. Lattuada co-scripts most of his films and occasionally produces them. He also co-founded what became the Milan film archive, the Cineteca Italiana.

As a director, Lattuada is often called eclectic because of his openness to projects and his ability to handle a wide variety of subject matter. His major commercial successes have been *Bianco, rosso e . . .* , which he wrote especially for Sophia Loren; *Matchless*, a parody of the spy genre; *Anna*, the first Italian film to gross over one billion lire in its national distribution; *La spiaggia*, a bitter satire of bourgeois realism; and *Mafioso*, starring Alberto Sordi and filmed in New York, Sicily, and Milan.

Lattuada has also filmed many adaptations of literary works that remain faithful to the original but are never simply static reenactments. These range from the comically grotesque *Venga a prendere . . .* ; a version of Brancati's satirical *Don Giovanni in Sicilia*; the horror film *Cuore di cane*, taken from a Bulgakov novel; the spectacular big-budget *La tempesta*, from two Pushkin stories; and Chekhov's metaphorical journey in *La steppa.* His 1952 version of *The Overcoat* is considered his masterpiece for its portrayal of psychological states and the excellence of Renato Rascel's performance. Lattuada is famous for his handling of actors, and has launched the career of many an actress, including Catherine Spaak, Giulietta Masina and Nastassia Kinski.

Notwithstanding the diversity of subject matter he has directed, Lattuada's main interest has been pubescent sexuality, the passage of a girl into womanhood, and the sexual relationship of a couple as the primary attraction they have for each other. Thus, his films deal with eroticism as a central theme and he chooses actresses whose physical beauty and sensuousness are immediately apparent. This motif appeared in Lattuada's work as early as his second feature and has been his main preoccupation in his films since 1974.

His films have been critically well received in Italy, although rarely given the attention enjoyed by some of his contemporaries. In France, however, his work is highly acclaimed; *Il bandito* and *Il cappotto* received much praise at the Cannes festivals when they were shown. With a few exceptions, his more recent work is little known in Britain and the United States, although when *Come Have Coffee with Us* was released commercially in the United States ten years after it was made, it enjoyed a fair success at the box office and highly favorable reviews.

—Elaine Mancini

LAUNDER, Frank, and Sidney GILLIAT

LAUNDER. Nationality: British. **Born:** Hitchin, Hertfordshire, 1906. **Education:** Brighton. **Family:** Married actress Bernadette O'Farrell, 1950. **Career:** Civil servant, then actor, in Brighton; studio assistant, 1928; first collaboration with fellow writer Sidney Gilliat, 1935; with Gilliat, wrote radio serials *Crooks Tour* and *Secret Mission 609*, 1939; co-directed first film, *Millions like Us*, 1943; formed Individual Pictures production company with Gilliat, 1944 (dissolved 1950). **Died:** 23 February 1997.

GILLIAT. Nationality: British. **Born:** Edgeley, Cheshire, 1908. **Education:** London University. **Career:** Hired by Walter Mycroft, film critic of *London Evening Standard* (edited by Gilliat's father) and scenario chief at British International Pictures, Elstree, as studio assistant, 1928; gagman and dogsbody for director Walter Forde, 1929–30; collaborator with Frank Launder (see above), from 1935; president, Screen Writers Association, 1936; director, British Lion, 1958–72; chairman of Shepperton Studios, from 1961; also co-founder of TV commercial company, Littleton Park Film Productions; wrote opera libretto for *Our Man in Havana*, 1963. **Died:** 31 May 1994, in Wiltshire, England, UK.

Films Directed, Produced, and Written by Launder and Gilliat:

1943 *Millions like Us* (Launder and Gilliat)
1944 *Two Thousand Women* (Launder)
1945 *The Rake's Progress* (*The Notorious Gentleman*) (Gilliat)
1946 *Green for Danger* (Gilliat); *I See a Dark Stranger* (Launder)
1947 *Captain Boycott* (Launder)
1948 *The Blue Lagoon* (Launder); *London Belongs to Me* (*Dulcimer Street*) (Gilliat)
1950 *State Secret* (*The Great Manhunt*) (Gilliat); *The Happiest Days of Your Life* (Launder)
1951 *Lady Godiva Rides Again* (Launder)
1952 *Folly to Be Wise* (Launder)
1953 *The Story of Gilbert and Sullivan* (*The Great Gilbert and Sullivan*) (Gilliat)
1954 *The Constant Husband* (Gilliat); *The Belles of St. Trinian's* (Launder)
1955 *Geordie* (*Wee Geordie*) (Launder)
1956 *Fortune Is a Woman* (*She Played with Fire*) (Gilliat)
1957 *Blue Murder at St. Trinian's* (Launder)
1959 *The Bridal Path* (Launder); *Left, Right, and Centre* (Gilliat)
1960 *The Pure Hell of St. Trinian's* (Launder)
1961 *Only Two Can Play* (Gilliat)
1965 *Joey Boy* (Launder)
1966 *The Great St. Trinian's Train Robbery* (Launder and Gilliat)

Films Written by Launder and Gilliat:

1936 *Seven Sinners* (de Courville); *Twelve Good Men* (Ince)
1938 ***The Lady Vanishes*** (Hitchcock)
1939 *Inspector Hornleigh on Holiday* (Forde)
1940 *They Came by Night* (Lachman); *Night Train to Munich* (Reed)
1942 *The Young Mr. Pitt* (Reed)
1956 *The Green Man* (Day) (+ pr)

Other Films—Launder:

1928 *Cocktails* (Banks) (titles)
1929 *Under the Greenwood Tree* (Lachman) (co-sc)
1930 *The Compulsory Husband* (Banks) (dialogue/dubbing); *Song of Soho* (Lachman) (co-sc); *Harmony Heaven* (Bentley) (additional dialogue); *The W Plan* (Saville) (additional dialogue); *The Middle Watch* (Walker) (co-sc); *Children of Change* (Esway) (co-sc); *How He Lied to Her Husband* (Lewis) (sc)
1931 *Keepers of Youth* (Bentley) (sc); *Hobson's Choice* (Bentley) (co-sc); *A Gentleman of Paris* (Hill) (co-sc); *The Woman Between* (Mander) (co-sc)
1932 *After Office Hours* (Bentley) (co-sc); *The Last Coupon* (Bentley) (co-sc); *Arms and the Man* (Lewis) (co-sc, uncredited); *Josser in the Army* (Lee) (sc)
1935 *Emil and the Detectives* (Rosmer) (co-sc); *Rolling Home* (R. Ince) (sc); *So You Won't Talk* (Beaudine) (co-sc); *Mr. What's His Name* (Ince) (co-sc); *Educated Evans* (Beaudine) (co-sc); *Windbag the Sailor* (Beaudine) (sc editor)
1937 *Good Morning Boys* (Varnel) (sc editor); *Bank Holiday* (Reed) (sc editor); *O-Kay for Sound* (Varnel) (sc editor); *Doctor Syn* (Neill) (sc editor); *Oh, Mr. Porter!* (Varnel) (story)
1938 *Owd Bob* (Stevenson) (sc editor); *Strange Boarders* (Mason) (sc editor); *Convict 99* (Varnel) (sc editor); *Alf's Button Afloat* (Varnel) (sc editor); *Hey! Hey! U.S.A.!* (Varnel) (sc editor); *Old Bones of the River* (Varnel) (sc editor)
1939 *Ask a Policeman* (Varnel) (sc editor); *A Girl Must Live* (Reed) (sc); *The Frozen Limits* (Varnel) (sc editor)
1940 *Inspector Hornleigh Goes to It* (Forde) (story)
1969 *An Elephant Called Slowly* (Hill) (sc uncredited)
1980 *Wildcats of St. Trinian's* (d, sc)

Other Films—Gilliat:

1928 *Toni* (Maude) (titles); *Champagne* (Hitchcock) (titles); *Adams's Apple* (Whelan) (titles); *Weekend Wives* (Lachman) (titles); *The Manxman* (Hitchcock) (research)
1929 *The Tryst* (short) (co-d); *Would You Believe It?* (Forde) (asst d, + role)
1930 *Red Pearls* (Forde) (asst d); *You'd Be Surprised* (Forde) (asst d, + role); *The Last Hour* (Forde) (asst d); *Lord Richard in the Pantry* (Forde) (sc); *Bed's Breakfast* (Forde) (sc)
1931 *3rd Time Lucky* (Ford) (additional dialogue); *The Ghost Train* (Forde) (additional dialogue); *A Gentleman of Paris* (Hill) (sc); *The Happy Ending* (Webb) (co-sc, uncredited); *A Night in Marseilles* (Night Shadows) (de Courville) (sc); *Two Way Street* (King) (sc)
1932 *Lord Babs* (Forde) (additional dialogue); *Jack's the Boy* (Forde) (sc continuity); *Rome Express* (Forde) (sc); *For the Love of Mike* (Banks) (co-sc)
1933 *Sign Please* (Rawlins—short) (sc); *Post Haste* (Cadman—short) (sc); *Facing the Music* (Hughes) (co-story); *Falling for You* (Hulbert and Stevenson) (story); *Orders Is Orders* (Forde) (co-sc); *Friday the Thirteenth* (Saville) (co-story)

SIDNEY GILLIAT
FRANK LAUNDER

Sidney Gilliat and Frank Launder

1934 *Jack Ahoy!* (Forde) (co-sc) *Chu-Chin-Chow* (Forde) (co-sc); *My Heart Is Calling* (Gallone) (adapt/dialogue)
1935 *Bulldog Jack* (*Alias Bulldog Drummond*) (Forde) (co-sc); *King of the Damned* (Forde) (co-sc)
1936 *Tudor Rose* (Stevenson) (assoc pr); *Where There's a Will* (Beaudine) (sc); *The Man Who Changed His Mind* (*The Man Who Lived Again*) (Stevenson) (co-sc, assoc pr); *Strangers on a Honeymoon* (de Courville) (co-sc)
1937 *Take My Tip* (Mason) (co-sc); *A Yank at Oxford* (Conway) (story)
1938 *Strange Boarders* (Mason) (co-sc); *The Gaunt Stranger* (*The Phantom Strikes*) (Forde) (sc)
1939 *Ask a Policeman* (Varnel) (story); *Jamaica Inn* (Hitchcock) (sc)
1940 *The Girl in the News* (Reed) (sc)
1941 *The Ghost Train* (Forde) (additional dialogue); *Kipps* (*The Remarkable Mr. Kipps*) (Reed) (sc); *Mr. Proudfoot Shows a Light* (Mason—short) (story); *You're Telling Me!* (Peak—short) (sc); *From the Four Corners* (Havelock-Allan—short) (sc, uncredited)
1942 *Unpublished Story* (French) (co-sc); *Partners in Crime* (short) (co-d, sc)
1944 *Waterloo Road* (d, sc)
1957 *The Smallest Show on Earth* (Dearden) (pr)
1972 *Ooh . . . You Are Awful* (*Get Charlie Tully*) (Owen) (co-exec pr); *Endless Night* (d, sc)

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Gilliat, Sidney, ''Le declin de l'empire, et comment nous y fûmes mêlés,'' in *Positif* (Paris), December 1994.
''Never to Be Forgotten,'' an obituary for Frank Launder, in *Psychotronic Video* (Narrowsburg), no. 25, 1997.
Obituary for Frank Launder, in *Variety* (New York), 3 March 1997.
Arnold, Frank, ''Frank Launder 1906–27.2.1997,'' in *EPD Film* (Frankfurt), May 1997.

* * *

Frank Launder and Gilliat's chosen specialty was intelligent entertainment with a distinctive British flavor. Each had their individual style and preferences. Launder favored the breezy implausibilities of farce (*The Happiest Days of Your Life*, the *St. Trinian's* films), tempered with a dose of Celtic whimsy (*Geordie, The Bridal Path*, parts of *I See a Dark Stranger*). Gilliat leaned more towards caustic social comedy (*The Rake's Progress, Only Two Can Play*) and rigorously detailed thrillers (*State Secret*). But they functioned admirably as a team: first as screenwriters (working in tandem from 1935), then, from 1943, as writer-producer-directors—though only on their first feature, *Millions like Us*, did they attempt joint direction, side by side.

Both separately entered the industry in lowly capacities in 1928, and gradually worked up the ladder during the 1930s, serving in various studio script departments. As a team they earned their reputation with thrillers. *Seven Sinners*, their first collaboration, established their talent for concocting ingenious plot twists, expertly balancing comedy with suspense, and stamping even the most minor character with individuality. Subsequent films refined the formula: *The Lady Vanishes*, for instance (their script was substantially written before Hitchcock came on board as director), and *Night Train to Munich*, one of several scripts directed by Carol Reed. Both these films featured Charters and Caldicott—comic, imperturbable Englishmen, played by Basil Radford and Naunton Wayne, who bumbled obliviously round a jittery Europe, babbling about cricket scores and picking up *Mein Kampf* at a German station bookstall only after a fruitless request for *Punch.* Charters and Caldicott make an appearance in *Millions like Us*, laying beach mines. But this was only for old times' sake: the film belonged firmly to the women factory workers, whose hopes and problems were explored in a rich tapestry of individual plot-lines. Few other British feature films of World War II evoke the Home Front's daily round with quite the same nose for detail or emotional pull. Gilliat's next production, *Waterloo Road*, slipped into melodrama at times, but still maintained a strong realistic atmosphere in its triangular drama of an AWOL soldier, the soldier's roving wife, and a muscle-flexing local spiv.

In 1944 Launder and Gilliat launched their own company, Individual Pictures. They began on a high level, working from their own original scripts. Gilliat's *The Rake's Progress* offered a biting satirical treatment of a profligate charmer (Rex Harrison, ideally cast) washed up on the rocks of the 1930s. Launder's marvelous *I See a Dark Stranger* wrapped up its far-fetched story about a naive Irish girl persuaded to spy for Germany with Hitchcockian panache. Subsequent films followed a more obviously commercial path, though Gilliat's *Green for Danger* and *State Secret* demonstrated his witty way with thriller conventions, while *The Happiest Days of Your Life*, adapted from John Dighton's popular play, displayed Launder's happy ability to keep the wildest farce on an even keel.

Artistically, the 1950s and 1960s proved less rewarding. The *St. Trinian's* series, inspired by the hideous schoolgirls featured in Ronald Searle's cartoons, began briskly enough within *The Belles of St. Trinian's*, but the formula and humor coarsened drastically as the sequels followed. The pleasant whimsy of *Geordie*—Launder's tale of the amazing growth of an undersized Scot and his exploitation by others—was no match for the barbed blarney that lit up *I See a Dark Stranger*, while Gilliat's gift for social comedy appeared stunted in *The Constant Husband* and *Left, Right, and Centre.* Much of their energies were by this time being spent in boardroom activities: as directors of British Lion, they nursed several films by other filmmakers through the production process, including the lively prison comedy *Two-Way Stretch.* But Gilliat managed a confident return to form in *Only Two Can Play*, a lively version of Kingsley Amis's novel about a philandering Welsh librarian, fully alert to the comic drabness of provincial life.

After *Endless Night*, an elegant diversion adapted from Agatha Christie, was unfairly mauled by the critics, Gilliat retired from filmmaking in the early 1970s. Launder, however, unwisely returned in 1980 with *The Wildcats of St. Trinian's*—one of the few films in the team's long career which seemed out of step with audience's tastes.

—Geoff Brown

LEACOCK, Richard

Nationality: British. **Born:** the Canary Islands, 18 July 1921. **Education:** Educated in England, then studied physics at Harvard University, graduated 1943. **Career:** Began making documentaries in the Canaries, 1935; moved to U.S., 1938; served as combat photographer, World War II; worked on documentaries with Robert Flaherty, Louis de Rochemont, John Ferno, and Willard Van Dyke, among others, from late 1940s; worked with Robert Drew of Time-Life, then formed partnership with D.A. Pennebaker, 1960s; founder then Head of Department of Film at Massachusetts Institute of Technology, from 1969.

Films as Director and Cinematographer:

1935 *Canary Bananas*
1938 *Galápagos Islands*
1944/49 *Pelileo Earthquake*
1951 *The Lonely Boat*
1954 *Toby and the Tall Corn*
1955 *How the F-100 Got Its Tail*
1958 *Bernstein in Israel*
1959 *Bernstein in Moscow*; *Coulomb's Law*; *Crystals*; *Magnet Laboratory*; *Points of Reference*
1960 *Primary* (co-d, co-ph, ed); *On the Pole* (co-d, co-ph, co-ed); *Yanqui No* (co-d, co-ph)

1961 *Petey and Johnny* (co-d, co-ph); *The Children Were Watching* (co-d, co-ph)
1962 *The Chair* (co-d, co-ph); *Kenya, South Africa* (co-d, co-ph)
1963 *Crisis* (co-d, co-ph); *Happy Mother's Day* (co-d, co-ph, co-ed)
1964 *A Stravinsky Portrait* (+ ed); *Portrait of Geza Anda* (+ ed); *Portrait of Paul Burkhard* (+ ed); *Republicans—The New Breed* (co-d, co-ph)
1965 *The Anatomy of Cindy Fink* (co-d, co-ph); *Ku Klux Klan—The Invisible Empire*
1966 *Old Age—The Wasted Years*; *Portrait of Van Cliburn* (+ ed)
1967 *Monterey Pop* (+ co-ph); *Lulu*
1968 *Who's Afraid of the Avant-Garde* (co-d, co-ph, co-ed); *Hickory Hill*
1969 *Chiefs* (+ ed)
1970 *Queen of Apollo* (+ ed)
1986 *Impressions de L'Ile des Morts* (co-d)

Other Films:

1940 *To Hear Your Banjo Play* (Van Dyke, W.) (ph)
1946 *Louisiana Story* (Flaherty) (ph, assoc pr)
1944/49 *Geography Films Series* (ph)
1950 *New Frontier* (*Years of Change*) (ph, ed)
1951 *The Lonely Night* (ph)
1952 *Head of the House* (ph)
1954 *New York* (ph)
1958 *Bullfight at Málaga* (ph)
1959 *Balloon* (co-ph)
1968 *Maidstone* (co-ph)
1971 *Sweet Toronto* (co-ph); *One P.M.* (co-ph); *Keep On Rockin'* (co-ph)
1984 *Ein Film für Bossak und Leacock* (Wildenhalm) (for TV) (role as himself)
1986 *Working Girls* (Borden) (role as Joseph)
1995 *Le Fils de Gascogne* (Aubier) (role)
1999 *Der Letzte Dokumentarfilm* (Sebening and Sponsel) (role); *Cinéma Vérité: Defining the Moment* (Wintonick) (role as himself)

Publications

By LEACOCK: books—

Richard Leacock: An American Film Institute Seminar on His Work, American Film Institute.

By LEACOCK: articles—

''To Far Places with Camera and Sound-Track,'' in *Films in Review* (New York), March 1950.

''Richard Leacock Tells How to Boost Available Light,'' with H. Bell, in *Popular Photography* (Boulder, Colorado), February 1956.

''The Work of Ricky Leacock: Interview,'' in *Film Culture* (New York), no. 22–23, 1961.

''For an Uncontrolled Cinema,'' in *Film Culture* (New York), Summer 1961.

Interview, in *Movie* (London), April 1963.

''Ricky Leacock on *Stravinsky* Film,'' in *Film Culture* (New York), Fall 1966.

''On Filming the Dance,'' in *Filmmakers Newsletter* (Ward Hill, Massachusetts), November 1970.

''Richard Leacock,''in *Documentary Explorations* edited by G. Roy Levin, Garden City, New York, 1971.

''Remembering Frances Flaherty,'' in *Film Comment* (New York), November/December 1973.

''Leacock at M.I.T.,'' an interview with L. Marcorelles, in *Sight and Sound* (London), Spring 1974.

''(Richard) Leacock on Super 8, Video Discs, and Distribution,'' interview with M. Sturken, in *Afterimage* (Rochester, New York), May 1979.

Interview with H. Naficy, in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 10, no. 4, October 1982.

Interview with M. Petrutiina, in *Iskusstvo Kino* (Moscow), July 1989.

Interview with Louis Marcorelles, in *24 Images* (Montreal), November-December 1989.

''Master Home Movies,'' an interview with Mieke Bernink, in *Skrien* (Amsterdam), February-March 1994.

''Portrait Gallery,'' an interview with Bruce Harding, in *Wide Angle* (Baltimore), vol. 17, no. 1–4, 1995.

''Leacock's Life Lessons,'' an interview with G. Fifield, in *The Independent Film & Video Monthly* (New York), March 1996.

''Life on the Other Side of the Moon,'' in *Film Culture* (New York), no. 79, Winter 1996.

''In Defense of the Flaherty Traditions,'' in *Film Culture* (New York), no. 79, Winter 1996.

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Mamber, Stephen, *Cinéma Verité in America: Studies in Uncontrolled Documentary*, Cambridge, Massachusetts, 1974.

Issari, M. Ali, and Doris A. Paul, *What Is Cinéma Verité*? Metuchen, New Jersey, 1979.

On LEACOCK: articles—

Callenbach, Ernest, ''Going out to the Subject,'' in *Film Quarterly* (Berkeley), Spring 1961.

Bachmann, Gideon, ''The Frontiers of Realist Cinema: The Work of Ricky Leacock,'' in *Film Culture* (New York), Summer 1961.

Mekas, Jonas, ''Notes on the New American Cinema,'' in *Film Culture* (New York), no. 24, 1962.

Blue, James, ''One Man's Truth,'' in *Film Comment* (New York), Spring 1965.

Vanderwildt, A., ''Richard Leacock Uses Super-8,'' in *Lumiere* (Melbourne), September 1973.

''Richard Leacock,'' in *Film Dope* (London), November 1985.

Barsam. R.M., ''American Direct Cinema: The Re-Presentation of Reality,'' in *Persistence of Vision* (Maspeth, New York), Summer 1986.

Trenczak, Heinz, ''Leacock und Frank in Augsburg,'' in *EPD Film* (Frankfurt), May 1991.

Harding, R. and E. Barnouw, ''Ricky Leacock,'' in *Wide Angle* (Baltimore), no. 17, 1995.

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As cinematographer, producer, director, and editor, Richard Leacock has been an important contributor to the development of the documentary film, specifically in *cinéma verité*, now often called *direct cinema.* For direct cinema filming, the lightweight 16-millimeter camera, handheld and synced to a quiet recorder, allows the filmmaker to intrude as little as possible into the lives of those being filmed. From the very beginning of his interest in this kind of filming, Leacock has been an active experimenter and an inventor of mobile 16-millimeter equipment for filming events, lifestyles, ongoing problematic situations, and other varieties of live history. At Massachusetts Institute of Technology, where he heads the department of film, he has developed super-8 sync-sound equipment and related technology. As a patient, courteous and informative lecturer to hundreds of teachers in many workshops, he has demonstrated this equipment and its use for TV, shown his films, and indirectly taught many youngsters who went on to work in film, TV, and related fields.

At fourteen, Leacock, already an active still photographer, impressed his schoolmates in England with a 16-minute film made on his home island. An indicator, perhaps, of his later concentration on non-subjective filming, his 1935 *Canary Bananas* is still a good, straightforward silent film about what workers do on a banana plantation. Leacock's later work on diverse topics, including the life of a traveling tent show entertainer, communism and democracy in South America, excitement about quintuplets in South Dakota, the mind and work of an artist, and opera attest to the breadth of his interests.

Leacock treasures his experience as photographer with poetic filmmaker/explorer Robert Flaherty on *Louisiana Story*, which was commissioned by Standard Oil to show preliminary steps in searching and drilling for oil, but emerged as a film poem about a boy in the bayou. Leacock stated that he learned from Flaherty how to discover with a camera. But having realized how difficult Flaherty's ponderous un-synced equipment had made direct shooting, Leacock later joined a group, led by Robert Drew of Time-Life in 1960, committed to making direct cinema films for TV.

An example of the Drew unit's work was *Primary*, an account of the campaign of Democratic senators John F. Kennedy and Hubert Humphrey in the Wisconsin presidential primary that Leacock worked on with Donn Alan Pennebaker, Robert Drew, and Terry Filgate. Critics called this film an excellent report on the inner workings of a political campaign as well as an appealing glimpse of the personal lives of candidates and their families. But Leacock was dissatisfied because the camera people could never get in to film such vital behind-the-scenes activities as public relations methods.

Leacock has frequently indicated his own and other documentarists concerns about obstacles to achieving direct cinema. Leacock, always critical of his own work, is concerned about distribution problems and thoughtful about the role of films in effecting social change. He has dedicated his life to creating less expensive, more manageable apparatus, to portraying art and artists, to experimenting, to letting situation and event tell their own story, and to teaching.

—Lillian Schiff

LEAN, David

Nationality: British. **Born:** Croydon, Surrey, 25 March 1908. **Education:** Leighton Park Quaker School, Reading. **Family:** Married 1) Kay Walsh, 1940 (divorced 1949); 2) Ann Todd, 1949 (divorced 1957); 3) Leila Matkar, 1960 (divorced 1978); 4) Sandra Hotz, 1981 (marriage dissolved 1985). **Career:** Clapperboard boy at Lime Grove Studios under Maurice Elvey, 1926; camera assistant, then cutting room assistant, 1928; chief editor for Gaumont-British Sound News, 1930, then for British Movietone News, from 1931; editor for British Paramount, from 1934; invited by Noel Coward to co-direct *In Which We Serve*, 1942; co-founder, with Ronald Neame and Anthony Havelock-Allan, Cineguild, 1943 (dissolved 1950); began association with producer Sam Spiegel, 1956; returned to filmmaking after fourteen-year absence to make *A Passage to India*, 1984. **Awards:** British Film Academy Award for *The Sound Barrier*, 1952; Commander Order of the British Empire, 1953; Best Direction, New York Film Critics, 1955; Oscar for Best Director, and Best Direction, New York Film Critics, for *The Bridge on the River Kwai*, 1957; Oscars for Best Director and Best Film, for *Lawrence of Arabia*, 1962; Officier des Arts et des Lettres, France, 1968; Fellow of the British Film

David Lean

Institute, 1983; Fellow of the American Film Institute, 1989. **Died:** In London, 16 April 1991.

Films as Director:

1942 *In Which We Serve* (co-d)
1944 *This Happy Breed* (+ co-adapt)
1945 *Blithe Spirit* (+ co-adapt); ***Brief Encounter*** (+ co-sc)
1946 ***Great Expectations*** (+ co-sc)
1948 *Oliver Twist* (+ co-sc)
1949 *The Passionate Friends* (*One Woman's Story*) (+ co-adapt)
1950 *Madeleine*
1952 *The Sound Barrier* (*Breaking the Sound Barrier*) (+ pr)
1954 *Hobson's Choice* (+ pr, co-sc)
1955 *Summer Madness* (*Summertime*) (+ co-sc)
1957 *The Bridge on the River Kwai*
1962 ***Lawrence of Arabia***
1965 *Doctor Zhivago*
1970 *Ryan's Daughter*
1984 *A Passage to India*

Other Films:

1935 *Escape Me Never* (Czinner) (ed)
1936 *As You Like It* (Czinner) (ed)
1937 *Dreaming Lips* (Czinner) (ed)
1938 *Pygmalion* (Asquith and Howard) (ed)
1939 *French without Tears* (Asquith) (ed)
1941 *Major Barbara* (Pascal) (ed)
1942 *49th Parallel* (Powell) (ed); *One of Our Aircraft Is Missing* (Powell) (ed)

Publications

By LEAN: articles—

''*Brief Encounter*,'' in *The Penguin Film Review* (New York), no. 4, 1947.
''David Lean on What You Can Learn from Movies,'' in *Popular Photography* (Boulder, Colorado), March 1958.
''Out of the Wilderness,'' in *Films and Filming* (London), January 1963.
Interview, in *Interviews with Film Directors*, edited by Andrew Sarris, New York, 1967.
Interview with S. Ross, in *Take One* (Montreal), November 1973.
Interview with Graham Fuller and Nick Kent, in *Stills* (London), March 1985.
Interview with J.-L. Sablon, in *Revue du Cinéma* (Paris), June 1989.

On LEAN: books—

Phillips, Gene, *The Movie Makers*, Chicago, 1973.
Pratley, Gerald, *The Cinema of David Lean*, New York, 1974.
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Castelli, Louis P., and Caryn Lynn Cleeland, *David Lean: A Guide to References and Resources*, Boston, 1980.
Anderegg, Michael A., *David Lean*, Boston, 1984.
Sesti, Mario, *David Lean*, Florence, 1988.
Silverman, Stephen M., *David Lean*, London, 1989.
Silver, Alain, *David Lean and His Films*, Los Angeles, 1992.
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Holden, J., ''A Study of David Lean,'' in *Film Journal* (New York), April 1956.
Watts, Stephen, ''David Lean,'' in *Films in Review* (New York), April 1959.
''David Lean, Lover of Life,'' in *Films and Filming* (London), August 1959.
Alpert, Hollis, ''The David Lean Recipe: A Whack in the Guts,'' in *New York Times Magazine*, 23 May 1965.
Lightman, Herb, ''On Location with *Ryan's Daughter*,'' in *American Cinematographer* (Los Angeles), August 1968.
Kael, Pauline, ''Bolt and Lean,'' in *New Yorker*, 21 November 1970.
Thomas, B., ''David Lean,'' in *Action* (Los Angeles), November/December 1973.
Pickard, Ron, ''David Lean: Supreme Craftsman,'' in *Films in Review* (New York), May 1974.
Andrews, George, ''A Cinematographic Adventure with David Lean,'' in *American Cinematographer* (Los Angeles), March 1979.
Kennedy, Harlan, and M. Sragow, ''David Lean's Right of *Passage*,'' in *Film Comment* (New York), January/February 1985.
Combs, Richard, ''David Lean: Riddles of the Sphinx,'' in *Monthly Film Bulletin* (London), April 1985.
Levine, J.P., ''Passage to the Odeon: Too Lean,'' in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 14, no. 3, 1986.
''David Lean,'' in *Film Dope* (London), March 1986.
McInerney, J.M., ''Lean's *Zhivago*: A Re-Appraisal,'' in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 15, no. 1, 1987.
''Master of Spectacle: David Lean Leaves a Legacy of Movie Epics,'' obituary in *Maclean's*, 29 April 1991.
Powers, J., ''Imperial Measures,''in *Sight and Sound* (London), vol. 1, no. 2, June 1991.
''David Lean: Un cinéaste dans le silence,'' in *Cinéma 91* (Paris), no. 479, July-August 1991.
Hudson, H., ''Dreaming in the Light,'' in *Sight and Sound* (London), vol. 1, no. 5, September 1991.
Horton, Robert, ''Jungle Fever,'' in *Film Comment* (New York), September/October 1991.
McFarlane, B., ''David Lean's 'Great Expectations': Meeting Two Challenges,'' in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 20, no. 1, 1992.
Sragow, Michael, ''David Lean's Magnificient 'Kwai,''' in *Atlantic Monthly*, February 1994.
Brownlow, Kevin, ''The Making of David Lean's Film of *The Bridge on the River Kwai*,'' in *Cineaste* (New York), vol. 22, no. 2, June 1996.

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There is a trajectory that emerges from the shape of David Lean's career, and it is a misleading one. Lean first achieved fame as a director of seemingly intimate films, closely based on plays of Noel Coward. His first directorial credit was shared with Coward, for *In Which We Serve.* In the 1960s he was responsible for extraordinarily ambitious projects, for an epic cinema of grandiose effects, difficult location shooting, and high cultural, even literary, pretention. But, in fact, Lean's essential approach to the movies never changed. All of his films, no matter how small or large their dimensions, demonstrate an obsessive cultivation of craft, a fastidious concern with production detail that defines the ''quality'' postwar British cinema. That craft and concern are as hyperbolic in their devices as is the medium itself. Viewers surprised at the attention to detail and composition in *Ryan's Daughter*, a work whose scope would appear to call for a more modest approach, had really not paid attention to the truly enormous dimensions of *Brief Encounter*, a film that defines, for many, intimist cinema.

Lean learned about the movies during long years of apprenticeship, gaining particularly important experience as an editor. It is clear, even in the first films he directed with (and then for) Coward, that his vision was not bound to the playwright's West End proscenium. *This Happy Breed*, a lower class version of *Cavalcade*, makes full use of the modest terraced house that is the film's prime locus. The nearly palpable patterns of the mise-en-scène are animated by the highly professional acting characteristic of Lean's early films. Watching the working out of those patterns created by the relationship between camera, decor, and actor is like watching choreography at the ballet, where the audience is made aware of the abstract forms of placement on the stage even as that placement is vitalized by the individual quality of the dancer. The grief of Celia Johnson and Robert Newton is first expressed by the empty room that they are about to enter, then by the way the camera's oblique backward movement respects their silence.

It is in *Brief Encounter* that the fullness of the director's talent becomes clear. This story of chance meeting, love, and renunciation is as apparently mediocre, conventional, and echoless as Flaubert's *Madame Bovary.* What could be more boringly middle-class than the romantic longing of a nineteenth-century French provincial housewife or the oh-so-tasteful near adultery of two ''decent'' Britishers? In both cases, the authorial interventions are massive. Lean conveys the film's passion through the juxtaposition of the trite situation against the expressionistic violence of passing express trains and the wrenching departure of locals, against the decadent romanticism of the Rachmaninoff score, and most emphatically against one of the most grandiose and hyperbolic exposures of an actress in the history of film. The size of Celia Johnson's eyes finally becomes the measure of *Brief Encounter*, eyes whose scope is no less expansive than Lawrence's desert or Zhivago's tundra.

Lean's next two successes were his adaptations (with Ronald Neame) of Charles Dickens novels, *Great Expectations* and *Oliver Twist.* Again, intimacy on the screen becomes the moment of gigantic display. The greatness of Pip's expectations are set by the magnitude of his frightful encounter with an escaped convict who, when he emerges into the frame, reminds us all what it is like to be a small child in a world of oversized, menacing adults. A variation of this scale is also seen in Pip's meeting with mad Miss Havisham, in all her gothic splendor.

Lean's next few films seem to have more modest ambitions, but they continue to demonstrate the director's concern with expressive placement. Of his three films with his then-wife Ann Todd, *Madeleine* most fully exploits her cool blond beauty.

A significant change then took place in the development of his career. Lean's reputation as a ''location'' director with a taste for the picturesque was made by *Summertime*, an adaptation of the play *The Time of the Cuckoo*, in which the city of Venice vies with Katharine Hepburn for the viewer's attention. It is from this point that Lean must be identified as an international rather than an English director. The subsequent international packages that resulted perhaps explain the widespread (and unjust) opinion that Lean is more of an executive than a creator with a personal vision.

The personality of Lean is in his compulsive drive to the perfectly composed shot, whatever the cost in time, energy, and money. In this there is some affinity between the director and his heroes. The Colonel (Alec Guinness) in *The Bridge on the River Kwai* must drive his men to build a good bridge, even if it is for the enemy. Lawrence (Peter O'Toole) crosses desert after desert in his quest for a self purified through physical ordeal, and viewers must wonder about the ordeals suffered by the filmmakers to photograph those deserts. The same wonder is elicited by the snowy trek of Dr. Zhivago (Omar Sharif) and the representation of life in early twentieth-century Russia.

That perfectly composed shot is emblemized by the principal advertising image used for *Ryan's Daughter*—an umbrella floating in air, suspended over an oceanside cliff. This is a celebration of composition per se, composition that holds unlikely elements in likely array. Composition is an expressive tension, accessible to viewers as it simultaneously captures the familiar and the unfamiliar. It is the combination that makes so many viewers sensitive to *Brief Encounter*, where middle-class lives (the lives of filmgoers) are filled with overwhelming passion and overwhelming style. Laura and Alex fall in love when they go to the movies.

—Charles Affron

LECONTE, Patrice

Nationality: French. **Born:** Paris, France, 12 November 1947. **Education:** Studied at the Institute des Hautes Etudes Cinematographiques. **Career:** Directed first feature, *Les veces etaient fermes de l'interieur*, 1976; often worked with producer Christian Fechner, and actors from the Cafe Splendide, the famed Parisian comedy cafe theater; cemented his international reputation with *Monsieur Hire*, 1989; has directed many commercials for French television, including ads for Peugeot and Carlsberg beer. **Address:** French Film Office, 745 Fifth Avenue, New York, NY 10151.

Films as Director and Screenwriter:

1976 *Les veces etaient fermes d'interieur*
1978 *Les bronzes*
1981 *Viens chez moi, j'habite chez une copine* (*Come to My Place, I'm Living at My Girlfriend's*)
1982 *Ma femme's appelle reviens* (*Singles*)

Patrice Leconte

1983 *Circulez y a rien a voir* (*Move Along, There's Nothing to See*)
1985 *Les specialistes* (*The Specialists*)
1986 *Tandem*
1989 *Monsieur Hire*
1990 *Le mari de la coiffeuse* (*The Hairdresser's Husband*)
1991 *Contre l'oubli* (*Against Oblivion*) (co-d)
1992 *Le batteur du bolero*
1993 *Le tango* (*Tango*); *Yvonne's Perfume*
1995 *Lumière et compagnie* (*Lumière and Company*) (short Lumiere film)
1996 *Les grands ducs* (*The Grand Dukes*); *Ridicule*
1998 *Une chance sur deux* (*Half a Chance*) (co-sc)
1999 *La fille sur le pont* (*The Girl on the Bridge*)
2000 *La veuve de Saint-Pierre* (*Widow of Saint-Pierre*)

Other Films:

1984 *Moi vouloir toi* (*Me Want You*) (Dewolf) (co-sc)
1994 *The Son of Gascogne* (role)

Publications

By LECONTE: articles—

''Recontre: Leconte/Stevenin a propos de Passe-montagne,'' in *Cinématographe* (Paris), January 1979.
''20 questions aux cineastes,'' in *Cahiers du Cinéma* (Paris), May 1981.
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Interview with D. Dubroux in *Cahiers du Cinéma* (Paris), May 1985.
Interview with M. Ciment in *Positif* (Paris), July/August 1986.
Interview with F. Aude in *Positif* (Paris), May 1991.
Interview with S. Brisset in *Presence* (Paris), January/February 1993.
Interview with F. Aude in *Positif* (Paris), March 1993.
''S'il n'en reste qu'un,'' in *Positif* (Paris), June 1994.
''*Ridicule*,'' an interview with Michel Sineux and Yann Tobin, in *Positif* (Paris), May 1996.
''*Ridicule* and Acclaim,'' an interview with D. Noh, in *Film Journal* (New York), January/February 1997.

‘‘Derision Maker,’’ an interview with Trevor Johnston, in *Time Out* (London), 5 February 1997.
Interview with M. Roudevitch, in *Bref* (Paris), Summer 1997.

On LECONTE: articles—

Fieschi, J., article in *Cinematographe* (Paris), July 1979.
de Klerk, N., article in *Skrien* (Amsterdam), December 1991/January 1992.
Kelleher, T., ‘‘Triton’s *Hairdresser’s Husband* Leconte’s Light Comic Return,’’ in *Film Journal* (New York), July 1992.
Lenne, Gérard, Jacques Zimmer, and G. Grandmaire, ‘‘Patrice Leconte,’’ in *Mensuel du Cinéma*, February 1993.
Audé, Françoise and Michel Sineux, ‘‘Patrice Leconte/De la comédie pour les comédies,’’ in *Positif* (Paris), March 1993.
Thompson, A.O., ‘‘A Cinematic Melting Pot,’’ in *American Cinematographer* (Hollywood), December 1996.

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In 1989 Patrice Leconte earned international acclaim upon the release of *Monsieur Hire*, a sharp, clever thriller. Yet for almost a decade and a half, he had been thriving as a director of light, strictly commercial satires—smashingly successful at home but little-known outside France—which were crammed with physical slapstick, plays-on-words, and other assorted shenanigans. These films were amusing and nonsensical, with his casts including Josiane Balasko, Michel Blanc, Bernard Giraudeau, and other prominent actors from the French theater and cinema. A typical Leconte film of this period is *Les Bronzes*, a farce that chides Club Med-style vacation villages by contrasting two single males. One (Blanc) is hopelessly unsuccessful with the opposite sex, even in such ready-made surroundings. The other (Thierry Lhermitte) is a stud who finds it all too easy to seduce women.

So it seemed astonishing when Leconte directed *Monsieur Hire*, a film that was anything but funny. It is a psychological thriller, based on the same Georges Simenon novel that inspired Duvivier’s *Panique*, in which Blanc appears as the title character—a bald, eccentric, middle-aged loner. The film is a revealing portrait of French-style provincialism in that M. Hire resides in a Parisian suburb where the status quo reigns, and where anyone who is different is viewed with suspicion. And M. Hire is different indeed. So he is the logical suspect after a young girl is brutally murdered, and is summarily and mercilessly hounded by the cop on the case. *Monsieur Hire* may be linked to a film like *Les Bronzes* in that both deal with men who obsess over women, seeing them not as human beings but as objects. Here, M. Hire has a voyeuristic obsession with Alice (Sandrine Bonnaire), his pretty young neighbor. But M. Hire is no comically inept male; rather, he is a lonely, affection-starved soul who eventually strikes up a friendship with the free-spirited Alice. Of course, M. Hire is not the kind of man to attract such a woman. Because he is blinded by his feelings for Alice and oblivious to her true nature, he ends up being manipulated and victimized.

Leconte’s follow-up, *The Hairdresser’s Husband*, works as a companion piece to *Monsieur Hire.* It is the deceptively simple story of Antoine, who as a young boy on the edge of puberty does not spend his time with other kids, riding bicycles or indulging in sports. Instead, he is constantly at the town barbershop, where he is smitten with the buxom haircutter. As a middle-aged man, Antoine (Jean Rochefort) can describe the woman in minute detail. Back when he was a boy, he decided that his sole goal in life would be to marry a hairdresser. And so he does. He proposes to the beautiful Mathilde (Anna Galiena) while she cuts his hair for the first time. She accepts, and they are wed. Both are content and the days pass, one after the other, as if in a dream. If all of this sounds slight, it is not. The film, as it focuses on Antoine and Mathilde’s love and their attempt to shelter themselves from all that is bad in life, is crammed with profoundly deep layers of emotion. Like *Monsieur Hire*, it is a concise, knowing allegory about romantic obsession and how a man can be fascinated by a woman. The difference between the two films is that, here, love brings him peace. But how fragile is that peace? All lovers are destined to be separated by death, if not by cruel fate. In *Monsieur Hire*, a man is thwarted in his attempt to find his idealized love, to the point where his life becomes enveloped by tragedy. While a different (yet not dissimilar) man does find love in *The Hairdresser’s Husband*, Leconte is worldly enough to know that, because of the very nature of human existence, such happiness is fated to be only temporary.

In *Tango*, a third Leconte feature, the filmmaker returned to his comic roots, but with a devilish twist. *Tango* is the story of a woman-hater (Philippe Noiret) who believes that ‘‘wife-killing isn’t really murder.’’ Via blackmail, he coerces another man (Richard Bohringer), who had killed his own wife and her lover, into murdering the mate of his nephew (Thierry Lhermitte), who is tired of married life and wants the freedom to play around. What sounds like a thriller actually is a freewheeling, ingeniously structured, pitch-black comedy about the manner in which men are endlessly fascinated by women but dislike being tied down by them. In this regard, *Tango* is an extension of the characters and themes explored in *Monsieur Hire* and *The Hairdresser’s Husband.* These three films are evidence that Leconte has matured as a filmmaker, and that his days making frivolous farces are forever past.

—Rob Edelman

LEDUC, Paul

Nationality: Mexican. **Born:** Mexico City, 11 March 1942. **Education:** Studied architecture and theatre, Universidad Nacional Autónoma de México; attended Institut des hautes études cinématographiques (IDHEC), Paris, 1965–66. **Career:** Film critic in Mexico, early 1960s; worked for French TV, then returned to Mexico, 1967.

Films as Director:

1968 *Comunicados del comité nacional de huelga* (3 shorts)
1969 *Parto psicoprofiláctico* (doc short)
1973 *Reed: México insurgente* (*Reed: Insurgent Mexico*)
1974 *Sur, sureste 2604* (short); *El mar*
1975 *Bach y sus intérpretes*
1978 *Etnocidio: notas sobre el Mezquital*; *Estudios para un retrato* (*Francis Bacon*) (doc short); *Puebla hoy* (doc); *Monjas coronadas* (doc short)
1979 *Historias prohibidas de Pulgarcito*
1981 *Complot petrolero*; *La cabeza de la hidra*
1982 *Como ves?* (*Whaddya Think?*)

1984 *Frida: Naturaleza vita* (*Frida*)
1989 *Barroco* (*Baroque*)
1990 *Latino Bar*
1993 *Dollar Mambo*
1995 *Los Animales 1850–1950*

Publications

By LEDUC: articles—

Interview with Nelson Carro, in *Imagenes* (Mexico City), October 1979.
Interview with Enrique Pineda Barnet, in *Cine Cubano* (Havana), no. 104, 1983.
''Caminar por el continente,'' in *Cine Cubano* (Havana), no. 105, 1983.
Interview with Dennis West, in *Cineaste* (New York), vol. 26, no. 4, 1988.
''Nuevo cine latinoamericano: Dramaturgia y autocrítica,'' in *Pantalla* (Mexico City), August 1985.
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On LEDUC: books—

Blanco, Jorge Ayala, *La búsqueda del cine mexicano*, Mexico City, 1974.
Sánchez, Alberto Ruy, *Mitologia de un cine en crisis*, Mexico City, 1981.
Mora, Carl, *Mexican Cinema: Reflections of a Society, 1896–1980*, Berkeley, 1982.
Blanco, Jorge Ayala, *La condicíon del cine mexicano*, Mexico City, 1986.
Costa, Paola, *La ''aperatura'' cinematográfica*, Puebla, 1988.
Ramirez Berg, Charles, *Cinema of Solitude: A Critical Study of Mexican Film, 1967–1983*, Austin, 1992.
Paranagua, Paulo Antonio, editor, *Mexican Cinema*, British Film Institute, 1996.

On LEDUC: articles—

Espinasa, José María, ''El cine mexicano hoy,'' in *Hojas de cine* (Mexico City), vol. 2, 1988.
Bejar, Ruth, ''*Frida*,'' in *American Historical Review*, October 1989.
Koivunen, A. ''Myytti Naisesta jaa Elamaan,'' in *Filmihullu* (Helsinki), no. 5, 1989.
Pick, Z. M., ''Territories of Representation,'' in *Iris* (Paris), Summer 1991.
Kieffer, A., ''Baroque mexicain et revolution: Paul Leduc,'' in *Jeune Cinema*, January/February 1992.
Mauro, S., ''*Latino Bar*,'' in *Segnocinema* (Italy), July/August, 1992.
Palant, V., ''*Latino Bar*,'' in *Revista del Cinmetografo* (Rome), July/August 1992.
Pezzuto, A., ''*Latino Bar*,'' in *Film* (Italy), no. 4, 1992.
Gill, J. A., ''*Latino Bar*,'' in *Positif* (Paris), September 1992.
Haïm, Monica, ''Amérique autre et même,'' in *24 Images* (Montreal), December-January 1994–1995.

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Generally acknowledged as the most talented and socially conscious of contemporary Mexican directors, Paul Leduc has been forced to make his films on the margins of commercial cinema. Leduc began his career in a university department of film studies, an initiation increasingly prevalent among the younger generation of Mexican filmmakers. His first films were documentaries, a typical beginning for directors of the ''New Latin American Cinema.'' Then Leduc was able to take some advantage of a novel situation: during the reign of President Luis Echeverria (1970–76) the Mexican government actively intervened as a producer of cinema, the only time since the 1930s (e.g., *Redes*) that it has attempted to create some sort of alternative to the wretched fare provided by the country's commercial film industry. The government paid for the amplification of *Reed: Insurgent Mexico* to 35mm and co-produced *Mezquital* with the Canadian National Film Board. Since that time, however, Leduc has funded his films independently, through universities and unions, and with collective efforts.

Reed: Insurgent Mexico is perhaps Leduc's most accomplished fiction film, and was the first really distinctive work of the ''New Cinema'' movement in Mexico. Although the film was shot on a minuscule budget in 16mm, it has an exquisite sepia tone which reproduces the ambience of antique revolutionary photographs. Deliberately undramatic, *Reed* demystified the Mexican revolution (1910–17) in a way that had not been seen since Fernando De Fuentes's masterpieces of 1933–35. One Mexican critic, Jorge Ayala Blanco, described *Reed* as ''raging against, incinerating, and annihilating the spider web that had been knitted over the once-living image of the revolution, while briefly illuminating the nocturnal ruins of our temporal and cultural distance from the men who participated in that upheaval.'' The film is a dramatization of John Reed's famous account of the revolution, *Insurgent Mexico*, with Reed as the main protagonist. Although the film is a beautiful and important work, it does not really rise above the level of a vignette (perhaps too greatly influenced by the book's form), nor does it achieve the heights of De Fuentes's films.

Leduc's subsequent works reflected his concern for actuality. *Etnocidio: notas sobre el Mezquital* is probably the best documentary on the extermination of the native peoples in Latin America, allowing the Otomi Indians of the Mezquital region in Mexico to relate their experiences with ''civilization.'' The film is an interesting example of collaborative effort, for the ''script'' was written by Roger Bartra, Mexico's leading rural sociologist, who based it on his years of research in the area. *Historias prohibidas* is a flawed work that Leduc made in a collective, but it does contain a lively analysis of El Salvador's history. *Complot petrolero* is a made-for-TV thriller about an attempt by right-wing elements (including the CIA and anti-Castro Cubans) to take over the oil and uranium resources of Mexico. Actually a mini-series totaling three-and-one-half hours, it has never been shown on Mexican television, which is largely dominated by series and made-for-TV movies imported from the United States. Just when it appeared that Leduc was firmly settled in the aesthetic of realism, he directed a highly expressionist, lyrical work on the painter Frida Kahlo, *Frida: Naturaleza viva.* An experimental film which keeps words, whether spoken or written, to an absolute minimum, the movie has been most controversial. And, while one must admire Leduc for risking a break with traditional cinematographic styles, the absence of dialogue reduces pivotal figures of history and culture such as Diego Rivera, León Trotsky, David Alfaro Siqueiros, André Breton, and Frida Kahlo to caricatures of themselves. Instead of using the film to develop these characters in political or personal terms, Leduc takes the easy way out, allowing them to remain at the lowest common denominator of the popular stereotypes fomented in mass culture.

Other critical views of Leduc's *Frida*, however, suggest a different reading: objects such as Frida's dress become political iconography that proposes ''a self-conscious affirmation of a *mestizo* identity but also a specifically Mexican rearrangement of the indigenous. From this perspective, as Pick observes, ''the 'alternative modernism' . . . intimated by Frida Kahlo's dress, its effect as representation and self-representation, embodies a distinctly Latin American way to affirm cultural identity.'' It is exactly in such a retainment of ''the political problematic that has characterized the last three decades of Latin American filmmaking.'' Leduc's rejection of social realism may thus be viewed as a step forward, towards a realm of expressionism that crystallizes the political by ways of, according to Jean Franco, ''a struggle over meanings and the history of meanings, histories that have been acquired and stored with unofficial institutions.''

In general, Mexico has proven to be a difficult context for Leduc, who appropriately describes cinema there as ''a perfect disaster, composed of *churros*—vulgar, cheap, and badly made films.'' Dominated by the ''fastbuck'' mentality typical of dependent capitalism, Mexican commercial cinema has offered few opportunities for Leduc to direct the kind of films which interest him.

—John Mraz, updated by Guo-Juin Hong

LEE, Ang

Nationality: Taiwanese. **Born:** Taiwan; moved to United States, 1978. **Education:** Attended theater program, University of Illinois. **Career:** Directed first two features in the United States, 1991–93; returned to Taiwan to direct *Eat Drink Man Woman*, 1994. **Awards:** Golden Bear Award at Berlin Film Festival, 1993, for *The Wedding Banquet;* Golden Bear Award at Berlin Film Festival, Best Director from New York Film Critics, and Best Director and Best Picture from National Board of Review, all 1995, all for *Sense and Sensibility.*

Films as Director:

1991 *Pushing Hands*
1993 *Hsi Yen* (*The Wedding Banquet*)
1994 *Eat Drink Man Woman* (+ co-sc)
1995 *Sense and Sensibility*
1997 *The Ice Storm*
1999 *Ride with the Devil*
2000 *Crouching Tiger, Hidden Dragon*
2001 *Berlin Diaries 1940–45*

Publications

By LEE: books—

Two Films by Ang Lee: Eat Drink Man Woman / The Wedding Banquet, edited by James Schamus, New York, 1994.

With James Schamus, *The Ice Storm: The Shooting Script*, New York, 1997.

By LEE: articles—

''Dinner for Two,'' an interview in *Filmmaker*, vol. 1, no. 4, 1993.

''Ang Lee,'' interview in *Mensuel du Cinéma* (Nice), no. 18, June 1994.

''The New Face of Taiwanese Cinema: An Interview with Ang Lee,'' interview with C. Berry, in *Metro Magazine* (St. Kilda West, Australia), no. 96, Summer 1993–1994.

''Ang Lee Returned to His Native Taiwan to Make *Eat Drink Man Woman*,'' an interview with Steven Rea, in *Knight-Ridder/Tribune News Service*, 19 August 1994.

''*Eat Drink Man Woman*: A Feast for the Eyes,'' in *American Cinematographer* (Hollywood), vol. 76, no. 1, January 1995.

''Home Truths,'' in *Time Out* (London), no. 1273, 11 January 1995.

''The Morning After,'' interview with G. Cheshire, in *Filmmaker* (Los Angeles), vol. 6, no. 1, 1997.

''The Angle on Ang Lee,'' interview with O. Moverman, in *Interview* (New York), September 1997.

''Ang Lee on Directing in an Ice Storm,'' in *DGA* (Los Angeles), vol. 22, no. 4, September-October 1997.

''Storm Alert,'' interview with D. Noh, in *Film Journal International* (New York), October 1997.

On LEE: articles—

Shapiro, M., ''Ang Lee,'' in *Independent*, May 1993.

Hornaday, A., ''A Director's Trip from Salad Days to a *Banquet*,'' in *New York Times*, 1 August 1993.

Noh, D., ''Ang Lee's *Wedding Banquet* Serves up a Mix of Cultures,'' in *Film Journal*, September 1993.

Berry, C., ''Taiwanese Melodrama Returns with a Twist in *The Wedding Banquet*,'' in *Cinemaya*, Autumn 1993.

Hamlin, Suzanne, ''Le Grand Exces Spices Love Poems to Food,'' in *New York Times*, 31 July 1994.

Kauffman, Stanley, ''*Eat Drink Man Woman*,'' in *New Republic*, 5 September 1994.

Schickel, Richard, ''*Sense and Sensibility*,'' in *Time*, 18 December 1995.

Ang Lee

Fuller, Graham, and Monk Claire, ''Cautionary Tale / Shtick and Seduction,'' in *Sight and Sound* (London), vol. 6, no. 3, March 1996.

O'Neill, E.R., ''Identity, Mimicry, and Transtextuality in Mina Shum's *Double Happiness* and Quentin Lee and Justin Lin's *Shopping for Fangs*,'' in *CineAction* (Toronto), no. 42, 1997.

Williams, D.E., ''Reflections on an Era,'' in *American Cinematographer* (Hollywood), October 1997.

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In the space of only five years, beginning in 1991, and on the strength of four films, Taiwanese film director Ang Lee grew from art-house phenomenon to major studio director. Lee's first three films, a sort of trilogy of charming family dramas, established him as a talented director with a particularly deft hand at creating character-driven studies of human nature. His fourth film, *Sense and Sensibility* (1995), adapted from Jane Austen's novel, and the winner of a number of well-deserved awards, including Best Director from the New York Film Critics, and Best Director and Best Picture from the National Board of Review (it was also nominated for seven Oscars), marked his emergence from relative anonymity into the film world spotlight.

Lee's first feature was *Pushing Hands*, a 1991 film in which an aging Chinese martial arts master moves into the New York City home of his son and daughter-in-law. The relationship between the old man, who speaks no English, and his daughter-in-law, who speaks no Chinese, is a difficult one, full of resentment and misunderstanding, but both try to make the arrangement work. A languidly paced comedy drama that displayed Lee's fondness for scenes in which food figures prominently, it was followed by *The Wedding Banquet*, a film that widened Lee's public somewhat and which also explored family relationships, this time in the context of sexual as well as cultural differences. It focuses on a successful young Chinese professional living in America, whose equilibrium is upset by the impending visit of his parents, whose arrival finds him engaged in an elaborate marital charade to mask his homosexuality. Beautifully observed, charming, humorous, and very poignant, *The Wedding Banquet* was rewarded with an Oscar nomination.

Released in 1994, *Eat Drink Man Woman*, the first of Lee's movies to be shot entirely in Taiwan, confirmed the originality and subtle understanding of his domestic vision and expanded on his iconic approach to food. It concerns an elderly, widowed master chef at a Taipei hotel and his relationship with his three adult daughters, all of whom are grappling with one problem or another. The action centers around the immense, sumptuous Sunday feasts that he lovingly prepares for his daughters; Stanley Kauffmann remarks that ''the preparation of these dishes, their wonderful appearance, their almost tasteable succulence are the film's true base and being. The stories, the hassle and hustle of the characters' troubles, are just garnish around the dishes.''

Managing to be at once highly enjoyable and very moving, one might, with respect, argue with Kauffman that the old man's gourmet rituals and his pride in them provide the only mechanism by which he can communicate his love and concern for the daughters, who are so thoughtlessly—and humanly—caught up in their own concerns.

Next came *Sense and Sensibility*, actress Emma Thompson's adaptation of Jane Austen's nineteenth-century novel about the reduced circumstances in which Mrs. Dashwood (Gemma Jones) and her daughters find themselves after the death of Mr. Dashwood, and their attempts to survive in upper-class English society and find romantic happiness for the two elder girls (Thompson, Kate Winslet). With its impeccable screenplay and a cast of top-rank British actors (including Hugh Grant and Alan Rickman), the film is a fine meld of comedy, drama, and sentiment, held seamlessly together by Lee's finely tuned direction, and his accurate ear for the nuances of a social and domestic order both British and long past. *Sense and Sensibility* whisked away the veil of comparative anonymity that had previously covered Lee. As Richard Schickel commented, ''You certainly wonder how a Taiwan-born director like Lee has managed to reach across time and cultures to deliver these delicate goods undamaged. Maybe some of that whoosh of delight one feels at the end of *Sense and Sensibility* is for him, and his emergence as a world-class director.''

It is this unique ability acutely to grasp the essence of multicultural customs, combined with his professional polish, that distinguishes Lee from his peers. After the success of *Sense and Sensibility*, he entered the Hollywood mainstream with *The Ice Storm*, released in 1997, and examining with awesome accuracy a particular social stratum in American society, that of wealthy, middle-class professionals and their families whose affluence seems to have brought only discontented malaise, dispiriting infidelity, and difficult relationships with their children, conditions that come to a head in an ice-bound Connecticut winter. With a cast led by Kevin Kline, Joan Allen, and Sigourney Weaver, this heavyweight domestic drama (leavened with lighter moments), dissects the weaknesses of its protagonists with uncompromising and often disturbing honesty, and attracted a large number of award nominations at home and abroad.

During 1999, the same year that the director returned to the Orient to branch out with a crime film called *Crouching Tiger, Hidden Dragon*, almost entirely unseen in the West to that date, *Ride with the Devil* was released. While evidencing yet another area of interest, the American Civil War, for Lee, it proved his least successful film to date. Highly original in treating the war as subsidiary to a small, close band of Southerners, including a freed slave, caught up in it almost, as it were, by accident, and in attempting to depict their inner psychology, the work is ambitious but overlong, too slow and too opaque to grip the interest.

Early in the first year of the new millennium, Ang Lee, striking out yet again, was at work on *Berlin Diaries 1940–45*, eagerly awaited and certain to emphasize the unique eclecticism, sharp observation, and underlying humanity that are this filmmaker's trademarks.

—Kevin Hillstrom, updated by Robyn Karney

LEE, Spike

Nationality: American. **Born:** Shelton Jackson Lee in Atlanta, Georgia, 20 March 1957; son of jazz musician Bill Lee. **Education:** Morehouse College, B.A., 1979; New York University, M.A. in Filmmaking; studying with Martin Scorsese. **Family:** Married lawyer Tonya Linette Lewis, 1993; one son, Satchel. **Career:** Set up production company 40 Acres and a Mule; directed first feature, *She's Gotta Have It*, 1986; also directs music videos and commercials for Nike/Air Jordan; Trustee of Morehouse College, 1992. **Awards:** Student Directors Academy Award, for *Joe's Bed-Stuy Barbershop: We Cut Heads*, 1980; U.S. Independent Spirit Award for First Film, New Generation Award, Los Angeles Film Critics Association, and Prix de Jeunesse, Cannes Film Festival, all for *She's Gotta Have It*, 1986; U.S. Independent Spirit Award, Best Picture, L.A. Film Critics, and Best Picture, Chicago Film Festival, all for *Do the Right Thing*, 1989; Essence Award, 1994. **Address:** 40 Acres and a Mule, 124 Dekalb Avenue, Suite 2, Brooklyn, NY 11217–1201, U.S.A.

Films as Director, Scriptwriter, and Editor:

1977 *Last Hustle in Brooklyn* (Super-8 short)
1980 *The Answer* (short)
1981 *Sarah* (short)
1982 *Joe's Bed-Stuy Barbershop: We Cut Heads* (+ role, pr)
1986 *She's Gotta Have It* (+ role as Mars Blackmon, pr)
1988 *School Daze* (+ role as Half Pint, pr)
1989 ***Do the Right Thing*** (+ role as Mookie, pr)
1990 *Mo' Better Blues* (+ role as Giant)
1991 *Jungle Fever* (+ role as Cyrus, pr)
1992 ***Malcolm X*** (+ role as Shorty, pr)
1994 *Crooklyn* (+ role as Snuffy, pr)
1995 *Clockers* (+ role as Chucky)
1996 *Girl 6* (+ role as Jimmy, pr); *Get on the Bus* (+ exec pr)
1997 *4 Little Girls*
1998 *He Got Game* (+ pr); *Freak*
1999 *Summer of Sam* (+ role as John Jeffries, pr)
2000 *The Original Kings of Comedy*; *Bamboozled*

Other Films:

1993 *The Last Party* (*Youth for Truth*) (doc) (appearance); *Seven Songs for Malcolm X* (doc) (appearance); *Hoop Dreams* (doc) (appearance)
1994 *DROP Squad* (exec pr, appearance)

Spike Lee

1995 *New Jersey Drive* (exec pr); *Tales from the Hood* (exec pr)
1999 *The Best Man* (pr)
2000 *Famous* (Dunne) (role as himself); *Michael Jordan to the Max* (Kempf and Stern) (role as himself); *Love & Basketball* (Gina Prince) (pr)
2001 *3 A.M.* (Lee Davis) (pr)

Publications

By LEE: books—

Spike Lee's She's Gotta Have It: Inside Guerilla Filmmaking, New York, 1987.

Uplift the Race: The Construction of School Daze, New York, 1988.

Do the Right Thing: A Spike Lee Joint, with Lisa Jones, New York, 1989.

Mo' Better Blues, with Lisa Jones, New York, 1990.

Five for Five: The Films of Spike Lee, New York, 1991.

By Any Means Necessary: The Trials and Tribulations of the Making of Malcolm X, with Ralph Wiley, New York, 1993.

Best Seat in the House: A Basketball Memoir, with Ralph Wiley, New York, 1997.

By LEE: articles—

Interview in *New York Times*, 10 August 1986.

Interview in *Village Voice* (New York), 12 August 1986.

''Class Act,'' in *American Film* (Washington, D.C.), January/February 1988.

''Entretien avec Spike Lee,'' in *Cahiers du Cinéma*, June 1989.

''Bed-Stuy BBQ,'' an interview with M. Glicksman, in *Film Comment*, July/August 1989.

''I Am Not an Anti-Semite,'' in *New York Times*, 22 August 1990.

Interview with Mike Wilmington, in *Empire* (London), October 1990.

''Entretien avec Spike Lee,'' with A. de Baecque and N. Saada, in *Cahiers du Cinéma*, June 1991.

Interview with M. Cieutat and Michael Ciment in *Positif*, July/August 1991.

''The Rolling Stone Interview: Spike Lee,'' with David Breskin, in *Rolling Stone*, July 1991.

''Spike Speaks,'' an interview with Lisa Kennedy, in *Village Voice*, 11 June 1991.

''Playboy Interview: Spike Lee,'' with Elvis Mitchell, in *Playboy*, July 1991.

''He's Gotta Have It,'' an interview with Janice M. Richolson, in *Cineaste*, no. 4, 1991.

‘‘Generation X,’’ an interview with H. L. Gates, Jr., in *Black Film Review*, no. 3, 1992.

‘‘Just Whose Malcolm Is It, Anyway?’’ interview in *New York Times*, 31 May 1992.

‘‘United Colors of Benetton,’’ in *Rolling Stone*, 12 November 1992.

‘‘Words with Spike Lee,’’ an interview with J. C. Simpson, in *Time*, 23 November 1992.

Interview with David Breskin, in *Inner Views: Filmmakers in Conversation*, Boston, 1992.

‘‘Entretien avec Spike Lee,’’ with B. Bollag, in *Positif*, February 1993.

‘‘Doing the Job,’’ an interview with J. Verniere, in *Sight and Sound*, February 1993.

‘‘Our Film Is Only a Starting Point,’’ an interview with George Crowdus and Dan Georgakas, in *Cineaste*, no. 4, 1993.

‘‘De qui parler?’’ an interview with V. Amiel and Jean-Pierre Coursodon, in *Positif*, February 1993.

‘‘Is *Malcolm X* the Right Thing?’’ an interview with Lisa Kennedy, in *Sight and Sound*, February 1993.

‘‘The Lees on Life,’’ an interview with Lynn Darling, in *Harper’s Bazarr*, May 1994.

‘‘Spike Lee: The Do-the-Right-Thing Revolution,’’ an interview with Henry Louis Gates, in *Interview*, October 1994.

‘‘Spike on Sports,’’ an interview with Daryl Howerton, in *Sport*, February 1995.

‘‘Ghetto Master/Price Wars,’’ an interview with Tom Charity and Brian Case, in *Time Out* (London), 31 January 1996.

Interview with N.O. Saeveras, in *Film & Kino* (Oslo), no. 1, 1996.

‘‘The Sweet Hell of Success,’’ an interview with P. Biskind, in *Premiere* (Boulder), October 1997.

On LEE: books—

Spike Lee and Commentaries on His Work, Bloomington, Indiana, 1992.

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* * *

Spike Lee is the most famous African American to have succeeded in breaking through industry obstacles to create a notable career for himself as a major director. What makes this all the more notable is that he is not a comedian—the one role in which Hollywood has usually allowed blacks to excel—but a prodigious, creative, multifaceted talent who writes, directs, edits, and acts, a filmmaker who invites comparisons with American titans like Woody Allen, John Cassavetes, and Orson Welles.

His films, which deal with different facets of the black experience, are innovative and controversial even within the black community. Spike Lee refuses to be content with presenting blacks in their ''acceptable'' stereotypes: noble Poitiers demonstrating simple moral righteousness are nowhere to be found. Lee's characters are three-dimensional and often vulnerable to moral criticism. His first feature film, *She's Gotta Have It*, dealt with black sexuality, unapologetically supporting the heroine's promiscuity. His second film, *School Daze*, drawing heavily upon Lee's own experiences at Morehouse College, examined the black university experience and dealt with discrimination within the black community based on relative skin colors. His third film, *Do the Right Thing*, dealt with urban racial tensions and violence. His fourth film, *Mo' Better Blues*, dealt with black jazz and its milieu. His fifth film, *Jungle Fever*, dealt with interracial sexual relationships and their political implications, by no means taking the traditional, white liberal position that love should be color blind. His sixth film, *Malcolm X*, attempted no less than a panoramic portrait of the entire racial struggle in the United States, as seen through the life story of the controversial activist. Not until his seventh film, *Crooklyn*, primarily an autobiographical family remembrance of growing up in Brooklyn, did Spike Lee take a breath to deal with a simpler subject and theme.

Lee's breakthrough feature was *She's Gotta Have It*, an independent film budgeted at $175,000 and a striking box-office success: a film made by blacks for blacks which also attracted white audiences. *She's Gotta Have It* reflects the sensibilities of an already sophisticated filmmaker and harkens back to the early French New Wave in its exuberant embracing of bravura technique—intertitles, black-and-white cinematography, a sense of improvisation, characters directly addressing the camera—all wedded nevertheless to serious philosophical/sociological examination. The considerable comedy in *She's Gotta Have It* caused many critics to call Spike Lee the ''black Woody Allen,'' a label which would increasingly reveal itself as a rather simplistic, muddle-headed approbation, particularly as Lee's career developed. (Indeed, in his work's energy, style, eclecticism, and social commitment, he more resembles Martin Scorsese, a Lee mentor at the NYU film school.) Even to categorize Spike Lee as a black filmmaker is to denigrate his talent, since there are today virtually no American filmmakers (except Allen) with the ambitiousness and talent to write, direct, and perform in their own films. And Lee edits as well.

Do the Right Thing, Lee's third full-length feature, is one of the director's most daring and controversial achievements, presenting one sweltering day which culminates in a riot in the Bedford Stuyvesant section of Brooklyn. From its first images—assailing jump cuts of a woman dancing frenetically to the rap ''Fight the Power'' while colored lights stylistically flash on a location ghetto block upon which Lee has constructed his set—we know we are about to witness something deeply disturbing. The film's sound design is incredibly dense and complex, and the volume alarmingly high, as the film continues to assail us with tight close-ups, extreme angles, moving camera, colored lights, distorting lenses, and individual scenes directed like high operatic arias.

Impressive, too, is the well-constructed screenplay, particularly the perceptively drawn Italian family at the center of the film who feel so besieged by the changing, predominantly black neighborhood around them. A variety of ethnic characters are drawn sympathetically, if unsentimentally; perhaps never in American cinema has a director so accurately presented the relationships among the American urban underclasses. Particularly shocking and honest is a scene in which catalogs of racial and ethnic epithets are shouted directly into the camera. The key scene in *Do the Right Thing* has the character of Mookie, played by Spike Lee, throwing a garbage can through a pizzeria window as a moral gesture which works to make the riot inevitable. The film ends with two quotations: one from Martin Luther King Jr., eschewing violence; the other from Malcolm X, rationalizing violence in certain circumstances.

Do the Right Thing was one of the most controversial films of the last twenty years. Politically conservative commentators denounced the film, fearful it would incite inner-city violence. Despite widespread acclaim the film was snubbed at the Cannes Film Festival, outraging certain Cannes judges; despite the accolades of many critics' groups, the film was also largely snubbed by the Motion Picture Academy, receiving a nomination only for Spike Lee's screenplay and Danny Aiello's performance as the pizzeria owner.

Both *Mo' Better Blues* and the much underrated *Crooklyn* owe a lot to Spike Lee's appreciation of music, particularly as handed down to him by his father, the musician Bill Lee. *Crooklyn* is by far the gentler film, presenting Lee and his siblings' memories of growing up with Bill Lee and his mother. Typical of Spike Lee, the vision in *Crooklyn* is by no means a sentimental one, and the father comes across as a proud, if weak, man; talented, if failing in his musical career; loving his children, if not always strong enough to do the right thing for them. The mother, played masterfully by Alfre Woodard, is the stronger of the two personalities; and the film—ending as it does with grief—seems Spike Lee's version of Fellini's *Amarcord.* For a white audience, *Crooklyn* came as a revelation: the sight of black children watching cartoons, eating Trix cereal, playing hopscotch, and singing along with the Partridge family, seemed strange—because the American cinema had so rarely (if ever?) shown a struggling black family so rooted in the popular-culture iconography to which all Americans could relate. Scene after scene is filled with humanity, such as the little girl stealing groceries rather than be embarrassed by using her mother's food stamps. *Crooklyn*'s soundtrack, like so many other Spike Lee films, is unusually cacophonous, with everyone talking at once, and its improvisational style suggests Cassavetes or Scorsese. Lee's 1995 film, *Clockers*, which deals with drug dealing, disadvantage, and the young ''gangsta,'' was actually produced in conjunction with Scorsese, whose own work, particularly the seminal *Meanstreets*, Lee's work often recalls.

Another underrated film from Lee is *Jungle Fever* (1991). Taken for granted is how well the film communicates the African-American experience; more surprising is how persuasively and perceptively the film communicates the Italian-American experience, particularly working-class attitudes. Indeed, one looks in vain in the Hollywood cinema for an American director with a European background who presents blacks with as many insights as Lee presents his Italians. And certainly unforgettable, filmed expressively with nightmarish imagery, is the film's set-piece in which we enter a crack house and come to understand profoundly and horrifically the tremendous damage being done to a component of the African-American community by this plague. *Jungle Fever*, like *Do the Right Thing*, basically culminates in images of Ruby Dee screaming in horror and pain, a metaphor for black martyrdom and suffering.

Nevertheless, the most important film in the Spike Lee *oeuvre* (if not his best) is probably *Malcolm X*—important because Lee himself campaigned for the film when it seemed it would be given to a white director, creating then an epic with the sweep and majesty of a David Lean and a clear political message of black empowerment. If the film on the whole seems less interesting than many of Lee's films (because there is less Lee there), the most typical Lee touches (such as the triumphant coda which enlists South African President Nelson Mandela to play himself and teach young blacks about racism and their future) seem among the film's most inspired and creative scenes. If more cautious and conservative, in some ways the film is also Lee's most ambitious: with dozens of characters, historical reconstructions, and the biggest budget in his entire career. *Malcolm X* proved definitively to fiscally conservative Hollywood studio executives that an African-American director could be trusted to direct a high-budget ''A film.'' The success of *Malcolm X*, coupled with the publicity machine supporting Spike Lee, helped a variety of young black directors—like John Singleton, the Wayans brothers, and Mario Van Peebles—all break through into mainstream Hollywood features.

And indeed, Lee seems often to be virtually everywhere. On television interview shows he is called upon to comment on every issue relevant to black America: from the O. J. Simpson verdict to Louis Farrakhan and the Million Man March. In bookstores, his name can be found on a variety of published books on the making of his films, books created by his own public relations arm particularly so that others can read about the process, become empowered, find their own voices, and follow in Lee's filmic footsteps. On the basketball court, Lee can be found very publicly attending the New York Knicks' games. On MTV, he can be found in notable commercials for Nike basketball shoes. On college campuses, he can be found making highly publicized speeches on the issues of the day. And on the street, his influence can be seen even in fashion trends—such as the ubiquitous ''X'' on a variety of clothing the year of *Malcolm X*'s release. There may be no other American filmmaker working today who is so willing to take on all comers, so politically committed to make films which are consistently and unapologetically in-your-face. Striking, too, is that instead of taking his inspiration from other movies, as do the gaggle of Spielberg imitators, Lee takes his inspiration from real life—whether the Howard Beach or Yusuf Hawkins incidents, in which white racists killed blacks, or his own autobiographical memories of growing up black in Brooklyn.

As Spike Lee has become a leading commentator on the cultural scene, there has been an explosion of Lee scholarship, not all of it laudatory: increasing voices attack Lee and his films for either homophobia, sexism, or anti-Semitism. Lee defends both his films and himself, pointing out that because characters espouse some of these values does not imply that he himself does, only that realistic portrayal of the world *as it is* has no place for political correctness. Still, some of the accusers point to examples which give pause: Lee's insistence on talking only to black journalists for stories about *Malcolm X*, but refusing to meet with a black journalist who was gay; the totally cartoonish portrait of the homosexual neighbor in *Crooklyn*, one of the few characters in that film who is given no positive traits to leaven the harsh criticism implied by Lee's treatment or to make him seem three-dimensional. Similar points have been made regarding Lee's attitudes toward Jews (particularly in *Mo' Better Blues*) and women. At one point, Lee even felt the need to defend himself in the *New York Times* in a letter to the editor titled, ''Why I Am Not an Anti-Semite.''

If *Malcolm X* brought Lee more attention than ever before, the films he has made since brought critical and/or financial disappointment. *Clockers* starts powerfully enough with a close-up of a bullet hole and a montage of horrifically graphic images of violence victims. Although *Clockers* realistically evokes the world of adolescent cocaine dealers within the limited world of a Brooklyn housing project, *Clockers* ultimately reveals Lee to be either not particularly skillful at or not particularly interested in telling a traditional story. *Girl 6* and *Get on the Bus* reveal similar attitudes toward dramatic narrative. A visually pyrotechnical examination of a fetching contradiction, *Girl 6* presents a young black woman circumspect in her private life who nevertheless works as a phone-sex operator. Although not written by Spike Lee, this experimental work's flaccid narrative is pumped up by its stunning cinematography. The weirdest scene undoubtedly is a postmodern parody of the television show *The Jeffersons*; in certain regards Lee's multiple diegeses in *Girl 6* suggest an imitation of Oliver Stone's controversial *Natural Born Killers.* Although startlingly inventive in the manner of Jean-Luc Godard, *Girl 6* was destined, despite its florid subject, to frustrate a popular audience searching for simple coherence.

Get on the Bus, like many of Lee's films, takes a real historical event as its inspiration: the Million Man March organized by Louis Farrakhan. A beautifully evocative credit sequence of a black man in chains cuts to a cross on a church in South Central Los Angeles—certainly an ambiguous juxtaposition. In *Get on the Bus*, a variety of black men—each representative of a different strain of the black experience—must share a long, cross-country bus ride on their way to the Washington, D.C. march, a conception which recalls the classic American *film à thèse* of the fifties (for instance, the Sidney Lumet/Reginald Rose *Twelve Angry Men*), where each metaphorical character is respectively given the spotlight, often through a moving monologue or dramatic scene, thus allowing the narrative to accrue a variety of psychological/sociological insights. Notably for the Lee oeuvre, *Get on the Bus* includes black gay lovers who are treated three-dimensionally (tellingly, only the black Republican is treated with total derision, thrown off the bus in a scene of comic relief). Like much of Lee's work, this film has a continuous impulse for music.

And there is one stunning montage of beautiful ebony faces. Nevertheless, the ending of the film seems anti-climactic, because the characters never quite make it to the Million Man March—a disappointing narrative choice perhaps dictated by Lee's low budget.

He Got Game, like many Lee films, seems meandering and a bit undisciplined, if with important themes: here, of father/son reconciliation, and the meaning of basketball within black culture. Indeed, never have basketball images been photographed so expressively; and apposite, parallel scenes of one-on-one father/son competition highlight the film. Like *Accatone*, where Pasolini used Bach on his soundtrack to ennoble his lower-class youth, Lee brilliantly uses the most American composer of all, the lyrical Aaron Copland. *Summer of Sam* likewise has some extraordinary elements, particularly Lee's perceptive anatomizing of the complicated sex lives of his Italian and African-American characters. Rarely, too, has a film so expressively evoked such a precise sense of place and time—that chaotic summer when New York City was obsessed and terrified by the Son of Sam serial killer. Unfortunately, audiences were largely indifferent to Lee's interest in character and texture, disappointed that *Summer of Sam* did not offer a more traditional narrative focused on the killer and his sadism, in the typical Hollywood style.

Curiously, one notes that Lee's documentary for HBO, *4 Little Girls*, reveals some of the same problems as Lee's recent fiction career. A documentary on a powerfully compelling subject—the four little girls killed in a church bombing in Birmingham, Alabama in 1963—*4 Little Girls*, though politically fascinating, is curiously slack, with its narrative as its weakest link, Lee failing to clearly differentiate his characters and not building suspensefully to a clear climax. Stronger are the film's individual parts: such as the killer's attorney characterizing Birmingham as ''a wonderful place to live and raise a family,'' while Lee shows us an image of a little child in full Klan regalia, hand-in-hand with a parent; or one parent's the memory of Martin Luther King Jr.'s memorable oration at the funeral—''Life is as hard as steel!''

As Lee's career progresses, it becomes increasingly clear that his interest in political insight and the veracity of historical details is what impedes his ability to tell a story in the way the popular audience expects. Whereas Lee once seemed the most likely minority filmmaker to transform the Hollywood establishment, he now seems the filmmaker (like, perhaps Woody Allen) most perpetually in danger of losing his core audience. *Do the Right Thing* and *Malcolm X* were successful precisely because Lee was able to fuse popular forms and audience-pleasing entertainment with significant cultural commentary. Lee seems now to be making films which—despite their ambitious subjects and sophisticated points-of-view—disappear almost entirely off the cultural radar screen.

Interesting, almost as an aside, is Lee's canny ability, particularly in his earlier films, to use certain catch phrases which helped both to attract and delight audiences. In *She's Gotta Have It*, there was the constant refrain uttered by Spike Lee as Mars Blackmon, ''Please baby, please baby, please baby, baby, baby, please. . . ''; in *Do the Right Thing*, the disc jockey's ''And that's the truth, Ruth.'' Notable also is the director's assembly—in the style of Bergman and Chabrol and Woody Allen in their prime—of a consistent stable of very talented collaborators, including his father, Bill Lee, as musical composer, production designer Wynn Thomas, producer Monty Ross, and cinematographer Ernest Dickerson, among others. Lee has also used many of the same actors from one film to another, including his sister Joie Lee, Wesley Snipes, Denzel Washington, John Turturro, Samuel L. Jackson, Ossie Davis, and Ruby Dee, helping to create a climate which propelled several to stardom and inspired a new wave of high-level attention to a variety of breakout African-American performers.

—Charles Derry

LEFEBVRE, Jean-Pierre

Nationality: Canadian. **Born:** Montreal, 17 August 1942. **Education:** Educated in French Literature, University of Montreal. **Career:** Staff writer for *Objectif* (Montreal), 1960–67; Professor of French, 1963–65; formed Cinak production company, 1969; initiated ''Premières Oeuvres'' section of Office National du Film, 1969–71; President of Association des Réalisateurs de Films du Quebec, 1974.

Films as Director and Scriptwriter:

1964 *L'Homoman* (short) (+ pr, ph)
1965 *Le Révolutionnaire* (+ pr)
1966 *Patricia et Jean-Baptiste* (+ pr); *Mon Oeil* (*My Eye*) (unrealized)
1967 *Il ne faut pas mourir pour ça* (*Don't Let It Kill You*) (+ pr); *Mon Amie Pierrette*
1968 *Jusqu'au coeur*
1969 *La Chambre blanche* (*House of Light*)
1970 *Un Succès commercial* (*Q-bec My Love*)
1971 *Les Maudits sauvages* (*Those Damned Savages*); *Ultimatum*
1973 *On n'engraisse pas les cochons à l'eau claire*; *Les Dernières Fiançailles* (*The Last Betrothal*)
1975 *Le Gars des vues*; *L'Amour blessé*
1977 *Le Vieux Pays ou Rimbaud est mort*
1978 *Avoir 16 ans*
1982 *Les Fleurs sauvages* (*The Wild Flowers*)
1983 *Au Rythme de mon coeur* (*To the Rhythm of My Heart*) (+ ro, ed, ph)
1984 *Le Jour ''S . . . ''*
1987 *Laliberté* (*Alfred Laliberté, sculpteur*)
1988 *La Boîte à soleil* (*The Box of Sun*)
1991 *Le Fabuleux voyage de l'ange*
1998 *Aujourd'hui ou jamais* (+ ed)

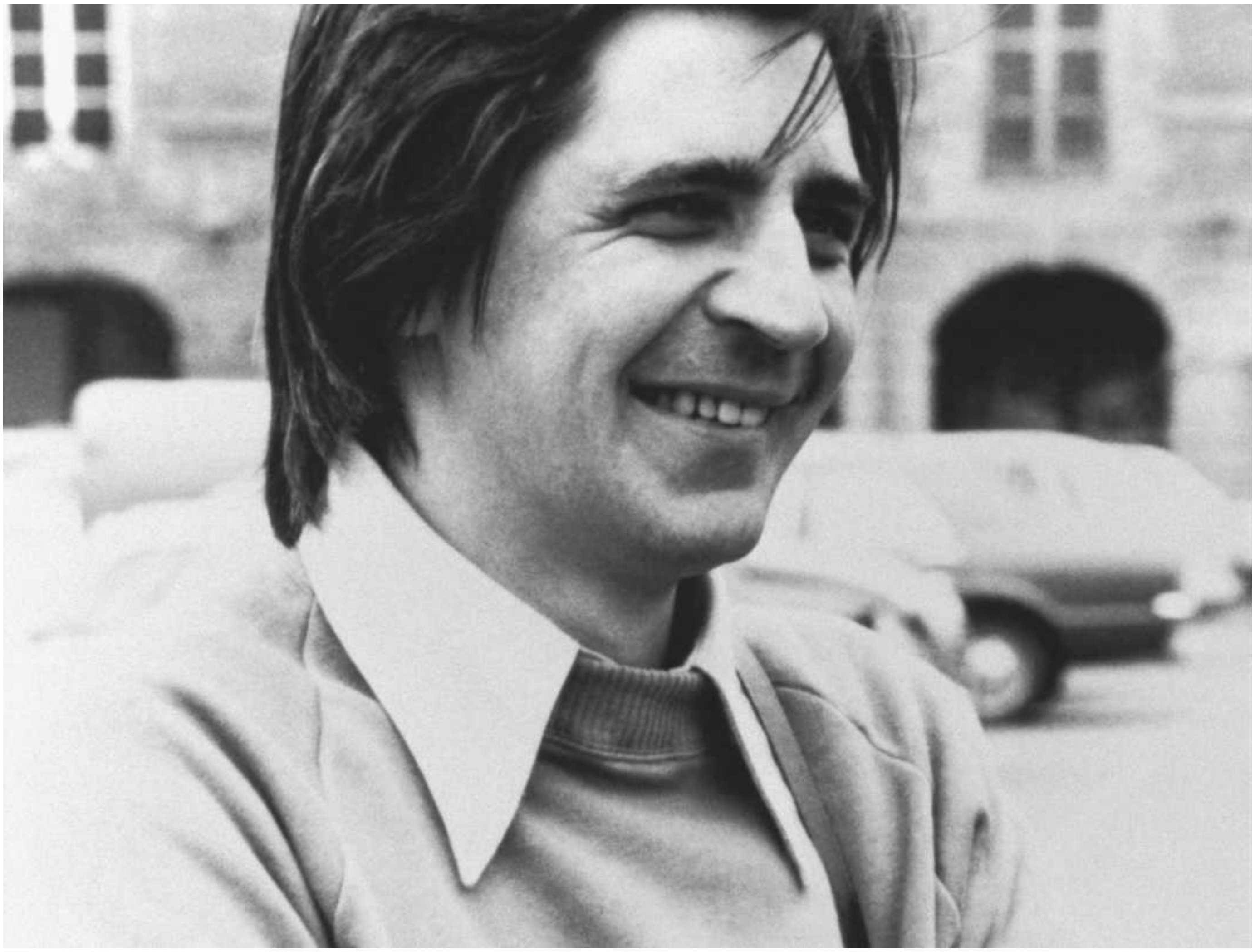
Other Films:

1973 *Réjeanne Padovani* (role as Jean-Pierre Caron)
1975 *L' Île jaune* (role as Le journaliste)
1997 *City of Dark* (role as Henry)

Publications

By LEFEBVRE: book—

Parfois quand je vis (poems), Montreal, 1970.



Jean-Pierre Lefebvre

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''Les Années folles de la critique ou petite histoire des revues de cinéma au Québec,'' in *Objectif* (Montreal), October/November 1964.

''La Crise du language et le cinéma canadien,'' in *Objectif* (Montreal), April/May 1965.

''La Méche et la bombe,'' in *Cahiers du Cinéma* (Paris), March 1966.

''Les Paradis perdus du cinéma canadien, chapitre 1: notes en guise d'introduction à une préface éventuelle,'' in *Objectif* (Montreal), November/December 1966.

Interview with Michel Delahaye, in *Cahiers du Cinéma* (Paris), January 1967.

''Les Paradis perdus du cinéma canadien, chapitre 2: illustration existentielle du chapitre 1 à partir de données oniriques,'' in *Objectif* (Montreal), May 1967.

''Les Paradis perdus du cinéma canadien, chapitre 3: Saint Gabiaz, priez pour nous,'' in *Objectif* (Montreal), August/September 1967.

''Les Quatres Saisons,'' in *Cahiers du Cinéma* (Paris), April/May 1968.

Interview with M. Amiel, in *Cinéma* (Paris), December 1972.

Interviews with J.-P. Tadros, in *Cinéma Québec* (Montreal), December 1973/January 1974, and no. 6, 1977.

''Des lois et des cadres: La Guerre des gangs,'' in *Cinéma Québec* (Montreal), no. 4, 1976.

''Commission d'enquête sur le cinéma organisé,'' in *Cinéma Québec* (Montreal), no. 5, 1976.

Interview with René Prédal, in *Jeune Cinéma* (Paris), February 1978.

Interviews with B. Samuels and S. Barrowclough, in *Cinema Canada* (Montreal), May 1982.

''Un Métier merveilleusement périlleux,'' in *Copie Zéro* (Montreal), October 1984.

Interview with C. Racine, in *24 Images* (Montreal), Autumn 1984/Winter 1985.

''La leçon de l'ami Moreau,'' in *Copie Zéro* (Montreal), March 1986.

''Le point de vue des cinéastes? Jean Pierre Lefebvre,''in *24 Images* (Montreal), January-February 1990.

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Barrowclough, Susan, editor, *Jean-Pierre Lefebvre: The Quebec Connection*, London, 1981.

Harcourt, Peter, *Jean-Pierre Lefebvre*, Ottawa, 1981.

On LEFEBVRE: articles—

Fraser, Graham, ''The Gentle Revolutionary,'' in *Take One* (Montreal), October 1967.

Larsen, André, ''Le Sens de la contestationet Jean-Pierre Lefebvre,'' in *Le Cinéma Québecois: Tendences et prolongements*, Cahiers Ste-Marie, 1968.

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Barrowclough, Susan, ''The Films of Jean-Pierre Lefebvre,'' in *Ciné-Tracts* (Montreal), Winter 1982.

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Loiselle, M.-C ''Le pouvoir de l'imaginaire,'' *24 Images* (Montreal), Autumn 1991.

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Elia, Maurice, ''Le Prix Albert-Tessier à Jean Pierre Lefebvre,'' in *Séquences* (Haute-Ville), January-February 1996.

Kelly, Brendan: ''*Today or Never* (*Au jourd'hui ou jamais)*'', in *Variety* (New York), 26 October 1998.

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There is a filmmaker who has been invited to present his work at the Cannes Film Festival Director's Fortnight more often than any other filmmaker in the world. His career began, not in film school or under the aegis of a state-funded film organization, but instead as a poet, a critic and as a student and then professor of French literature. The filmmaker is Jean Pierre Lefebvre, a French Canadian, born and educated in Montreal, Quebec, respected and lauded by Francophone film audiences and critics, and yet still relatively unknown in the English–language film world and in the world of commercial cinema.

In many ways Lefebvre is the archetypal Francophone intellectual. His large film oeuvre is stamped with the imprint of a philosopher, a humourist, a poet, an observer, and a humble yet assured commentator on the state of things. Lefebvre's films play with the idea of relationships: relationships among individuals, between individuals and their surroundings, and between individuals and the language they use and personalize through poetic and colloquial misuse. He is concerned also with the relationship of the elements of film language and the relationship between the film spectator and what is projected on the screen. Lefebvre plays with sound, words and images, succeeding in drawing the spectator's attention to the possibilities contained within language, film language, and the situation in which we confront these vehicles for communication. As the Canadian film critic Peter Harcourt observed of Lefebvre's technique, ''the extended takes give us time not only to experience an action but also to think about what we may be feeling.'' The work of Lefebvre is also indicative of an intellectual and artistic movement endemic to French Canadians of Quebecois origin, and in particular to those who came of age during the 1960s.

Quebecois culture, which had been colonized, both literally and metaphorically, by the French, the English, the Church, and the Americans, made its voice heard at home and on the international front through demonstrations, civil disobedience, and the radical presence of the Front de Liberation du Quebec. Quebecois culture began to assert itself through its vocal and visible difference, a difference that hinged greatly on the language of the Quebecois population. Lefebvre describes the role of film in this historic situation: ''In the late 1950s and 1960s, cinema was terribly important for naming our society, for making it exist in people's mind.''

Working within the constraints of small budgets, Lefebvre has constructed film works that speak of a specific political time and place, just as they speak of the universal, philosophical, and humourous personal and sexual conditions. Lefebvre's wife and collaborator, the late Marguerite Duparc, acted as editor and producer on many of Lefebvre's works as well as co-directing Cinak, the production company set up by Lefebvre in the late 1960s. Duparc was known to sacrifice her own creative projects in order to ensure that monetary assistance would be concentrated on Lefebvre's own works. The situation for fiction filmmakers in Quebec during the 1970s and 1980s was economically difficult.

Lefebvre's work is ''political'' in the personal, formal, and aesthetic sense and not always in the easily identifiable party political sense. His style varies with the subject matter he tackles, as he adapts the structure of his features to the nature of the narratives and the queries they pose. Similar in some ways to Godard and Bresson, two filmmakers to whose work Lefebvre's has been compared, Lefebvre often experiments with sound and image. At the same time, he stands apart from his contemporaries in the Quebecois film industry and cannot be grouped with any particular indigenous movement. Nevertheless, the film work of Lefebvre continues to attract critical and public attention for its continuing commitment to the politics and the beauty of language, of Quebecois culture, and of the fine art of cinema.

—Clea H. Notar

LEIGH, Mike

Nationality: British. **Born:** Salford, Lancashire, 20 February 1943. **Education:** Attended North Grecian Street County Primary School, Salford, and Salford Grammar School; studied at the Royal Academy of Dramatic Art, London, 1960–62, Camberwell School of Arts and Crafts, London, 1963–64, Central School of Art and Design, London, 1964–65, and London Film School, 1965. **Family:** Married actress Alison Steadman, 1973; two sons. **Career:** Founded, with David Halliwell, the production company Dramagraph, London, 1965; associate director, Midlands Art Centre for Young People, Birmingham, 1965–66; actor, Victoria Theatre, Stoke-on-Trent, Staffordshire,

Mike Leigh

1966; assistant director, Royal Shakespeare Company, 1967–68; lecturer, Sedgley Park and De La Salle colleges, Manchester, 1968–69, London Film School, 1970–73; founded Thin Man Films, with producer Simon Channing-Wilson, 1989; directed TV advertisements, 1991. **Awards:** Grands Prix, Chicago and Locarno festivals, 1972, for *Bleak Moments;* International Critics Prize, Venice, 1988, for *High Hopes;* Best Film Prize, National Society of Film Critics, 1991, for *Life Is Sweet;* Best Direction Prize, Cannes Film Festival, 1993, for *Naked.* **Agent:** Peters, Fraser and Dunlop, 503–4 The Chambers, Chelsea Harbour, London SW1O OXF, England. **Address:** Lives in Muswell Hill, North London.

Films as Director:

(Feature films)

1971 *Bleak Moments*
1988 *High Hopes*
1990 *Life Is Sweet*
1993 *Naked*
1996 ***Secrets and Lies***
1997 *Career Girls*
1999 *Topsy-Turvy*

(Television films)

1972 *A Mugs Game*; *Hard Labour*
1975 *The Permissive Society*; group of five 5-minute films: *The Birth of the 2001 FA Cup Final Goalie*; *Old Chums*; *Probation*; *A Light Snack*; *Afternoon*
1976 *Nuts in May*; *Plays for Britain* (title sequence only); *Knock for Knock*; *The Kiss of Death*
1977 *Abigail's Party*
1978 *Who's Who*
1980 *Grown-Ups*
1982 *Home Sweet Home*
1983 *Meantime*
1985 *Four Days in July*
1987 *The Short and Curlies*
1992 *A Sense of History*

Publications

By LEIGH: books—

Mike Leigh, Interviews: Interviews (Conversations with Filmmakers), edited by Howie Movshovitz, Jackson, 2000.

On LEIGH: books—

Clements, Paul, *The Improvised Play: The Work of Mike Leigh*, London, 1983.
Coveney, Michael, *The World according to Mike Leigh*, New York, 1996.
Carney, Ray, *The Films of Mike Leigh: Embracing the World*, New York, 2000.

By LEIGH: articles—

''Bleak Moments,'' an interview with C. Montvalon, in *Image et Son*, December 1973.
''Mike Leigh, miniaturiste du social,'' an interview with Isabelle Ruchti, in *Positif* (Paris), April 1989.
''*Life Is Sweet*/A Conversation with Mike Leigh,'' an interview with Barbara Quart, Leonard Quart, and J. Bloch, in *Film Quarterly* (Berkeley), Spring 1992.
''Mike Leigh. Chaos in der Vorstadt,'' an interview with Robert Fischer, in *EPD Film* (Frankfurt), February 1994.
''L'histoire d'un bad boy,'' an interview with Cécile Mury, in *Télérama* (Paris), 10 May 1995.
''Gloom with a View,'' an interview with Steve Grant, in *Time Out* (London), 22 May 1996.
''A Conversation with Mike Leigh,'' an interview with S.B. Katz, in *Written By. Journal: The Writers Guild of America, West* (Los Angeles), October 1996.
''Exposures & Truths,'' an interview with A. White, in *Variety's On Production* (Los Angeles), no. 10, 1996.
''Life by Mike Leigh,'' an interview with S. Johnston, in *Interview*, November 1996.
''*Secrets & Lies/* Raising Questions and Positing Possibilities,'' an interview with Richard Porton and Leonard Quart, in *Cineaste* (New York), March 1997.
''How to Direct a DGA-nominated Feature: Jeremy Kagan Interviews Four Who Did,'' in *DGA Magazine* (Los Angeles), May-June 1997.
Interview with P. Malone, in *Film en Televisie + Video* (Brussels), September 1997.

On LEIGH: articles—

Taylor, John Russell, ''Giggling beneath the Waves: The Uncosy World of Mike Leigh,'' in *Sight and Sound*, Winter 1982/83.
Boyd, William, ''Seeing Is Believing,'' in *New Statesman*, 17 September 1982.
French, Sean, ''Life on the Edge without a Script,'' in *Observer Magazine*, 8 January 1989.
Ruchti, Isabelle, ''Mike Leigh, miniaturiste du social,'' in *Positif*, April 1989.
Kermode, Mark, ''Inherently and Inevitably Awful: Mike Leigh,'' in *Monthly Film Bulletin*, March 1991.
Cieutat, Michel, ''Glauques esperances,'' in *Positif*, September 1991.
Kennedy, Harlan, ''Mike Leigh about His Stuff,'' in *Film Comment*, September/October 1991.
Hoberman, J., ''Cassavetes and Leigh: Poets of the Ordinary,'' in *Premiere*, October 1991.
Adams, Mark, ''A Long Weekend with Mike Leigh,'' in *National Film Theatre Programme*, May 1993.
Naked Issue of *L'Avant-Scene du Cinéma*, November 1993.
Berthin-Scaillet, Agnes, ''Lignes de fuite,'' in *Positif*, November 1993.
Medhurst, Andy, ''Mike Leigh: Beyond Embarrassment,'' in *Sight and Sound*, November 1993.
Ellickson, Lee, and Richard Porton, ''I Find the Tragicomic Things in Life,'' in *Cineaste*, vol. 20, no. 3, 1994.
Smith, Gavin, ''Worlds Apart,'' in *Film Comment*, September/October 1994.
Paletz, Gabriel M., and David L. Paletz, ''Mike Leigh's *Naked* Truth,'' in *Film Criticism*, Winter 1994/95.
Herpe, Noël and O'Neill, Eithne and Ciment, Michel, ''*Secrets et mensonges*,'' in *Positif* (Paris), September 1996.
Kino (Warsaw), February 1998.

* * *

The international success, both critical and popular, of *Secrets and Lies* in 1996 brought British director Mike Leigh his widest recognition to date and almost drew him into the mainstream. However, this fiercely independent minded, and individualistically creative director chose to continue along the same road he had been traveling for some 25 years. Like his compatriots Ken Loach and Stephen Frears, Mike Leigh had built up a remarkable body of television work years before he became known to a wider international audience with his film *High Hopes.* As early as 1982 the BBC screened a retrospective of his work, as well as devoting a whole edition of its arts programme *Arena* to him. By contrast, Americans had to wait another ten years to see what had led up to *High Hopes*, when the New York Museum of Modern Art staged a retrospective in 1992. In fact, *High Hopes* was only Leigh's second feature in seventeen years, the first being *Bleak Moments*, which was largely funded by Albert Finney's company Memorial Enterprises (also behind Stephen Frears's *Gumshoe* in 1971) at a time when the British cinema had almost ceased to exist—-or, as Leigh puts it, ''was alive and well and hiding-out in television, mostly at the BBC.''

So, as the critic Sean French wrote in an article on the director in the *Observer:* ''For years Leigh has been making better and more penetrating films than anyone else about the class system (*Nuts in May* and *Grown-Ups*), unemployment (*Meantime*), Northern Ireland (*Four Days in July*), and family life under Thatcher (*High Hopes*). By almost any reckoning Leigh should be considered one of our major film directors, yet he is virtually ignored in most considerations of British cinema.'' With the release of *Naked* this situation improved somewhat, but it is hard to avoid the conclusion that although Leigh is better known in Britain than he was formerly, he remains, like Ken Loach, generally more highly regarded abroad than in his own country.

That Leigh has found it difficult to make feature films is certainly a sad comment on the often sickly state of the British film industry. But as he himself admits, his approach to filmmaking could seem off-putting even to the most sympathetic of financiers: ''I only accept a project if nobody else wants to know what it's going to be. I come along and say 'I've got no script, I really don't know what I'm going to do, just give me the money and I'll bugger off and do it.''' And doing it is time-consuming—the rehearsals for *High Hopes* took a not untypical fifteen weeks.

It is impossible to discuss Leigh's work without discussing his working methods, even though there's an unfortunate tendency amongst critics to fetishise these to the point of ignoring what the resulting films are actually all about. Leigh himself has referred to such writings as ''an albatross, a media preoccupation,'' but since misunderstandings abound and are often used as a basis on which to attack his work, it is important to understand what he is doing. In fact, his methods have changed little since he developed them in the theatre in the mid-1960s. As he said in 1973: ''I begin with a general area which I want to investigate. I choose my actors and tell them that I don't want to talk to them about the play. (There is no play at this stage.) I ask them to think of several people of their own age. Then we discuss these people till we find the character I want.'' Each actor then builds up his or her own character through a lengthy process of research and improvisation, both in the rehearsal room and in real locations. Only when the actors have fully 'found' their characters are they brought together and the all-important relationships are formed between the characters: the play is what happens to the characters, what they make for themselves. Behaviour dictates situation.''

For Leigh there is no great mystique about improvisation; as he described it in 1980: ''Improvisation is actually a practical way of investigating real-life going on the way real life actually operates. That's all.'' At the same time, however, he is utterly opposed to the notion of improvisation as ''some kind of all-in anarchic democracy.'' To quote from the same 1980 interview: ''It is a question of discovering what the film or play is about by making the film. It isn't a committee job nor is it 'let's just see what happens and go along with it.' Nor is it a question of shooting a lot of footage in which actors improvise. In my films 98 percent is structured.'' The main work, therefore, is done in research, improvisation, and rehearsal long before the cameras appear; by that time ''there's very much a script. It just so happens that I don't start with a document, that's all. What finally appears on screen is only very, very rarely improvised in front of the camera. For the most part it's arrived at through a long process, and it's finally pinned down and rehearsed and very disciplined, while the quality of the language and the imagery is heightened. . . Improvisation and research are simply tactics, a means to an end and not an end in themselves.'' It is for these reasons that most of his television films carry the unique credit ''devised and directed by Mike Leigh,'' and the theater critic Benedict Nightingale once described him as ''part composer, part conductor, part catalyst.'' And whatever the critical misunderstandings surrounding Leigh's method, it certainly brings results. His cast lists have included some of Britain's finest younger actors, such as Alison Steadman, Anthony Sher, Jim Broadbent, Gary Oldman, Tim Roth, Lindsay Duncan, David Thewlis, Frances Barber, and Jane Horrocks, many of whom have done some of their best work for him.

Given Leigh's improvisatory methods, it is no surprise to find that films such as *On the Waterfront*, *Rebel without a Cause*, and *Shadows* were early influences. Rather more interesting, however, is his citing of the playwrights Beckett and Pinter and the artists Hogarth, Gilray, and Rowlandson as major inspirations. This points us towards a central fact of Leigh's oeuvre: that it is absolutely not naturalistic, and that critics who have tried to pigeonhole it as such are largely to blame for the tired old saw that Leigh cannot portray ''real people'' without sneering or laughing at them, or being condescending. Perhaps the best way to describe Leigh's work is as distilled or heightened realism, which certainly does not preclude elements of humour and even caricature in his depiction of character. For example, the frightful yuppies the Booth-Braines in *High Hopes* and the appalling Jeremy in *Naked* are certainly caricatures but they are entirely, indeed all too, believable, as is the terrifying Beverly in *Abigail's Party.* For all the demotic, quotidian surface appearances of his films, Leigh expresses a remarkably consistent and personal view through them. In his work, implicitly, a great deal is suggested about the way life might, or should, be by showing, in a particular way, the world as it actually is. Speaking at the time of the release of *High Hopes* Leigh talked revealingly of ''distilling my metaphor out of an absolutely tangible, real and solid and plausible and vulnerable and unheroic and unexotic kind of world,'' and not for nothing in that film does he have his most positive characters, Cyril and Shirley, visit the tomb of Karl Marx in Highgate Cemetery, on which is written: ''The philosophers have only interpreted the world in various ways. The point however is to change it.'' Not that Leigh offers any easy answers—and certainly not Marxist solutions—something else which has hardly endeared him to the Left in Britain. Or as he puts it: ''For me the whole experience of making films is one of discovery. What is important, it seems to me, is that you share questions with the audience, and they have to go away with things to work on. That's not a cop out. It is my natural, instinctive way of story-telling and sharing ideas, predicaments, feelings and emotions.'' On the other hand, as a perceptive article in *Cineaste* remarked: ''Although Leigh resolutely refuses to engage in sloganeering, his films are acutely political since they consistently articulate an often hilarious critique of everyday life. This critique is always rooted in the idiosyncracies of individual characters.''

If anything could sum up Leigh's vision it might be Thoreau's famous remark about the mass of people living ''lives of quiet desperation,'' and one is also reminded of Chekov in the way his films seem constantly to hover between comedy and tragedy, with despair lurking never very far beneath the surface. As he himself once remarked, ''there's no piece that isn't, somewhere along the way, a lamentation for the awfulness of life.'' In more specifically English terms other reference points might be Alan Ayckbourn (however much Leigh would disagree), Alan Bennett, and Victoria Wood. Although his films are often taken to be about ''Englishness''—or even more specifically, about life under the appalling social experiment commonly known as Thatcherism (although much of Leigh's work actually predates the egregious regime)—their success abroad suggests that they tap into rather more universal doubts and fears about the human condition. This is certainly the case with *Naked*, which, through Johnny's rantings and ravings about chaos theory, Nostradamus, Revelations, and God knows what else, achieves much more than a particularly rancid glimpse of a squalid corner of this septic isle and exudes an imminent, all-pervasive sense of geopolitical doom.

Yet there *is* something quintessentially English about Leigh's films, and maybe that is why certain English people do not like them. As the novelist William Boyd observed in a piece on Leigh in the *New Statesman*, on the occasion of the above-mentioned BBC retrospective: ''Any edginess or unease prompted by his observations can only be a sign that certain truths are too uncomfortable for some critics to acknowledge. Ostrich complexes are easily fostered; complacency is a very tolerable frame of mind.'' And not for nothing did Vincent Canby once describe Leigh as not only ''the most innovative of contemporary English filmmakers'' but ''also the most subversive.'' Whether it's the cruelly, painfully funny examination of preternatural shyness and sexual ineptitude of *Bleak Moments*, the suburban

Strindberg of *Abigail's Party*, or the excruciating family row into which *High Hopes* gradually boils up, the vision of England that emerges, though leavened by absurdity, humour, and moments of human warmth and togetherness, is hardly an attractive one. As Andy Medhurst remarked in one of the better British pieces on Leigh: ''This England is specific, palpable and dire, though aspects of it are at the same time liable to inspire a kind of wry resignation. . . . If anything, Englishness is revealed as a kind of pathological condition, emotionally warping and stunting, to which the only response can be a kind of damage limitation. What many of Leigh's films suggest is that to be English is to be locked in a prison where politeness, gaucheness and anxiety about status form the bars across the window. . . . His best films (*Bleak Moments, Grown-Ups, Meantime*) exemplify his skills as a choreographer of awkwardness, a geometrician of embarrassments, able to orchestrate layers of accumulated tiny cruelties and failures of comunication until they swell into a crescendo of extravagant farce.''

These elements synthesised into a perfectly orchestrated exposp of racial bigotry and trumped-up suburban pretension in *Secrets and Lies* which, though profoundly ''English'' in its locales and modes of spoken expression, cut through cultural barriers to touch a universal nerve. Combining humor with its sly attack on value systems and its overt critique of racist misperceptions, *Secrets and Lies* offers an unusually (for Leigh) clear redemptive ending to the upheavals caused when a young black woman (Marianne Jean-Baptiste), given up for adoption at birth, seeks out her real mother (Brenda Blethyn) only to discover that she is white. Garlanded with honors, awards, and Oscar nominations, the film made Mike Leigh more bankable than he had ever been and he embarked on his next feature film with unprecedented speed.

However, *Career Girls*, released to eagerly expectant critics and audiences the following year, seemed to puzzle rather than please, and was not a success. It is difficult to account for this reaction. The film, which cuts back and forth between the present—when two young women who shared a flat in their college years meet up again for a weekend in London—and their shared past, certainly deviates from its maker's previous work in the close focus on the protagonists, each trapped in her own private disillusion, rather than observing a broad canvas of interaction. However, it's beautifully observed, well-played, and very accessible. Perhaps audiences, post-*Secrets and Lies*, were more interested in at least the promise of a happy ending than in the unmistakably bleak emotional territory occupied by *Career Girls*.

Mike Leigh ended the 20th century by striking out in a most unexpected direction with *Topsy-Turvy*, dealing with the relationship between Gilbert and Sullivan and the genesis and first production of *The Mikado*. It is in many ways a surprising departure: at heart, an old-fashioned backstage story, realised as a visually accurate period piece, and offering sumptuous and joyous extracts from *The Mikado*. The film points to Leigh's particular sensibility in the threads of unhappiness that run through several of the characters' lives, but, it's something of a rag-bag of ideas that never quite fuse into a successful vision. If nothing else, though, *Topsy-Turvy* demonstrates and confirms that Mike Leigh's imagination is not static and that he is undeniably very much an ''auteur,'' while the number of awards and nominations it garnered, including those from the British critics and BAFTA, might indicate that appreciation of his gifts in his home country is increasing.

—Julian Petley, updated by Robyn Karney

LELOUCH, Claude

Nationality: French. **Born:** Paris, 30 October 1937. **Family:** Married Christine Cochet, 1968 (divorced), one son, two daughters; married Maie-Sophie Pochat (aka Marie-Sophie L.), three children. **Career:** Maker of short films as ''cinereporter,'' 1956–58; served in Service-Cinéma des Armées (S.C.A.), 1958–60; founder, Les Films 13 production company, 1960; made some 250 ''scopitones,'' 2–3 minute mini-musicals shown on a type of jukebox, 1960–62; directed first feature, 1962. **Awards:** Prize at Cannes' Amateur Film Festival, for *La Mal du siecle*, 1953; Oscars for Best Foreign Film and Best Story and Screenplay, and Palme d'Or, Cannes Festival, for *Un Homme et une femme*, 1966; Grand Prix du Cinéma français, for *Vivre pour vivre*, 1967; Prix Raoul Levy, 1970. **Address:** 15 avenue Hoche, 75008 Paris, France.

Films as Director:

1953 *Le Mal du siècle* (+ pr, sc, ed); *USA en vrac* (+ pr, sc, ed)
1957 *Quand le rideau se lève* (+ pr, sc, ed)
1959 *La Guerre du silence* (+ pr, sc, ed); *Les Mécaniciens de l'armée de l'air* (+ pr, sc, ed); *S.O.S. hélicoptère* (+ pr, sc, ed)
1960 *Le Propre de l'homme* (*The Right of Man*) (+ pr, sc, role as Claude); *La Femme spectacle* (*Night Women*) (+ pr, sc)
1964 *Une Fille et des fusils* (*To Be a Crook*) (+ pr, sc, ph); *Vingt-quatre heures d'amant* (+ pr, sc)
1965 *Les Grands Moments* (+ pr, sc, ph); *Jean-Paul Belmondo* (+ pr, sc); *Pour un maillot jaune* (+ pr, sc)
1966 *Un Homme et une femme* (*A Man and a Woman*) (+ co-ed, ph, sc)
1967 *Vivre pour vivre* (*Live for Life*) (+ pr, sc); episode of *Loin du Vietnam* (*Far from Vietnam*)
1968 *Treize jours en France* (*Grenoble*) (+ co-ph, pr, sc); *La Vie, l'amour, la mort* (*Life Love Death*) (+ co-sc, pr)
1969 *Un Homme qui me plaît* (*Love Is a Funny Thing*) (+ co-pr, co-sc)
1970 *Le Voyou* (*The Crook*) (+ pr, sc)
1971 *Smic Smac Smoc* (+ ph, pr, sc); *Glories of Iran*
1972 *L'Aventure c'est l'aventure* (*Money Money Money*) (+ co-sc, pr); *La Bonne année* (*Happy New Year*) (+ co-pr, co-sc, ph)
1973 ''The Losers'' episode in *Visions of Eight* (+ co-sc, pr)
1974 *Toute une vie* (*And Now My Love*) (+ pr, sc); *Mariage* (*Marriage*) (+ co-sc, pr)
1975 *Le Chat et la souris* (*Cat and Mouse*) (+ pr, sc); *Le Bon et les méchants* (*The Good and the Bad*) (+ pr, sc)
1976 *Rendez-vous* (+ pr, sc); *Si c'était à refaire* (*If I Had to Do It All over Again*) (+ ph, pr, sc)
1977 *Another Man, Another Chance* (+ co-pr, sc)
1978 *Robert et Robert* (+ pr, sc)
1979 *À nous deux* (*An Adventure for Two*; *Us Two*) (+ pr, sc)
1981 *Les Uns et les autres* (+ pr, sc)
1982 *Edith et Marcel* (*Edith and Marcel*) (+ pr, sc); *Bolero*
1984 *Vive la Vie!*
1985 *Partir, revenir* (*Going and Coming Back*) (+ pr, sc)
1986 *Un Homme et une femme: Vingt ans déja* (*A Man and a Woman: Twenty Years Later*)
1987 *Attention Bandits* (*Bandits*)
1988 *L'Itinéraire d'un enfant gâté* (*Itinerary of a Spoiled Child*) (+ co-pr, sc)

1990 *Il y a des Jours . . . et des Lunes* (*There Were Days and Moons*) (+ co-pr, sc)
1992 *La belle histoire* (*The Beautiful Story*) (+ pr, sc)
1993 *Tout ca . . . pour ca!* (*All That . . . for This?!*) (+ pr, sc)
1995 *Les miserables* (+ sc, pr, co-ph)
1996 *Hommes, femmes, mode d'emploi* (*Men, Women: A User's Manual*) (+ sc, pr)
1998 *Hasards ou coincidences* (*Chances and Coincidences*) (+ sc)
1999 *Une pour toutes* (*One 4 All*) (+ sc, pr, ph, ro)

Other Films:

1988 *Happy New Year* (Avildsen) (role)

Publications

By LELOUCH: books—

A Man and a Woman, with Pierre Uytterhoeven, New York, 1971.
Ma vie pour un film, with Yonnick Flot, Paris, 1986.

By LELOUCH: articles—

‘‘*Un homme et une femme* Issue’’ of *Avant-Scène du Cinéma* (Paris), December 1966.
‘‘Claude Lelouch at the Olympic Games,’’ an interview, in *American Cinematographer* (Los Angeles), November 1972.
Interview with J. Craven, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), March 1974.
Interview with P. Lev, in *Take One* (Montreal), August 1977.
Interview with S. McMillin, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), February 1978.
Interview with Tim Pulleine, in *Sight and Sound* (London), Summer 1983.
Interview with P. Carcassonne, in *Cinématographe* (Paris), May 1984.
Interview and filmography in *La Revue du Cinéma* (Paris), March 1988.
Interview with M. Elia, in *Séquences* (Montreal), March 1989.
Interview in *Cahiers du Cinéma* (Paris), May 1990.
Interview with Trevor Johnston, in *Time Out* (London), 31 January 1996.
Interview with E. Libiot, in *Cineforum* (Bergamo), November 1996.

On LELOUCH: books—

Armes, Roy, *French Cinema since 1946: Vol. 2—The Personal Style*, New York, 1966.
Guidez, Guylaine, *Claude Lelouch*, Paris, 1972.
Ronchetti, Pierluigi, *Claude Lelouch*, Citta di Castello, Italy, 1979.
Tonnerre, Jerome, *Lelouch filme les uns et les autres: histoire d'un tournage*, Paris, 1982.
Lev, Peter, *Claude Lelouch, Film Director*, New York, 1983.
Alberti, Olympia, *Lelouch Passion*, Paris, 1987.

On LELOUCH: articles—

‘‘Lelouch: table ronde,’’ in *Cinéma* (Paris), May 1965.
Comolli, Jean-Louis, ‘‘Claude Lelouch, ou la bonne conscience retrouvée,’’ in *Cahiers du Cinéma* (Paris), June 1966.
Perisset, Maurice, ‘‘Le Cas Lelouch,’’ in *Cinéma* (Paris), May 1969.
Carroll, Kathleen, article in *Daily News* (New York), 2 December 1973.
Garel, A., ‘‘A propos de *Toute une vie* ou Lelouchiens si vous saviez,’’ in *Image et Son* (Paris), January 1975.
Eyles, A., ‘‘*And Now My Love*,’’ in *Focus on Film* (London), Summer 1975.
Lardine, Bob, article in *Daily News* (New York), 24 July 1977.
Lewis, Flora, article in *The New York Times*, 14 July 1978.
Profile in *Millimeter* (New York), October 1982.
Johnston, Sheila, ‘‘The Ins and Outs of Claude Lelouch,’’ in *Stills* (London), July/August 1983.
‘‘Claude Lelouch,’’ in *Film Dope* (London), March 1986.
Hunter, Allan, ‘‘*A Man and a Woman: Twenty Years Later*,’’ in *Films and Filming* (London), August 1986.
Miller, Judith, article in *New York Times*, 14 August 1986.
Elia, M., ‘‘Claude Lelouch,’’ in *Séquences* (Montreal), April 1987.
Elia, M.,’’Claude Lelouch. Itinéraire d'un enfant gâté,’’ in *Séquences* (Haute-Ville), March 1989.
Remy, Vincent and Rouchy, Marie-Élisabeth, ‘‘Chabadabada/Tout ça?pour ça,’’ in *Télérama* (Paris), 16 June 1993.
Calderale, M., ‘‘Claude Lelouch,’’ in *Segnocinema* (Vicenza), March/April 1997.

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The films of Claude Lelouch may be classified under three diverse headings: romance, crime, and liberal politics. Occasionally, they focus on one specific area; more often, the categories will be combined.

A Man and a Woman is a pure and simple love story. Despite Lelouch's many commercial successes, he is most identified with this glossy, gimmicky, tremendously popular tale of script girl Anouk Aimée, a widow, and her widower counterpart, race car driver Jean-Louis Trintignant. *A Man and a Woman* became one of the most beloved romantic films of its time, a favorite of young couples. The scenario may be a soap opera, photographed on what some critics perceive as postcard-pretty locations; still, it is emotionally touching and truthful. Most significantly, there is refreshingly flexible camera work. Lelouch, who also served as photographer for the film (besides co-editing the film and co-authoring the screenplay), uses his camera like a paintbrush, with total ease and freedom.

More typically, Lelouch mixes several genres together in his work. He combines love and politics in *Live for Life*, the story of television journalist Yves Montand, whose work takes him to Vietnam and Africa; this character leaves devoted wife Annie Girardot for fashion model Candice Bergen. The filmmaker combines love and crime in *Happy New Year*, in which two robbers plan a caper and one falls for the proprietress of a nearby antique store. He blends crime and politics in *Money, Money, Money*, in which a gang of crooks realize that the changing times will allow them to gain greater profits by committing political crimes.

Lelouch has always had one eye on box office receipts, once too often selecting his subject matter with commercial potential being the sole consideration. Early in his career he directed *Night Woman*, a relatively erotic film about, as the filmmaker explains, ‘‘all the kinds of women one wouldn't like to marry,'' in the hope of earning a financial success. His first box office hit, however, was *To Be a Crook*, the story of four men and a deaf-and-dumb girl who become kidnappers and murderers; highlighted are gunfights and a striptease.

Lelouch does have political concerns: he participated (with Alain Resnais, Jean-Luc Godard, Joris Ivens, William Klein, and Agnes Varda) in the anti-war compilation film *Far from Vietnam.* And he has made quite a few delightfully clever entertainments: *Happy New Year*; *Money, Money, Money*; and *Cat and Mouse*, a mystery-comedy about a police inspector's efforts to uncover a rich philanderer's killer. Other films include *The Crook* and *And Now My Love*, which utilizes comedy, music, and drama to unite lovers Marthe Keller and Andre Dussollier. Yet he will all too often repeat himself, with uninspired results. For example, *Live for Life*, the follow-up to *A Man and a Woman*, is just too frilly, a slickly photographed soap opera lacking the warmth of its predecessor. *Another Man, Another Chance* is a blatant rip-off of *A Man and a Woman*, with James Caan the widower and Genevieve Bujold the widow.

None of Lelouch's recent films have in any way upgraded his status in the pantheon of filmmakers. *Un Homme et une Femme: Vingt ans deja (A Man and a Woman: Twenty Years Later)* is an uninspired attempt to capture the spark of its predecessor. *L'Itineraire d'un enfant gate (Itinerary of a Spoiled Child)* is the contrived tale of an industrialist who sets off on a sailing trip around the world, while *Attention Bandits (Bandits)* is the by-the-numbers account of a young woman who learns that her father, with whom she's been corresponding for years, is in prison for a crime he did not commit. *Il y a des Jours . . . et des lunes (There Were Days and Moons)* has a clever premise—the lives of various people are controlled by time reversing itself—but the result is instantly forgettable. *La Belle histoire* is an ambitious but muddled epic, whose scenario covers the biblical era in ancient Rome to the present. In the equally unimpressive *Tout Ca . . . pour Ca! (All That . . . for This?!)*, a woman attorney attempts to discern the truth from three jailed working-class crooks, whose problems stem from the women in their lives; in a parallel story, a married judge has an affair with an equally married woman lawyer. Conversely, *Les miserables*, an ambitious, three-hour-long epic ''freely adapted'' from the Victor Hugo novel, was Lelouch's best film in years. Despite his many successes, however, Claude Lelouch ultimately cannot be ranked with the top filmmakers of his generation.

—Rob Edelman

LENI, Paul

Nationality: German. **Born:** Stuttgart, 8 July 1885. **Career:** Painter and stage designer, and member of avant-garde movement associated with publication *Der Sturm*, Berlin, 1900s; production designer, from 1914; directed first film, 1916; also worked as scenarist and actor; hired for Universal in Hollywood by Carl Laemmle, 1927. **Died:** Of blood poisoning, 2 September 1929.

Films as Director:

1916 *Das Tagebuch des Dr. Hart*
1917 *Dornröschen* (+ sc)
1919 *Platonische Ehe* (+ co-prod des); *Prinz Kuckuk* (+ co-prod des)
1920 *Patience* (+ sc, prod des)
1921 *Fiesco* (*Die Verschwöhrung zu Genua*) (+ co-prod des); *Das Gespensterschiff* (+ prod des); *Hintertreppe* (*Backstairs*) (co-d, prod des); *Komödie der Leidenschaften* (+ prod des)
1924 *Das Wachsfigurenkabinett* (*Waxworks*) (+ prod des)
1927 *The Cat and the Canary* (in US); *The Chinese Parrot* (in US)
1928 *The Man Who Laughs* (in US)
1929 *The Last Warning* (in US)

Other Films:

1914 *Das Panzergewölbe* (May) (prod des)
1915 *Der Katzensteg* (Mack) (prod des); *Das achte Gebot* (Mack) (prod des)
1917 *Das Rätsel von Bangalor* (assoc d, co-sc)
1920 *Der weisse Pfau* (Dupont) (co-prod des, co-sc); *Die Schuld der Lavinia Morland* (May) (co-prod des, role); *Veritas Vincit* (May) (co-prod des)
1921 *Die Geier Wally* (Dupont) (prod des); *Kinder der Finsternis* (Dupont) (prod des)
1922 *Frauenopfer* (Grüne) (prod des)
1923 *Tragödie der Liebe* (May) (prod des)
1925 *Die Frau von vierzig Jahren* (Oswald) (prod des); *Der Farmer aux Texas* (May) (prod des); *Der Tänzer meiner Frau* (Korda) (prod des)
1926 *Manon Lescaut* (Robinson) (costumes); *Fiaker Nr. 13* (Kertesz) (prod des); *Wie einst im Mai* (Wolff) (prod des); *Der goldene Schmetterling* (Kertesz) (prod des)

Publications

By LENI: article—

''L'image comme action,'' in *Cinématographe* (Paris), February 1982.

On LENI: books—

Kracauer, Siegfried, *From Caligari to Hitler*, Princeton, 1947.
Eisner, Lotte, *The Haunted Screen: Expressionism in the German Cinema and the Influence of Max Reinhardt*, Berkeley, 1969.
Willett, John, *Art and Politics in the Weimar Period: The New Sobriety 1917–1933*, New York, 1978.
Bock, Hans-Michael, *Paul Leni: Grafik, Theater, Film*, Frankfurt, 1986.

On LENI: articles—

Buache, Freddy, ''Paul Leni 1885–1929,'' in *Anthologie du Cinéma* (Paris), vol. 4, 1968.
''Paul Leni,'' in *Film Dope* (London), March 1986.
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Siegfried Kracauer, in *From Caligari to Hitler*, calls Paul Leni ‘‘one of the outstanding film directors of the post-World War I era,’’ and refers to the Jack-the-Ripper episode of *Waxworks* as being ‘‘among the greatest achievements of film art.’’ Yet Leni’s name is familiar only to film scholars today.

Leni predates Hitchcock as a maker of thrillers; the screen clichés of trembling hands intent on murdering unsuspecting innocents, and corpses falling from opened doors, were first presented in his *The Cat and the Canary.* Excluding the films of Lon Chaney, he was the foremost practitioner of utilizing make-up to create grotesque creatures, silent-screen monsters who terrified audiences by looks alone.

Leni’s death from blood poisoning at age forty-four denied the cinema what might have developed into a major career. Leni commenced his work in the German cinema as a painter, set designer, and art director, most notably collaborating with Max Reinhardt. These concerns carry through into his own films: his sets are strikingly stylized, dreamlike, and expressionistic.

Leni’s attempt to go beyond the limits of photographed reality utilizing set and costume design was never more successfully realized than in *Das Wachsfigurenkabinett (Waxworks).* The film, with its distorted sets and ingenious lighting, is as profound an example of surreal cinematic madness as *The Cabinet of Dr. Caligari.* Three of the best-known actors in the post-World War I German cinema starred as the wax-work villains: Emil Jannings, Conrad Veidt, and Werner Krauss. Each appears in a separate episode as, respectively, Haroun-al-Raschid, Ivan the Terrible (who places hourglasses near each of his poison victims, so that they will know the exact moment of their deaths), and Jack the Ripper (a sequence that, in its dreaminess, is extremely Caligari-like). Veidt’s Ivan allegedly influenced Sergei Eisenstein’s conception of the character.

Like many foreign talents of the period, Leni ended up in Hollywood. As a result of his success with *Waxworks*, he was signed by Universal’s Carl Laemmle. His first project was *The Cat and the Canary*, the original haunted-house movie and quite unlike its successor: here, heiress Laura La Plante and her nervous cronies spend a night in an old dark house. To his credit, Leni did not sensationalize the material. The film’s chills result from atmosphere, from stylized, expressionistic set design. The mansion, seen in the distance, is eerily gothic; inside are long, winding corridors and staircases. *The Cat and the Canary* is not just a chiller, in that Leni adds charming touches of humor to the scenario. Paul Leni made only four features in Hollywood. His final one, prophetically titled *The Last Warning*, was his only talkie.

—Rob Edelman

LEONE, Sergio

Sergio Leone

Nationality: Italian. **Born:** Rome, 3 January 1929. **Education:** Attended law school, Rome. **Family:** Son of director Vincenzo Leone; married Carla (Leone), 1960, three daughters. **Career:** Assistant to, then second unit director for, Italian filmmakers and American directors working in Italy, such as LeRoy, Walsh, and Wyler, 1947–56; scriptwriter, from late 1950s; directed first feature, *Il colosso di Rodi*, 1961; headed own production company, Rafran Cinematografica, 1970s. **Died:** In Rome, April 1989.

Films as Director:

1961 *Il colosso di Rodi* (*The Colossus of Rhodes*) (+ co-sc)
1964 *Per un pugno di dollari* (*A Fistful of Dollars*) (+ co-sc)
1965 *Per qualche dollaro in più* (*For a Few Dollars More*) (+ co-sc)
1966 ***Il buono il brutto il cattivo*** (*The Good, the Bad, and the Ugly*) (+ co-sc)
1968 ***C’era una volta il West*** (*Once upon a Time in the West*) (+ co-sc)
1972 *Giù la testa* (*Duck, You Sucker*; *Il était une fois la révolution*) (+ co-sc)
1975 *Un genio due compari e un pollo* (+ co-sc)
1984 ***Once upon a Time in America*** (+ co-sc)

Other Films:

1958 *Nel segno di Roma* (*Sign of the Gladiator*) (co-sc)
1959 *Gli ultimi giorni di Pompeii* (*The Last Days of Pompeii*) (Bonnard) (co-sc, uncredited co-d)

1961 *Sodoma e Gommorra* (*Sodom and Gomorrah*) (Aldrich) (2nd unit d, co-d according to some sources)
1973 *My Name Is Nobody* (story idea)
1978 *Il gatto* (pr)

Publications

By LEONE: book—

Conversations avec Sergio Leone, edited by Noel Simsolo, Paris, 1987.

By LEONE: articles—

Interview, in *Take One* (Montreal), January/February 1972.
''Il était une fois la révolution,'' interview with G. Braucourt, in *Ecran* (Paris), May 1972.
''Pastalong Cassidy Always Wears Black,'' with Cynthia Grenier, in *Oui* (Chicago), April 1973.
Interview with M. Chion and others, in *Cahiers du Cinéma* (Paris), May 1984.
Interview with J.P. Domecq and J.A. Gili, in *Positif* (Paris), June 1984.
Interview with M. Corliss and E. Lomenzo, in *Film Comment* (New York), July/August 1984.
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Interview in *Segnocinema* (Vicenza), vol. 4, no. 12, March 1984.
Interview in *Revue du Cinéma*, no. 434, January 1988.

On LEONE: books—

Lambert, Gavin, *Les Bons, les sales, les méchants et les propres de Sergio Leone*, Paris, 1976.
Frayling, Christopher, *Spaghetti Westerns: Cowboys and Europeans: From Karl May to Sergio Leone*, London, 1981.
Cèbe, Gilles, *Sergio Leone*, Paris, 1984.
De Fornari, Oreste, *Tutti i Film di Sergio Leone*, Milan, 1984.
Cumbow, Robert C., *Once upon a Time: The Films of Sergio Leone*, Metuchen, New Jersey, 1987.
Cressard, Gilles, *Sergio Leone*, Paris, 1989.
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De Cornare, Oreste, *Sergio Leone: The Great American Dream of Legendary America*, Rome, 1997
Frayling, Christopher, *Sergio Leone: Something to Do with Death*, New York, 2000.

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Witonski, Peter, ''Meanwhile . . . Back at Cinecitta,'' in *Film Society Review* (New York), Fall 1965.
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Frayling, Christopher, ''Sergio Leone,'' in *Cinema* (London), August 1970.
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Jameson, Richard, ''Something to Do with Death,'' in *Film Comment* (New York), March/April 1973.
Garel, A., and F. Joyeux, ''Il etait une fois . . . le western: de Sergio Leone,'' in *Image et Son* (Paris), July 1979.
Nicholls, D., ''Once upon a Time in Italy,'' in *Sight and Sound* (London), Winter 1980/81.
Mitchell, T., ''Leone's America,'' in *Sight and Sound* (London), Summer 1983.
''Sergio Leone,'' in *Film Dope* (London), March 1986.
''Special Issue,'' *Castoro Cinema* (Firenze), no. 139, January-February 1989.
Cohn, L., obituary in *Variety* (New York), 3 May 1989.
Bertolucci, Bernardo, obituary in *Film Comment* (New York), July/August 1989.
Thomson, D., ''Leonesque,'' in *American Film* (Washington, D.C.), September 1989.
''Il Leone sorride: qu'est'ce que le cinéma?'' in *Segnocinema* (Vicenza), vol. 10, no. 43, May 1990.
Starrs, P.F., ''The Ways of Western,'' in *Wide Angle* (Baltimore), vol. 15, no. 4, December 1993.

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Not since Franz Kafka's *America* has a European artist turned himself with such intensity to the meaning of American culture and mythology. Sergio Leone's career is remarkable in its unrelenting attention to both America and American genre film. In France, Truffaut, Godard, and Chabrol have used American film as a touchstone for their own vision, but Leone, an Italian, a Roman who began to learn English only after five films about the United States, devoted most of his creative life to this examination.

Leone's films are not realistic or naturalistic visions of the American nightmare or fairy tale, but comic nightmares about existence. The feeling of unreality is central to Leone's work. His is a world of magic and horror. Religion is meaningless, a sham which hides honest emotions; civilization is an extension of man's need to dominate and survive by exploiting others. The Leone world, while not womanless, is set up as one in which men face the horror of existence. In this, Leone is very like Howard Hawks: as in Hawks's films, death erases a man. A man who dies is a loser, and the measure of a man is his ability to survive, to laugh or sneer at death. This is not a bitter point in Leone films. There are few lingering deaths and very little blood. Even the death of Ramon (Gian Maria Volonte) in *Fistful of Dollars* takes place rather quickly and with far less blood than the comparable death in *Yojimbo.* A man's death is less important than how he faces it. The only thing worth preserving in Leone's world is the family—and his world of American violence is such a terrible place that few families survive. In *Fistful of Dollars*, Clint Eastwood's primary emotional reaction is to attempt to destroy the family of the woman Ramon has taken. In the later films, *The Good, the Bad, and the Ugly* and *Once upon a Time in the West, Duck, You Sucker* and *Once upon a Time in America*, family life is minimal and destroyed by self-serving evil, not out of hatred but by a cold, passionless commitment to self-interest. Leone's visual obsessions contribute to his thematic interests. Many directors could work with and develop the same themes and characters, but Leone's forte lies in the development of these themes and characters in a personal world. No director, with the possible exception of Sam Fuller, makes as extensive us of the close-up as does Leone, and Leone's close-ups often show only a portion of the face, usually the eyes of one of the main characters. It is the eyes of these men that reveal what they are feeling—if they are feeling anything.

Such characters almost never define their actions in words. Plot is of minimal interest to Leone. What is important is examination of the characters, watching how they react, what makes them tick. It appears almost as if everything is, indeed, happening randomly, as if we are watching with curiosity the responses of different types of people, trying to read meaning in the slightest flick of an eyelid. The visual impact of water dripping on Woody Strode's hat, or Jack Elam's annoyed reaction to a fly, is of greater interest to Leone than the gunfight in which the two appear in *Once upon a Time in the West.* The use of the pan in Leone films is also remarkable. The pan from the firing squad past the church and to the poster of the governor, behind which Rod Steiger watches in bewilderment through the eyes of the governor's image, is a prime example in *Duck, You Sucker.* The shot ties the execution to the indifferent church, to the non-seeing poster, and to Steiger's reaction in one movement.

The apparent joy and even comedy of destruction and battle in Leone films is often followed immediately by some intimate horror, some personal touch that underlines the real meaning of the horror which moments before had been amusing. The death of Dominick and his final words, ''I slipped,'' in *Once upon a Time in America* undercut the comedy and zest for battle. There is little dialogue; the vision of the youthful dead dominates as it does in the cave scene in *Duck, You Sucker*, in which Juan's family lies massacred.

At the same time, Leone's fascination with spontaneous living, his zeal for existence in the midst of his morality films, can be seen in his handling of details. For example, food in his films is always colorful and appetizing and people eat it ravenously.

The obsession of Leone protagonists and villains, major and minor, with the attainment of wealth can be seen as growing out of a dominant strain within American genres, particularly western and gangster films. The desire for wealth and power turns men into ruthless creatures who violate land and family.

Leone's films are explorations of the mythic America he created. Unlike many directors, he did not simply repeat the same convention in a variety of ways. Each successive film takes the same characters and explores them in greater depth, and Leone's involvement with this exploration is intense.

—Stuart M. Kaminsky

LeROY, Mervyn

Nationality: American. **Born:** San Francisco, 15 October 1900. **Education:** Attended night school, 1919–1924. **Family:** Married 1) Doris Warner, 1933 (divorced), one son, one daughter; 2) Kathryn Spiegel, 1946. **Career:** Newsboy, from 1910; hired to portray newsboy in film *Barbara Fritchie*, 1912; film extra and vaudeville performer (as ''The Singing Newsboy,'' later, with Clyde Cooper, as ''Leroy and Cooper: Two Kids and a Piano''), 1912–1919; through cousin Jesse Lasky, got job in films, folding costumes, 1919; also film actor, to 1924; gag writer and comedy construction specialist for director Alfred E. Green, 1924; directed first film, *No Place to Go*, for First National, 1927; hired by MGM as producer and director, 1938; started own production company, 1944. **Awards:** Special Oscar, for *The House I Live In*, 1945; Victoire du Cinéma français, for *Quo Vadis*, 1954; Irving Thalberg Academy Award, 1975. **Died:** In Beverly Hills, 13 September 1987.

Films as Director:

1927 *No Place to Go*
1928 *Flying Romeos*; *Harold Teen*; *Oh, Kay!*
1929 *Naughty Baby* (*Reckless Rosie*); *Hot Stuff*; *Broadway Babies* (*Broadway Daddies*); *Little Johnny Jones*
1930 *Playing Around*; *Showgirl in Hollywood*; *Numbered Men*; *Top Speed*; *Little Caesar*; *Too Young to Marry*; *Broad-Minded*; *Five-Star Final* (*One Fatal Hour*); *Tonight or Never*
1932 *High Pressure*; *Heart of New York*; *Two Seconds*; *Big City Blues*; *Three on a Match*; ***I Am a Fugitive from a Chain Gang***
1933 *Hard to Handle*; *Tugboat Annie*; *Elmer the Great*; *Gold Diggers of 1933*; *The World Changes*
1934 *Heat Lightning*; *Hi, Nellie!*; *Happiness Ahead*
1935 *Oil for the Lamps of China*; *Page Miss Glory*; *I Found Stella Parish*; *Sweet Adeline*
1936 *Anthony Adverse*; *Three Men on a Horse*
1937 *The King and the Chorus Girl*; *They Won't Forget*
1938 *Fools for Scandal*
1940 *Waterloo Bridge*; *Escape* (+ pr)
1941 *Blossoms in the Dust* (+ pr); *Unholy Partners*; *Johnny Eager*
1942 *Random Harvest*
1944 *Madame Curie*
1945 *Thirty Seconds over Tokyo*
1946 *Without Reservations*
1948 *Homecoming*
1949 *Little Women* (+ pr); *Any Number Can Play*
1950 *East Side, West Side*; *Quo Vadis?*
1952 *Lovely to Look At*; *Million-Dollar Mermaid* (*The One-Piece Bathing Suit*)
1953 *Latin Lovers*
1954 *Rose Marie* (+ pr)
1955 *Strange Lady in Town* (+ pr); *Mister Roberts* (co-d)
1956 *The Bad Seed* (+ pr); *Toward the Unknown* (*Brink of Hell*) (+ pr)
1958 *No Time for Sergeants* (+ pr); *Home before Dark* (+ pr)
1959 *The FBI Story* (+ pr)
1960 *Wake Me When It's Over* (+ pr)
1961 *The Devil at Four O'Clock* (+ pr); *A Majority of One* (+ pr)
1962 *Gypsy* (+ pr)
1963 *Mary, Mary* (+ pr)
1965 *Moment to Moment* (+ pr)

Mervyn LeRoy (right) on the set of *Madame Curie*

Other Films: (partial list)

1920 *Double Speed* (Wood) (role as juvenile)
1922 *The Ghost Breaker* (Green) (role as a ghost)
1923 *Little Johnny Jones* (Rosson and Hines) (role as George Nelson); *Going Up* (Ingraham) (role as bellboy); *The Call of the Canyon* (Fleming) (role as Jack Rawlins)
1924 *In Hollywood with Potash and Perlmutter* (*So This Is Hollywood*) (gag-writer); *Broadway after Dark* (Bell) (role as Carl Fisher); *The Chorus Lady* (Ralph Ince) (role as Duke)
1925 *Sally* (gag-writer); *The Desert Flower* (gag-writer); *The Pace That Thrills* (gag-writer); *We Moderns* (gag-writer)
1926 *Irene* (gag-writer); *Ella Cinders* (gag-writer); *It Must Be Love* (gag-writer); *Twinkletoes* (gag-writer)
1927 *Orchids and Ermines* (gag-writer)
1932 *The Dark Horse* (Green) (uncredited help)
1937 *The Great Garrick* (Whale) (pr)
1938 *Stand up and Fight* (W.S. Van Dyke) (pr); *Dramatic School* (pr); *At the Circus* (pr)
1939 ***The Wizard of Oz*** (Fleming) (pr)
1945 *The House I Live In* (pr)
1947 *Desire Me* (Cukor) (uncredited direction)
1949 *The Great Sinner* (Siodmak) (uncredited direction and editing)
1968 *The Green Berets* (Wayne and Kellogg) (assisted Wayne)

Publications

By LeROY: books—

It Takes More than Talent, as told to Alyce Canfield, New York, 1953.
Mervyn LeRoy: Take One, as told to Dick Kleiner, New York, 1974.

By LeROY: articles—

''The Making of Mervyn LeRoy,'' in *Films in Review* (New York), May 1953.
''What Directors Are Saying,'' in *Action* (Los Angeles), May/June 1970.
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On LeROY: articles—

Surtees, Robert, ''The Filming of *Quo Vadis* in Italy,'' in *American Cinematographer* (Hollywood), October 1951.
Sarris, Andrew, ''Likable, but Elusive,'' in *Film Culture* (New York), Spring 1963.
''Should Directors Produce?,'' in *Action* (Los Angeles), July/August 1968.
Campbell, Russell, ''*I Am a Fugitive from a Chain Gang*,'' in *Velvet Light Trap* (Madison, Wisconsin), June 1971.
Kaminsky, Stuart, ''*Little Caesar* and Its Role in the Gangster Film Genre,'' in *Journal of Popular Film* (Bowling Green, Ohio), Summer 1972.
Canham, Kingsley, ''Mervyn LeRoy: Star-making, Studio Systems, and Style,'' in *The Hollywood Professionals*, vol. 5, London, 1976.
Veillon, O.R., ''Mervyn LeRoy à la Warner,'' in *Cinématographe* (Paris), October 1982.
''Mervyn Le Roy revisited,'' in *Image et Son* (Paris), December 1982.
''Mervyn Leroy,'' in *Film Dope* (London), September 1986.
Obituary in *Films and Filming* (London), November 1987.
Monder, Eric, ''Mervyn LeRoy's *Little Caesar* Salad Days,'' in *DGA* (Los Angeles), vol. 21, no. 3, July-August 1996.

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The career of Mervyn LeRoy, one of the most successful in the heyday of the studio system, is a reflection of that system. When at Warner Brothers, through most of the 1930s, LeRoy was a master of the style dominant at that studio, demonstrated in the fast-paced toughness of films like his *Little Caesar* and *I Am a Fugitive from a Chain Gang*. As producer-director at MGM until the mid-1950s, he presided over lushly romantic vehicles for Greer Garson and Vivien Leigh. Prolific, versatile (at home in action films, women's films, musicals, historical spectacles), LeRoy's fluency marks him as the kind of director who validates collaborative creativity. Sensitive to the particular individuals with whom he works, and to the wide-ranging needs of the various materials he treats, LeRoy offers us an image of the Hollywood technique during the development of the classic Hollywood narrative.

This often makes it difficult to locate that which is LeRoy's specific contribution to films as dissimilar as the taut courtroom drama *They Won't Forget* (that featured the memorable debut of Lana Turner, the ''sweater girl'' under personal contract to the director) and the colossal pageantry of *Quo Vadis?*, where decor completely submerges character. But if LeRoy lacks the recognizable visual and thematic coherence we notice in the works of ''auteurs'' (Welles, Ford, Griffith), it would be incorrect to characterize him as a director without a personal vision, or at least an affinity for specific subjects. Some of his best-remembered films contain narrative configurations that display the protagonists in situations of pathetic isolation. It is as if the director's eye and the spectator's eye spied a character in a state of embarrassing vulnerability. At the end of *I Am a Fugitive*, a film about a man wrongly charged with a crime and perpetually hounded by the police, the hero confesses that he must now steal to live. Staged in a dark alley, the last words emerge from total blackness that ironically hides the speaker's face in this moment of painful revelation. (It has been said that the blackout was due to a power failure on the set. This in no way lessens the significance of the decision to leave the scene in, as shot.) In *Random Harvest*, one of the most popular films LeRoy made at MGM, the director repeatedly finds ways to underscore the pain of the wife who ''plays'' at being the secretary of her husband, an amnesia victim who has forgotten her identity. Here, as in *Waterloo Bridge*, where the heroine represents one thing to the audience (a prostitute) and another to the hero (his long-lost fiancée), the staging exploits this ironic brand of double identity.

In a film made at Warners in 1958, *Home before Dark*, the dual representation of character is extended into the figure of the schizophrenic (Jean Simmons) who, wishing to be like her sister, appears in a crowded nightclub wearing an oversized gown and garishly inappropriate makeup. This sort of embarrassing exposure reaches a theatrical peak in *Gypsy*, where the mother of the striptease artists does her own ''turn'' on the bare stage of an empty theater, stripping down to her raw ambition and envy.

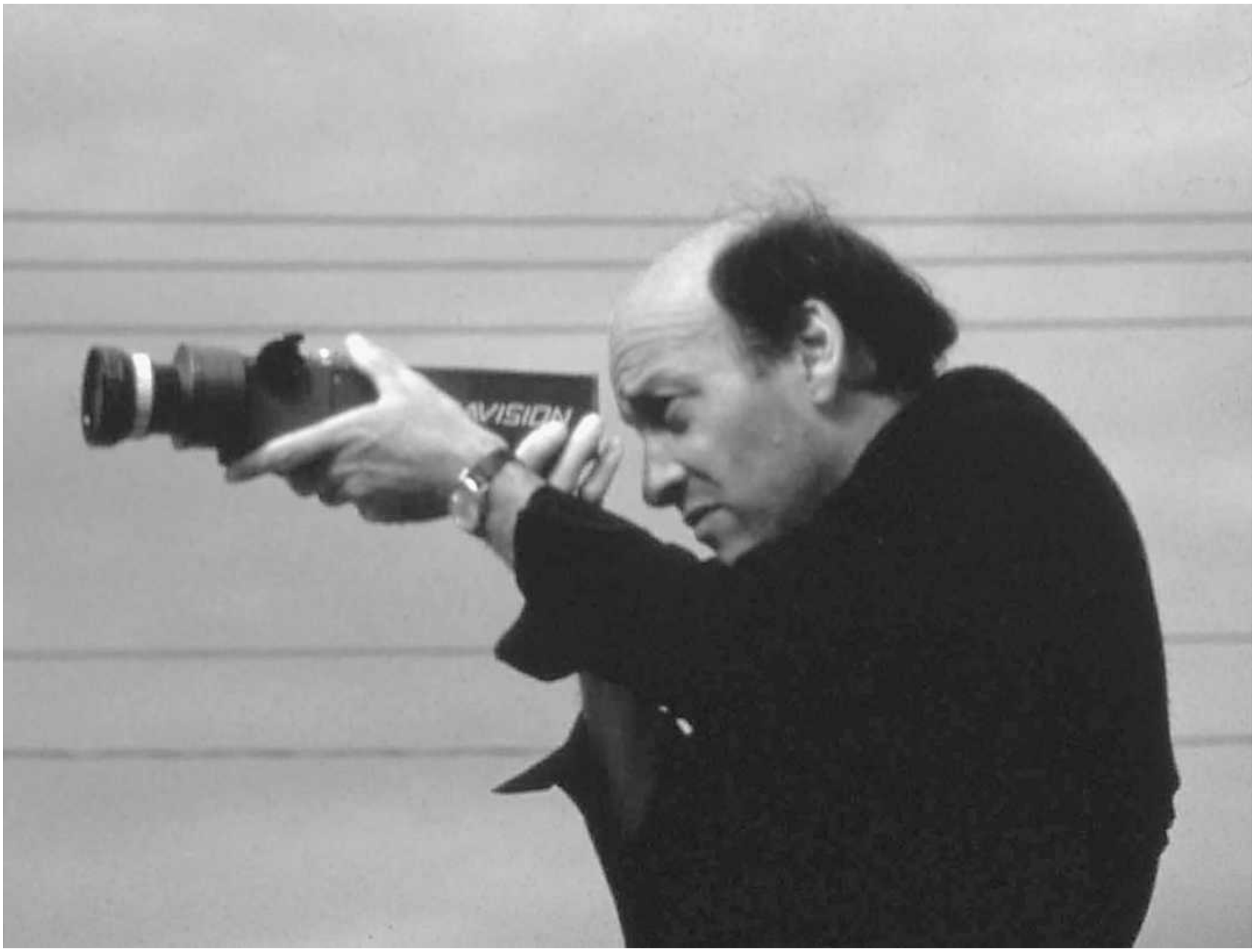
—Charles Affron

LESTER, Richard

Nationality: American. **Born:** Philadelphia, 19 January 1932. **Education:** William Penn Charter School, Germanstown, Pennsylvania; University of Pennsylvania, B.S. in Clinical Psychology, 1951. **Family:** Married dancer and choreographer Deirdre Vivian Smith, 1956, one son, one daughter. **Career:** Music editor, assistant director, then director, CBS-TV, Philadelphia, 1951–54; director and composer, ITV, London, 1955–57, then producer, 1958; director, Courtyard Films, Ltd., from 1967; also composer, musician, and, from 1960, director of TV commercials. **Awards:** Palme d'Or, Cannes Festival, for *The Knack*, 1965; Gandhi Peace Prize, Berlin Festival, for *The Bed Sitting Room*, 1969. **Address:** c/o Twickenham Studios, St. Margarets, Middlesex, England.

Films as Director:

1959 *The Running, Jumping, and Standing Still Film* (+ ph, mu, co-ed)
1962 *It's Trad, Dad* (*Ring-a-Ding Rhythm*)
1963 *The Mouse on the Moon*
1964 ***A Hard Day's Night***
1965 *The Knack—and How to Get It*; *Help!*
1966 *A Funny Thing Happened on the Way to the Forum*
1967 *Mondo Teeno* (*Teenage Rebellion*) (doc) (co-d); *How I Won the War* (+ pr)
1968 *Petulia*
1969 *The Bed Sitting Room* (+ co-pr)
1974 *The Three Musketeers* (*The Queen's Diamonds*); *Juggernaut*
1975 *The Four Musketeers* (*The Revenge of Milady*); *Royal Flash*



Richard Lester

1976 *Robin and Marian* (+ co-pr); *The Ritz*
1979 *Butch and Sundance: The Early Days*; *Cuba*
1980 *Superman II* (U.S. release 1981)
1983 *Superman III*
1984 *Finders Keepers* (+ exec pr)
1989 *Return of the Musketeers*
1991 *Get Back* (doc)

Other Films:

1998 *Richard Lester!* (Cochran—doc) (as himself)

Publications

By LESTER: book—

Beatles at the Movies, with Roy Carr, New York, 1996.

By LESTER: articles—

''In Search of the Right Knack,'' in *Films and Filming* (London), July 1965.

''Lunch with Lester,'' with George Bluestone, in *Film Quarterly* (Berkeley), Summer 1966.

''Richard Lester and the Art of Comedy,'' in *Film* (London), Spring 1967.

Interview with Ian Cameron and Mark Shivas, in *Movie* (London), Winter 1968/69.

''What I Learned from Commercials,'' in *Action* (Los Angeles), January/February 1969.

''Running, Jumping, and Standing Still: An Interview with Richard Lester,'' with Joseph McBride, in *Sight and Sound* (London), Spring 1973.

''The Pleasure in the Terror of the Game,'' interview with Gordon Gow, in *Films and Filming* (London), October 1974.

''Richard Lester: Doing the Best He Can,'' interview with Gerald Pratley, in *Film* (London), February 1975.

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Interview with J. Brosnan, in *Sight and Sound* (London), Summer 1983.

Interview with E. Vincent, in *Cinématographe* (Paris), July/August 1986.

On LESTER: books—

Rosenfeldt, Diane, *Richard Lester: A Guide to References and Resources*, Boston, 1978.

Sinyard, Neil, *The Films of Richard Lester*, London, 1985.

Yule, Andrew and Paul McCartney, *Richard Lester and the Beatles: A Complete Biography of the Man Who Directed A Hard Day's Night*, New York, 1995.

On LESTER: articles—

''Richard Lester,'' in *New Yorker*, 28 October 1967.

Gelmis, Joseph, ''Richard Lester,'' in *The Film Director as Superstar*, Garden City, New York, 1970.

Kantor, Bernard, and others, editors, ''Richard Lester,'' in *Directors at Work*, New York, 1970.

McBride, Joseph, ''Richard Lester,'' in *International Film Guide 1975*, London, 1974.

Monaco, James, ''Some Late Clues to the Lester Direction,'' in *Film Comment* (New York), May 1974.

Armes, Roy, ''The Return of Richard Lester,'' in *London Magazine*, December/January 1974/75.

Thomas, Bob, ''Richard Lester: *Robin and Marian*,'' in *Action* (Los Angeles), November/December 1975.

Maillet, D., ''Richard Lester,'' in *Cinématographe* (Paris), March 1977.

Lefèvre, R., ''Richard Lester: Un odyssée en apesanteur,'' in *Revue du Cinéma* (Paris), February 1983.

''Richard Lester,'' in *Film Dope* (London), September 1986.

Hanke, Ken, ''The British Film Invasion of the 1960s,'' in *Films in Review* (New York), April 1989.

Savage, Joh, ''Snapshots of the Sixties,'' in *Sight and Sound* (London), May 1993.

Mangodt, Daniel, ''John Barry,'' in *Soundtrack!*, June 1996.

Hampton, Howard, ''Scorpio Descending. In Search of Rock Cinema,'' in *Film Comment* (New York), March-April 1997.

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It is ironic that *A Hard Days Night*, the one film guaranteed to ensure Richard Lester his place in cinema history, should in many ways reflect his weaknesses rather than his strengths. If the film successfully captures the socio-historical phenomenon that was the Beatles at the beginning of their superstardom, it is as much due to Alun Owen's ''day in the life''-style script, which provides the ideal complement to (and restraint on) Lester's anarchic mixture of absurd/surreal humour, accelerated motion, and cinema verité, to name but a few ingredients. Lester made a mark on cinema through his innovative utilisation of the techniques of television advertisements and pop shows. His inability to entirely dispense with these methods, regardless of the subject matter to which they were applied, wrecked too many of his later projects.

The Knack stands as a supreme example of style (or styles) obliterating content. Bleached imagery, choruses of schoolboys reciting the litany of the ''knack,'' disapproving members of the older generation talking straight to the camera, seem randomly assembled to no apparent end. Worse is the lack of taste. Can the sight of Rita Tushingham running down a street crying ''rape'' to an assortment of indifferent individuals have ever seemed funny? *How I Won the War* fails along similar lines. Realistic battlefields and bloodshed clash with a ridiculous plot (soldiers sent to construct a cricket pitch on enemy territory) and characters who are peculiar rather than likeable. One does not doubt Lester's sincerity in his aim of making his audience ashamed of watching men die for their entertainment, but his lack of judgement is disconcerting. Even the more controlled *Petulia* is afflicted by a surfeit of flashbacks and flashforwards, its often intriguing examination of unhappy relationships in an out-of-control society weighed down by a relentless determination to Say Something Important. All this is a far cry from the skillfully orchestrated physical comedy of *A Funny Thing Happened on the Way to the Forum* or the opening section of *Superman III*, both free from a desire to preach.

Where Lester's major strength as a director lies is in his ability to produce personal works within the confines of an established genre, such as the swashbuckler (*The Three Musketeers/The Four Musketeers*), the western (*Butch and Sundance: The Early Days*), and the fantasy (*Superman II*). If we wish to seek out underlying themes in his work these later films provide fertile ground (the mythical hero surrendering his power for human love in *Superman II*, Robin Hood attempting to regain his heroic status in a world no longer interested in heroes in *Robin and Marian*) while avoiding the collapse into uneasy self-importance or significance suffered by earlier work. Occasional lapses into heavy-handedness (the priest blessing the cannons for use in a religious war while muttering to himself in Latin in *The Four Musketeers*, the overly bloody beating inflicted on the mortal Clark Kent in *Superman II*) can be discounted as minor flaws.

It is this talent for creating something original out of conventional material that gives Lester his distinction, rather than his misguided, if bold attempts at ''serious'' comedy (with all the accompanying cinematic tricks which ultimately produce only weariness in the viewer). Though it may seem paradoxical, Lester is a director who needs a firm foundation to work from before his imagination can be let loose. Sadly, he has had little opportunity to demonstrate this since the high-profile Superman films, following the misfiring farce *Finders Keepers* with two slightly threadbare attempts at recapturing former glories. *Return of the Musketeers* appears to have been ill-fated from the start, with the accidental death of Lester regular Roy Kinnear during filming. Moments of inspired action and slapstick could not disguise an overall feeling of deja vu (the film went straight to cable television in the United States). *Get Back* amounts to little more than an adequate, if staid record of Paul McCartney's 1989–90 world tour, though Lester's use of footage from the Beatles' heyday serves as a poignant reminder of both the overall 1960s cultural explosion and his own emergence as one of the cinema's most outlandish frontrunners.

—Daniel O'Brien

LEVINSON, Barry

Nationality: American. **Born:** Baltimore, Maryland, 1942. **Education:** Studied Broadcast Journalism, American University, Washington, D.C. **Family:** Married 1) screenwriter and actress Valerie Curtin

Barry Levinson

(divorced, 1982); 2) Diana Mona; three sons, one daughter. **Career:** Comedy performer and writer, Los Angeles, from mid-1960s; writer for TV, including *Carol Burnett Show* and *Marty Feldman Show*, winning three Emmy awards, from 1970; directed first feature, *Diner*, 1982; executive producer and director, for *Homicide: Life on the Street*, television series, 1993—; executive producer, *OZ*, HBO series, 1997—. **Awards:** Emmy Award, for Television Comedy Writing for *Carol Burnett Show*, 1975; Academy Award for Best Director, Directors Guild Award for Best Director, for *Rain Man*, 1988; Writers Guild Award for Best Screenplay, for *Avalon*, 1990; Associated Foreign Press Award for Best Picture, Golden Globe Award for Best Picture, for *Bugsy*, 1991; Academy of Television Arts and Sciences Emmy Award for Best Director, 1993, Peabody Awards, 1993, 1995, Writers Guild Awards, 1994, 1995, Excellence in Quality Television Founders Award, 1994, 1995, Nancy Susan Reynolds Award for Outstanding Portrayal of Sexual Responsibility in a Dramatic Series, 1996, all for *Homicide: Life on the Street.*

Films as Director:

1982 *Diner* (+ sc)
1984 *The Natural*
1985 *Young Sherlock Holmes*
1987 *Tin Men* (+sc)
1988 *Good Morning, Vietnam*; *Rain Man*
1990 *Avalon* (+sc)
1991 *Bugsy* (+ co-pr)
1992 *Toys* (+ co-pr)
1994 *Jimmy Hollywood* (+ co-pr, sc, role); *Disclosure* (+ co-pr)
1996 *Sleepers*(+ co-pr, sc)
1997 *Wag the Dog* (+ co-pr)
1998 *Sphere* (+co-pr)
1999 *Liberty Heights* (+co-pr, sc)

Other Films:

1974 *Street Girls* (Miller) (co-sc, asst ph)
1976 *Silent Movie* (Brooks) (co-sc, role as executive)
1978 *High Anxiety* (Brooks) (co-sc, role as bellhop)
1979 *. . . And Justice for All* (Jewison) (co-sc)
1980 *Inside Moves* (Donner) (co-sc)
1981 *History of the World, Part 1* (Brooks) (role as column salesman)
1982 *Best Friends* (Jewison) (co-sc)
1984 *Unfaithfully Yours* (Zieff) (co-sc)
1993 *Wilder Napalm* (pr)
1994 *Quiz Show* (Redford) (role as Dave Garroway)
1997 *The Second Civil War* (HBO) (+co-pr); *Oz* (exec. pr); *Donnie Brasco* (co-pr); *Home Fries* (co-pr)
2000 *The Perfect Storm* (exec pr)

Publications

By LEVINSON: books—

Avalon; Tin Men; Diner: Three Screenplays, New York, 1990.
Levinson on Levinson, edited by David Thompson, London, 1992.

By LEVINSON: articles—

Interview with Stephen Farber, in *New York Times*, 18 April 1982.
Interview with R. Ward, in *American Film* (Washington, D.C.), June 1982.
Interview in *Inter/View* (New York), July 1984.
Interview in *Screen International* (London), 27 October 1984.
Interview with M. Cieutat and G. Gressard, in *Positif* (Paris), March 1989.
Interview with Alex Ward, in *New York Times Magazine*, 11 March 1990.
Interview with M. Chyb, in *Filmowy Serwis Prasowy*, vol. 36, no. 5/6, 1990.
Web site: Official Barry Levinson web site. http://www.levinson.com. May, 2000.

On LEVINSON: articles—

‘‘Barry Levinson,’’ in *Film Dope* (London), September 1986.
Alion, Y., ‘‘Barry Levinson,’’ in *Revue du Cinéma*, July/August 1990.
Rothstein, M., ‘‘Barry Levinson Reaches out to a Lost America,’’ in *New York Times*, 30 September 1990.
Yagoda, B., ‘‘Baltimore, My Baltimore,’’ in *American Film*, November 1990.
‘‘Retrospective,’’ in *Film Journal*, October/November 1991.

McDonnell, Terry, ''The New Barry Levinson Show,'' in *Esquire*, February 1992.
Carter, B., ''Pure Baltimore, Right down to the Steamed Crabs,'' in *New York Times*, 24 January 1993.
Schwed, Mark, ''Kill or Be Killed,'' in *TV Guide*, 30 January 1993.
Lehman, Susan, ''A Man and His *Toys*,'' in *Premiere*, February 1993.
Fretts, Bruce, ''The Dead Beat,'' in *Entertainment Weekly*, 5 February 1993.
Kornbluth, Jesse, ''Wary Levinson,'' in *Premiere*, April 1994.

* * *

Although his Oscar-winning, and most lucrative, film, *Rain Man*, was set in conservative Cincinnati, Los Angeles, Las Vegas, and several points in between, Barry Levinson has never forgotten his roots and is still regarded by Marylanders as the ultimate Baltimore filmmaker. *Diner*, the film that launched his directing career in 1982, was based in the Baltimore suburb of Forest Park, where he grew up. So was *Tin Men*, made five years later. And in 1989, at the age of forty-seven, following the success of *Rain Man* and *Good Morning, Vietnam*, Levinson was back again in Baltimore, to the delight of the Maryland Film Commission, shooting *Avalon.* It could not have been otherwise, since *Avalon* is based upon Levinson's own family, who emigrated from Russia to Baltimore in 1914. Baltimore is his city and his most personal films have focused upon ordinary people he might have met there while growing up during the 1940s and 1950s—the youngsters of *Diner*, the aluminum-siding hucksters of *Tin Men.* Levinson has internalized the values of middle-America and has succeeded most brilliantly when filming stories about characters who live by those values.

If some of the critics were disturbed that Robert Redford's Roy Hobbs was not as seriously flawed as the original character in Bernard Malamud's *The Natural*, it is perhaps because Levinson's interpretation of the character is governed by assumptions different from Malamud's and because Levinson's orientation is decidedly more optimistic. The fidelity of Levinson's *The Natural* can be, and has been, challenged on pedantic grounds. The film might better be regarded not as an adaptation but as an interpretation, able to stand on its own regardless of its source.

Levinson told the *New York Times Magazine* that he does not consider himself as a writer or a ''writer-director.'' As Alex Ward rightly suggested, however, Levinson can be considered an American *auteur* who will leave his personal imprint on any project he touches, through sentimental touches (in *The Natural* or *Tin Men*, for example), quirky casting, or inspired comedic improvisation. He has an unfailing sense of what might constitute the right touch in a given dramatic situation. ''I don't like other people directing what I write,'' Levinson told Ward, ''but I don't mind directing something somebody else wrote.''

In fact, after moving to the West Coast from American University in Washington, D.C., Levinson worked for over two years as a writer for Mel Brooks on two pictures, *Silent Movie* and *High Anxiety* (also making his screen debut as an insane bellhop in the *Psycho* parody scene). While working with Brooks on *High Anxiety* he first met Mark Johnson, who later became the executive producer of *Diner.* At that point Levinson had already won three Emmy Awards, writing for the Tim Conway and Carol Burnett shows on network television, and went on to collaborate with Valerie Curtin (whom he met at the Comedy Store in Los Angeles) on two feature film scripts, *. . . And Justice for All* (for Norman Jewison) and *Inside Moves* (for Richard Donner), before writing the script for *Diner.* His debut film as director is about young men ''hanging out'' in Baltimore over Christmas of 1959, one of them (Steve Guttenberg) enjoying his last days of bachelorhood before his approaching wedding. Mel Brooks told Levinson that the script idea resembled *I Vitelloni*, but the writer-director had not even seen Fellini's film. He told Stephen Farber of the *New York Times* that the Guttenberg character was based upon his cousin Eddie, who ''loved fried bologna sandwiches'' and ''slept until 2:30 in the afternoon.'' The cast also featured Mickey Rourke and talented newcomers Kevin Bacon and Ellen Barkin. It was the lowest-budgeted ''sleeper'' produced by MGM that year, and started slowly, but after reviews in *Rolling Stone* and the *New Yorker*, the movie built a following and acquired staying power. (The president for distribution at MGM/UA referred to it as ''Lazarus.'') Vincent Canby in the *New York Times* called it the ''happiest surprise of the year to date,'' and Levinson was ''discovered.''

Levinson also collaborated with Valerie Curtin in writing *Best Friends* (starring Burt Reynolds and Goldie Hawn) and a remake of the Preston Sturges classic *Unfaithfully Yours.* The screenplay for *. . . And Justice for All*, meanwhile, was nominated for an Academy Award, demonstrating the quality of the Levinson-Curtin team. Levinson also directed the high-spirited fantasy *Young Sherlock Holmes*, but aside, perhaps, from *Rain Man* and *The Natural*, Levinson will best be remembered for his Baltimore pictures, drawn from his own experience and marked with his own special brand of compassionate humor and nostalgia. As a personal filmmaker he is perhaps the nearest American equivalent to François Truffaut.

During the 1990s Levinson scored a popular and critical success working with author James Toback on *Bugsy*, starring Warren Beatty as larger-than-life gangster Benjamin (Bugsy) Siegel and Annette Bening as Virginia Hill. The film was much admired for its snappy dialogue and was named best picture of 1991 by the Los Angeles Film Critics, who also voted Levinson Best Director and Toback Best Screenwriter. *Bugsy* later earned ten Academy Award nominations, including Best Picture and Best Director.

In 1992 Levinson misfired with *Toys*, an odd antiwar fable written by Levinson and Valerie Curtin, starring Robin Williams, Joan Cusack, and Michael Gambon. Levinson had had the project in mind for years and was able to direct it after the success of *Bugsy*, but although the idea that children can be conditioned by the kinds of toys they are given seemed viable, the resulting fantasy was too bizarre to be taken seriously. He misfired again in 1994 with *Jimmy Hollywood*, starring Joe Pesci as a loser and hustler, which was described in *Variety* as ''an oddball attempt to mix offbeat comedy with social commentary.''

In 1994 Levinson reclaimed his Hollywood clout with his expert direction of *Disclosure*, starring Michael Douglas and Demi Moore and adapted by Paul Attanasio from the popular novel by Michael Crichton, who also worked with Levinson as producer. The controversial novel, concerning sexual harassment in the workplace, helped to generate interest in the film. But a far more important collaboration between Levinson and Paul Attanasio started in 1993 on the NBC television police series *Homicide: Life on the Street*, adapted from *Baltimore Sun* reporter David Simon's published memoir about policework in Levinson's hometown. The series was hailed by critics as the best police drama on television, giving it prominence over the flashier but more conventional *NYPD Blue.* As executive producer of the series Levinson also directed the pilot in 1993 and the season finale in 1995, thus helping *Homicide* to establish and maintain its quality and authenticity as an outstanding reality-based detective drama. The series, rated among the director's best work since *Avalon* and setting a new standard for television police drama, continued until 1999, with a feature film version under Levinson's executive producership, in the pipeline in 2000.

During the *Homicide* years Levinson also produced the acclaimed prison-set series, *Oz* and *The Second Civil War* for HBO, but was far from neglectful of the big screen, directing at least one picture per year and having a hand in the production of *Donnie Brasco*, *Analyse This*, and *The Perfect Storm.* His directorial efforts, however, have remained eclectic, variable, and variably received, with *Wag the Dog*, filmed as light relief between the harrowing abuse and revenge drama *Sleepers* and the second-rate Michael Crichton sci-fi saga *Sphere*, tickling the fancy with its pungent, astonishingly timely political satire and the delicious pairing of Levinson favorite Dustin Hoffman with Robert De Niro. After a hectic decade, Levinson capped his achievements with a long-awaited return to his more personal, semi-autobiographical Baltimore films with *Liberty Heights.* The fourth in the cycle that began with *Diner*, and something of a companion piece to *Avalon*, it is set at the social crossroads of the mid-1950s and explores themes of race, class, and religious division from the perspective of a Jewish family.

Once again, Barry Levinson's affectionate evocations of period, family, and coming of age sit well in the gritty atmosphere of his home town and its people, confirming that he is most at ease and continues to draw his happiest inspiration from simply chronicling the passage of ordinary life.

—James M. Welsh, updated by Robyn Karney

LEWIN, Albert

Nationality: American. **Born:** Brooklyn, New York, 23 September 1894; grew up in Newark, New Jersey. **Education:** New York University, B.A. in English; Harvard University, M.A. in English; attended Columbia University. **Military Service:** U.S. Army, 1918. **Family:** Married Mildred Mindlin, 17 August 1918; no children. **Career:** English instructor, University of Missouri, 1916–18; assistant national director, American Jewish Relief Committee, 1918–22; drama and film critic, *The Jewish Tribune*, 1921–22; entered films as a New York-based reader for Samuel Goldwyn, 1921; moved to Culver City, continued as a reader, then trained as script clerk with King Vidor and Victor Sjöström and worked unofficially as an assistant editor, 1922–23; hired as writer by Metro Pictures, 1924; promoted to head of Metro-Goldwyn-Mayer (MGM) story department, 1927; promoted to production supervisor, 1929; after death of mentor, Irving Thalberg, moved to Paramount as producer, 1937–40; quit Paramount, founded independent production company with David Loew, 1940; Loew-Lewin released its second production, and Lewin's first as director, *The Moon and Sixpence*, after which Lewin returned to MGM as a director, 1942; quit MGM after release of his second directorial film, *The Picture of Dorian Gray*, and revived Loew-Lewin, 1945; dissolved Loew-Lewin again, after one film, Lewin's third as director, *The Private Affairs of Bel Ami*, and returned to MGM as an executive, 1948; wrote and directed *Pandora and the Flying Dutchman* while on sabbatical from MGM, 1950–51; retired from films after a near-fatal heart attack, 1959. **Awards:** As producer, received best picture Academy Award for *Mutiny on the Bounty*, 1935. **Died:** In New York City, 9 May 1968, of pneumonia.

Films as Director:

1942 *The Moon and Sixpence* (+ co-exec pr, sc)
1945 ***The Picture of Dorian Gray*** (+ sc)
1947 *The Private Affairs of Bel-Ami* (+ co-exec pr, sc)
1951 *Pandora and the Flying Dutchman* (+ co-pr, sc)
1954 *Saadia* (+ pr, sc)
1957 *The Living Idol* (+ co-pr, sc)

Other Films:

1924 *Bread* (continuity)
1925 *The Fate of a Flirt* (continuity)
1926 *Ladies of Leisure* (story, continuity); *Blarney* (co-scenarist); *Tin Hats* (continuity)
1927 *A Little Journey* (scenarist); *Altars of Desire* (continuity); *Spring Fever* (co-scenarist); *Quality Street* (co-scenarist, co-adapter)
1928 *The Actress* (co-scenarist)
1929 *The Kiss* (production supervisor, uncredited); *Devil-May-Care* (production supervisor, uncredited)
1931 *The Guardsman* (production supervisor, uncredited); *The Cuban Love Song* (production supervisor, uncredited)
1932 *Red-headed Woman* (production supervisor, uncredited); *Smilin' Through* (production supervisor, uncredited)
1934 *What Every Woman Knows* (production supervisor, uncredited)
1935 *China Seas* (assoc pr); *Mutiny on the Bounty* (assoc pr)
1937 *The Good Earth* (assoc pr); *True Confession* (pr)
1938 *Spawn of the North* (pr)
1939 *Zaza* (pr)
1940 *So Ends Our Night* (co-exec pr)

Publications

By LEWIN: book—

The Unaltered Cat (novel), Charles Scribner's Sons, 1967.

By LEWIN: articles—

''Fine Art and the Films,'' in *The Temptation of Saint Anthony: Bel Ami International Art Competition*, The American Federation of Arts, 1946.

Interview in *The Real Tinsel*, Bernard Rosenberg and Harry Silverstein, editors, Macmillan, 1970.

'''Peccavi!': The True Confession of a Movie Producer,'' in *Theatre Arts*, September 1941.

Albert Lewin (right) on the set of *The Picture of Dorian Gray*

On LEWIN: book—

Felleman, Susan, *Botticelli in Hollywood: The Films of Albert Lewin*, Twayne, 1997.

On LEWIN: articles—

Arkadin [John Russell Taylor], ''Film Clips,'' *Sight and Sound*, Winter 1967–68.

Arnaud, Claude, ''Les statues meurent aussi,'' *Cinématographe*, January 1982.

Combs, Richard, ''Retrospective: *The Picture of Dorian Gray*,'' *Monthly Film Bulletin*, November 1985.

Felleman, Susan, ''How High Was His Brow? Albert Lewin, His Critics, and the Problem of Pretension,'' *Film History*, Winter 1995–96.

Garsault, Alain, ''Albert Lewin: un créateur à Hollywood,'' *Positif*, July-August 1989.

McVay, Douglas, ''*The Private Affairs of Bel Ami* (1947),'' *Movietone News*, 13 March 1981.

Milne, Tom, ''You Are a Professor, of Course,'' *Monthly Film Bulletin*, November 1985.

Török, Jean-Paul, editor, ''Pandora,'' *l'Avant-Scène du Cinéma*, 1 April 1980.

* * *

A genuine Hollywood highbrow, Albert Lewin trod the line between the commercially viable and the artistically daring in his own inimitable way. Friends with the likes of writers Djuna Barnes and Robert Graves, artist Man Ray, and director Jean Renoir, Lewin had given up a nascent career as scholar and critic to pursue the grail of movies. Impressed especially by the most stylized and fantastic aspects of silent cinema, from Sjöström to Stroheim, *Caligari* to Keaton, Lewin left New York for Hollywood in 1922 and—just prior to Sam Goldwyn and Louis B. Mayer—joined Metro Pictures early in 1924. He impressed Irving Thalberg with his combination of erudition and sense and soon made himself indispensable at the Metro-Goldwyn-Mayer (MGM) story department, where he came to be known as Thalberg's story brain. He thrived first as a writer, then a producer at MGM until Thalberg's death. After a brief and unhappy stint as a producer at Paramount, he embarked upon his career as a director, he claimed, out of financial necessity. Lewin and his college fraternity brother, David Loew, had founded their own independent production company, and Loew urged Lewin to direct his own adaptation of W. Somerset Maugham's *The Moon and Sixpence* (1942) as an economic measure.

The result was a commercial and critical success. Lewin's adaptation of Maugham's strange novel about a milquetoast English stockbroker and family man turned passionate painter and fierce misanthrope (his protagonist, Charles Strickland, was based on the French painter Paul Gauguin) was made on the cheap, but includes several original turns and stylistic and thematic signatures that would return faithfully in Lewin's films, particularly his next two, more lavish productions: *The Picture of Dorian Gray* (1945) and *The Private Affairs of Bel Ami* (1947). All three films feature suave, cynical George Sanders, who clearly represented a kind of ego ideal for Lewin, in variations on what would become his standard film persona.

The three black-and-white films from the 1940s are united not only by Sanders and their fin-de-siècle European settings, but also by the fact that all are essentially morality plays—albeit rather perverse and ambiguous ones—in which art, decadence, and sexual thrall are viewed through the prism of a very pictorial, complex, and studied mise-en-scène. *The Picture of Dorian Gray*, the most elaborate of the three, is a film of stunning self-consciousness and density—a psychosexual horror film, enacted with choreographic precision in exquisite and mannered late-Victorian interiors. Hurd Hatfield plays the eponymous protagonist with chilling circumspection and Sanders is persuasive uttering the Wildean epigrams of Lord Henry Wotton. Harry Stradling's cinematography won the film's only Academy Award; it along with the sets and costumes realizes Lewin's Beardsleyesque visual conception perfectly, while Herbert Stothart's score employs Chopin's Twenty-fourth Prelude evocatively.

The musical score, this time by Darius Milhaud, was also a strength of Lewin's next film, *The Private Affairs of Bel Ami*, based on Guy de Maupassant's novel *Bel-Ami.* This story of a narcissistic and calculating Parisian bounder whose successes are achieved through a series of sexual liaisons secured Lewin's reputation, according to the *Times*, for achieving ''censor-proof depravity.'' Subtly feminist, this film revolves around a (rather wooden) male object of female desire (Sanders, again, as Georges Duroy, a.k.a. *bel ami*) and features impressive performances from its female cast, including Ann Dvorak, Angela Lansbury, and Katherine Emery. Russell Metty's cinematography and Gordon Wiles's set design contribute to *Bel Ami*'s measured, almost anaesthetic contemplation of desire and duplicity. Here, as in *Dorian Gray*, the characters move—or are moved—around on patterned floors like chessmen on a checkerboard. The metaphysical implications of this trope are reiterated in *Bel Ami* by a host of symbols: Punch and Judy, dolls and games, and by a somewhat heavy-handed moral coda.

Notably, these films each include the revelation in color insert of a painting. In the original prints of *The Moon and Sixpence* black-and-white photography changed to sepia when the scene changed from Europe to Tahiti and then, momentarily, to color when the painter Strickland's ''masterpiece'' (in fact a mediocre Gauguinesque pastiche) was revealed near the end. In *Bel Ami* it is a shockingly anachronistic painting of *The Temptation of St. Anthony* by surrealist Max Ernst that erupts from the screen in color. The technique is put more in the service of the narrative in *The Picture of Dorian Gray*, where Technicolor enhances the vivid senescence and putrefaction of Ivan Albright's rendition of the titular portrait.

Lewin continued to highlight art works in his color films of the 1950s, including in what is arguably his masterpiece, the singular *Pandora and the Flying Dutchman* (1951), a heady melange of Greek myth, German legend, Shakespearean and Jacobean drama, Romantic poetry, and Surrealist imagery, all spiced up with bullfighting, flamenco dancing, jazz combos, and speed-racing! From an original story, this dazzling film, often deliberately surrealist and sometimes inadvertently camp, was shot on Spain's Costa Brava and features Ava Gardner (divinely beautiful as costumed by Beatrice Dawson and photographed by Jack Cardiff) and James Mason in the title roles. Its uneven reception—most Anglo-American critics cringed, while the French swooned—is a testimony to its audacity.

Lewin's last two films, made under considerable budget and casting restraints by MGM, were almost unanimously (and fairly) deemed failures. *Saadia* (1954), based on a minor French novel of colonial Morocco, despite the authenticity and beauty of its location ambience, is an awkward blend of romantic cliché and intellectual speculation. *The Living Idol* (1957), from an original script, like Lewin's later novel *The Unaltered Cat*, is an even uneasier synthesis of formulaic romance, sensational supernaturalism, and almost laughable pedantry, in which the plot seems a flimsy armature upon which its director's pet intellectual obsessions are top-heavily disposed.

Albert Lewin was a dilettante in the fullest sense of the word. His profound enthusiasms for the other arts are manifest in his films, several of which have artist-protagonists and all of which incorporate literary allusion, scenes of song and dance (e.g., Tahitian, Indonesian, Parisian, Andalusian, Moroccan, and Mexican), and manifold art objects. But Lewin's (real and anticipated) battles with the Hays Office and his sense of popular taste seem to have led him to add, as sops to the censors and the box office, plot elements and characters for their strictly comedic, sentimental, or moralizing values. Even his best films are thus occasionally weakened by an anomalous scene or banal figure. And, especially in his original scripts, his literary and dilettantish impulses were wont to run amok. But his efforts resulted in a few films of real distinction, of proto-Godardian reflexivity, visual intricacy, and literary pith. In the United States, where critics and audiences are often alienated by such qualities, Lewin's reputation has languored, while in Europe, where his influence on directors like Godard and Antonioni has been claimed, it has borne up rather better.

—Susan Felleman

LEWIS, Jerry

Nationality: American. **Born:** Joseph Levitch in Newark, New Jersey, 16 March 1926. **Education:** Irvington High School, New Jersey, through tenth grade. **Family:** Married 1) singer Patti Palmer, 1944 (divorced 1982), five sons; 2) Sandra Pitnick, 1983, one adopted daughter. **Career:** Stage debut in 1931; developed comic routines and attracted Irving Kaye as manager, 1942; began working with Dean Martin at Atlantic City club, 1946; with Martin, signed by Hal Wallis for Paramount, 1948; acted in first feature, also founded production company to direct series of pastiches of Hollywood films (later Jerry Lewis Productions), 1949; chairman of Muscular Dystrophy Association of America, raising funds from annual telethons, from 1952; started solo career, 1956; signed seven-year contract with Paramount-York, 1959; after abandonment of *The Day the Clown Cried*, left

Jerry Lewis

films for eight years, 1972; appeared on Broadway as the devil in revival of *Damn Yankees*, 1995. **Awards:** Commander of the Order of Arts and Letters, and Commander of the Legion of Honour, France, 1984; Nobel Peace Prize nomination, 1978, for work for the Muscular Dystrophy Association. **Agent:** Jeff Witjas, William Morris Agency, 151 El Camino Drive, Beverly Hills, CA 90212, U.S.A. **Address:** Jerry Lewis Films Inc., 3160 W. Sahara Avenue #16-C, Las Vegas, NV 89102, U.S.A.

Films as Director:

(partial list)

1949 *Fairfax Avenue* (short pastiche of *Sunset Boulevard*); *A Spot in the Shade* (short pastiche of *A Place in the Sun*); *Watch on the Lime* (pastiche); *Come Back, Little Shicksa* (pastiche); *Son of Lifeboat* (pastiche); *The Re-Inforcer* (pastiche); *Son of Spellbound* (pastiche); *Melvin's Revenge* (pastiche); *I Should Have Stood in Bedlam* (pastiche of *From Here to Eternity*); *The Whistler* (pastiche)
1960 *The Bellboy* (+ sc, pr, role as Stanley)
1961 *The Ladies' Man* (+ sc, pr, roles as Herbert H. Heebert and his mother, Mrs. Heebert); *The Errand Boy* (+ sc, role as Morty S. Tachman)
1963 *The Nutty Professor* (+ sc, roles as Julius F. Kelp and Buddy Love)
1964 *The Patsy* (+ sc, role as Stanley Belt)
1965 *The Family Jewels* (+ pr, sc, roles as Willard Woodward, Uncle James Peyton, Uncle Eddie Peyton, Uncle Julius Peyton, Uncle Shylock Peyton, Uncle Bugs Peyton)
1966 *Three on a Couch* (+ pr, roles as Christopher Prise, Warren, Ringo Raintree, Rutherford, Heather)
1967 *The Big Mouth* (+ pr, sc, roles as Gerald Clamson, Sid Valentine)
1970 *One More Time*; *Which Way to the Front?* (+ pr, roles as Brendan Byers III, Kesselring)
1972 *The Day the Clown Cried* (+ principal role) (not released)
1980 *Hardly Working* (+ sc, principal role)
1982 *Cracking Up* (*Smorgasbord*) (+ sc, principal role)
1990 *Good Grief* (series for TV)
1993 *Super Force* (series for TV)

Other Films:

1949 *My Friend Irma* (Marshall) (role as Seymour)
1950 *My Friend Irma Goes West* (Walker) (role as Seymour)
1951 *At War with the Army* (Walker) (role as Soldier Korwin); *That's My Boy* (Walker) (role as ''Junior'' Jackson)
1952 *Sailor Beware* (Walker) (role as Melvin Jones); *Jumping Jacks* (Taurog) (role as Hap Smith)
1953 *The Stooge* (Taurog) (role as Ted Rogers); *Scared Stiff* (Marshall) (role as Myron Myron Mertz); *The Caddy* (Taurog) (role as Harvey Miller)
1954 *Money from Home* (Marshall) (role as Virgil Yokum); *Living It Up* (Taurog) (role as Homer Flagg); *Three Ring Circus* (Pevney) (role as Jerry Hotchkiss)
1955 *You're Never Too Young* (Taurog) (role as Wilbur Hoolick); *Artists and Models* (Tashlin) (role as Eugene Fullstack)
1956 *Pardners* (Taurog) (role as Wade Kingsley Jr.); *Hollywood or Bust* (Tashlin) (role as Malcolm Smith)
1957 *The Delicate Delinquent* (McGuire) (pr, role as Sidney Pythias); *The Sad Sack* (Marshall) (role as Meredith T. Bixby); *The Geisha Boy* (Tashlin) (pr, role as Gilbert Wooley)
1958 *Rock-a-Bye Baby* (Tashlin) (pr, role as Clayton Poole)
1959 *Don't Give up the Ship* (Taurog) (role as John Paul Steckley VII)
1960 *Visit to a Small Planet* (Taurog) (role as Kreton); *Cinderfella* (Tashlin) (pr, role as Fella); *Li'l Abner* (Frank) (brief appearance)
1962 *It's Only Money* (Tashlin) (role as Lester March)
1963 *It's a Mad, Mad, Mad, Mad, World* (Kramer) (role as man who drives over Culpepper's hat); *Who's Minding the Store?* (Tashlin) (role as Raymond Phiffier)
1964 *The Disorderly Orderly* (Tashlin) (role as Jerome Littlefield)
1965 *Boeing Boeing* (Rich) (role as Robert Reed)
1966 *Way Way Out* (Douglas) (role as Peter Matamore)
1967 *Don't Raise the Bridge, Lower the River* (Paris), (role as George Lester)
1969 *Hook, Line, and Sinker* (Marshall) (pr, role as Peter Ingersoll, alias Dobbs)
1981 *Rascal Dazzle* (doc) (narration)
1982 *The King of Comedy* (Scorsese) (role as Jerry Langford); *Slapstick* (Paul) (role)
1984 *Retenex-moi . . . ou je fais un malheur* (*To Catch a Cop*) (Gerard) (role as Jerry Logan); *Par ou t'est rentre? On t'a pas vu sortir* (Clair) (role); *Slapstick of Another Kind* (Paul) (role)

1989 *Cookie* (Seidelman) (role)
1992 *American Dreamers* (role); *Mr. Saturday Night* (role); *Arizona Dream* (role as Leo Sweetie)
1995 *Funny Bones* (Chelsom) (role as George Fawkes)
1996 *The Nutty Professor* (exec pr)
2000 *Nutty Professor II: The Klumps* (exec pr)

Publications

By LEWIS: books—

The Total Film-Maker, New York, 1971.
Jerry Lewis in Person, New York, 1982.

By LEWIS: articles—

''Mr. Lewis Is a Pussycat,'' interview with Peter Bogdanovich, in *Esquire* (New York), November 1962.
''America's Uncle: Interview with Jerry Lewis,'' with Axel Madsen, in *Cahiers du Cinéma in English* (New York), no. 4, 1966.
Interview in *Directors at Work*, edited by Bernard Kantor and others, New York, 1970.
''Five Happy Moments,'' in *Esquire* (New York), December 1970.
''Dialogue on Film: Jerry Lewis,'' in *American Film* (Washington, D.C.), September 1977.
Interview with D. Rabourdin, in *Cinéma* (Paris), April 1980.
Interview with Serge Daney, in *Cahiers du Cinéma* (Paris), May 1983.
''The King of Comedy,'' an interview with T. Jousse and V. Ostria, in *Cahiers du Cinéma*, July/August 1993.
''Thank You Jerry Much,'' an interview with Graham Fuller, in *Interview*, April 1995.
''Time and Jerry,'' an interview with Brian Case, in *Time Out* (London), 20 September 1995.
''Jerry Lewis on Writing, Directing, and Starring in the Original Version of *The Nutty Professor*,'' with S. Biodrowski, in *Cinefantastique* (Forest Park), no. 3, 1996.
''Not-so-nutty Professor of Laughs,'' an interview with Andrew Duncan, in *Radio Times* (London), 12 July 1997.

On LEWIS: books—

Gehman, Richard, *That Kid—The Story of Jerry Lewis*, New York, 1964.
Simsolo, Noel, *Le Monde de Jerry Lewis*, Paris, 1969.
Maltin, Leonard, *Movie Comedy Teams*, New York, 1970.
Recasens, Gerard, *Jerry Lewis*, Paris, 1970.
Marx, Arthur, *Everybody Loves Somebody Sometime (Especially Himself): The Story of Dean Martin and Jerry Lewis*, New York, 1974.
Cremonini, Giogio, *Jerry Lewis*, Firenza, 1979.
Marchesini, Mauro, *Jerry Lewis: Un comico a perdere*, Verona, 1983.
Benayoun, Robert, *Bonjour Monsieur Lewis: journal ouvert, 1957–1980*, Paris, 1989.
Lewis, Patti, *I Laffed 'til I Cried: Thirty-six Years of Marriage to Jerry Lewis*, Waco, Texas, 1993.
Neibaur, James L., *The Jerry Lewis Films: An Analytical Filmography of the Innovative Comic*, Jefferson, North Carolina, 1995.
Levy, Shawn, *King of Comedy: The Life and Art of Jerry Lewis*, New York, 1996.
Krutnik, Frank, *Inventing Jerry Lewis*, Washington, 2000.

On LEWIS: articles—

Farson, Daniel, ''Funny Men: Dean Martin and Jerry Lewis,'' in *Sight and Sound* (London), July/September 1952.
Kass, Robert, ''Jerry Lewis Analyzed,'' in *Films in Review* (New York), March 1953.
Hume, Rod, ''Martin and Lewis—Are Their Critics Wrong?,'' in *Films and Filming* (London), March 1956.
Taylor, John, ''Jerry Lewis,'' in *Sight and Sound* (London), Spring 1965.
Sarris, Andrew, ''Editor's Eyrie,'' in *Cahiers du Cinéma in English* (New York), no. 4, 1966.
Schickel, Richard, ''Jerry Lewis Retrieves a Lost Ideal,'' in *Life* (New York), 15 July 1966.
Camper, Fred, ''Essays in Visual Style,'' in *Cinéma* (London), no. 8, 1971.
Vialle, G., and others, ''Jerry Lewis,'' in *Image et Son* (Paris), no. 278, 1973.
Coursodon, J. P., ''Jerry Lewis's Films: No Laughing Matter?,'' in *Film Comment* (New York), July/August 1975.
LeBour, F., and R. DeLaroche, ''Which Way to Jerry Lewis?,'' in *Ecran* (Paris), July 1976.
Shearer, H., ''Telethon,'' in *Film Comment* (New York), May/June 1979.
McGilligan, P., ''Recycling Jerry Lewis,'' in *American Film* (Washington, D.C.), September 1979.
Jerry Lewis Section of *Casablanca* (Madrid), June 1983.
Polan, Dana, ''Being and Nuttiness: Jerry Lewis and the French,'' in *Journal of Popular Film and Television* (Washington, D.C.), Spring 1984.
Liebman, R. L., ''Rabbis or Rakes, Schlemiels or Supermen? Jewish Identity in Charles Chaplin, Jerry Lewis, and Woody Allen,'' in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 12, no. 3, July 1984.
''Jerry Lewis,'' in *Film Dope* (London), September 1986.
Bukatman, S., ''Paralysis in Motion: Jerry Lewis's Life as a Man,'' in *Camera Obscura*, May 1988.
Reynaud, B., ''Qui a peur de Jerry Lewis? Pas nous, pas nous,'' in *Cahiers du Cinéma*, February 1989.
Kruger, Barbara, ''Remote Control,'' in *Artforum*, November 1989.
Bukatman, S., ''Session: Jerry Lewis,'' in *Quarterly Review of Film Studies*, no. 4, 1989.
Selig, Michael, ''The Nutty Professor: A 'Problem' in Film Scholarship,'' in *Velvet Light Trap*, Fall 1990.
Angeli, Michael, ''God's Biggest Goof,'' in *Esquire*, February 1991.
Woodcock, J. M., ''The Name Dropper Drops Jerry Lewis, Part I,'' in *American Cinemeditor*, no. 3, 1991.
Hoberman, J., ''Before There Was 'Scarface' There Was . . . Rubberface,'' in *Interview*, February 1993.
Bolte, Bill, ''Jerry's Got to Be Kidding,'' in *Utne Reader*, March 1993.
Wolff, C., ''Highs, Lows, Joy, and Regret, All in a Single Day's Living,'' in *New York Times*, 5 August 1993.
Rapf, Joanna E., ''Comic Theory from a Feminist Perspective: A Look at Jerry Lewis,'' in *Journal of Popular Culture*, Summer 1993.

Bennetts, Leslie, ''Letter from Las Vegas: Jerry vs. the Kids'' in *Vanity Fair*, September 1993.
Krutnik, Frank, ''Jerry Lewis: The Deformation of the Comic,'' in *Film Quarterly*, Fall 1994.
Haller, Beth, ''The Misfit and Muscular Dystrophy,'' in *Journal of Popular Film and Television*, Winter 1994.
Krutnik, F., ''The Handsome Man and His Monkey,'' in *Journal of Popular Film and Television* (Washington, D.C.), no. 1, 1995.
Castro, Peter, ''Hellza Poppin,'' in *People Weekly*, 27 March 1995.
Krutnik, Frank, ''The Handsome Man and His Monkey: The Comic Bondage of Dean Martin and Jerry Lewis,'' in *Journal of Popular Film and Television*, Spring 1995.
Stars (Mariembourg), Autumn 1995.
Seesslen, Georg, ''Cinderfella & Big Mouth. Jerry Lewis and Dean Martin,'' in *EPD Film* (Frankfurt), April 1996.
Mago (Max Goldstein), ''Souvenirs d'un film qui n'est jamais sorti,'' in *Positif* (Paris), May 1998.

* * *

In France, Jerry Lewis is called ''Le Roi de Crazy'' and adulated as a genius by filmmakers as respectable as Alain Resnais, Jean-Luc Godard, and Claude Chabrol. In America, Jerry Lewis is still an embarrassing and unexplained paradox, often ridiculed, awaiting a persuasive critical champion. This incredible gulf can in part be explained by American access, on television talk shows and Lewis's annual muscular dystrophy telethon, to Lewis's contradictory public persona: egotistical yet insecure, insulting yet sentimental, juvenile yet adult, emotionally naked yet defensive. Were not the real Lewis apparently so hard to love, the celluloid Lewis might be loved all the more. And yet a Lewis cult thrives among American cinephiles; and certainly *The Bellboy, The Errand Boy, The Nutty Professor*, and *Which Way to the Front?* appear today to be among the most interesting and ambitious American films of the 1960s.

Lewis's career can be divided into four periods: first, the partnership with singer Dean Martin, which resulted in a successful nightclub act and popular series of comedies, including *My Friend Irma* and *At War with the Army*, as well as several highly regarded films directed by former cartoonist and Lewis mentor Frank Tashlin; second (after professional and personal tensions fueled by Lewis's artistic ambitions irrevocably destroyed the partnership), an apprenticeship as a solo comedy star, beginning with *The Delicate Delinquent* and continuing through Tashlin's *Cinderfella*; third, the period as the self-professed ''total filmmaker,'' inaugurated in 1960 with *The Bellboy* and followed by a decade of Lewis films directed by and starring Lewis, which attracted the attention of auteurist critics in France and overwhelming box-office response in America, culminating with a string of well-publicized financial failures, including *Which Way to the Front?* and the unreleased, near-mythical *The Day the Clown Cried*, in which clown Lewis leads Jewish children to Nazi ovens; and finally, the period as valorized, if martyred auteur, exemplified by Lewis's work as an actor in Martin Scorsese's *The King of Comedy* and Lewis's sporadic, unsuccessful attempts to re-establish his own directorial career. Lewis's appeal is significantly rooted in the American silent film tradition of the individual comedian: like Chaplin, Lewis is interested in pathos and sentiment; like Keaton, Lewis is fascinated by the comic gag which could only exist on celluloid; like Harry Langdon, Lewis exhibits, within an adult persona, childish behavior which is often disturbing and embarrassing; like Stan Laurel, whose first name Lewis adopts as an *homage* in several of his films, Lewis is the lovable innocent often endowed with almost magical qualities. What Lewis brings uniquely to this tradition, however, is his obsession with the concept of the schizophrenic self; his typical cinema character has so many anxieties and tensions that it must take on other personalities in order to survive. Often, the schizophrenia becomes overtly autobiographical, with the innocent, gawky kid escaping his stigmatized existence by literally becoming ''Jerry Lewis,'' beloved and successful comedian (as in *The Bellboy* and *The Errand Boy*) or romantic leading man, perhaps representing the now absent Dean Martin (as in *The Nutty Professor*). Jerry Lewis's physical presence on screen in his idiot persona emphasizes movement disorders in a way which relates provocatively to his highly publicized work for the Muscular Dystrophy Association. Schizophrenia is compounded in *The Family Jewels:* what Jean-Pierre Coursodon calls Lewis's ''yearning for self-obliteration'' is manifested in seven distinct personalities. Ultimately, Lewis escapes by turning himself into his cinema, as evidenced by the credits in his failed comeback film, which proudly announce: ''Jerry Lewis is . . . *Hardly Working.*'' This element of cinematic escape and schizophrenia is especially valued by the French, who politicize it as a manifestation of the human condition as influenced by American capitalism.

Much must also be said about the strong avant-garde qualities to Lewis's work: his interest in surrealism; his experimentalism and fascination with self-conscious stylistic devices; his movement away from conventional gags toward structures apparently purposely deformed; his interest in plotlessness and ellipsis; the reflexivity of his narrative; his studied use of extended silence and gibberish in a sound cinema; the ambiguous sexual subtext of his work; and finally, his use of film as personal revelation.

The last decade has seen a slight diminution of Lewis's reputation as a director (Lewis having directed television situation comedies, but no features), but an augmentation of his reputation as an actor and icon. His *King of Comedy* appearance now seems definitely a major performance in the American cinema, as does the Scorsese film a major statement about the American lust for celebrity. Ever since that film, a variety of younger directors have used Lewis as icon and/or as reflexive comment on the Lewis career. Perhaps Lewis's most interesting showcase is his 1995 performance as a Las Vegas comedian in *Funny Bones*, directed by Peter Chelsom. It is hard not to see *Funny Bones* as a deadly look at the Las Vegas side of the Lewis persona, complete with the jazzy Sinatra score and the institutional insincerity: Lewis is the funny father who overshadows his psychologically wounded and relatively untalented son, his own celebrity having a dark, depressing underside and a deleterious effect on family life.

Lewis as George Fawkes admits that he was not true to his talent and confesses, ''It kills me that I used writers, instead of using me.'' The film's philosophy—''I never saw anything funny that wasn't terrible, that didn't cause pain''—seems a natural segue to other recent events in the Lewis life: his autobiography, written in 1982, chronicled, among other things, his addiction to Percodan and his driven personality. His ex-wife, Patti Lewis, followed with her own autobiography—whose title tells it all: *I Laffed 'til I Cried: Thirty-six Years of Marriage to Jerry Lewis.* And although Lewis has dedicated his life to raising hundreds of millions of dollars for the Muscular Dystrophy Association, he has been virulently attacked by many adults with the disease—particularly in 1992 and 1993—who claim he publicly demonstrates a patronizing, demeaning attitude and exploits them with a pity which makes their lives in society harder, not easier. Lewis responded by attacking his accusers equally virulently, thus creating great pathos and bitterness all around: yet another fold in that seamless garment which is Lewis's life and art. Comic performances in films by younger French directors added little to Lewis's reputation, but a recurring role in the TV series *Wiseguy* in 1989 and a triumphant Broadway appearance as the devil in *Damn Yankees* in 1995, which reprised all his ''Jerry Lewis'' shtick, have been well received. Perhaps only Lewis's death will allow any definitive American evaluation of his substantial career.

—Charles Derry

L'HERBIER, Marcel

Nationality: French. **Born:** Paris, 23 April 1888. **Education:** Lycée Voltaire, Sainte-Marie de Monceau; University of Paris. **Military Service:** Served with Service Auxiliaire, 1914–17, and with Section Cinématographique de l'Armée, 1917–18. **Career:** Scriptwriter, from 1917; directed first film, *Rose-France*, 1918; organized Cinégraphic production company, 1922; secretary general of Association des Auteurs de Films, 1929; co-founder, Cinémathèque Française, 1936; co-founder (1937) then president, Syndicat des Techniciens, from 1938; founder and president of Institut des Hautes Etudes Cinématographiques (IDHEC), French film school, 1943; president of Comité de Défense du Cinéma Français, 1947; producer for television, 1952–62. **Awards:** Commandeur de Légion d'Honneur et des Arts et Lettres. **Died:** 26 November 1979.

Marcel L'Herbier

Films as Director:

1918 *Phantasmes* (+ sc) (incomplete); *Rose-France* (+ sc)
1919 *Le Bercail* (+ sc); *Le Carnaval des vérités* (+ sc)
1920 *L'Homme du large* (+ sc); *Villa Destin* (+ sc)
1921 *El Dorado* (+ sc); *Prométhée . . . banquier*
1922 *Don Juan et Faust* (+ sc)
1923 *Résurrection* (+ sc) (incomplete)
1924 *L'Inhumaine* (*The New Enchantment*) (+ co-sc)
1925 ***Feu Mathias Pascal*** (*The Late Mathias Pascal*) (+ sc)
1926 *Le Vertige* (+ sc)
1927 *Le Diable au coeur* (*L'Ex-Voto*) (+ sc)
1928 *Nuits de Prince* (+ sc)
1929 ***L'Argent*** (+ sc); *L'Enfant de l'amour* (+ sc)
1930 *La Femme d'une nuit* (*La donna d'una notte*) (+ sc); *La Mystère de la chambre jaune* (+ sc)
1931 *Le Parfum de la dame en noir* (+ sc)
1933 *L'Epervier* (*Les Amoureux*; *Bird of Prey*) (+ sc)
1934 *Le Scandale*; *L'Aventurier* (+ sc); *Le Bonheur* (+ sc)
1935 *La Route impériale* (+ sc); *Veille d'armes* (*Sacrifice d'honneur*) (+ co-sc)
1936 *Les Hommes nouveux* (+ sc); *La Porte du large* (*The Great Temptation*) (+ sc); *Nuits de feu* (*The Living Corpse*) (+ co-sc)
1937 *La Citadelle du silence* (*The Citadel of Silence*) (+ sc); *Forfaiture* (+ sc)
1938 *La Tragédie impériale* (*Rasputin*) (+ sc); *Adrienne Lecouvreur*; *Terre de feu*; *La Brigade sauvage* (*Savage Brigade*) (completed by J. Dreville)
1939 *Entente cordiale*; *Children's Corner* (short); *La Mode rêvée* (short) (+ sc)
1940 *La Comédie du bonheur* (+ sc)
1941 *Histoire de rire* (*Foolish Husbands*)
1942 *La Nuit fantastique*; *L'Honorable Catherine*
1943 *La Vie de Bohême*
1945 *Au petit bonheur*
1946 *L'Affaire du collier de la Reine* (*The Queen's Necklace*)
1947 *La Révoltée* (*Stolen Affections*) (+ sc)
1948 *Les Derniers Jours de Pompéi* (*The Last Days of Pompeii*) (+ co-sc)
1953 *Le Pére de mademoiselle* (co-d)
1963 *Hommage à Debussy* (short)
1967 *Le Cinéma du diable* (anthology film)

Other Films:

1917 *Le Torrent* (Hervil) (sc); *Bouclette* (*L'Ange de minuit*) (Mercanton and Hervil) (sc)
1932 *Le Martyre de l'Obèse* (Chenal) (supervisor)
1933 *La Bataille* (Farkas) (supervisor)
1938 *Terra di fuoco* (Ferroni) (Italian version of *Terre de feu*) (supervisor)

1943 *Le Loup des Malveneur* (Radot) (supervisor)
1947 *Une Grande Fille tout simple* (Manuel) (supervisor)

Publications

By L'HERBIER: books—

Au jardin des jeux secrets, Paris, 1914.
L'Enfantement du mort, Paris, 1917.
Intelligence du cinématographe (anthology), Paris, 1947 (revised 1977).
La Tête qui tourne, Paris, 1979.

By L'HERBIER: articles—

Interview, in *Cahiers du Cinéma* (Paris), no. 202, 1968.
Interview with J. Fieschi and others, in *Cinématographe* (Paris), no. 40, 1978.
''Un Cinéaste . . . ,'' in *Avant-Scène du Cinéma* (Paris), 1 January 1980.
Interview, in *Cinémagazine*, reprinted in *Avant-Scène du Cinéma* (Paris), 15 October 1981.

On L'HERBIER: books—

Jaque-Catelain présente Marcel L'Herbier, Paris, 1950.
Burch, Noël, *Marcel L'Herbier*, Paris, 1973.
Hommage à Marcel L'Herbier en cinq films de l'art muet, brochure for retrospective, Paris, 1975.
Brossard, Jean-Pierre, editor, *Marcel L'Herbier et son temps*, La Chaux-de-Fonds, Switzerland, 1980.
Canosa, Michele, *Marcel L'Herbier*, Parma, 1985.

On L'HERBIER: articles—

''The Big Screens,'' in *Sight and Sound* (London), Spring 1955.
Roud, Richard, ''Memories of Resnais,'' in *Sight and Sound* (London), Summer 1969.
Blumer, R.H., ''The Camera as Snowball: France 1918–1927,'' in *Cinema Journal* (Evanston), Spring 1970.
Article on five films of L'Herbier, in *Ecran* (Paris), no. 43, 1976.
''L'Herbier Issue'' of *Avant-Scène du Cinéma* (Paris), 1 June 1978.
Trosa, S., ''Archeologie du cinéma,'' in *Cinématographe* (Paris), December 1978.
Obituary, in *New York Times*, 28 November 1979.
Fieschi, J., ''Marcel L'Herbier,'' in *Cinématographe* (Paris), December 1979.
Obituary, in *Image et Son* (Paris), January 1980.
Milani, R., ''Il cinema di Marcel L'Herbier,'' in *Filmcritica* (Montepoulciano), vol. 37, no. 364, May 1986.
''Marcel L'Herbier,'' in *Film Dope* (London), September 1986.

* * *

Marcel L'Herbier was one of the most prominent members of the French 1920s avant-garde. His direct involvement with filmmaking extended into the 1950s and he made important contributions to the organization of the industry, to the foundation of the film school, the IDHEC, and to early television drama.

Like so many of his generation L'Herbier turned to cinema after an early enthusiasm for literature and the theatre, and in his case it was Cecil B. DeMille's *The Cheat* with Sessue Hayakawa that opened his eyes to the unrealized potential of the new medium. He came to prominence in the years 1919–22 with a series of films made for Léon Gaumont's ''Pax'' series. Among the half-dozen films made for Gaumont, two at least stand out as artistic and commercial successes: *L'Homme du large*, a melodrama shot partly on location on the Brittany coast, where the director's interest in visual effects and symbolism is very apparent; and *El Dorado*, a Spanish drama in which L'Herbier's use of cinema to convey the mental and psychological states of characters finds perfect expression. *El Dorado* achieved a success to match that of Gance's *La Roue* the following year.

Difficulties with Gaumont over the production of the ambitious *Don Juan et Faust* led L'Herbier to set up his own company, Cinégraphic, in 1922. He was able to assist the debuts of young filmmakers such as Jaque Catelain and Claude Autant-Lara as well as produce the last film of Louis Delluc, *L'Inondation.* His own films were made largely in co-production and ranged widely in style and approach. The celebrated but controversial *L'Inhumaine*, partly financed by its star the singer Georgette Leblanc, aimed to offer a mosaic of the decorative modern art of 1925, with sets produced by four very individual designers, including Fernand Léger and Robert Mallet-Stevens. In total contrast, *Feu Matthias Pascal* was essentially an experiment with complex narrative structures, co-produced with the Albatros company which had been set up by Russian exiles and starring the great silent actor, Ivan Mosjoukine. L'Herbier's eclectic approach and love of juxtapositions are very apparent in these films, together with his immense visual refinement. After a couple of commercial works he made his silent masterpiece, an updating of Zola's *L'Argent*, in 1929. Inspired by the scope of Gance's *Napoléon*, L'Herbier created a strikingly modern work marked by its opulent, oversized sets and a complex, multi-camera shooting style.

L'Herbier was in no way hostile to the coming of sound, but despite a pair of interesting adaptations of comic thrillers by Gaston Leroux, *Le Mystére de la chambre jaune* and *Le Parfum de la dame en noir*, L'Herbier was largely reduced to the role of efficient but uninspired adaptor of stage plays in the 1930s. During the occupation years L'Herbier again came to prominence with his delicately handled, dreamlike *La Nuit fantastique*, but his subsequent work, which included a spectacular version of *Les Derniers Jours de Pompei* in 1948, attracted little critical favor. In more recent years, however, L'Herbier's reputation has benefitted from the revival of interest in the experimental aspects of French 1920s cinema. Though to some extent overshadowed by the towering figure of Abel Gance, L'Herbier emerges as a figure of considerable interest. In particular the work of the critic and theorist Noël Burch has emphasized the modernity of the approach to shooting and to narrative construction displayed in his ambitious *L'Argent.* There seems little doubt that French 1920s cinema offers a rich and largely unexplored area for future film studies and that L'Herbier's reputation can only benefit from fresh investigation of his varied 1920s oeuvre.

—Roy Armes

LINKLATER, Richard

Nationality: American. **Born:** Austin, Texas, 1965. **Career:** Founded Austin Film Society, 1987; directed first feature, *It's Impossible to Learn to Plow by Reading Books*, 1988. **Awards:** Silver Bear Award for Best Director, Berlin Film Festival, 1995.

Films as Director:

1988 *It's Impossible to Learn to Plow by Reading Books*
1991 *Slacker* (+ pr, sc, role)
1993 *Dazed and Confused* (+ pr, sc)
1995 *Before Sunrise* (+ sc)
1997 *SubUrbia*
1998 *The Newton Boys* (+ sc)
2000 *Waking Life* (+ sc)

Other Films:

1995 *The Underneath* (role as Ember Doorman)

Publications

By LINKLATER: books—

Slacker, St. Martin's Press, 1992.
Dazed and Confused, St. Martin's Press, 1993.
Before Sunrise, St. Martin's Press, 1995.

By LINKLATER: articles—

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''Idle Thinking,'' an interview with Tom Charity, in *Time Out* (London), 2 December 1992.
''The Six Million Dollar Slacker,'' an interview with C. Gore, in *Film Threat*, 29 April 1993.
''Richard Linklater's Hot List,'' interview in *Rolling Stone*, 13 May 1993.
''School Daze,'' an interview with Tom Charity, in *Time Out* (London), 31 August 1994.
''The (Not So) Dazed and Confused Richard Linklater,'' an interview, in *Suspect Culture* (Toronto), Fall 1994.
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''Suburban Blight,'' an interview with Chris Pizzello, in *American Cinematographer* (Hollywood), March 1997.
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Savage, Jon, in *Iskusstvo Kino* (Moscow), January 1997.
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Once, in Hollywood, directors were *anonymous* (despite the fact that their names appeared on many films): I was not aware of Howard Hawks or Leo McCarey until very late in their careers, despite the fact that I had seen a number of their films. Then, in the brief heyday of the Auteur theory, directors became briefly *important:* some filmgoers, at least, became aware of their names. In contemporary Hollywood, directors are largely *superfluous.* Aside from one or two tenacious *auteurs* like Scorsese, what does it matter anymore who directed what? Hollywood films today are, for the most part, produced by cine-illiterate corporations and directed (apparently) by anyone who happens to wander onto the set. They are made by technicians, the directors of ''stunts,'' and the special-effects department.

It is in this context that the careers of several courageous young independent filmmakers, with the nerve to reveal certain seemingly obsolete or unwelcome qualities like integrity, conscience, and personal vision, have to be considered: I have in mind especially Todd Haynes, Gregg Araki, and Richard Linklater. All three are clearly *auteurs* in that their films are thematically and stylistically consistent and recognizable; but the same could be said of Ken Russell or David Lynch, so that one should add that their work is also distinguished by real intelligence. It is certainly arguable that *Safe* (Haynes), *The Doom Generation* (Araki), and *Before Sunrise* (Linklater) are, Scorsese aside, the three best American films of the 1990s. Each now has a following, and so long as their living arrangements don't require a house in Beverly Hills and more than one swimming pool, there seems no reason why they should not continue to make the finest American films currently being produced.

One may begin at (so far) the end, with *Before Sunrise*, an oasis in the desert of contemporary Hollywood where one may again breathe fresh air and drink unpolluted water. A film built upon the long take, by a director who trusts and works with his actors for character and nuance, instead of relying on TV-style editing; a film that expresses, at every point, a refinement, a grace, a sensibility one believed long ago destroyed by the advance of corporate capitalism; incidentally, a film that begins with Purcell (*Dido and Aeneas*) and (almost) ends with Bach (the Goldberg Variations): one could not predict such a film, not only from the Hollywood context, but from Linklater's previous work, intelligent and distinctive as that is. One also wonders whether anything like it can be done again, given the feebleness of public response and the half-hearted polite interest of most reviewers. At least it was honored at the Berlin Film Festival, but I have not

Richard Linklater

found it on a single critic's list of the best films of 1995 (except my own private one, where it has first place).

With its Vienna setting, including a visit to the Prater, and its overriding concern with the redefinition of romantic love, it seems inevitable to compare it with an earlier masterpiece, a film of equal delicacy, subtlety, and emotional fineness, Ophuls's *Letter from an Unknown Woman*—the differences being, of course, more important than the parallels. In *Letter*, ''romantic love'' entailed lifetime commitment (even when unreciprocated), an existence sustained solely by illusion, and ultimate tragedy; but the basis for that was the subordinate position of women, their complementary options of wife or prostitute, both selling their services. ''Romantic love,'' as fantasy, represented the heroine's only means of transcending the ignominy of her situation. *Before Sunrise* redefines romantic love in a world where the lovers meet on a level of full equality, where permanence of any kind and on either side is uncertain and no longer necessarily desirable. Everyone with whom I have discussed the film asks what is implied by the ending: Will they or won't they keep their date in Vienna six months later? I think the more interesting question the film raises implicitly is, Would it be better if they did or if they didn't? Is it better to imprison yourself in the still-dominant conventions of ''the couple'' (marriage, family, permanence), or to keep fresh the memory of one perfect, magical night, and go on from there? The film's refusal to answer *either* question perhaps accounts for its commercial failure: audiences still seem to resent being left in a state of uncertainty, even though most of their members live in one.

Despite its extreme difference, *Before Sunrise* has certain aspects in common with its two predecessors, *Slacker* and *Dazed and Confused.* All three take place in less than twenty-four hours; each presents a world in which nothing is certain anymore and where no future is guaranteed; although each is situated within a single town or city, all three are about wandering; in all three, the characters are essentially or literally homeless, if only for the time period of the film. In *Slacker*, the only home besides cheap, impermanent apartments is that of the first character (aside from Linklater himself, the stranger whose arrival in town initiates the chain of interlocking, overlapping episodes), who is arrested and removed from it for deliberately running down and killing his own mother. In *Dazed and Confused*, home is something to be escaped from, and in *Before Sunrise* two people, strangers without money in a foreign city, spend the night wandering the streets. Their attraction to each other clearly has little to do with any possible domestic future.

All three films are distinguished by Linklater's complex relationship to the characters and the action, delicately poised between sympathy and critical distance. His characters are neither indulged nor held up to ridicule, they are presented generously but quite unsentimentally. The various ''slackers'' of the first film are frequently bizarre and slightly absurd, but this is understood in terms of their alienation from a culture that offers them no hope and breeds paranoia. *Dazed and Confused* (the least unconventional of the three, and the one commercial success) is at once modeled on and an antidote to *American Graffiti*, without a vestige of that film's condescending, audience-flattering ''cuteness.'' It also never descends into nostalgia for ''the best days of your life.'' It depicts quite uncompromisingly the brutality and stupidity of initiation rituals, the variously corrupted and brutalized seniors using the (relatively) innocent young as the victims of their own frustrations, their acquired sadism, the physical cruelty of the males echoed in the females' desire to humiliate their juniors. Indeed, ''initiation,'' in a very real sense, is enacted in one of the plot-threads, wherein a freshman learns, as a way to ''belonging,'' the destructive behavior of his elders. One character, despite severe pressures from both his coach and his peers, manages to preserve his integrity—by refusing to sign a paper promising to forswear drugs and alcohol. In the context Linklater creates, it is a heroic gesture.

Finally, one must acknowledge Linklater's brilliant work with actors, whether the huge cast of non-professionals in *Slacker*, the multiple narratives of *Dazed and Confused*, or the marvelously subtle, flexible and nuanced performances of Ethan Hawke and Julie Delpy in *Before Sunrise.*

—Robin Wood

LITTIN, Miguel

Nationality: Chilean. **Born:** Palmilla (Colchagua), Chile, 9 August 1942. **Education:** Theatre School of the University of Chile, Santiago. **Family:** Married Eli Menz. **Career:** TV director and producer, 1963; stage director and actor, and assistant on several films, 1964–67; founding member, Committee of the Popular Unity Filmmakers, 1969; named director of national production company Chile Films by Salvador Allende, 1970; made weekly newsreels for Chile Films, 1970–71; emigrated to Mexico following coup d'etat, 1973; member of Executive Committee of Latin American Filmmakers, 1974. **Awards:** Chilean Critics Prize, for *El Chacal de Nahueltoro*, 1970.

Films as Director and Scriptwriter:

1968 *Por la tierra ajena* (*On Foreign Land*)
1969 ***El chacal de Nahueltoro*** (*The Jackal of Nahueltoro*)
1971 *Compañero Presidente*
1973 *La tierra prometida* (*The Promised Land*)
1975 *El recurso del método* (*Viva el Presidente*; *Reasons of State*) (co-sc)
1980 *La viuda de Montiel* (*Montiel's Widow*)
1982 ***Alsino y el cóndor*** (*Alsino and the Condor*)
1985 *Actas de Marusia* (*Letters from Marusia*)
1986 *Acta General de Chile* (*General Statement on Chile*)
1990 *Sandino* (+ sc)
1994 *Los Naufragos*
1999 *Tierra del Fuego*

Other Films:

1965 *Yo tenía un camarada* (*I Had a Comrade*) (Soto) (role)
1966 *Mundo mágico* (*Magic World*) (Soto) (role); *ABC do amor* (*The ABC of Love*) (role)

Publications

By LITTIN: books—

Cine chileno: La tierra prometida, Caracas, 1974.
El Chacal de Nahueltoro: La tierra prometida, Mexico City, 1977.

By LITTIN: articles—

''Film in Chile,'' an interview in *Cineaste* (New York), Spring 1971.
Interview with M. Torres, in *Cine Cubano* (Havana), no. 76/77, 1972.
''Culture populaire et lutte impérialiste,'' an interview with J.-R. Huleu and others, in *Cahiers du Cinéma* (Paris), July/August 1974.
Interview with Marcel Martin, in *Ecran* (Paris), November 1977.
''Cine Chileno en exilio,'' an interview with Gastón Ancelovici, in *Contracampo* (Madrid), December 1979.
Interview with Emilia Palma, in *Cine Cubano* (Havana), no. 100, 1981.
''Lo desmesurado, el espacio real del sueño americano,'' in *Cine Cubano* (Havana), no. 105, 1983.
''Coming Home,'' in *American Film* (Washington, D.C.), January/February 1986.
''Unter falschem Namen,'' an interview with A. Eichhorn, in *Film und Fernsehen* (Berlin), July 1987.

On LITTIN: books—

Bolzoni, Francesco, *El cine de Allende*, Valencia, 1974.
Chanan, Michael, editor, *Chilean Cinema*, London, 1976.
García Marquéz, Gabriel, *Clandestine in Chile: The Adventures of Miguel Littin*, New York, 1987.

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Wilson, David, ''Aspects of Latin American Political Cinema,'' in *Sight and Sound* (London), Summer 1972.
Burton, Julianne, ''*The Promised Land*,'' in *Film Quarterly* (Berkeley), Fall 1975.
Scott, R., ''The Arrival of the Instrument in Flesh and Blood: Deconstruction in Littin's *Promised Land*,'' in *Ciné-Tracts* (Montreal), Spring/Summer 1978.
Kovacs, K.S., ''Miguel Littin's *Recurso del método*: the aftermath of Allende,'' in *Film Quarterly* (Berkeley), Spring 1980.
Le Pennec, Françoise, ''Cinéma du Chili: en exil ou sur place,'' in *Cinéma* (Paris), February 1983.
Mouesca, J., ''El cine chileno en el exilio (1973–1983),'' in *Cine Cubano* (Havana), no. 109, 1984.

''Miguel Littin,'' in *Film Dope* (London), September 1986.
Zaoral, Zdenek, ''Miguel Littin,'' in *Film a Doba* (Prague), March 1987.
Blazeva, T., and G.G. Markes, in *Kinoizkustvo* (Sofia), April 1987.
Rinaldi, G., ''Los naufragos,'' in *Cineforum* (Bergamo), June 1994.
Tobin, Y., ''Los naufragos,' in *Positif* (Paris), July/August 1994.

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''Each of my movies corresponds to a moment in Chilean political life.'' From this manifesto-like stance in his earlier career, Miguel Littin's cinematic concerns have widened geographically but maintained their political orientation. Certainly it is an attitude that has earned him detractors. But it is fair to say that his best work has been provoked by *contradictions* offered to socialist ideals through the lessons of history. Squaring this circle, or for Littin, seeing how imperialism, dictatorship, and subjugation are self-perpetuating, allows us to trace the fine line in his work between political sentimentality and genuine cinematic ingenuity. *El chacal de Nahueltoro* courageously addresses the notion of ideology in the true story of an illiterate peasant who murders his common-law wife and her five children. Taking this popular personification of Evil, Littin shows the irony of a peasant who only achieves self-enlightenment at the point of judicial persecution, only becomes literate to sign his death warrant, and only becomes a good Catholic in time to die one. But the film seeks to avoid the perpetuation of bourgeois forms itself: flashbacks culminate at a point midway through the film when the crime is actually committed; the real dialogue of the peasant is used; and handheld camera shots and journalistic techniques simultaneously invoke sensations of authenticity and manipulation.

The film pitched Littin into the leading ranks of Latin American directors, an achievement he followed with *La tierra prometida.* Again closely historically detailed, it tells the story of a popular revolt that is finally massacred by the army. But it moved to a larger cinematic scope, starring the peasants of the Santa Cruz region, and invoked the ambiguity of folk symbolism in an allegory of the weaknesses in Allende's Popular Unity. Two months after it was made a similar military coup put an end to Allende's government.

After the coup, Littin went to Mexico and looked back on Chile's recent, violent history in *Actas de Marusia.* This film documents the roots of right-wing domination in an English Mining Company's exploitation of a small Chilean town at the start of the century, ending in torture, hostage-taking, and mass-murder. For some, however, the film was too one-sided, one critic calling it ''nothing so much as a Stalinist hymn to the glories of suicidal sacrifice.'' Nonetheless its ochre-toned intensity gained it an Academy Award nomination as Best Foreign Film.

From here his career took a different turn. The emerging fashion for Latin American ''magic realism'' in European and American literary tastes saw Littin making a parallel *rapprochement* with ''western'' intellectual culture—the previous agent of cultural contamination. *El recurso del método*, based on a Carpentier novel, was archly thoughtful, quoting from Descartes in its portrayal of an exiled Latin American dictator. But again it detailed Littin's concern with the forms of ideology that condone dictatorship—here in the delusion of subjectivity: ''The dictator can seem nice and understandable in his behaviour, but at the same time he reveals the extent to which he himself has been destroyed by the ideology of imperialism. . . . Therefore I didn't want to stress the individual.'' Mirrors, paintings, and lamps refract the lighting, rendering illumination and identification uncertain: ''It is a play of reflections between truths, lies, ambiguities, and from the joining of all these elements, the spectator will be able to draw a conclusion, to become aware of what a dictatorship is.'' *El recurso del método* struck the plangent note of the exiled Littin's own political pessimism, a note that was echoed in *La viuda de Montiel*, which showed the widow of a local tyrant gradually becoming aware of her previous self-delusions. In spite of Garciá Márquez providing the story, the film failed to take off.

But *Alsino y el cóndor*, taking as its subject a boy's dream of flying, did take off, showing Littin's return to contemporary Latin American realities in the context of Somoza's Nicaragua of 1979. Some saw the film's clear political sympathies as hampering it at the Academy Awards where it was nominated for Best Foreign Film. But the film cinematically transcended its political objectives in a powerful, emotive vision of a country torn by civil war, seen through the eyes of a crippled child. That innocent eye is one Littin tried to capture when he surreptitiously returned to Chile after twelve years in exile to secretly film life under Pinochet. He was disguised as an Uruguayan businessman and covertly directed four film crews. The resulting four-part documentary, *Acta General de Chile*, is a testament to Littin's flexibility and bravado.

Littin's place in Latin American film history is ensured, for reasons that go beyond the aesthetic. Paradoxically, what has earned him posterity has often cost him aesthetically. Responsiveness to a changing political climate renders him an unpredictable director, but nonetheless bodes well for the future.

—Saul Frampton

LOACH, Ken

Nationality: British. **Born:** Kenneth Loach in Nuneaton, Warwickshire, 17 June 1937. **Education:** Studied law at Oxford University. **Military Service:** Served two years in the Royal Air Force. **Family:** Married Lesley Ashton (Loach), three sons (one deceased), two daughters. **Career:** Acted with a repertory company in Birmingham, then joined the BBC, 1961; director of *Z Cars* for TV, 1962; directed episodes in the BBC's *Wednesday Play* series, including *Cathy Come Home, Three Clear Sundays, Up the Junction, The End of Arthur's Marriage, Coming Out Party, In Two Minds*, and *The Big Flame*, 1965–69; directed his first feature, *Poor Cow,* 1967; with producer Tony Garnett, set up Kestrel Films production company, 1969; freelanced, though working mainly for Britain's Central TV, 1970s. **Awards:** British TV Guild TV Director of the Year Award, 1965; Berlin Film Festival OCIC Award, Interfilm Award, and FIPRESCI Award, for *Family Life,* 1972; Cannes Film Festival Young Cinema Award, for *Looks and Smiles,* 1981; Berlin Film Festival OCIC Award, for *Which Side Are You On?,* 1984; Cannes Film Festival Jury Prize, for *Hidden Agenda*, 1990; Cannes Film Festival FIPRESCI Award, Best Film European Film Award, for *Riff-Raff,* 1990; Cannes Film Festival Jury Prize, for *Raining Stones,* 1993; Berlin Film Festival Prize of the Ecumenical Jury, for *Ladybird Ladybird,* 1994; British Academy Award Michael Balcon Award, 1994; Venice Film Festival Golden Lion of Career Achievement, 1994; Best Foreign ilm Cesar Award, Cannes Film Festival FIPRESCI Award, Best Film European Film Awards, for *Land and Freedom,* 1995; Venice Film Festival The President of the Italian Senate's Gold Medal, Havana Film Festival Coral for Best Work of a Non-Latin American Director

Ken Loach

on a Latin American Subject, for *Carla's Song,* 1996; Leipzig DOK Festival Prize of the trade union IG Medien, Marseilles Festival of the Documentary Film Special Mention, for *The Flickering Flame,* 1997; British Independent Film Award Best British Director of an Independent Film, Valladolid International Film Festival Audience Award and Golden Spike, Robert Festival Best Non-American Film, Bodil Festival Best Non-American Film, for *My Name Is Joe,* 1998; Torino International Film Festival of Young Cinema Cipputi Carrer Award, 1998; Evening Standard British Film Award Special Award, 1999.

Films as Director:

1967 *Poor Cow* (+ co-sc)
1969 *Kes* (+ co-sc)
1971 *The Save the Children Fund Film* (short);
1972 *Family Life* (*Wednesday's Child*)
1979 *Black Jack* (+ sc)
1981 *Looks and Smiles*
1986 *Fatherland* (*Singing the Blues in Red*)
1990 *Hidden Agenda*; *Riff-Raff*
1993 *Raining Stones*
1994 *Ladybird Ladybird*
1995 *Land and Freedom*
1996 *Carla's Song*
1998 ***My Name Is Joe***
2000 *Bread and Roses*

Films for Television:

1964 *Catherine*; *Profit by Their Example*; *The Whole Truth*; *The Diary of a Young Man*
1965 *Tap on the Shoulder*; *Wear a Very Big Hat*; *Three Clear Sundays*; *Up the Junction*; *The End of Arthur's Marriage*; *The Coming out Party*
1966 *Cathy Come Home*
1967 *In Two Minds*
1968 *The Golden Vision*
1969 *The Big Flame*; *In Black and White* (not transmitted)
1971 *The Rank and File Film*; *After a Lifetime*
1973 *A Misfortune*

1976 *Days of Hope* (in four parts)
1977 *The Price of Coal*
1979 *The Gamekeeper*
1980 *Auditions*
1981 *A Question of Leadership*
1983 *The Red and the Blue*; *Questions of Leadership* (in four parts, not transmitted)
1984 *Which Side Are You On?* (+ pr)
1985 *Diverse Reports: We Should Have Won*
1989 *Split Screen: Peace in Northern Ireland*
1997 *The Flickering Flame* (doc)

Publications

By LOACH: articles—

''Spreading Wings at Kestrel,'' interview with P. Bream, in *Films and Filming* (London), March 1972.
Interview with M. Amiel, in *Cinéma* (Paris), December 1972.
Interview with J. O'Hara, in *Cinema Papers* (Melbourne), April 1977.
''A Fidelity to the Real,'' interview with Leonard Quart, in *Cineaste* (New York), Fall 1980.
Interview with Julian Petley, in *Framework* (Norwich), no. 18, 1982.
Interview with Robert Brown, in *Monthly Film Bulletin* (London), January 1983.
''The Complete Ken Loach,'' interview with P. Kerr, in *Stills* (London), May/June 1986.
''Getting It Right!,'' interview with G. Ambjornsson, in *Chaplin* (Stockholm), vol. 29, no 3, 1987.
Interview in *Film Dope* (London), February 1987.
''Voice in the Dark,'' interview with Gavin Smith, in *Film Comment* (New York), March/April 1988.
Interview in *Cinéma* (Paris), June 1990.
Interview in *La Revue du Cinéma* (Paris), November 1991.
Interview in *Cahiers du Cinéma* (Paris), November 1991.
''Why Cathy Will Never Come Home Again,'' interview with Julian Petley and Sheila McKechnie, in *New Statesman & Society* (London), 2 April 1993.
''Sympathetic Images,'' interview with Gavin Smith, in *Film Comment* (New York), March/April 1994.
Interview with Geoffrey Mcnab, in *Sight and Sound* (London), November 1994.
Interview with Noël Herpe, in *Positif* (Paris), October 1995.
''The Revolution Betrayed/ *Land and Freedom*,'' interview with Richard Porton, in *Cineaste* (New York), April 1996.
''Recontre avec Ken Loach,'' with Bernard Nave, in *Jeune Cinéma* (Paris), November-December 1996.
Interview with Marcel Meeus and Ronnie Pede, in *Film en Televisie + Video* (Brussels), December 1996.
Interview with Judith Waldner and Peter Krobath, in *Zoom* (Zürich), April 1997.
Interview with John Hill, in *Sight and Sound* (London), November 1998.
''My Life in the Movies,'' interview with Monika Maurer, in *Empire* (London), December 1998.
''The Politics of Everyday Life,'' interview with Susan Ryan and Richard Porton, in *Cineaste* (New York), Winter 1998.
''Things I Cannot Change,'' interview with Adam Pincus, in *Filmmaker* (Los Angeles), February 1999.

On LOACH: book—

McKnight, George, *Agent of Challenge and Defiance*, Westport, 1997.

On LOACH: articles—

Taylor, John, ''The *Kes* Dossier,'' in *Sight and Sound* (London), Summer 1970.
''Tony Garnett and Ken Loach,'' in *Documentary Explorations: Fifteen Interviews with Filmmakers*, by G. Roy Levin, New York, 1971.
McAsh, Iain, ''One More Time,'' in *Films Illustrated* (London), December 1978.
Petley, Julian, ''Questions of Censorship,'' in *Stills* (London), November 1984.
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Petley, Julian, ''Ken Loach—Politics, Protest, and the Past,'' in *Monthly Film Bulletin* (London), March 1987.
''Kenneth Loach,'' in *Film Dope* (London), February 1987.
Nave, B., ''Portrait d'un cinéaste modeste: Ken Loach,'' in *Jeune Cinéma* (Paris), October/November 1987.
Grant, Steve, ''Troubles Shooter,'' in *Time Out* (London), 2 January 1991.
Pannifer, Bill, ''Agenda Bender,'' in *Listener* (London), 3 January 1991.
Malcolm, Derek, ''Straight out of Britain, Tales of Working-Class Life,'' in *New York Times*, 31 January 1993.
Fuller, G., ''True Brit,'' *Village Voice* (New York), 9 February 1993.
Munro, Rona, and Geoffrey Macnab, ''*Ladybird, Ladybird*,'' in *Sight and Sound* (London), November 1994.
Garbicz, Adam, ''Brat Loach,'' in *Kino* (Warsaw), April 1995.
Guérin, Marie-Anne, ''Kenneth Loach,'' in *Cahiers du Cinéma* (Paris), July-August 1995.
Hooper, J., ''When the Shooting Starts,'' in *Village Voice* (New York), 26 March 1996.
Hill, John, ''Every Fuckin' Choice Stinks,'' in *Sight and Sound* (London), November 1998.
Light, Bob, ''Class of '98,'' in *Sight and Sound* (London), January 1999.

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Ken Loach is not only Britain's most political filmmaker, he is also its most censored—and the two are not entirely unconnected. Loach's career illustrates all too clearly the immense difficulties facing the radical filmmaker in Britain today: the broadcasting organisations' position within the state makes them extraordinarily sensitive sites from which to tackle certain fundamental political questions (about labour relations, ''national security,'' or Northern Ireland, for example), while the film industry, though less subject to political interference and self-censorship, simply finds Loach's projects too ''uncommercial,'' thanks to its habitually poverty-stricken state. And what other filmmaker, British or otherwise, has found one of his films the subject of vitriolic attacks by sections of his own country's press at a major international film festival—as happened at Cannes in 1990 with *Hidden Agenda*?

For all the obvious *political* differences with Grierson, Loach is the chief standard bearer of the British cinematic tradition that started with the documentary movement in the 1930s. His quintessentially naturalistic approach was apparent even in his earliest works (in his contributions to the seminal BBC police series *Z Cars*, for instance) but really came to the fore with *Up the Junction* and *Cathy Come Home.* In the days when television drama was still finding its way beyond the proscenium arch and out from under the blanket of middle-brow, middle-class, literary-based classics, *Cathy*'s portrayal of a homeless family hounded by the forces of a pitiless bureaucracy caused a sensation and led directly to the founding of the housing charity Shelter. Indeed, one critic described it as ''effecting massive, visceral change in millions of viewers in a single evening.'' Typically, however, Loach himself has been far more circumspect, arguing that the film was *socially* as opposed to *politically* conscious, that it made people aware of a problem without giving them any indication of what they might do about it. He concludes that ''ideally I should have liked *Cathy* to lead to the nationalisation of the building industry and home ownership. Only political action can do anything in the end''—a point of view to which he has remained faithful throughout his career.

Accordingly, in *The Big Flame, The Rank and File*, and the four-part series *Days of Hope*, Loach turned to more directly political subjects. It is in these dramas that Loach begins his project of giving voice to the politically silenced and marginalised. As he put it, ''I think it's a very important function to let people speak who are usually disqualified from speaking or who've become non-persons—activists, militants, or people who really have any developed political ideas. One after the other in different industries, there have been people who've developed very coherent political analyses, who are really just excluded. They're vilified—called extremists and then put beyond the pale.''

Such views made enemies across the spectrum of political ideologies but, typically, Loach's critics cloaked what were basically *political* objections in apparently *aesthetic* rhetoric. In particular, Loach was dragged into the much-rehearsed argument that the ''documentary-drama'' form dishonestly and misleadingly blurs the line between fact and fiction and, in particular, presents the latter as the former. Loach himself dismisses such criticisms as ''ludicrous'' and a ''smokescreen,'' citing the numerous uncontroversial disinterrings of Churchill, Edward VII, and others and concluding that ''It's an argument that's always dragged out selectively when there's a view of history, a view of events, that the Establishment doesn't agree with—it's not really the form which worries them at all. It's such an intellectual fraud that it doesn't bear serious consideration.''

Loach's work, especially *Days of Hope*, was also drawn into a more serious debate which raged at one time in the pages of *Screen* about whether films with ''progressive'' political content can be truly ''progressive'' if they utilise the allegedly outworn and ideologically dubious conventions of realism. Loach's response was to accuse such critics of ''not seeing the woods for the trees. The big issue which we tried to make plain to ordinary folks who aren't film critics was that the Labour leadership had betrayed them fifty years ago and were about to do so again. That's the important thing to tell people. It surprised me that critics didn't take the political point, but a rather abstruse cinematic point. . . . Even the more serious critics always avoid confronting the content of the film and deciding if they think it is truthful. They'll skirt around it by talking about realism and the Function of Film or they'll do a little paragraph while devoting all their space to some commercial film they pretend to dislike.''

With the coming of the 1980s Loach began to shift increasingly into documentary proper, abandoning dramatic devices altogether. This was partly a result of the increasing difficulty, both economic and political, that he had in making the kind of films in which he was most interested, but was also related to the advent of Thatcherism in 1979. As he himself explained, ''There were things we wanted to say head on and not wrapped up in fiction, things that should be said as directly as one can say them. Thatcherism just felt so urgent that I thought that doing a fictional piece for TV, which would take a year just to get commissioned and at least another year to make, was just too slow. Documentaries can tackle things head on, and you can make them faster than dramas too—though with hindsight it's just as hard, if not harder, to get them transmitted.''

Indeed, Loach had major problems with his analysis of the relationship between trade union leaders and the rank and file in *A Question of Leadership* and the series *Questions of Leadership*, the first of which was cut in order to include a final ''balancing'' discussion and broadcast in only one ITV region, while the second was never broadcast at all after numerous legal wrangles over alleged defamation. Similarly, Loach's coal dispute film, *Which Side Are You On?*, was banned by the company (London Weekend Television) which commissioned it. It was finally televised, but only after it could be ''balanced'' by a programme less sympathetic to the striking miners than Loach's. It says a great deal about the system of film and television programme making in Britain that one of the country's most experienced and politically conscious directors was, and remains, unable to produce a full-scale work about one of the most momentous political events in the country's recent history.

Exactly the same could be said about Loach and Northern Ireland. Revealingly, the initial idea for what was to become *Hidden Agenda* came from David Puttnam when he was studio boss at Columbia, after two of Loach's long-cherished Irish projects, one with the BBC and the other with Channel 4, had foundered. However, Loach has borne his treatment at the hands of the British establishment with remarkable fortitude. With his particular political outlook he would presumably be surprised if things were otherwise. Nor does he have an inflated view of the role of film and the filmmaker. As his remarks about *Cathy* clearly testify, Loach is a great believer in the primacy of the political. And, as he himself concludes, ''filmmakers have a very soft life really, in comparison to people who have to work for a living. And so it's easy to be a radical filmmaker. The people who really are on the front line aren't filmmakers. We're in a very privileged position, very free and good wages—if you can keep working.''

As Ken Loach ages, his films remain consistently provocative and politically savvy, with a deep respect for and understanding of his struggling, working class characters. *Riff-Raff* features a prototypical Loach hero: an unemployed blue collar worker who comes to London and lands a job on a construction site. However, the film is no dry, pedantic political tract. While it is never less than pointed in its depiction of the eternal conflict between the classes, it also is piercingly funny. Comic asides also highlight *Raining Stones*, an otherwise intense drama depicting the efforts of an out-of-work laborer to scrape together funds to feed his family. He is a proud man, who will not accept charity; complications arise when he unwittingly borrows money from a loan shark to pay for his daughter's communion dress. With vivid irony, Loach graphically portrays the sense of hopelessness of honorable laborers who desire nothing more than the right to a suitable job, for suitable pay. And he offers another realistic slice-of-working-class life in *My Name Is Joe*, the story of a jobless alcoholic who attends AA meetings, coaches soccer, falls for a social worker, and finds himself in deep trouble while attempting to aid a recovering junkie and his dope-addicted wife.

Loach's concerns are not solely with the male working class. *Ladybird Ladybird* is a trenchant, based-on-fact drama about a profoundly distressed single mother with a sad history of being exploited by men. He also is interested in the impact of history on the individual. In *Land and Freedom*, he abandons his usual British working-class setting to tell the story of a jobless but passionate Liverpudlian communist who treks to Barcelona during the Spanish Civil War to do battle for ''land and freedom.'' The film works best as a potent look at political idealism in the face of the reality of a heartless, brutal enemy.

A strong female character and a non-British setting unite in *Carla's Song*, an unusual drama-love story. *Carla's Song* is set in 1987 and opens in Glasgow, where a bus driver becomes involved with a beautiful, elusive, deeply distressed Nicaraguan refugee. Eventually, the two travel to her homeland to find her former boyfriend, who already may be a casualty of the war between the Contras and Sandanistas. While the first section is not as dramatically involving as it might be, the final part, in which the bus driver finds himself thrust into a war zone, is poignant and heartbreaking. Here are some of the film's best scenes, which follow what happens as the driver crosses cultures and language barriers and befriends Sandanista soldiers and Nicaraguan villagers.

Unsurprisingly, Loach had difficulty finding an American distributor for *Carla's Song*, and it was not released in the United States until two years after its completion. Shadow Distribution, the company that picked it up, is far from a high-profile distributor. Loach's predicament may be linked to his film's Nicaraguan section, which includes political rhetoric that is distinctly anti-CIA. Here, the filmmaker points out how the CIA backed the Contras in Nicaragua—and sponsored atrocities committed against the Nicaraguan people. All of this is revealed by an ex-CIA operative who underwent a crisis of conscience, and is shown to be toiling for a human rights organization.

And Loach has not completely abandoned the documentary. In 1997 he directed *The Flickering Flame,* the chronicle of a Liverpool dockworkers' strike in which he spotlights the political struggles of the workers.

—Julian Petley, updated by Rob Edelman

LORENTZ, Pare

Nationality: American. **Born:** Clarksburg, West Virginia, 11 December 1905. **Education:** Wesleyan College; University of West Virginia. **Family:** Married Eliza Meyer. **Career:** Writer and film critic for *McCall's*, *Town and Country*, and Ring features, 1930s; directed first film, *The Plow That Broke the Plains*, for the U.S. Resettlement Agency, 1936; director of U.S. Film Service, 1938–40; directed shorts for RKO, 1941; made 275 navigational films for U.S. Air Force, 1941–45; chief of film section of War Department's Civil Affairs Division, 1946–47; film consultant, New York, 1960s. **Awards:** ''Saluted'' by Academy of Motion Pictures Arts and Sciences, 1981. **Died:** 4 March 1992.

Films as Director and Scriptwriter:

1936 *The Plow That Broke the Plains*
1937 ***The River***
1940 *The Fight for Life*
1946 *Nuremberg Trials*

Other Films:

1939 *The City* (Steiner and Van Dyke) (co-sc)

Publications

By Lorentz: books—

Lorentz on Film: Movies 1927 to 1941, Norman, Oklahoma, 1986.
FDR's Moviemaker: Memoirs and Scripts, Reno, Nevada, 1992.

By LORENTZ: article—

''The Narration of *The River*,'' in *Film Comment* (New York), Spring 1965.

On LORENTZ: books—

Snyder, Robert L., *Pare Lorentz and the Documentary Film*, Norman, Oklahoma, 1968; republished Reno, Nevada, with new preface, 1993.
Barsam, Richard, *Non-Fiction Film*, New York, 1973.
MacCann, Richard Dyer, *The People's Films*, New York, 1973.
Barnouw, Erik, *Documentary—A History of the Non-Fiction Film*, New York, 1974.
Alexander, William, *Film on the Left: American Documentary Film from 1931–42*, Princeton, New Jersey, 1981.
Ellis, Jack C., *The Documentary Idea*, Englewood Cliffs, New Jersey, 1989.

On LORENTZ: articles—

Goodman, Ezra, ''The American Documentary,'' in *Sight and Sound* (London), Autumn 1938.
White, W.L., ''Pare Lorentz,'' in *Scribner's* (New York), January 1939.
Black, C.M., ''He Serves up America: Pare Lorentz,'' in *Collier's* (New York), 3 August 1940.
Van Dyke, Willard, ''Letter from *The River*,'' in *Film Comment* (New York), Spring 1965.
''Conscience of the Thirties,'' in *Newsweek* (New York), 5 August 1968.
Harmetz, Aljean, ''Hollywood Hails Lorentz, Documentary Pioneer,'' in *New York Times*, 22 October 1981.

''Pare Lorentz,'' in *Film Dope* (London), February 1987.
Obituary, in *EPD Film* (Frankfurt), May 1992.
Obituary, in *Variety* (New York), 9 March 1992.
Barnouw, Erik, ''Pare Lorentz's Nuremberg into the Spotlight,'' in *International Documentary* (Los Angeles), June 1997.

On LORENTZ: film—

Pare Lorentz on Film, in four installments, WGBH (Boston) for NET network.

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In the United States it was Pare Lorentz who was in a position for leadership in relation to documentary film comparable to that of John Grierson in Britain and later in Canada. Lorentz was founding head and leader of the short-lived government program, which began in 1935, became the United States Film Service in 1938, and ended in 1940. He established American precedent for the government use of documentaries, which would be continued during World War II (by the Armed Forces and the Office of War Information) and afterwards (by the United States Information Agency, now International Communication Agency). From Lorentz's efforts five large and important films resulted, the first three of which he directed: *The Plow That Broke the Plains, The River, The Fight for Life, Power and the Land* (directed by Joris Ivens), and *The Land* (directed by Robert Flaherty).

In *The Plow That Broke the Plains* and *The River*, Lorentz developed an original, personal style of documentary that also became a national style. In his two mosaic patterns of sight (carefully composed images shot silent) and sound (symphonic music, spoken words, noises), no one element says much by itself. Together they offer form and content that resemble epic poems. They seem close to the attitudes of American populism and are rooted in frontier tradition. The sweeping views of a big country, the free verse commentaries with their chanted litany of place names and allusions to historic events, make one think of Walt Whitman. The use of music is quite special, with composer Virgil Thomson sharing more fully than usual in the filmmaking process; a sort of operatic balance is achieved between the musical score and the other elements. Thomson made his scores for these two films into concert suites which have become part of the standard orchestral repertoire.

In *The Fight for Life*, Lorentz is much less sure in his control of its narrative form than he was of the poetic form of the two preceding films. He seems to have been much more comfortable with land and rivers than with people. *Fight for Life* is about the work of the Chicago Maternity Center delivering babies among the impoverished. It is an interesting film, if curiously flawed by melodramatic excesses. It is important in its innovations and might be regarded as a prototype for the postwar Hollywood semi-documentaries; for example, *The House on 92nd Street, Boomerang, Call Northside 777.* In contributing two lasting masterpieces to the history of documentary—*The Plow* and, especially, *The River*—Lorentz joins a very select company of the artists of documentary. (Flaherty and Jennings would be other members of that company.) Some would argue that *The River* is the finest American documentary to date—aesthetically and in terms of expressing aspects of the American spirit.

However, Lorentz had major limitations, politically, if not artistically. First, he relied on the impermanent partisan backing of the party in power. Lorentz had the support of President Franklin Roosevelt and the films were associated with Democratic policies. When the balance in Congress shifted to Republican in 1940, the United States Film Service was not allowed to continue. Second, even within the New Deal context Lorentz opted for a few big films sponsored by agencies related to one department (four of the five films were on agricultural subjects), rather than many smaller films from various departments that would have broadened the base of sponsorship and made for a steady flow of film communication. Third, he was creating art at public expense—making personal films à la Flaherty—with no real commitment to public service. (Lorentz disliked the term documentary and considered much of Grierson's work in England too school-teacherish; instead Lorentz was trying to create, he said, ''films of merit.'') Finally, Lorentz remained aloof in Washington. He made no efforts to seek sponsorship for documentary filmmaking outside the government; he had no real connection with the New York City filmmakers responsible for the nongovernmental documentaries of the 1930s (though some of them had worked with him on the government films).

However one chooses to look at the matter, it would be generally agreed that documentary in the United States remained a nonmovement of individual rivalries, competitiveness, and political differences. The closing down of the U.S. Film Service proved a great waste. Shortly after its demise the United States entered World War II and government filmmaking on a vast scale had to be started from scratch. It was the Hollywood filmmakers, without documentary experience, who assumed leadership in the wartime government production. Lorentz spent the war making films as guides to navigation for the U.S. Air Corps. His film on the Nuremberg war-crimes trials became his last, as he chose to work instead mainly as a ''film consultant.''

—Jack C. Ellis

LOSEY, Joseph

Nationality: American. **Born:** La Crosse, Wisconsin, 14 January 1909. **Education:** Dartmouth College, New Hampshire, B.A., 1929; Harvard University, M.A. in English literature, 1930. **Career:** Stage director, New York, 1932–34; attended Eisenstein film classes, Moscow, 1935; staged Living Newspaper productions and other plays for Federal Theater Project, New York, 1947; hired by Dory Schary for RKO, 1948; blacklisted, moved to London, 1951; began collaboration with writer Harold Pinter and actor Dirk Bogarde, 1963; directed *Boris Godunov*, Paris, Opera, 1980. **Awards:** Chevalier de l'Ordre des Arts et des Lettres, 1957; International Critics Award, Cannes Festival, for *Accident*, 1967; Palme d'Or, Cannes Festival, for *The Go-Between*, 1971; Honorary Doctorate, Dartmouth College, 1973. **Died:** In London, 22 June 1984.

Films as Director:

1939 *Pete Roleum and His Cousins* (short) (+ p, sc)
1941 *A Child Went Forth* (short) (+ co-p, sc); *Youth Gets a Break* (short) (+ sc)

Joseph Losey

1945 *A Gun in His Hand* (short)
1949 *The Boy with Green Hair*
1950 *The Lawless*
1951 *The Prowler*; *M*; *The Big Night* (+ co-sc)
1952 *Stranger on the Prowl* (*Encounter*) (d as ''Andrea Forzano'')
1954 *The Sleeping Tiger* (d as ''Victor Hanbury'')
1955 *A Man on the Beach*
1956 *The Intimate Stranger* (*Finger of Guilt*) (d as ''Joseph Walton'')
1957 *Time without Pity*
1958 *The Gypsy and the Gentleman*
1959 *Blind Date* (*Chance Meeting*)
1960 *The Criminal* (*The Concrete Jungle*)
1962 *Eve*
1963 *The Damned* (*These Are the Damned*); ***The Servant*** (+ co-p)
1964 *King and Country* (+ co-p)
1966 *Modesty Blaise*
1967 *Accident* (+ co-p)
1968 *Boom!*; *Secret Ceremony*
1970 *Figures in a Landscape*; *The Go-Between*
1972 *The Assassination of Trotsky* (+ co-p)
1973 *A Doll's House*
1975 *Galileo* (+ co-sc); *The Romantic Englishwoman*
1977 *Mr. Klein*
1979 *Don Giovanni*
1982 *The Trout*
1985 *Steaming*

Publications

By LOSEY: books—

Losey on Losey, edited by Tom Milne, New York, 1968.
Le Livre de Losey: entretiens avec le cinéaste, edited by Michel Ciment, Paris, 1979; as *Conversations with Losey*, London, 1985.

By LOSEY: articles—

''A Mirror to Life,'' in *Films and Filming* (London), June 1959.
''Entretiens,'' in *Cahiers du Cinéma* (Paris), September 1960.
Interview with Penelope Houston and John Gillett, in *Sight and Sound* (London), Autumn 1961.

''The Monkey on My Back,'' in *Films and Filming* (London), October 1963.
''Speak, Think, Stand Up,'' in *Film Culture* (New York), Fall/Winter 1970.
''Losey and Trotsky,'' interview with Tony Rayns, in *Take One* (Montreal), March 1973.
Interview with Gene Phillips, in *Séquences* (Montreal), April 1973.
''Something More,'' interview with Gordon Gow, in *Films and Filming* (London), October 1975.
''The Reluctant Exile,'' interview with Richard Roud, in *Sight and Sound* (London), no. 3, 1979.
''Dialogue on Film: Joseph Losey,'' in *American Film* (Washington, D.C.), November 1980.
Interview with Michel Ciment, in *Positif* (Paris), October 1982.
''Screenwriters, Critics, and Ambiguity,'' an interview with J. Weiss, in *Cineaste* (New York), vol. 13, no. 1, 1983.
Interview with Allen Eyles, in *Stills* (London), May 1985.

On LOSEY: books—

Leahy, James, *The Cinema of Joseph Losey*, New York, 1967.
Ledieu, Christian, *Joseph Losey*, Paris, 1970.
Hirsch, Foster, *Joseph Losey*, Boston, 1980.
Palmer, James, and Michael Riley, *The Films of Joseph Losey*, Cambridge, 1993.
Caute, David, *Joseph Losey: A Revenge on Life*, New York and Oxford, 1994.

On LOSEY: articles—

''Losey Issue'' of *Cahiers du Cinéma* (Paris), September 1960.
Jacob, Gilles, ''Joseph Losey, or The Camera Calls,'' in *Sight and Sound* (London), Spring 1966.
Ross, T.J., ''Notes on an Early Losey,'' in *Film Culture* (New York), Spring 1966.
Durgnat, Raymond, ''Puritan Maids,'' in *Films and Filming* (London), April and May 1966.
Phillips, Gene, ''The Critical Camera of Joseph Losey,'' in *Cinema* (Beverly Hills), Spring 1968.
Strick, Philip, ''The Mice in the Milk,'' in *Sight and Sound* (London), Spring 1969.
Gow, Gordon, ''Weapons,'' in *Films and Filming* (London), October 1971.
Combs, Richard, ''Losey, Galileo, and the Romantic Englishwoman,'' in *Sight and Sound* (London), Summer 1975.
Legrand, G., ''Pro-positions à propos de Losey,'' in *Positif* (Paris), October 1976.
Phillips, Gene, ''The Blacklisting Era: Three Cases,'' in *America* (New York), 18 December 1976.
Houston, B., and Marcia Kinder, ''The Losey-Pinter Collaboration,'' in *Film Quarterly* (Berkeley), Fall 1978.
McCarthy, T., obituary, in *Variety* (New York), 27 June 1984.
Amiel, M., obituary, in *Cinéma* (Paris), September 1984.
Roud, Richard, ''Remembering Losey,'' in *Sight and Sound* (London), Winter 1984/85.
Elsaesser, Thomas, ''Joseph Losey: Time Lost and Found,'' in *Monthly Film Bulletin* (London), June 1985.
''Losey Section'' of *Positif* (Paris), July/August 1985.
''Joseph Losey,'' in *Film Dope* (London), February 1987.
Alion, Y., ''Joseph Losey,'' in *Revue de Cinéma* (Paris), no. 475, October 1991.
Gauthier, Guy, and Raymond Lefèvre, ''Joseph Losey,'' in *Mensuel du Cinéma*, no. 15, 1994.

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Joseph Losey's career spanned five decades and included work in both theater and film. Latterly an American expatriate living in Europe, the early years of his life as a director were spent in the very different milieus of New Deal political theater projects and the paranoia of the Hollywood studio system during the McCarthy era. He was blacklisted in 1951 and left America for England where he continued making films, at first under a variety of pseudonyms. His work is both controversial and critically acclaimed, and Losey has long been recognized as a director with a distinctive and highly personal cinematic style.

Although Losey rarely wrote his own screenplays, preferring instead to work closely with other authors, there are nevertheless several distinct thematic concerns which recur throughout his work. It is his emphasis on human interaction and the complexity of interior thought and emotion that makes a Losey film an intellectual challenge, and his interest has always lain with detailed character studies rather than with so-called ''action'' pictures. Losey's domain is interior action and his depiction of the physical world centers on those events which are an outgrowth or reflection of his characters' inner lives. From *The Boy with Green Hair* to *The Trout*, his films focus on individuals and their relationships to themselves, to those around them, and to their society as a whole.

One of Losey's frequent subjects is the intruder who enters a preexisting situation and irrevocably alters its patterns. In his earlier films, this situation often takes the form of a community reacting with violence to an individual its members perceive as a threat. The ''boy with green hair'' is ostracized and finally forced to shave his head by the inhabitants of the town in which he lives; the young Mexican-American in *The Lawless* becomes the object of a vicious manhunt after a racially motivated fight; and the child-murderer in Losey's 1951 version of *M* inspires a lynch mob mentality in the community he has been terrorizing. In each of these cases, the social outsider who, for good or evil, does not conform to the standards of the community evokes a response of mass rage and suspicion. And as the members of the group forsake their individuality and rational behavior in favor of mob rule, they also forfeit any hope of future self-deception regarding their own capacity for unthinking brutality.

In Losey's later films, the scope of the ''intruder'' theme is often narrowed to explore the effect of a newcomer on the relationship of a husband and wife. *The Sleeping Tiger, Eve, Accident, The Romantic Englishwoman*, and *The Trout* all feature married couples whose lives are disrupted and whose relationships are shattered or redefined by the arrival of a third figure. In each of these films, either the husband or the wife is strongly attracted to the outsider. In *The Sleeping Tiger, Eve*, and *The Trout*, this attraction leads to tragedy and death for one of the partners, while the couples in *Accident* and *The Romantic Englishwoman* are forced to confront a serious rift in a seemingly untroubled relationship. A further level of conflict is added by the fact that the intruder in all of the films is either of a different social class (*The Sleeping Tiger, Eve, The Trout*) or a different nationality (*Accident, The Romantic Englishwoman*) than the couple, representing not only a sexual threat but a threat to the bourgeois status quo as well.

This underlying theme of class conflict is one which runs throughout Losey's work, emerging as an essential part of the framework of films as different as *The Lawless, The Servant*, and *The Go-Between.* Losey's consistent use of film as a means of social criticism has its roots in his theatrical work of the 1930s and his association with Bertolt Brecht. The two collaborated on the 1947 staging of Brecht's *Galileo Galilei*, starring Charles Laughton—a play which twenty-seven years later Losey would bring to the screen—and Brecht's influence on Losey's own career is enormous. In addition to his interest in utilizing film as an expression of social and political opinions, Losey has adapted many of Brecht's theatrical devices to the medium as well. The sense of distance and reserve in Brechtian theatre is a keynote to Losey's filmic style, and Brecht's use of a heightened dramatic reality is also present in Losey's work. The characters in a Losey film are very much of the ''real'' world, but their depiction is never achieved through a documentary-style approach. We are always aware that it is a drama that is unfolding, as Losey makes use of carefully chosen music on the soundtrack, or photography that borders on expressionism, or deliberately evokes an atmosphere of memory to comment on the characters and their state of mind. It is this approach to the intellect rather than the emotions of the viewer that ties Losey's work so closely to Brecht.

Losey's films are also an examination of illusion and reality, with the true nature of people or events often bearing little resemblance to their outer appearances. The friendly community that gives way to mob violence, the ''happy'' marriage that unravels when one thread is plucked; these images of actual versus surface reality abound in Losey's work. One aspect of this theme manifests itself in Losey's fascination with characters who discover themselves through a relationship which poses a potential threat to their position in society. Tyvian, in *Eve*, can only acknowledge through his affair with a high-class prostitute that his fame as a writer is actually the result of plagiarism, while Marian, in *The Go-Between*, finds her true sexual nature, which her class and breeding urge her to repress, in her affair with a local farmer.

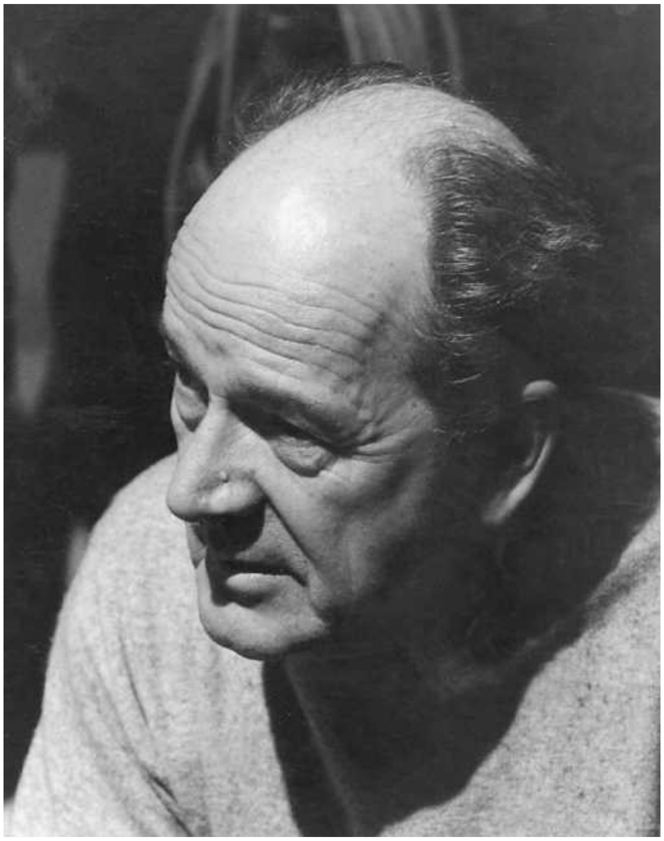
Several of Losey's films carry this theme a step further, offering characters who find their own sense of identity becoming inextricably bound up in someone else. In *The Servant*, the complex, enigmatic relationship between Tony and his manservant, Barrett, becomes both a class struggle and a battle of wills as the idle young aristocrat slowly loses control of his life to the ambitious Barrett. This is an idea Losey pursues in both *Secret Ceremony* and *Mr. Klein.* In the former, a wealthy, unbalanced young girl draws a prostitute into a destructive fantasy in which the two are mother and daughter, and the prostitute finds her initial desire for money becoming a desperate need to believe the fantasy. Alain Delon in *Mr. Klein* portrays a man in occupied France who becomes obsessed with finding a hunted Jew who shares his name. At the film's conclusion, he boards a train bound for the death camps rather than abandon his search, in effect becoming the other *Mr. Klein.* Losey emphasizes his characters' identity confusion cinematically, frequently showing them reflected in mirrors, their images fragmented, prism-like, or only partially revealed.

Losey's choice of subject led to his successful collaboration with playwright Harold Pinter on *The Servant, Accident*, and *The Go-Between*, and Losey once hoped to film Pinter's screenplay of Proust's *Remembrance of Things Past.* Their parallel dramatic interests served both men well, and their work together is among the finest in their careers. Yet if Losey found his most nearly perfect voice in Pinter's screenplays, his films with a wide variety of other writers have still resulted in a body of work remarkably consistent in theme and purpose. His absorbing, sometimes difficult films represent a unique and uncompromising approach to cinema, and guarantee Losey's place among the world's most intriguing directors.

—Janet E. Lorenz

LUBITSCH, Ernst

Nationality: German/American. **Born:** Berlin, 28 January 1892; became U.S. citizen, 1936. **Education:** Attended the Sophien Gymnasium. **Family:** Married 1) Irni (Helene) Kraus, 1922 (divorced 1930); 2) Sania Bezencenet (Vivian Gaye), 1935 (divorced 1943), one daughter. **Career:** Taken into Max Reinhardt Theater Company, 1911; actor, writer, then director of short films, from 1913; member of



Ernst Lubitsch

Adolph Zukor's Europäischen Film-Allianz (Efa), 1921; joined Warner Brothers, Hollywood, 1923; began association with Paramount, 1928; began collaboration with writer Ernest Vajda, 1930; head of production at Paramount, 1935 (relieved of post after a year); left Paramount for three-year contract with 20th Century-Fox, 1938; suffered massive heart attack, 1943. **Awards:** Special Academy Award (for accomplishments in the industry), 1947. **Died:** In Hollywood, 29 November 1947.

Films as Director:

1914 *Fräulein Seifenschaum* (+ role); *Blindkuh* (+ role); *Aufs Eis geführt* (+ role)
1915 *Zucker und Zimt* (co-d, co-sc, role)
1916 *Wo ist mein Schatz?* (+ role); *Schuhpalast Pinkus* (+ role as Sally Pinkus); *Der gemischte Frauenchor* (+ role); *Der G.m.b.H. Tenor* (+ role); *Der Kraftmeier* (+ role); *Leutnant auf Befehl* (+ role); *Das schönste Geschenk* (+ role); *Seine neue Nase* (+ role)
1917 *Wenn vier dasselbe Tun* (+ co-sc, role); *Der Blusenkönig* (+ role): *Ossis Tagebuch*
1918 *Prinz Sami* (+ role); *Ein fideles Gefängnis*; *Der Fall Rosentopf* (+ role); *Der Rodelkavalier* (+ co-sc); *Die Augen der Mumie Mâ*; *Das Mädel vom Ballett*; *Carmen*
1919 *Meine Frau, die Filmschauspielerin; Meyer aus Berlin* (+ role as apprentice); *Das Schwabemädle; Die Austernprinzessin*; *Rausch; Madame DuBarry*; *Der lustige Ehemann* (+ sc); *Die Puppe* (+ co-sc)
1920 *Ich möchte kein Mann sein!* (+ co-sc); *Kohlhiesels Töchter* (+ co-sc); *Romeo und Julia im Schnee* (+ co-sc); *Sumurun* (+ co-sc); *Anna Boleyn*
1921 *Die Bergkatze* (+ co-sc)
1922 *Das Weib des Pharao*
1923 *Die Flamme*; *Rosita*
1924 *The Marriage Circle*; *Three Women; Forbidden Paradise* (+ co-sc)
1925 *Kiss Me Again* (+ pr); *Lady Windermere's Fan* (+ pr)
1926 *So This Is Paris* (+ pr)
1927 *The Student Prince in Old Heidelberg* (+ pr)
1928 *The Patriot* (+ pr)
1929 *Eternal Love* (+ pr); *The Love Parade* (+ pr)
1930 *Paramount on Parade* (anthology film); *Monte Carlo* (+ pr)
1931 *The Smiling Lieutenant* (+ pr)
1932 *The Man I Killed* (*Broken Lullaby*) (+ pr); *One Hour with You* (+ pr); ***Trouble in Paradise*** (+ pr); *If I Had a Million* (anthology film)
1933 *Design for Living* (+ pr)
1934 *The Merry Widow* (+ pr)
1936 *Desire* (co-d, pr)
1937 *Angel* (+ pr)
1938 *Bluebeard's Eighth Wife* (+ pr)
1939 ***Ninotchka*** (+ pr)
1940 *The Shop around the Corner* (+ pr)
1941 *That Uncertain Feeling* (+ co-pr)
1942 *To Be or Not to Be* (co-source, co-pr)
1943 *Heaven Can Wait* (+ pr)
1946 *Cluny Brown* (+ pr)
1948 *That Lady in Ermine* (co-d)

Other Films:

1913 *Meyer auf der Alm* (role as Meyer)
1914 *Die Firma Heiratet* (Wilhelm) (role as Moritz Abramowski); *Der Stolz der Firma* (Wilhelm) (role as Siegmund Lachmann); *Fräulein Piccolo* (Hofer) (role); *Arme Marie* (Mack) (role); *Bedingung—Kein Anhang!* (Rye) (role); *Die Ideale Gattin* (role); *Meyer als Soldat* (role as Meyer)
1915 *Robert und Bertram* (Mack) (role); *Wie Ich Ermordert Wurde* (Ralph) (role); *Der Schwarze Moritz* (Taufstein and Berg) (role); *Doktor Satansohn* (Edel) (role as Dr. Satansohn); *Hans Trutz im Schlaraffenland* (Wegener) (role as Devil)

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''Concerning Cinematography . . . as Told to William Stull,'' in *American Cinematographer* (Los Angeles), November 1929.
''Lubitsch's Analysis of Pictures Minimizes Director's Importance,'' in *Variety* (New York), 1 March 1932.
''Hollywood Still Leads . . . Says Ernst Lubitsch,'' interview with Barney Hutchinson, in *American Cinematographer* (Los Angeles), March 1933.
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‘‘E. Lubitsch Dead: Film Producer, 55,’’ in *New York Times*, 1 December 1947.
‘‘Ernst Lubitsch: A Symposium,’’ in *Screen Writer*, January 1948.
Wollenberg, H.H., ‘‘Two Masters: Ernst Lubitsch and Sergei M. Eisenstein,’’ in *Sight and Sound* (London), Spring 1948.
‘‘Lubitsch section’’ of *Revue du Cinéma* (Paris), September 1948.
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Eisner, Lotte, ‘‘Lubitsch and the Costume Film,’’ chapter 4 in *The Haunted Screen*, Berkeley, 1969.
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Whittemore, Don, and Philip Cecchettini, ‘‘Ernst Lubitsch,’’ in *Passport to Hollywood: Film Immigrants: Anthology*, New York, 1976.
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Traubner, R., ‘‘Lubitsch Returns to Berlin,’’ in *Films in Review* (New York), October 1984.
‘‘Lubitsch section’’ of *Cinéma* (Paris), April 1985.
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‘‘Ernst Lubitsch,’’ in *Film Dope* (London), February 1987.
Nave, B., ‘‘Aimer Lubitsch,’’ in *Jeune Cinéma* (Paris), May/June 1987.
Cahir, L.C., ‘‘A Shared Impulse: The Significance of Language in Oscar Wilde's and Ernst Lubitsch's *Lady Windermere's Fan*,’’ in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 19, no. 1, January 1991.
Pratt, D.B., ‘‘‘O, Lubitsch, Where Wert Thou?’: Passion, the German Invasion, and the Emergence of the Name ‘Lubitsch’,’’ in *Wide Angle* (Baltimore), vol. 13, no. 1, January 1991.
Eyman, S., ‘‘Lubitsch, Pickford, and the Rosita War,’’ in *Griffithiana* (Gemona), vol. 15, no. 44–45, May-September 1992.
Saada, Nicolas, ‘‘Lubitsch: Le poids de la grâce,’’ in *Cahiers du Cinéma* (Paris), no. 494, September 1995.

* * *

Ernst Lubitsch's varied career is often broken down into periods to emphasize the spectrum of his talents—from an actor in Max Reinhardt's Berlin Theater Company to head of production at Paramount. Each of these periods could well provide enough material for a sizeable book. It is probably most convenient to divide Lubitsch's output into three phases: his German films between 1913 and 1922; his Hollywood films from 1923 to 1934; and his Hollywood productions from 1935 till his death in 1947.

During the first half of Lubitsch's filmmaking decade in Germany he completed about nineteen shorts. They were predominantly ethnic slapsticks in which he played a ‘‘Dummkopf’’ character by the name of Meyer. Only three of these one- to five-reelers still exist. He directed eighteen more films during his last five years in Germany, almost equally divided between comedies—some of which anticipate the concerns of his Hollywood works—and epic costume dramas. Pola Negri starred in most of these historical spectacles, and the strength of her performances together with the quality of Lubitsch's productions brought them both international acclaim. Their *Madame Dubarry* (retitled *Passion* in the United States) was not only one of the films responsible for breaking the American blockade on imported German films after World War I, but it also began the ‘‘invasion’’ of Hollywood by German talent.

Lubitsch came to Hollywood at Mary Pickford's invitation. He had hoped to direct her in *Faust*, but they finally agreed upon *Rosita*, a costume romance very similar to those he had done in Germany. After joining Warner Brothers, he directed five films that firmly established his thematic interests. The films were small in scale, dealt openly with sexual and psychological relationships in and out of marriage, refrained from offering conventional moral judgments, and demystified women. As Molly Haskell and Marjorie Rosen point out, Lubitsch created complex female characters who were aggressive, unsentimental, and able to express their sexual desires without suffering the usual pains of banishment or death. Even though Lubitsch provided a new and healthy perspective on sex and increased America's understanding of a woman's role in society, he did so only in a superficial way. His women ultimately affirmed the status quo. The most frequently cited film from this initial burst of creativity, *The Marriage Circle*, also exhibits the basic narrative motif found in most of Lubitsch's work—the third person catalyst. An essentially solid relationship is temporarily threatened by a sexual rival. The possibility of infidelity serves as the occasion for the original partners to reassess their relationship. They acquire a new self-awareness and understand the responsibilities they have towards each other. The lovers are left more intimately bound than before. This premise was consistently reworked until *The Merry Widow* in 1934.

The late 1920s were years of turmoil as every studio tried to adapt to sound recording. Lubitsch, apparently, was not troubled at all; he considered the sound booths nothing more than an inconvenience, something readily overcome. Seven of his ten films from 1929 to 1934 were musicals, but not of the proscenium-bound ''all-singing, all-dancing'' variety. Musicals were produced with such prolific abandon during this time (what better way to exploit the new technology?) that the public began avoiding them. Film histories tend to view the period from 1930 to 1933 as a musical void, yet it was the precise time that Lubitsch was making significant contributions to the genre. As Arthur Knight notes, ''He was the first to be concerned with the 'natural' introduction of songs into the development of a musical-comedy plot.'' Starting with *The Love Parade*, Lubitsch eliminated the staginess that was characteristic of most musicals by employing a moving camera, clever editing, and the judicial use of integrated musical performance, and in doing so constructed a seminal film musical format.

In 1932 Lubitsch directed his first non-musical sound comedy, *Trouble in Paradise.* Most critics consider this film to be, if not his best, then at least the complete embodiment of everything that has been associated with Lubitsch: sparkling dialogue, interesting plots, witty and sophisticated characters, and an air of urbanity—all part of the well-known ''Lubitsch Touch.'' What constitutes the ''Lubitsch Touch'' is open to continual debate, the majority of the definitions being couched in poetic terms of idolization. Andrew Sarris comments that the ''Lubitsch Touch'' is a counterpoint of poignant sadness during a film's gayest moments. Leland A. Poague sees Lubitsch's style as being gracefully charming and fluid, with an ''ingenious ability to suggest more than he showed. . . .'' Observations like this last one earned Lubitsch the unfortunate moniker of ''director of doors,'' since a number of his jokes relied on what unseen activity was being implied behind a closed door.

Regardless of which romantic description one chooses, the ''Lubitsch Touch'' can be most concretely seen as deriving from a standard narrative device of the silent film: interrupting the dramatic interchange by focusing on objects or small details that make a witty comment on or surprising revelation about the main action. Whatever the explanation, Lubitsch's style was exceptionally popular with critics and audiences alike. Ten years after arriving in the United States he had directed eighteen features, parts of two anthologies, and was recognized as one of Hollywood's top directors.

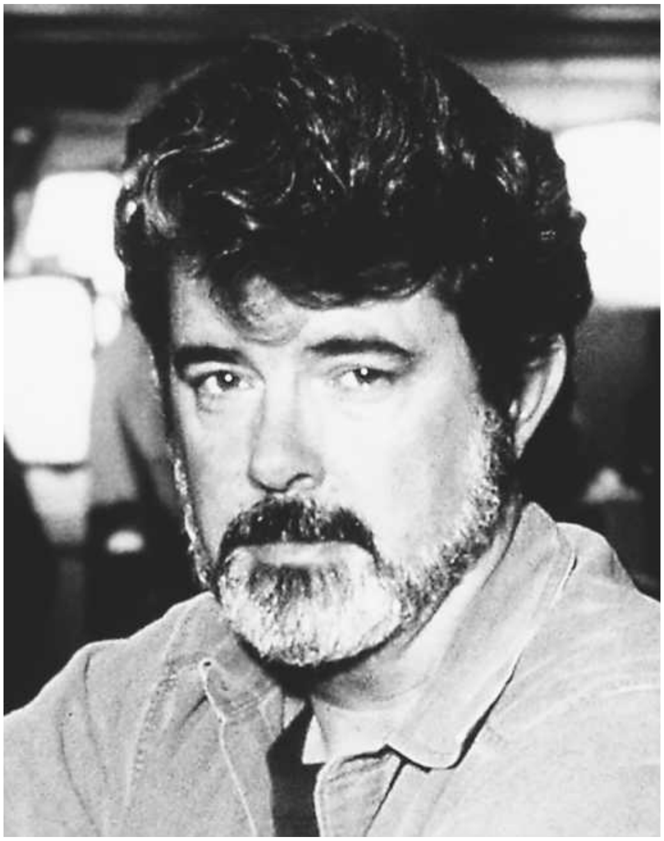
Lubitsch's final phase began when he was appointed head of production at Paramount in 1935, a position that lasted only one year. Accustomed to pouring all his energies into one project at a time, he was ineffective juggling numerous projects simultaneously. Accused of being out of step with the times, Lubitsch updated his themes in his first political satire, *Ninotchka*, today probably his most famous film. He continued using parody and satire in his blackest comedy, *To Be or Not to Be*, a film well liked by his contemporaries, and today receiving much reinvestigation. If Lubitsch's greatest talent was his ability to make us laugh at the most serious events and anxieties, to use comedy to make us more aware of ourselves, then *To Be or Not to Be* might be considered the consummate work of his career.

Lubitsch, whom Gerald Mast terms the greatest technician in American cinema after Griffith, completed only two more films. At his funeral in 1947, Mervyn LeRoy presented a fitting eulogy: ''he advanced the techniques of screen comedy as no one else has ever done. Suddenly the pratfall and the double-take were left behind and the sources of deep inner laughter were tapped.''

—Greg S. Faller

LUCAS, George

Nationality: American. **Born:** George Walton Lucas Jr., Modesto, California, 14 May 1944. **Education:** Attended Modesto Junior College; University of Southern California Film School, graduated 1966. **Career:** Six-month internship at Warner Bros. spent as assistant to Francis Ford Coppola, 1967–68; co-founder, with Coppola, American Zoetrope, Northern California, 1969; directed first feature,



George Lucas

THX-1138, 1971; established special effects company, Industrial Light and Magic, at San Rafael, California, 1976; formed production company Lucasfilm, Ltd., 1979; founded post production company Sprocket Systems, 1980; built Skywalker Ranch, then executive producer for Disneyland's 3-D music space adventure, *Captain EO*, 1980s. **Awards:** Locarno International Film Festival Bronze Leopard Award, and National Society of Film Critics Awards, U.S.A., NSFC Award for Best Screenplay, and New York Film Critics Circle Awards, NYFCC Award for Best Screenplay (with Gloria Katz and Willard Huyck) for *American Graffiti*, 1973; ShoWest Convention Showest Award for Director of the Year, 1978; Academy Awards Irving G. Thalberg Memorial Award, 1992. **Address:** c/o Lucasfilm, Ltd., P.O. Box 2009, San Rafael, California 94912, U.S.A.

Films as Director and Scriptwriter:

(Short student films)

1965–67 *Look at Life*; *Freiheit*; *1.42.08*; *Herbie* (co-d); *Anyone Lived in a Pretty How Town* (co-sc); *6.18.67* (doc); *The Emperor* (doc); *THX 1138:4EB*
1968 *Filmmaker* (doc)

(Feature films)

1971 *THX 1138* (co-sc, ed)
1973 ***American Graffiti*** (co-sc)
1977 ***Star Wars*** (+ exec pr)
1999 ***Star Wars: Episode I—The Phantom Menace*** (+sc, exec pr)
2002 ***Star Wars: Episode II*** (+sc, exec pr)
2005 ***Star Wars: Episode III*** (+sc, pr)

Films as Executive Producer:

1979 *More American Graffiti* (Norton) (+ story)
1980 ***The Empire Strikes Back*** (Kershner) (+ story); *Kagemusha* (*The Shadow Warrior*) (Kurosawa) (of int'l version)
1981 ***Raiders of the Lost Ark*** (Spielberg) (+ story); *Body Heat* (Kasdan) (uncredited)
1982 *Twice upon a Time* (Korty and Swenson)
1983 ***Return of the Jedi*** (Marquand) (+ co-sc, story)
1984 *Indiana Jones and the Temple of Doom* (Spielberg) (+ story)
1985 *Mishima* (Schrader)
1986 *Howard the Duck* (Huyck); *Labyrinth* (Henson); *Captain EO* (Coppola) (+ sc)
1988 *Willow* (Howard) (+ story); *Tucker: The Man and His Dream* (Coppola); *The Land before Time*
1989 *Indiana Jones and the Last Crusade* (Spielberg) (+ story)
1994 *Radioland Murders* (Mel Smith) (+ story)

Publications

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George Lucas: Interviews (Conversations with Filmmakers Series), edited by Sally Kline, Mississippi, 1999.
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''The Filming of *American Graffiti*,'' an interview with L. Sturhahn, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), March 1974.
Interview with S. Zito, in *American Film* (Washington, D.C.), April 1977.
Interview with Robert Benayoun and Michel Ciment, in *Positif* (Paris), September 1977.
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Interview with M. Tuchman and A. Thompson, in *Film Comment* (New York), July/August 1981.
Interview with David Sheff, in *Rolling Stone* (New York), 5 November/10 December 1987.
Interview with Philippe Rouyer and Michael Henry, in *Positif* (Paris), October 1994.
''30 Minutes with the Godfather of Digital Camera,'' interview with Don Shay, in *Cinefex* (Riverside), March 1996.
''George Lucas: Past, Present, and Future,'' interview with Ron Magid, in *American Cinematographer* (Hollywood), February 1997.
''The Future Starts Here,'' in *Premiere* (New York), February 1999.
Interview with Anne Thompson, in *Premiere* (New York), May 1999.

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Champlin, Charles, *George Lucas, The Creative Impulse: Lucasfilm's First Twenty Years*, New York, 1992.
Carrau, Bob, *Monsters and Aliens from George Lucas*, New York, 1993.
Cotta Vaz, Mark, and Shinji Hata, *From Star Wars to Indiana Jones: The Best of Lucasfilm Archives*, San Francisco, 1994.
Baxter, John, *Mythmaker: The Life and Work of George Lucas*, Shaker Heights, 1998.
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Farber, Steven, ''George Lucas: The Stinky Kid Hits the Big Time,'' in *Film Quarterly* (Berkeley), Spring 1974.
''Behind the Scenes of *Star Wars*,'' in *American Cinematographer* (Los Angeles), July 1977.
Fairchild, B. H., Jr., ''Songs of Innocence and Experience: The Blakean Vision of George Lucas,'' in *Literature/Film Quarterly* (Salisbury, Maryland), no. 2, 1979.
Pye, Michael, and Lynda Myles, ''The Man Who Made *Star Wars*,'' in *Atlantic Monthly* (Greenwich, Connecticut), March 1979.
Harmetz, A., ''Burden of Dreams: George Lucas,'' in *American Film* (Washington, D.C.), June 1983.

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“George Lucas,” in *Film Dope* (London), February 1987.

Star Wars Section of *Variety* (New York), 3 June 1987.

Kearney, J., and J. Greenberg, “The Road Warrior,” in *American Film* (Washington, D.C.), June 1988.

Kaplan, David A., “The Force of an Idea Is with Him,” in *Newsweek*, 31 May 1993.

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Marx, Andy, “Lucas Dishes Future Media at Intermedia,” in *Variety*, 7 March 1994.

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Weintraub, Bernard, “The Ultimate Hollywoodian Lives an Anti-Hollywood Life,” in *New York Times*, 20 October 1994.

Biskind, Peter, “‘Radio’ Days,” in *Premiere*, November 1994.

Weiner, Rex, “Lucas the Loner Returns to ‘Wars’,” in *Variety*, 5 June 1995.

Groves, M., “Digital Yoda,” in *Los Angeles Times*, June 1995.

Scorsese, Martin, “Notre génération,” in *Cahiers du Cinéma* (Paris), March 1996.

Kaplan, D.A., “The Force Is Still with Him,” in *Newsweek*, 13 May 1996.

Payne, M., “*Return of the Jedi*,” in *Boxoffice* (Chicago), November 1996.

Uram, S., “Use the Force, Lucas,” in *Cinefantastique* (Forest Park), no. 6, 1996.

Seabrook, J., “Why Is the Force Still with Us?” in *New Yorker*, 6 January 1997.

Lev, Peter, “Whose Future? *Star Wars, Alien,* and *Blade Runner*,” in *Literature/Film Quarterly* (Salisbury), January 1998.

“How George Did It,” in *Written By. Journal: The Writers Guild of America, West* (Los Angeles), December/January 1998.

McCarthy, Todd, “Mighty Effects but Mini Magic,” in *Variety* (New York), 17 May 1999.

Daly, Steve, “The Star Report,” in *Entertainment Weekly* (New York), 21 May 1999.

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In whatever capacity George Lucas works—director, writer, producer—the films in which he is involved are a mixture of the familiar and the fantastic. Thematically, Lucas's work is often familiar, but the presentation of the material usually carries his unique mark. His earliest commercial science-fiction film, *THX 1138*, is not very different in plot from previous stories of futuristic totalitarian societies in which humans are subordinate to technology. What is distinctive about the film is its visual impact. The extreme close-ups, bleak sets, and crowds of “properly sedated” shaven-headed people moving mechanically through hallways effectively produce the physical environment of this cold, well-ordered society. The endless whiteness of the vast detention center without bars could not be more oppressive.

Although not a special effects film, *American Graffiti*, Lucas's second feature, does show his attention to detail and his interest in archetypal themes. Within the 24-hour period of the film, the heroic potential is brought forth from within the main characters, either through courageous action or the making of courageous decisions. The film captures America on the verge of transition from the 1950s to the brave new world of the 1960s. Lucas does this visually by recreating the 1950s on screen down to the smallest detail, but he also communicates through his characters the feeling that their lives will never be the same again.

The combination of convention, archetype, and fantasy comes together fully in Lucas's subsequent films—the *Star Wars* and *Indiana Jones* series. On one level the *Star Wars* saga is a fairy tale set in outer space, as suggested in the opening title: “A long time ago in a galaxy far, far away. . . .” The basic plot conventions of the fairy tale are present: a princess in distress, a powerful evil ruler, and courageous knights. The saga is also a tale of the emergence of the hero within and the quest by which individuals realize their true selves, for the princess is really a Shaman, the evil ruler a self divided in need of healing, and the knights latent heroes who do not realize themselves as such at the beginning of the tale.

Scenes, especially from *Star Wars* and *The Empire Strikes Back*, look and sound like *Flash Gordon* episodes. Members of the Empire—the Emperor, Darth Vadar, the storm troopers—are an easily identifiable evil in their dark, drab clothing and cloaked or helmeted faces. Their movements are accompanied by a menacing, martial film score of the type that ushered Ming the Merciless on screen. Another reference that associates the Empire with a great evil is that the storm troopers in several scenes resemble the rows of assembled storm troopers on review in *Triumph of the Will.* In contrast to these images of darkness, the rebel forces and their habitats are colorful and full of life.

The *Star Wars* saga is also very much science fiction. The special effects developed to realize Lucas's futuristic vision brought about technological advances in motion picture photography. The workshop formed for the production of *Star Wars*, Industrial Light and Magic, continues on as an independent special effects production company. While working on *Star Wars*, John Dykstra developed the Dykstraflex camera, for which he received an Academy Award. The camera was used in conjunction with a computer to achieve the accuracy necessary in photographing multiple-exposure visual effects. Another advancement in motion-control photography was developed for *The Empire Strikes Back*—Brian Edlund's Empireflex camera.

Lucas and Steven Spielberg then set out to make a film based on the romantic action/adventure movies of the 1940s. The successful result was *Raiders of the Lost Ark.* Indiana Jones, based on the rough-edged, worldly wise screen heroes of those earlier adventure films, is set to such mythic tasks as the quest for the Ark of the Covenant and the quest for the Holy Grail. Jones's enemies on these quests (which occur in the first and the last films of the series), the Nazis, are representatives of the dark side of this universe and carry legendary status of their own. As in the *Star Wars* saga, the main characters, including the extraordinary Indiana, face challenges that will bring forth qualities and strengths they had not yet realized. The dialogue in *Indiana Jones and the Last Crusade* especially emphasizes the theme of the hero within. At one point the senior Jones tells Indiana that “The search for the cup of Christ is the search for the divine in all of us”; later in the film Indiana is challenged to look within himself by the enemy as he is told, “It's time to ask yourself what you believe.”

Radioland Murders is set in the world of live radio broadcasts of the late 1930s. All the conventional character types are here—from the inept director and his highly competent assistant to the golden-voiced booth announcer to the ever-creative sound-effects man. This romantic comedy/murder mystery was directed by Mel Smith, produced by Lucas, and based on an original story by Lucas. The narrative contains all the heroic challenges to spirit and character of more epic films condensed into a much smaller space and a much shorter time period. The action takes place within a few prime-time hours as a new radio network premieres. The broadcast carries on to a successful completion in spite of the murders of cast and crew, the police investigation, set breakdowns, and ego clashes. This universe of carefully contained chaos sometimes appears to be on the verge of spinning out of control, but it never does. The narrative, the broadcast, and the main characters persevere to the finish.

In 1999, Lucas returned to directing with the first film in the *Star Wars* saga, *Episode I—The Phantom Menace*, which he also scripted. The film contains all the Lucas hallmarks, but he was perhaps ill-advised to take on the project himself. The prequel lacks much of the subtlety of *Star Wars: Episode IV—A New Hope*, the only other film in the sequence he has so far directed, and was nominated in 2000 for ''Razzie'' awards for Worst Direction and Worst Screenplay. Such is Lucas's following, however, that *Phantom Menace* became the third-highest grossing movie of all time, and Lucas has announced his intention to make at least two further episodes. The simple story of a conflict between good and evil (essentially left over from the classic Western) continues to be carried by impressive special effects, but it remains to be seen how long general audiences will remain satisfied by a moral structure indicated by the color of the protagonists' clothing.

Lucas's films are self-conscious about genre conventions and often refer back to earlier films. Also familiar in his work are the archetypal figures from myths and legends. At the same time, the films are fantastic and unfamiliar, filled with strange creatures and exotic settings. However, the narrative weaknesses of *Phantom Menace* suggest he is somewhat less adept with the processes of storytelling than with realizing ambitious action sequences and inventive special effects.

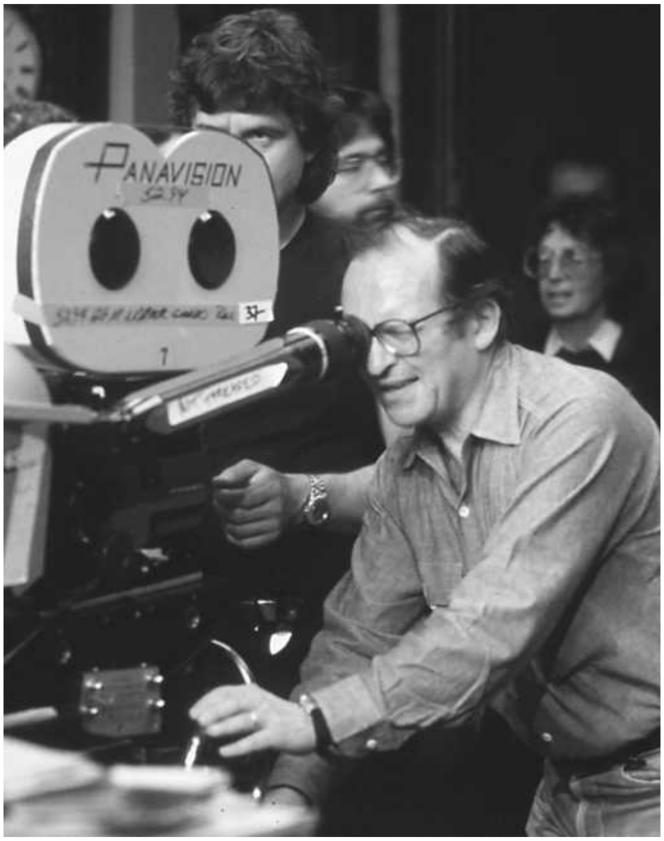
—Marie Saeli, updated by Chris Routledge

LUMET, Sidney

Nationality: American. **Born:** Philadelphia, 25 June 1924. **Education:** Professional Children's School, New York; Columbia University extension school. **Military Service:** Served in Signal Corps, U.S. Army, 1942–46. **Family:** Married 1) Rita Gam (divorced); 2) Gloria Vanderbilt, 1956 (divorced, 1963); 3) Gail Jones, 1963 (divorced, 1978); 4) Mary Gimbel, 1980; two daughters. **Career:** Acting debut in Yiddish Theatre production, New York, 1928; Broadway debut in *Dead End*, 1935; film actor, from 1939; stage director, off-Broadway, from 1947; assistant director, then director, for TV, from 1950. **Awards:** Directors Guild Awards, for *Twelve Angry Men*, 1957, and *Long Day's Journey into Night*, 1962; D.W. Griffith Award of the Directors Guild of America, 1993. **Address:** c/o LAH Film Corporation, 1775 Broadway, New York, NY 10019, U.S.A.

Films as Director:

1957 ***Twelve Angry Men***
1958 *Stage Struck*
1959 *That Kind of Woman*
1960 *The Fugitive Kind*



Sidney Lumet

1962 *A View from the Bridge*; *Long Day's Journey into Night*
1964 *Fail Safe*
1965 *Pawnbroker*; *Up from the Beach*; *The Hill*
1966 *The Group* (+ pr)
1967 *The Deadly Affair* (+ pr)
1968 *Bye Bye Braverman* (+ pr); *The Seagull* (+ pr)
1969 *Blood Kin* (doc) (co-d, co-pr)
1970 *King: A Filmed Record . . . Montgomery to Memphis* (doc) (co-d, co-pr); *The Appointment*; *The Last of the Mobile Hot Shots*
1971 *The Anderson Tapes*
1972 *Child's Play*
1973 *The Offense*; *Serpico*
1974 *Lovin' Molly*; *Murder on the Orient Express*
1975 *Dog Day Afternoon*
1977 *Equus*; *Network*
1978 *The Wiz*
1980 *Just Tell Me What You Want* (+ pr)
1981 *Prince of the City*
1982 *Deathtrap*; *The Verdict*
1983 *Daniel*
1984 *Garbo Talks*
1986 *Power*; *The Morning After*
1988 *Running on Empty*
1989 *Family Business*
1990 *Q & A* (+ sc)
1992 *A Stranger among Us*
1993 *Guilty as Sin*

1997 *Night Falls on Manhattan* (+ sc); *Critical Care* (+ pr)
1999 *Gloria*
2000 *Whistle*

Other Films:

1939 *One Third of a Nation* (Murphy) (role as Joey Rogers)
1940 *Journey to Jerusalem* (role as youthful Jesus)
1990 *Listen Up! The Lives of Quincy Jones* (role)

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* * *

Although Sidney Lumet has applied his talents to a variety of genres (drama, comedy, satire, caper, romance, and even a musical), he has proven himself most comfortable and effective as a director of serious psychodramas and was most vulnerable when attempting light entertainments. His Academy Award nominations, for example, have all been for character studies of men in crisis, from his first film, *Twelve Angry Men*, to *The Verdict.* Lumet was, literally, a child of the drama. At the age of four he was appearing in productions of the highly popular and acclaimed Yiddish Theatre in New York. He continued to act for the next two decades but increasingly gravitated toward directing. At twenty-six he was offered a position as an assistant director with CBS television. Along with John Frankenheimer, Robert Mulligan, Martin Ritt, Delbert Mann, George Roy Hill, Franklin Schaffner, and others, Lumet quickly won recognition as a competent and reliable director in a medium where many faltered under the pressures of producing live programs. It was in this environment that Lumet learned many of the skills that would serve him so well in his subsequent career in films: working closely with performers, rapid preparation for production, and working within tight schedules and budgets.

Because the quality of many of the television dramas was so impressive, several of them were adapted as motion pictures. Reginald Rose's *Twelve Angry Men* brought Lumet to the cinema. Although Lumet did not direct the television production, his expertise made him the ideal director for this low-budget film venture.

Twelve Angry Men was an auspicious beginning for Lumet. It was a critical and commercial success and established Lumet as a director skilled at adapting theatrical properties to motion pictures. Fully half of Lumet's complement of films have originated in the theater. Another precedent set by *Twelve Angry Men* was Lumet's career-long disdain for Hollywood.

Lumet prefers to work in contemporary urban settings, especially New York. Within this context, Lumet is consistently attracted to situations in which crime provides the occasion for a group of characters to come together. Typically these characters are caught in a vortex of events they can neither understand nor control but which they must work to resolve.

Twelve Angry Men explores the interaction of a group of jurors debating the innocence or guilt of a man being tried for murder; *The Hill* concerns a rough group of military men who have been sentenced to prison; *The Deadly Affair* involves espionage in Britain; *The Anderson Tapes* revolves around the robbery of a luxury apartment building; *Child's Play*, about murder at a boy's school, conveys an almost supernatural atmosphere of menace; *Murder on the Orient Express, Dog Day Afternoon*, and *The Verdict* all involve attempts to find the solution to a crime, while *Serpico* and *Prince of the City* are probing examinations of men who have rejected graft practices as police officers.

Lumet's protagonists tend to be isolated, unexceptional men who oppose a group or institution. Whether the protagonist is a member of a jury or party to a bungled robbery, he follows his instincts and intuition in an effort to find solutions. Lumet's most important criterion is not whether the actions of these men are right or wrong but whether the actions are genuine. If these actions are justified by the individual's conscience, this gives his heroes uncommon strength and courage to endure the pressures, abuses, and injustices of others. Frank Serpico, for example, is the quintessential Lumet hero in his defiance of peer group authority and the assertion of his own code of moral values.

Nearly all the characters in Lumet's gallery are driven by obsessions or passions that range from the pursuit of justice, honesty, and truth to the clutches of jealousy, memory, or guilt. It is not so much the object of their fixations but the obsessive condition itself that intrigues Lumet. In films like *The Fugitive Kind, A View from the Bridge, Long Day's Journey into Night, The Pawnbroker, The Seagull, The Appointment, The Offense, Lovin' Molly, Network, Just Tell Me What You Want*, and many of the others, the protagonists, as a result of their complex fixations, are lonely, often disillusioned individuals. Consequently, most of Lumet's central characters are not likable or pleasant, and sometimes not admirable figures. And, typically, their fixations result in tragic or unhappy consequences.

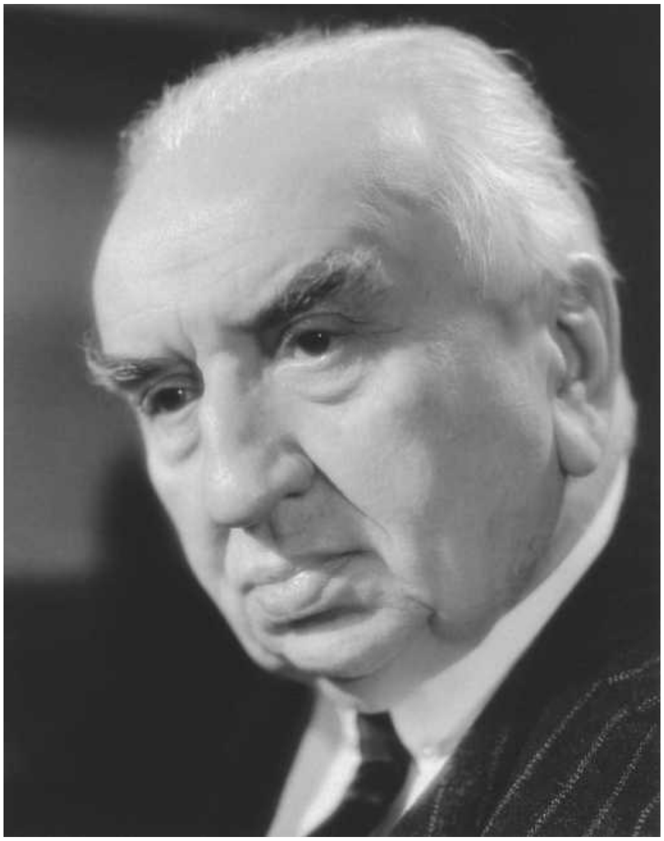
Lumet's fortunes have been up and down at the box office. One explanation seems to be his own fixation with uncompromising studies of men in crisis. His most intense characters present a grim vision of idealists broken by realities. From Val in *A View from the Bridge* and Sol Nazerman in *The Pawnbroker* to Danny Ciello in *Prince of the City*, Lumet's introspective characters seek to penetrate the deepest regions of the psyche.

Lumet's recently published memoir about his life in film, *Making Movies*, is extremely lighthearted and infectious in its enthusiasm for the craft of moviemaking itself. This stands in marked contrast to the tone and style of most of his films. Perhaps Lumet's signature as a director is his work with actors—and his exceptional ability to draw high-quality, sometimes extraordinary performances from even the most unexpected quarters: Melanie Griffith's believable undercover policewoman in *A Stranger among Us* and Don Johnson's smooth-talking sociopath in *Guilty as Sin.* These two latest examples of the ''Lumet touch'' with actors demonstrate that he has not lost it.

—Stephen E. Bowles, updated by John McCarty

LUMIÈRE, Louis

Nationality: French. **Born:** Besançon, 5 October 1864. **Education:** L'école de la Martinière, Besançon, degree 1880; attended Conservatoire de Lyon, 1880–81. **Career:** Chemist and inventor, son of an industrialist specialising in photographic chemistry and the making of emulsions; after seeing Edison Kinetoscope demonstrated in Paris, developed with brother Auguste Lumière (1862–1954) the ''Cinématographe Lumière,'' incorporating invention of claw driven by eccentric gear for advancing film, 1894; projected first film, showing workers leaving the Lumière factory, 1895; projected first program for a paying audience at Grand Café, Boulevard des Capucines, Paris, 28 December 1895; Société du Cinématographe Lumière formed, 1896; projected film onto 16–by–21–foot screen at Paris Exposition, 1900; company ceased film production, 1905; subsequently invented and manufactured photographic equipment; worked on stereo projection method, from 1921; première of ''cinéma en relief'' in Paris, 1936. **Died:** In Bandol, France, 6 June 1948.



Louis Lumière

Films as Director:

1896–1900 Directed about 60 films and produced about 2000, mostly documentaries
1894 or 95 *La Sortie des usines* (version no. 1)
1895 *La Sortie des usines* (version no. 2); ***L'Arroseur arrosé*** (*Le Jardinier*); *Forgerons*; *Pompiers*; *Attaque du feu*; *Le Repas de bébé* (*Le Déjeuner de bébé*, *Le Gouter de bébé*); *Pêche aux poissons rouges*; *La Voltige*; *Débarquement* (*Arrivée des congressistes à Neuville-sur-Saône*); *Discussion de M. Janssen et de M. Lagrange*; *Saut à la couverture* (*Brimade dans une caserne*); *Lyon, place des Cordeliers*; *Lyon, place Bellecour*; *Récréation à la Martinière*; *Charcuterie mécanique*; *Le Maréchalferrant*; *Lancement d'un navire à La Ciotat*; *Baignade en mer*; *Ateliers de La Ciotat*; *Barque sortant du port* (*La Sortie du port*); *Arrivée d'un train à La Ciotat*; *Partie d'ecarté*; *Assiettes tournantes*; *Chapeaux à transformations* (*Trewey: Under the Hat*); *Photographe*; *Démolition d'un mur* (*Le Mur*); *Querelle enfantine*; *Aquarium*; *Bocal aux poissons-rouges*; *Partie de tric-trac*; *Le Dejeuner du chat*; *Départ en voiture*; *Enfants aux jouets*; *Course en sac*; *Discussion*
1896–97 *Barque en mer*; *Baignade en mer*; *Arrivée d'un bateau à vapeur*; *Concours de boules*; *Premiers pas de Bébé*; *Embarquement pour le promenade*; *Retour d'une promenade en mer*; *Marché*; *Enfant et chien*; *Petit frèree et petite soeur*; *Douche aprés le bain*; *Ronde enfantine*; *Enfants au bord de la mer*; *Bains en mer*; *Touristes revenant d'une excursion*; *Scènes d'enfants*; *Laveuses*; *Repas en famille*; *Bal d'enfants*; *Leçon de bicyclette*; *Menuisiers*; *Radeau avec baigneurs*; *Le Goûter de bébé*
1900 *Inauguration de l'Exposition universelle*; *La Tour Eiffel*; *Le Pont d' Iéna*; *Danses espagnoles* and other films shown on large screen at Paris Exposition 1900
1936 *Arrivée d'un train en gare de La Ciotat* and other films presented in ‘‘cinéma en relief’’ program

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‘‘Lumière Jubilee,’’ in *Time* (New York), 18 November 1935.
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‘‘Louis Lumière: 8 Films de la soirée du Grand café,’’ in *Avant-Scène du Cinéma* (Paris), November 1984.
Masson, André, ‘‘Lumière!,’’ in *Positif* (Paris), January 1986.
Chardère, B., and others, ‘‘Les Droits des films Lumière,’’ in *Filmèchange* (Paris), Autumn 1986.
Gorki, Maxim, and P. Delpeut, in *Versus* (Nijmegen), no. 2, 1988.
Chardère, B., ‘‘Les sorties des usines Lumière. Jamais deux sans trois,’’ in *Positif* (Paris), June 1989.
Caron, D. ‘‘L'in(ter)vention Lumiere,’’ *Cinématheque* (Paris), no. 5, Spring 1994.
Desbenoit, Luc, ‘‘Les envoyes des Lumiere,’’ in *Télérama* (Paris), no. 2349, 18 January 1995.
Labarthe, Andrés, and Jean Breschand, ‘‘Les frères Lumiere, cinéastes phares,’’ in *Cahiers du Cinéma* (Paris), no. 489, March 1995.
Gardies, André, ‘‘La cité Lumiere,’’ in *Cinemaction* (Conde-sur-Noireau), no. 75, April 1995.
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Few directors since Louis Lumière have enjoyed such total control over their films. As inventor of the *cinématographe*, the first camera-cum-projector, he determined not only the subjects but also the aesthetics of early cinema. A scientist devoted to the plastic arts, Lumière initially specialised in outdoor photography. This experience, coupled with an appreciation of framing, perspective, and light values in a composition, informed his pioneering films.

To promote the *cinématographe*, he made demonstration shorts which, because of the camera's limited spool capacity, lasted less than a minute. If art refines itself through constraint, Lumière's films are excellent models. He overcame the *cinématographe*'s technical limitations to achieve tightly structured views of contemporary life, both public and private.

Though Lumière's role in establishing the cinema has been dutifully recorded together with the audience's thrilled disbelief at his moving images, his contribution to film practice deserves more recognition. His first film, *La Sortie des usines*, pictures employees leaving his photographic factory. Framed by the open gates, they disperse before the camera set at a medium close-up distance, and with the closure of the gates the sequence ends. The film does not result from a casual pointing of the camera at the chosen subject: all has been pre-planned, from the placing of the hidden camera to the squaring of the action's duration with the available footage.

Over the next two years or so, Lumière experimented with diverse subjects and filming techniques. His themes reflect an unquestioning confidence in the permanence of contemporary political and social structures. Whether recording aspects of city life or the calmer pleasures of the seaside, the work of the artisan, fireman, or soldier, more personal family subjects or rehearsed comic episodes, his films imply a well-ordered, contented society where individuals cheerfully perform their allotted roles. Images of social deprivation or discontent are noticeably absent.

Scenes featuring family or friends are often filmed in medium close-up, with the single framing here reinforcing the intimacy and denying a world outside. Immaculate children, invariably in white, are shown feeding (*Repas de bébé*), learning to walk (*Premiers pas de bébé*), playing with toys (*Enfants aux jouets*), arguing (*Querelle enfantine*), dancing (*Bal d'enfants*), or delightfully trying to catch goldfish (*Pêche aux poissons rouges*). In *Concert*, Madame Lumière plays a violin, while card games involve family friends (*Partie d'écarté* and *Partie de tric-trac*). A cat lapping milk (*Déjeûner du chat*) is filmed in close-up and in *Aquarium* the fish tank fills the frame to create the illusion of underwater photography.

In films such as *Place des Cordeliers* and *Place Bellecour* the atmosphere of public squares alive with horse-drawn carriages and bustling crowds is captured, while in films such as *Baignade en mer* the novelties of sea-bathing are recorded. Other films prefigure newsreels by documenting particular events. The first of these, *Débarquement*, records photographers arriving for their conference and was projected the next day. Similar events include a street sack race (*Course en sac*), the demolition of a wall (*Démolition d'un mur*), the launching of a ship (*Lancement d'un navire à La Ciotat*), and various arrivals or departures, such as *Touristes revenant d'une excursion*, or *Arrivée d'un bateau à vapeur.* An early triumph was *Barque sortant du port*, where glistening waves and a sudden swell rocking the boat impressed themselves on a public familiar only with static images. Sequences capturing movement were an immediate attraction.

Lumière's most celebrated arrival subject was the train entering La Ciotat station (*Arrivée d'un train à la Ciotat*). Here the dramatic resources of depth of field are exploited, with the platform and the track forming strong diagonals reaching into the distance. The train, first pictured in longshot, thrusts itself towards the camera to create a dynamic close-up. So powerful was the illusion of the train's immanence that the first audiences reportedly feared for their safety. The creative use of perspective was also fundamental to the depiction of ploughing in *Labourage* and to the sack race in *Course en sac.* Documentaries concerning artisans or the military reveal a studied composition. The camera is positioned to make actions comprehensible, whether in terms of shoeing horses (*Maréchal-ferrant*), shaping iron bars (*Forgerons*), or horsemanship (*Voltige*). Cooperation with the fire service produced a more substantial documentary. Recognising the dramatic potential of his subject, Lumière portrayed a full-scale fire practice in four linked films: *Sortie de la Pompe, Mise en Batterie, Attaque du feu*, and *Sauvetage.* Comic sketches required careful preparation. In *L'Arroseur arrosé* a young prankster soaks an unsuspecting gardener by interrupting, then releasing, the water supply to a hose. All is tightly organized in time and space to meet the limitations of the fixed camera. In *Photographe* the innocent subject is again drenched, while in *Charcuterie mécanique* (which ridicules American mechanisation long before Tati's postman in *Jour de fête*) a pig is converted into sausages which then magically transform themselves into a pig again. Although Lumière renounced filmmaking, he extended his influence through trained operators, such as Promio, Mesguish, and Doublier. His impact on early cinema is evident in the way others, notably Méliès, imitated his subjects. His abiding presence in French film culture is witnessed in various homages: in *Les Mistons* Truffaut affectionately alludes to *L'Arroseur arrosé*, while in *Les Carabiniers* Godard parodies *L'Arrivée d'un train à la Ciotat* and *Le Repas de bébé.*

—R F. Cousins

LYNCH, David

Nationality: American. **Born:** Missoula, Montana, 20 January 1946. **Education:** High school in Alexandria, Virginia; Corcoran School of Art, c. 1964; Boston Museum School, 1965; Pennsylvania Academy of Fine Art, 1965–69; American Film Institute Centre for Advanced Studies, studying under Frank Daniel, 1970. **Family:** Married 1) Peggy Reavey, 1967 (divorced, 1974), one daughter, writer/director Jennifer Lynch; 2) Mary Fisk, 1977 (divorced, 1987), one son, Austin. **Career:** Spent five years making *Eraserhead*, Los Angeles, 1971–76; worked as paperboy and shed-builder, late 1970s; invited by Mel Brooks to direct *The Elephant Man*, 1980; with Mark Frost, made *Twin Peaks* for video (two-hour version) and as TV series, 1989. Executive producer and writer of the CD-rom video game *Woodcutters from Fiery Ships*, 2000. **Awards:** National Society of Film Critics Awards for Best Film and Best Director, for *Blue Velvet*, 1986; Palme d'Or, Cannes Festival, for *Wild at Heart*, 1990.

Films as Director:

1968	*The Alphabet* (short) (sc)
1970	*The Grandmother* (short) (sc)
1978	***Eraserhead*** (sc)
1980	*The Elephant Man* (co-sc)
1984	*Dune* (sc)
1986	***Blue Velvet*** (sc)
1988	episode in *Les Français vus par . . .*
1990	*Wild at Heart* (sc)
1992	*Twin Peaks: Fire Walk with Me* (co-sc + co-pr, role as Gordon Cole)
1995	episode in *Lumiere et compagnie*

David Lynch

1997 *Lost Highway* (sc)
1999 *The Straight Story* (+ mus)
2001 *Mulholland Drive* (co-sc, exec pr)

Other Films:

1988 *Zelly and Me* (role as Willie)
1991 *The Cabinet of Dr. Ramirez* (exec pr)
1994 *Nadja* (exec pr, role as Morgue Attendant)
1997 *Pretty as a Picture: The Art of David Lynch* (for TV) (as himself)

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Interview with Jane Root, in *Monthly Film Bulletin* (London), April 1987.
Interview with D. Breskin, in *Rolling Stone*, September 6, 1990.
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McDonagh, M., ''The Enigma of David Lynch,'' in *Persistence of Vision* (Maspeth, New York), Summer 1988.

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Sante, Luc, ''The Rise of the Baroque Directors,'' in *Vogue*, September 1992.

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Hampton, Howard, ''David Lynch's Secret History of the United States,'' in *Film Comment*, May/June 1993.

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Szebin, F.C. and Biodrowski, S., ''David Lynch,'' in *Cinefantastique* (Forest Park), no. 12, 1997.

Leitch, Thomas M., ''The Hitchcock Moment,'' in *Hitchcock Annual* (Gambier), 1997–98.

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The undoubted perversity that runs throughout the works of David Lynch extends to his repeated and unexpected career turns: coming off the semi-underground *Eraserhead* to make the semi-respectable *The Elephant Man* with a distinguished British cast; then bouncing into a Dino de Laurentiis mega-budget science-fiction fiasco, *Dune;* creeping back with the seductive and elusive small-town mystery of *Blue Velvet;* capping that by transferring his uncompromising vision of lurking sexual violence to American network television in *Twin Peaks;* and alienating the viewers of that bizarre soap with the rambling, intermittently stupefying, road movie *Wild at Heart.* Although there are recognisable Lynchian elements, with both *Eraserhead* and *Blue Velvet*—his two most commercially and critically successful movies—leaking images and ideas into the pairs of movies that followed them up, Lynch has proved surprisingly difficult to pin down. Given one Lynch movie, it has been—until the slightly too self-plagiaristic *Wild at Heart*—almost impossible to predict the next step. A painter and animator—his first films are Svankmajer-style shorts *The Grandmother* and *Alphabet*—Lynch came into the film industry through the back door, converting his thesis movie into *Eraserhead* on a shooting schedule that stretched over some years and required the eternal soliciting of money from friends, like Sissy Spacek, who had gone on to do well.

Eraserhead is one of the rare cult movies that deserves its cult reputation, although it is a hard movie to sit still through for a second time around. Set in a monochrome fantasy world that suggests the slums of Oz, it follows a pompadoured drudge, Henry (John Nance), through his awful life in a decaying apartment building, with occasional bursts of light relief from the fungus-cheeked songstress behind the radiator, and winds up with two extraordinarily bizarre and horrid fantasy sequences, one in which Henry's head falls off and is mined for indiarubber to be used in pencil erasers, and the other in which he cuts apart his skinned fetus of a mutant child and is deluged with a literal tide of excrement. Without really being profound, the film manages to worm its way into the hearts of the college crowd, cannily appealing—in one of Lynch's trademarks—to intellectuals who relish the multiple allusions and evasive ''meanings'' of the film, and to horror movie fans who just like to go along with the extreme imagery. It was this combination, perhaps, that caught the eye of Mel Brooks' Brooksfilms, which was looking to branch into more serious work and tapped Lynch to bring its first foray, *The Elephant Man*, to the screen. This true story had been the basis of a successful Broadway play. But Lunch was given free reign to mine the historical record for inspiration instead as the film was not drawn from the play. With *The Elephant Man*, also in black and white and laden with the steamy industrial imagery of *Eraserhead*, Lynch, cued perhaps by the poignance of John Hurt's under-the-rubber performance and the presence of the sort of cast (Anthony Hopkins, John Gielgud, Freddie Jones, Michael Elphick) one would expect from some BBC-TV *Masterpiece Theatre* serial, opts for a more humanist approach, mellowing the sheer nastiness of the first film. In the finale, as the mutant John Merrck attends a lovingly recreated Victorian magic show, Lynch even pays homage to the gentle magician whose *The*

Man with the Indiarubber Head might be cited as a precursor to *Eraserhead*, Georges Méliès.

Dune is a folly by anyone's standards, and the re-cut television version—which Lynch opted to sign with the Director's Guild pseudonym Allan Smithee—is no help in sorting out the multiple plot confusions of Frank Herbert's pretentious and unfilmable science-fiction epic. Hoping for a fusion of *Star Wars* and *Lawrence of Arabia*, De Laurentiis—who stuck by Lynch throughout the troubled $40 million production—wound up with a turgid mess, overloaded with talented performers in nothing roles, that only spottily seems to have engaged Lynch's interest, mostly when there are monsters on screen or when Kenneth McMillan is campily overdoing his perverse and evil emperor act. *Dune* landed Lynch in the doldrums, and his comeback movie, also for the forgiving De Laurentiis, was very carefully crafted to evoke the virtues and cult commercial appeal of *Eraserhead* without seeming a throwback. Drawing on *Shadow of a Doubt*, Lynch made a small-town mystery that deigns to work on a plot level, and then shot it through with his own cruel insights into the teeming, insectoid nightmare that exists beneath the red, white, and blue prettiness of the setting, coaxing sinister meaning out of resonant pop songs like ''Blue Velvet'' and ''In Dreams,'' and establishing the core of a repertory company—Kyle MacLachlan of *Dune*, Isabella Rossellini, Laura Dern—who would recur in his next projects. *Blue Velvet*, far more than the muddy *Dune*, established Lynch as a master of colour in addition to his black and white skills, and also, through his handling of human monster Dennis Hopper's abuse of Rossellini, as a chronicler of extreme emotions, often combining sex and violence in one disturbing, yet undeniably appealing package.

Twin Peaks, a television series Lynch devised and for which he directed the pilot film, is a strange offshoot of *Blue Velvet*, set in a similar town and with MacLachlan again the odd investigator of a crime the nature of which is hard to define. Although it lacks the explicit tone of the earlier film, in which Dennis Hopper is given to basic outbursts like ''baby wants to fuck!,'' *Twin Peaks* is also insidiously fascinating, using the labyrinthine plot convolutions of the typical soap opera—among other things, the show is a lineal descendant of *Peyton Place*—in addition to the puzzle-solving twists of the murder mystery to probe under the surface of a folksy America of junk food and picket fences. As a reaction to the eerie restraint of *Twin Peaks, Wild at Heart* is an undisciplined road film which evokes Elvis in Nicolas Cage's subtly overwrought performance and straggles along towards its *Wizard of Oz* finale, passing by the high points of Lynch's career (featuring players and jokes from all his earlier movies) as it plays out its couple-on-the-run storyline in a surprisingly straightforward and above-board manner. With Willem Dafoe's dirty-teeth monster replacing Dennis Hopper's gas-sniffing gangster, *Wild at Heart* echoes the violent and sexual excesses of *Blue Velvet*, including one exploding head stunt out of *The Evil Dead* and many heavy-metal-scored, heavy-duty sex scenes, but suffers from its superficiality, predictability, and a cast of characters so unlikable that we don't give a damn about the fates of any of them. Notes critic Hen Hanke: ''*Wild at Heart* is nothing but a con game—a filmic *Emperor's New Clothes.* At least that's what we *hope* it is, because of this is truly how Lynch views the world, he must be one of the most unhappy people on the planet.''

Both a genuine artist (say his supporters) and a cunning commercial survivor, Lynch appeared—in the minds of many critics—to be one of the best hopes for cinema in the 1990s. As of 1995, however, his promise as a savior had yet to be fulfilled. Unable to get the ill-fated *Twin Peaks* out of his system after it went unceremoniously off the air without a resolution, Lynch launched a theatrical version of his TV show, *Twin Peaks: Fire Walk with Me.* Ironically, it turned out to be a prequel to the events portrayed in the series rather than a sequel, so to date we are still left without a resolution to the labyrinthine mysteries surrounding the puzzle of ''who killed Laura Palmer?'' Overlong and oddly underheated, it was a commercial bomb, even with hardcore *Peaks* fans.

Not just inclined to listen to the supporters who extol him as an artist but heed them as well, Lynch made his next film, *Lost Highway*, expressly for this rabid group, it seems. Based on a dream of Lynch's, the film unfolds with the logic of a dream — which to say, no logic at all. It's about a man who may or may not be an escapee from prison, who may or may not have killed his wife, and who may or may not be being pursued by the authorities, gangsters, and a host of bizarro Lynchian characters. As self-indulgent as many of Lynch's previous works, it's artsy-fartsy pretentiousness is a whole lot more difficult to defend, however.

By contrast, Lynch's next film, *The Straight Story*, seems almost like a rejection of everything his most rabid supporters hold dear about him. Superficially at least, it is the most un-Lynch-like film in the director's body of work: A gentle, life-affirming, straight-from-the-heart, family-oriented tribute to the honesty, ideals, and tenacity of Middle America with a G rating and not a baroque or pretentious bone in its warm and fuzzy body.

—Kim Newman, updated by John McCarty

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MACKENDRICK, Alexander

Nationality: Scottish. **Born:** Boston, 1912. **Education:** Glasgow School of Art. **Career:** Commercial artist, animator of advertising films, also worked in Holland with George Pal, 1930s; made short propaganda films for Ministry of Information, World War II; later head of documentary and newsreel department of Psychological Warfare Branch, Rome; joined Ealing Studios as scriptwriter, 1946; directed first feature, *Whisky Galore*, 1946; signed contract with Hecht-Lancaster (Harold Hecht and Burt Lancaster) to make *Sweet Smell of Success* in U.S., 1956; Dean, Film Dept. of California Institute of the Arts, Valencia, from 1969; resigned Deanship, continued to teach at CalArts, from 1978. **Died:** 22 December 1993, of pneumonia.

Films as Director:

1949 *Whisky Galore* (*Tight Little Island*) (+ co-sc)
1951 *The Man in the White Suit* (+ co-sc)
1952 *Mandy* (*The Story of Mandy*; *Crash of Silence*)
1954 *The Maggie* (*High and Dry*) (+ story)
1955 *The Ladykillers*
1957 ***Sweet Smell of Success***
1963 *Sammy Going South* (*A Boy Ten Feet Tall*)
1965 *A High Wind in Jamaica*
1967 *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad* (Quine) (d add'l scenes); *Don't Make Waves*

Alexander Mackendrick

Other Films:

1950 ***The Blue Lamp*** (Dearden) (add'l dialogue)

Publications

By MACKENDRICK: article—

Interview with Bernard Cohn, in *Positif* (Paris), February 1968.
Interview with Kate Buford, in *Film Comment* (Los Angeles), May-June 1994.

On MACKENDRICK: books—

Balcon, Michael, *A Lifetime of Films*, London, 1969.
Barr, Charles, *Ealing Studios*, London, 1977.
Perry, George, *Forever Ealing*, London, 1981.
Kemp, Philip, *Lethal Innocence: The Cinema of Alexander Mackendrick*, London, 1991.

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Cutts, John, ''Mackendrick Finds the Sweet Smell of Success,'' in *Films and Filming* (London), June 1957.
''Alexander Mackendrick,'' in *Films and Filming* (London), January 1963.
Sarris, Andrew, ''Oddities and One-Shots,'' in *Film Culture* (New York), Spring 1963.
''Mackendrick Issue'' of *Dialogue on Film* (Washington, D.C.), no. 2, 1972.
Barr, Charles, ''Projecting Britain and the British Character: Ealing Studios,'' in *Screen* (London), Summer 1974.
Goldstone, P., ''Focus on Education: The Mackendrick Legacy,'' in *American Film* (Washington, D.C.), March 1979.
''Alexander Mackendrick,'' in *Film Dope* (London), June 1987.
Kemp, Philip, ''Mackendrick Land,'' in *Sight and Sound* (London), Winter 1988/89.

Obituary, in *Variety* (New York), 3 January 1994.
Obituary, in *Time*, 3 January 1994.
Obituary, in *New Yorker*, 31 January 1994.
Obituary, in *EPD Film* (Frankfurt), February 1994.
Obituary, in *Mensuel du Cinéma*, February 1994.
Obituary, in *Sight and Sound* (London), February 1994.
Obituary, in *Classic Images* (Muscatine), March 1994.
Claes, G., ''A Dieu,'' in *Film en Televisie + Video* (Brussels), May/June 1994.
Buford, K, ''Do Make Waves: Sandy,'' in *Film Comment* (New York), May/June 1994.
Frears, Stephen, ''Sandy Mackendrick,'' in *Positif* (Paris), June 1994.

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In 1955 Alexander Mackendrick made *The Ladykillers*, the last of his four Ealing comedies. Two years later, in Hollywood, came his brilliantly acid study of corruption and betrayal, *Sweet Smell of Success.* At first glance, the gulf is prodigious. Yet on closer examination, it narrows considerably: the apparent contrast between the two films becomes little more than a matter of surface tone. For behind the comedies that Mackendrick made for Ealing can be detected a mordant humor, a pessimism, and even an instinct for cruelty that sets them apart from the gentle sentimentality of their stablemates (Hamer's *Kind Hearts and Coronets* always excepted). The mainstream of Ealing comedy, even including such classics as *Passport to Pimlico* and *The Lavender Hill Mob*, presents (as Charles Barr has pointed out) ''a whimsical daydream of how things might be.'' There is little of that daydream about Mackendrick's films; at times—as in *The Ladykillers*—they edge closer to surrealist nightmare.

In *Whisky Galore* the English outsider, Captain Waggett, is subjected by islanders to continual humiliation, unalleviated even in their triumph by the slightest friendly gesture. Similarly Marshall, the American tycoon in *The Maggie*, is abused, exploited, and physically assaulted by the Scots he encounters. Both workers and bosses in *The Man in the White Suit* turn violently upon Sidney Stratton, the idealistic inventor; and *The Ladykillers* culminates in a whole string of brutal murders. Not that this blackness detracts in the least from the effectiveness of the comedy. Rather, it lends the films a biting edge that makes them all the funnier, and may well explain why they have dated far less than most other Ealing movies.

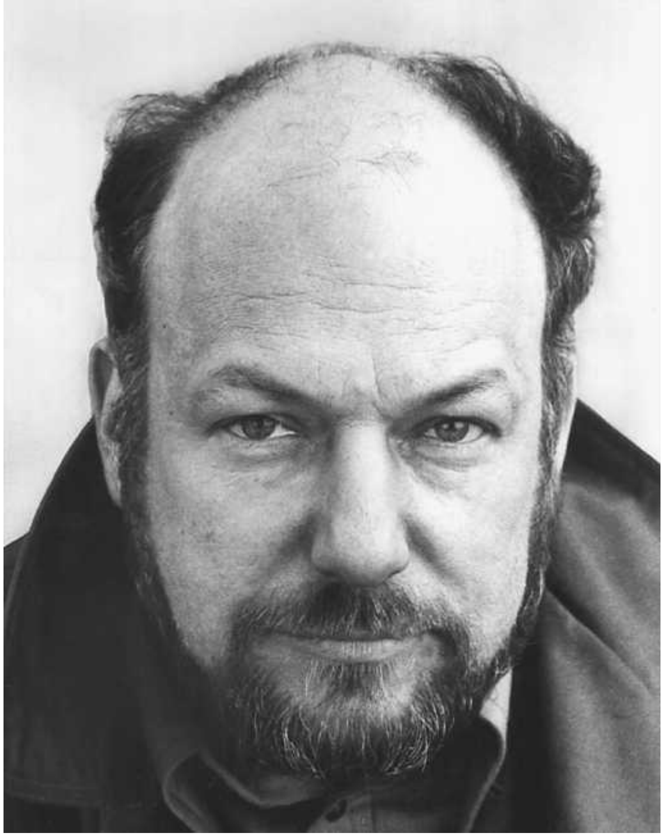
A constant theme of Mackendrick's films is the clash between innocence and experience. Innocence connotes integrity, but also blindness to the interests of others; experience brings shrewdness, but also corruption. Generally, innocence is defeated, but not always: in *The Ladykillers* it is serenely innocent Mrs. Wilberforce who survives—as does Susan Hunsecker in *Sweet Smell of Success*, albeit at a price. Children feature prominently in Mackendrick's films—especially *Mandy, Sammy Going South, The Maggie*—and often embody the principle of innocence, though again not always. In *A High Wind in Jamaica*, against all audience expectations, it is the pirates, not the children they capture, who prove to be the innocents and who suffer death for it. As so often with Mackendrick's characters, they are doomed by their lack of perception; trapped, like the deaf heroine of *Mandy*, in a private world, they see only what they expect to see.

Mackendrick established a reputation as an exacting and perfectionist director, bringing to his films a visual acuteness and a flair for complex fluid composition to support the tight dramatic structure. After *Sweet Smell of Success*, though, the quality of his work is generally considered to have declined, and he has made no films since 1967. A planned project on *Mary Queen of Scots* (intriguingly outlined by Mackendrick as ''a sophisticated French lady landed in Boot Hill'') never materialised. From 1969 to 1978 he headed an outstanding film department at the California Institute of the Arts; but the withdrawal of such a subtle and individual director from active filmmaking is greatly to be regretted.

—Philip Kemp

MAKAVEJEV, Dušan

Nationality: Yugoslavian. **Born:** Belgrade, 13 October 1932. **Education:** Studied psychology at Belgrade University, graduated 1955; studied direction at the Academy for Theatre, Radio, Film, and Television, Belgrade. **Military Service:** 1959–60. **Family:** Married Bojana Marijan, 1964. **Career:** Experimental filmmaker for Kino-Club, 1955–58; joined Zagreb Films, 1958; worked for Avala films, 1961; went to United States on Ford Foundation Grant, 1968; worked in United States, since 1974; instructor of film at various universities, including Columbia, Harvard, and New York. **Awards:** FIPRESCI Award and Silver Bear Award, Berlin Film Festival, for *Nevinost bez zastite*, 1968; FIPRESCI Award, special mention, Berlin Film Festival, for *W.R.—Misterije organizma*, 1971; Mostra Special Award, Sao Paulo International Film Festival, 1998.



Dušan Makavejev

Films as Director:

(shorts and documentaries):

1953 *Jatagan Mala* (+ sc)
1955 *Pečat* (*The Seal*) (+ sc)
1957 *Antonijevo razbijeno ogledalo* (*Anthony’s Broken Mirror*) (+ sc)
1958 *Spomenicima ne treba verovati* (*Don’t Believe in Monuments*) (+ sc); *Slikovnica pčelara* (*Beekeeper’s Scrapbook*) (+ sc); *Prokleti praznik* (*Damned Holiday*) (+ sc); *Boje sanjaju* (*Colors Are Dreaming*) (+ sc)
1959 *Sto je radnički savjet?* (*What Is a Workers’ Council?*)
1961 *Eci, pec, pec* (*One Potato, Two Potato . . .*) (+ sc); *Pedagoška bajka* (*Educational Fairy Tale*) (+ sc); *Osmjeh 61* (*Smile 61*) (+ sc)
1962 *Parada* (*Parade*) (+ sc); *Dole plotovi* (*Down with the Fences*) (+ sc); *Ljepotica 62* (*Miss Yugoslavia 62*) (+ sc); *Film o knjizi A.B.C.* (*Film about the Book*) (+ sc)
1964 *Nova igračka* (*New Toy*) (+ sc); *Nova domaća zivotinja* (*New Domestic Animal*) (+ sc)

(feature films):

1966 *Covek nije tica* (*Man Is Not a Bird*) (+ sc)
1967 *Ljubavni Slučaj, tragedija sluzbenice PTT* (*Love Affair*; *Switchboard Operator*; *An Affair of the Heart*) (+ sc)
1968 *Nevinost bez zaśtite* (*Innocence Unprotected*) (+ sc)
1971 ***WR—Misterije organizma*** (*WR—Mysteries of the Organism*) (+ sc)
1974 *Sweet Movie* (+ co-sc)
1981 *Montenegro* (*Or Pigs and Pearls*) (+ sc)
1985 *The Coca-Cola Kid*
1989 *Manifesto* (*For a Night of Love*)
1993 *The Gorilla Bathes at Noon*
1995 *A Hole in the Soul* (+ sc, role as himself)
1996 *Danske piger viser alt* (*Danish Girls Show Everything*) (co-d)

Publications

By MAKAVEJEV: books—

A Kiss for Komradess Slogan, 1964.
Nevinost bez zaśtite [Innocence Unprotected], Zagreb, 1968.
WR—Mysteries of the Organism, New York, 1972.
Shooting the Actor; or, The Choreography of Confusion, with Simon Callow, London, 1990.

By MAKAVEJEV: articles—

‘‘Fight Power with Spontaneity and Humor: An Interview with Dušan Makavejev,’’ with Robert Sutton and others, in *Film Quarterly* (Berkeley), Winter 1971/72.
Interview with R. Colacielo, in *Interview* (New York), February 1972.
Interview with G. Braucourt, in *Ecran* (Paris), September/October 1972.
‘‘Let’s Put the Life Back in Political Life,’’ interview with C. B. Thompson, in *Cinéaste* (New York), vol. 6, no. 2, 1974.
Interview with Robert Benayoun and Michel Ciment, in *Positif* (Paris), June 1974.
Interview with Edgardo Cozarinsky and Carlos Clarens, in *Film Comment* (New York), May/June 1975.
‘‘Film Censorship in Yugoslavia,’’ in *Film Comment* (New York), July/August 1975.
Interview with F. La Polla, in *Cineforum* (Bergamo), June/July 1986.
‘‘Innocence Unprotected,’’ an interview with R. Stoneman, in *Sight and Sound*, July 1992.
‘‘Nipoèem ne ugadaeš’, u kogo v karmane ljagsuška,’’ in *Iskusstvo Kino* (UR), August 1992.
‘‘La vie en tant que ‘remake’,’’ an article in *Positif*, June 1994.

On MAKAVEJEV: book—

Taylor, John, *Directors and Directions*, New York, 1975.

On MAKAVEJEV: articles—

Wood, Robin, ‘‘Dušan Makavejev,’’ in *Second Wave*, New York, 1970.
Oppenheim, O., ‘‘Makavejev in Montreal,’’ in *Sight and Sound* (London), Spring 1970.
‘‘Makavejev and the Mysteries of the Organism,’’ in *Film* (London), Autumn 1971.
Robinson, David, ‘‘Joie de Vivre at the Barricades: The Films of Dušan Makavejev,’’ in *Sight and Sound* (London), Autumn 1971.
MacBean, J. R., ‘‘Sex and Politics,’’ in *Film Quarterly* (Berkeley), Spring 1972.
Vogel, Amos, ‘‘Makavejev: Toward the Edge of the Real . . . and Over,’’ in *Film Comment* (New York), November/December 1973.
‘‘Dušan Makavejev,’’ in *Fifty Major Filmmakers* edited by Peter Cowie, South Brunswick, New Jersey, 1974.
‘‘Sweet Movie,’’ in *Avant-Scène du Cinéma* (Paris), October 1974.
Schaub, M., ‘‘Unbeschützte und verlorene Unschuld, Dušan Makavejevs Spekulationen,’’ in *Cinema* (Zurich), vol. 21, no. 2, 1975.
Perlmutter, R., ‘‘The Cinema of the Grotesque,’’ in *Georgia Review* (Athens, Ohio), no. 1, 1979.
Cavell, Stanley, ‘‘On Makavejev on Bergman,’’ in *Critical Inquiry* (Chicago), no. 2, 1979.
Kral, Petr, ‘‘Perles et Cochons: Les Fantasmes de Madame Jordan: Montenegro,’’ in *Positif* (Paris), March 1982.
Eagle, Herbert, ‘‘Yugoslav Marxist Humanism and the Films of Dušan Makavejev,’’ in *Politics, Art, and Commitment in the East European Cinema*, edited by David W. Paul, London, 1983.
‘‘Dušan Makavejev,’’ in *Film Dope* (London), December 1987.
Makavejev section of *Filmvilag*, vol. 33, no. 8, 1990.
Forgacs, I., ‘‘Ezt mondta Makavejev. . . ,’’ in *Filmkultura*, no. 12, 1993.
Cerneko, M., ‘‘’Big Mak’, ili tragedija s èeloveèeskim licon,’’ an article in *Iskusstvo Kino* (UR), January 1994.
Shaw, David, ‘‘The Mysteries of the Organism called Dušan Makavejev,’’ in *Suspect Culture* (CN), Fall 1994.

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Before making his first feature film, *Man Is Not a Bird*, Dušan Makavejev had developed his filmmaking skills and formulated his chief thematic and formal concerns by producing a number of 35mm experimental shorts and documentaries. His second feature, *Love Affair*, furthered Makavejev's reputation and situated him within a growing community of Eastern European filmmakers committed to exploring the potential of the film medium by opening it up to new subject matter and experimenting with non-conventional narrative forms. *Love Affair* deals with the romance between a Hungarian-born switchboard operator, Isabella, and Ahmed, an Arab sanitation engineer, and the breakdown of the relationship, Isabella's death, and Ahmed's arrest for her murder. However, this straightforward plot is only the skeleton which supports the rest of the film. Influenced by Eisenstein and Godard, Makavejev builds an elaborate, Brechtian amalgam of documentary-like examinations of rat extermination, interviews with a sexologist and criminologist, actual stock footage of the destruction of church spires during the October Revolution, as well as almost quaint digressions on how mattress stuffing is combed and how strudel is made. Makavejev questions the nature of sexual relationships in a changing, post-revolutionary, but still puritanical society by juxtaposing ostensibly unrelated images. For example, the razing of the church spires is intercut with and comments on Isabella's seduction of Ahmed and the destruction of his archaic sexual inhibitions.

Innocence Unprotected also manifests Makavejev's interest in the dialectics of montage, the ability to create new ideas by juxtaposing incongruous or contradictory images. In this film, Makavejev rescues a little bit of ''unprotected innocence'' from oblivion by incorporating the original *Innocence Unprotected*, the first Serbian ''all-talking'' feature, into a new cinematic context. This 1940s romance-adventure—filmed by a well-known local strongman-daredevil during the Nazi Occupation, censored by the occupation government, and ironically later denounced as being Nazi-inspired—is intercut with interviews Makavejev conducted with members of the original production crew as well as newsreel footage from the period of the occupation. Moreover, Makavejev hand-tints portions of the original film to contribute to the critical distance created by the archaic quality of the footage. Perhaps more than any of his other films, *Innocence Unprotected* shows Makavejev's loving interest in traditional Yugoslavian folk culture and humor.

WR—Mysteries of the Organism deals with the sexuality of politics and the politics of sexuality. A radical condemnation of both the sterility of Stalinism and the superficial commercialism of Western capitalism, *WR* is certainly a document of its time—of Yugoslavia attempting to follow its ''other road'' to socialism while America fights in Vietnam and Moscow invades Czechoslovakia. Makavejev looks to Wilhelm Reich (the ''WR'' of the title) for enlightenment. Reich was, early in his career, one of the first to recognize the profound interconnections between socio-political structure and the individual psyche. His radical sexual ideas alienated the psychoanalytic profession and his unorthodox medical theories and practices eventually led to his imprisonment in the United States.

Although elaborate cross-cutting blends the two sections of the film, roughly the first half of *WR* is devoted to a documentary study of Wilhelm Reich's life in the United States. Interviews with Reich's therapists, Reich's relatives, even people who knew him casually, including his barber, are intercut with an examination of American sexual mores circa 1970 via interviews with Jackie Curtis, Barbara Dobson, one of the editors of *Screw* magazine, and others. The second half of the film is primarily a fictional narrative set in Belgrade, which concerns the love affair between a young female admirer of Reich (Milena) and a rather priggish and prudish Soviet ice skater named Vladimir Ilyich. Freed of his inhibitions by Milena's persistence, Vladimir makes love to her and then, unable to deal with his sexuality, decapitates her with his ice skate. However, after death, Milena's severed head continues to speak. Vladimir sings a song with a lyric written by a Soviet citizen critical of his government. *WR* ends with a photo of the smiling Reich—a sign of hope, a contradictory indication of the possibility for change and new beginnings.

WR was never released in Yugoslavia, and Makavejev made his two subsequent films, *Sweet Movie* and *Montenegro*, in the United States and Europe. Like *WR, Sweet Movie* has two parts. In the first a beauty contestant, Miss World, is wedded to and violated by Mr. Kapital and, after other humiliations, ends up in Otto Muehl's radical therapy commune. Miss World is taken in and nurtured by actual commune members who engage in various types of infantile regressions (including carrying their excrement displayed on dinner plates) as therapy. The second part of the film is an allegorical commentary on the East. A ship, with a figurehead of Karl Marx, sails about under the command of Anna Planeta, who seduces and murders young men and boys, while providing for their rebirth out of a hold filled with white sugar and corpses.

Montenegro continues this development of allegory in favor of Makavejev's earlier documentary interests. Marilyn, an American-born Swedish housewife, is lured into a world peopled by earthy and sexually active Yugoslavian immigrants who run a club called Zanzibar as an almost anarchistic communal venture. Like the heroes and heroines of Makavejev's earlier films, Marilyn cannot deal with her newly acquired sexual freedom, and she—like Ahmed, Vladimir Ilyich, and Anna Planeta—kills her lovers. *Montenegro's* linear plot contrasts sharply with the convoluted narrative structure and elaborate montage techniques characteristic of Makavejev's earlier works. While being accused of making needlessly ambiguous films with scenes of gratuitous violence and sexuality, Makavejev has consistently explored the interrelationship of sexual life and socioeconomic structure while experimenting with narrative forms that challenge traditional notions of Hollywood filmmaking.

Makavejev's seventeen years as a ''knapsack director,'' during his exile following *WR*, were echoed in films about displaced persons, immigrants, and ''nowhere men in nowhere lands.'' As one of his characters says, ''The place which is nowhere is a true home.'' Another character similarly notes, ''Everyone has to come from somewhere,'' prompting a third to reply, ''Not me! I come from here!'' After *Sweet Movie*, several promising projects foundered in the choppy sea of international co-financing, until Swedish producer Bo Jonsson, visiting Makavejev at Harvard University, proposed a ''high-quality comedy with a popular appeal and measured eroticism,'' in which the director could add his ''little somethings.'' They soon grew into the rich ethnico-socio-political dimensions of *Montenegro (Or Pigs and Pearls).* The pearl necklace of its Swedish-American heroine (Susan Anspach) symbolizes her ego and commodity fetishism; ''pigs'' emblemise the funky, ego-despoiling, unbridled instincts of work-immigrants from Southeast Europe (promptly polluted by consumerism's *teasing* of real, biological, desire).

Makavejev's second comedy in the genre (comedy with psycho-political infill) came four years later, from Australia. *The Coca-Cola Kid, not* sponsored by that corporation's marketing division, concerns an enterprising young salesman who succeeds in prising open a tiny regional market, a sort of ''last valley,'' hitherto monopolised by a local dynast's soft drink; but himself succumbs to its values. Though ten years in preparation with Australian novelist Frank Moorhouse, its *Local Hero*-type story and backwoods setting inspired less intricate detail, and a thinner intellectual texture, than the culturally mixed settings of Makavejev's richest films.

His long exile ended with *Manifesto (For a Night of Love)*, by far the best of the art-house films funded, through the good offices of American Zoetrope's Tom Luddy, by Cannon-Globus (others were by Godard and Norman Mailer). As Bolsheviks of different classes and ideologies fumble their Revolution in 1920 Ruritania, Makavejev hilariously re-explores his abiding subject matter, shared with the Yugoslavian *Praxis* group of Marxist-humanist writers. His characters can only steer erratically between the four cardinal points of a spiritual compass: True Socialism (which Marxist bureaucratic classes too easily make oppressive), individualism (which Western capitalism makes smilingly rapacious); man's bodily instincts (commonly selfish and barbaric, *pace* Wilhelm Reich); and idealism (which may only camouflage the cold, abstract logic of power). Whereas ''idealistic'' Freudians (whether bourgeois or radical, or, like Reich, both) claim love and sex are natural but deny egoism and power, Makavejev understands that *both* instinct and idealism may spread, not just love and desire, but terror and violence. And after all, Mother Nature, like Anna Planeta, is a serial murderess: whatever lives will be killed, by *something.* Similarly, biological instincts involve, as much as sex, *food;* whence much play on bodies and nourishment. In *WR*, egg yolks, transferred unbroken from hand to hand, suggest an optimum of ''communal kindness''; but even food may be over-refined (like, in *Sweet Movie*, consumerist chocolate, and the white sugar of revolutionary purity). Hence political history weighs like a nightmare on the minds of the living. And subsequent ''tribal'' massacres, in the former Yugoslavia and around the world, corroborate Makavejev's pessimism. Though faint hopes, and pity forhistory's victims, remain, his ''laughter'' at ''mankind's follies'' is more wistful, bitter, and tragic than many spectators perceive.

In his largely German film, *The Gorilla Bathes at Noon*, a Red Army officer, storming Berlin in 1945, suddenly finds himself in the reunified city near a Lenin statue, which he loyally pickets, as it is marked for demolition with yellow paint, like the egg on Marxism's face. This fantasy gambit presages a return to the *Wit/Sweet Movie* genre of allegorical cinema, although the plot becomes uncertain where to go. The problem, perhaps, was topicality, for the consequences of political collapse were not yet clear enough to work on. And perhaps Makavejev's cultural background, a sort of Freudo-Marxist-Marcusian humanism, uneasily mixing economism and instinct theory, and concentrating on capitalism, cannot quite get to terms with the wider resurgence of nationalism, ethnicity, and ''tribal'' psychology. Though to these things the films' human stories are very sensitive.

Some spectators find that Makavejev's mixture of caricature and pessimism rather freeze their ''rooting interest'' in his characters, compared with his early dramas. It is a perennial problem in ''serious satire.'' Nonetheless, Makavejev's sparkling and poetic inventions make him Eisenstein's true heir and the great reinvigorator of ''intellectual cinema,'' integrating montage editing as one instrument in an entire orchestra, with ''non-synch'' sound, voice-over, music, colour, calligraphic camera, comic symbolism, dramatic fables, and visual sensuality, all weaving arguments so sophisticated that Eisenstein's look prehistoric. Where Godard faltered and fell, the Nowhere Man from ex-communist former Yugoslavia continues to blaze new trails of ''philosophical cinema.''

—Gina Marchetti, updated by Raymond Durgnat

MAKHMALBAF, Mohsen

Nationality: Iranian. **Born:** Tehran, 1957 (some sources say 1952). **Education:** Left school at age fifteen to provide for his family. **Career:** Sentenced to death by firing squad at age 17 for stabbing a policeman, 1974; freed with Islamic revolution against Shah Mohammed Reza Pahlavi's regime, 1979; one of the founders of the Islamic Propagation Organization; earliest films screened in mosques; shifted from supporter of cleric control in Iran to an opponent of their control; five of his films have been banned in his own country. **Awards:** Special Jury Prize, Istanbul International Film Festival, for *Nasseroddin Shah, hactore Cinema*, 1993; Best Director and Prize of the Screenwriter's Critic and Writer's Catalan Association, Catalonian International Film Festival (Spain), and Best Artistic Contribution Award, Tokyo International Film Festival, for *Gabbeh*, 1996; Special Mention, Locarno International Film Festival, for *Nun va Goldoon*, 1996; ''CinemAvvenire'' Award and Sergio Trasatti Award (Special Mention), Venice Film Festival, for *Sokhout*, 1998; and many other awards. **Address:** c/o Green Film House. 98 Mirdamad Boulevard, PO Box 19395/4866, Téhéran, Iran; c/o MK2 Diffusion, 55 rue Traversière, 75012 Paris, France.

Films as Director and Writer:

1982 *Tobeh Nosuh* (*Nasooh's Repentance*)
1984 *Do Cheshman Beesu* (*Two Sightless Eyes*); *Este'aze* (*Seeking Refuge in God*) (+ ed)
1985 *Baycot* (*Boycott*) (+ ed)
1987 *Dastforoush* (*The Peddler*) (+ ed)
1988 *Bicycleran* (*The Cyclist*) (+ prod des)
1989 *Arousi-ye Khouban* (*The Marriage of the Blessed*) (+ ed)
1990 *Nobat e Asheqi* (*Time of Love*) (+ ed)
1991 *Shabhaye Zayendeh-Rood* (*Nights of Zaendeh-Rood*) (+ ed)
1992 *Nasseroddin Shah, hactore Cinema* (*Once upon a Time, Cinema*) (+ ed)
1993 *Honarpisheh* (*The Actor*) (+ ed); *Gozideh tasvir dar doran-e Qajar* (*Images from the Ghajar Dynasty*) (doc)
1994 *Salaam Cinema* (+ ed, ro as himself); *Sang-o shisheh* (*Stone and Glass*) (doc)
1996 *Gabbeh* (+ ed); *Nun va Goldoon* (*A Moment of Innocence*) (+ ed, ro as himself)
1998 *Sokhout* (*The Silence*) (+ ed)
1999 *Ghessé hayé kish* (*Tales of Kish*; *Kish Tales*) (+ ed)

Other Films:

1981 *Towjeeh* (Haghaniparast) (sc)
1982 *Marg Deegari* (Honarmand) (sc); *Hesar dar Hesar* (Honarmand) (sc)
1985 *Zangha* (Honarmand) (sc)
1989 *Nema-ye Nazdik* (*Close-Up*) (Kiarostami) (ro as himself)
1990 *Deedeh-Ban* (Hatamikia) (ed)
1998 *Sib* (*The Apple*) (Samirah Makhmalbaf) (sc, ed)
2000 *Takhte Siah* (*Blackboard*) (Samira Makhmalbaf) (sc, ed)

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Ditmars, Hadani, ''From the Top of the Hill,'' *Sight and Sound* (London), vol. 6, no. 12, November 1997.
Rosenbaum, Jonathan, ''Makhmalbaf and Dostoevsky: A Limited Comparision,'' in *The Chicago Reader*, October 1999.
Cheshire, Godfrey, ''Overthrowing the Auteur: A Moment of Innocence,'' in *CinemaScope*, winter 2000.
Hoffman, Adina, ''Makmalbaf's Moment,'' in *American Prospect*, vol. 11, 24 April 2000.

On MAKHMALBAF: films—

Petgar, Maani, director, *Cinema Cinema*, 1994.
Golmakani, Houshang, director, *Stardust Stricken—Mohsen Makhmalbaf: A Portrait*, 1996.
Daneshmand, Shapour, *Makhmalbaf: Unveiling an Islamic Filmmaker*, 1998.

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One of the indelible images of Mohsen Makhmalbaf comes not from his own work as director but from an onscreen appearance. In *Close-Up*, a 1989 film by his Iranian compatriot Abbas Kiarostami, Makhmalbaf enters the film in its final minutes, playing himself. *Close-Up* is an ingeniously layered story, based on fact, about a small-time swindler who convinced a Tehran family he was the famous film director Mohsen Makhmalbaf. In a prime example of Iranian cinema's tendency to turn its fiction in on itself, the real people in the case also play themselves in the film. Makhmalbaf arrives as a surprisingly benevolent presence, considering the particulars of the case, a sympathetic and interested artist, not so much angry as curious.

All of those words—curious, angry, sympathetic, artist—describe stages of Makhmalbaf's unusual career. Like the American Paul Schrader, he was raised in a fundamentalist religious household (Islamic, in Makhmalbaf's case) and did not see a movie until after adolescence. Like the Russian Sergei Eisenstein, he began his career as a maker of revolutionary propaganda, only to run afoul of the authorities (many of his 1990s films have been banned in Iran) when his outlook broadened.

In 1974 Makhmalbaf was arrested for terrorist activities aimed at the Shah's government, and was spared the death penalty by virtue of his youth. These experiences inspired his films *Boycott* (1985) and the remarkable *A Moment of Innocence* (1996). Released from prison at the time of the Islamic revolution, Makhmalbaf turned to militant politics, which led to the didactic nature of his early features. A turning point came with *The Peddler* (1986), a scorching collection of three stories that would not be out of place as Persian episodes of *The Twilight Zone.* One is a horrific tale of poverty-stricken parents trying to leave a newborn infant with an upper-class family; another depicts the madness of a goony-bird son, part Anthony Perkins of *Psycho* and part Jerry Lewis, ''caring'' for his immobile mother; the last is a street-level gangster quasi-parody that anticipates Quentin Tarantino by a decade. Utterly unsparing, *The Peddler* initiated a cycle of social-comment films that made Makhmalbaf a significant cultural observer in Iran.

With *Once upon a Time, Cinema* (1992), the director turned his attention to film itself. A larky mix of Arabian Nights exotica and film history, the picture cleverly weaves clips from landmark Iranian cinema into a story about an early 20th century ruler. Its references, both cinematic and historical, may not translate in full to an international audience, but its technical playfulness—not so far from the trickery of *Zelig* or *Dead Men Don't Wear Plaid*—is ingenious.

Once upon a Time was conceived to mark the 100th anniversary of film, as was the very different *Salaam Cinema.* The event captured in *Salaam Cinema* was originally intended as a casting call for non-professional actors, a call that brought out thousands more acting hopefuls than Makhmalbaf expected. These auditions, the interplay between director and inexperienced performers, became the film. The result is, in the words of *Film Comment*'s Gavin Smith, ''A strange, hybrid document of an experiment-happening. . . . The auditions range from harmless make-believe exercises in play-acting to emotionally manipulative and humiliating challenges that stop just short of abusive.'' Makhmalbaf ''plays'' himself in the film, but as an exaggerated dictator, an example of bullying authority.

In the middle of the decade, having already gained popularity in his homeland and a certain amount of international notice, Makhmalbaf kept changing and evolving. ''When I started making films,'' he told *Sight and Sound*, ''my focus was political. But now I understand that life is larger than politics. . . . (N)ow I think that the best approach to save humanity is through going back to the beauty and the poetry of everyday life.'' Two of the truly extraordinary films of the decade, both initially banned in Iran, were the result. *Gabbeh* (1996), a tale of love and storytelling amongst the nomads of the remote countryside, has a lush visual beauty new to Makhmalbaf's work. A gabbeh is a densely woven rug, and the film itself is a tapestry of myth, nature, and cultural tradition—with a strong sympathy for the unfair place of women in its world.

A Moment of Innocence (1996) returns to Makhmalbaf's arrest in the 1970s. But it is not a simple dramatic re-creation of a provocative incident (the young Makhmalbaf stabbed a policeman outside a police station, and was himself shot). At the beginning of the film, the policeman stabbed by Makhmalbaf shows up at the director's house, looking for work in movies—an incident that actually occurred some years earlier. We then watch director and cop cast actors as their younger selves, to play out the 1974 incident on film. Some of the principals, including Makhmalbaf, play themselves, in a device recalling *Close-Up.* The film flips back and forth between film-making process and the 1970s story, leading to an uncannily moving ending that seems to operate on a half-dozen different levels at once. (At about this time, the director's daughter Samira had an international success with her own directing debut, *The Apple.*)

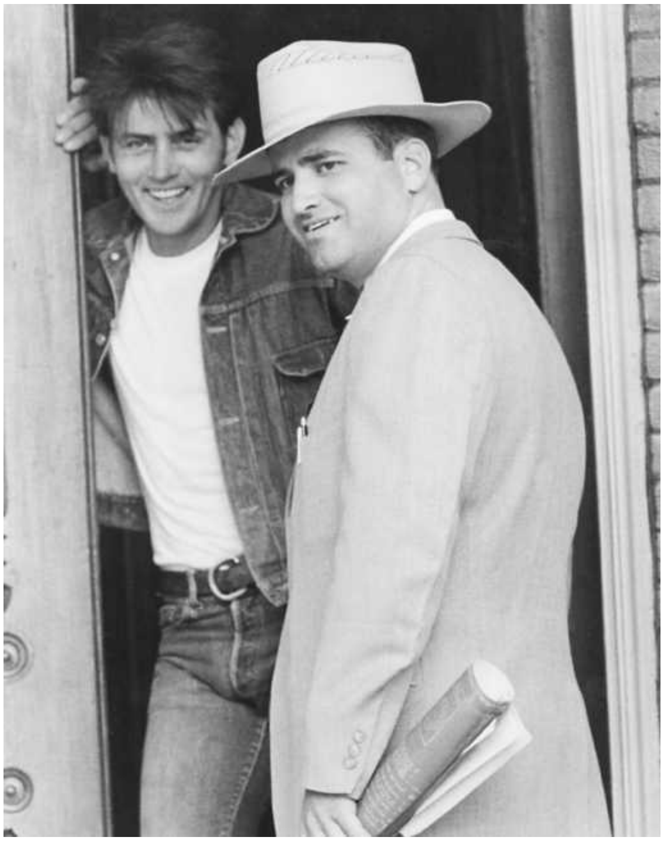
Makhmalbaf's 1998 film *The Silence* has the shape of a typical Iranian film: a 10-year-old boy, blind, earns money as a guitar-tuner so his mother won't be evicted from their home. But the movie upends expectations, as the boy becomes increasingly obsessed with the opening notes of Beethoven's Fifth Symphony, which thrum inside his head. The vibrant colors of the film raise the question of whether the director is becoming self-consciously ''exotic'' after the success of *Gabbeh*, but the film's ideas are tantalizing and powerful.

Describing the artisans of *Gabbeh*, Makhmalbaf has said, ''They weave patterns spontaneously, without planning. They are inspired by reality around them. . . And they also weave their dreams into the carpet. . . . No two carpets are alike. Each is a unique reflection of the weaver's life.'' The parallel with his own films is a powerful one, and stands as a statement of the unique experience—and willingness to change and grow—this director brings to the screen.

—Robert Horton

MALICK, Terrence

Nationality: American. **Born:** Waco, Texas, 30 November 1943. **Education:** Harvard University, B.A., 1966; Oxford University on Rhodes Scholarship; Center for Advanced Film Studies, American Film Institute, 1969. **Career:** Journalist for *Newsweek, Life*, and the *New Yorker*, late 1960s; lecturer in philosophy, Massachusetts Institute of Technology, 1968; directed first feature, *Badlands*, 1973. **Awards:** Best Director Awards, National Society of Film Critics and New York Film Critics, 1978, and Cannes Festival, 1979, for *Days of Heaven.* **Agent:** c/o Evarts Ziegler Associates, Inc., 9255 W. Sunset Boulevard, Los Angeles, CA 90069, U.S.A.



Terrence Malick (right) and Martin Sheen on the set of *Badlands*

Films as Director and Screenwriter:

1973 ***Badlands*** (+ pr, role as architect)
1978 ***Days of Heaven***
1998 *The Thin Red Line* (d only)

Other Films:

1969 *Lanton Mills* (short) (sc)
1972 *Pocket Money* (Rosenberg) (sc)
1974 *The Gravy Train* (co-sc, under pseudonym David Whitney)
1982 *Deadhead Miles* (Zimmerman) (co-sc) (filmed 1970)

Publications

By MALICK: articles—

''The Filming of *Badlands*,'' an interview with G. R. Cook, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), June 1974.
''Malick on *Badlands*,'' an interview with B. Walker, in *Sight and Sound* (London), Spring 1975.
Interview with Michel Ciment, in *Positif* (Paris), June 1975.
Interview with Michel Ciment, in *Positif* (Paris), April 1998.
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Fox, Terry Curtis, ''The Last Ray of Light,'' in *Film Comment* (New York), September/October 1978.
Hodenfield, Chris, ''Terrence Malick: *Days of Heaven*'s Image Maker,'' in *Rolling Stone* (New York), 16 November 1978.
Combs, Richard, ''The Eyes of Texas,'' in *Sight and Sound* (London), Spring 1979.
Maraval, P., ''Dossier: Hollywood '79: Terrence Malick,'' in *Cinématographe* (Paris), March 1979.
Donough, P., ''West of Eden: Terrence Malick's *Days of Heaven*,'' in *Post Script* (Jacksonville, Florida), Fall 1985.
''Terrence Malick,'' in *Film Dope* (London), December 1987.
Vancher, Andrea, ''Absence of Malick,'' in *American Film*, February 1991.
Wondra, Janet, ''A Gaze Unbecoming: Schooling the Child for Femininity in *Days of Heaven*,'' in *Wide Angle* (Baltimore), October 1995.
Tapper, Michael, ''Terrence Malick,'' in *Filmhäftet* (Stockholm), vol. 27, no. 105, 1999.
MacCabe, Colin, and Geoffrey Macnab, ''Bayonets in Paradise/ Solider Stories,'' in *Sight and Sound* (London), February 1999.

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Though in the first two decades of his career he directed only two feature films, Terrence Malick has received the kind of critical attention normally reserved for more experienced and prolific filmmakers. His career reflects a commitment to quality instead of quantity—an unusual and not always profitable gamble in the film industry.

In 1972, Malick wrote the screenplay for *Pocket Money*, which starred Paul Newman and Lee Marvin, a film memorable more for character study than story. The following year, Malick made his first feature, *Badlands.* The film was an amazing debut. Based loosely on the sensational Starkweather-Furgate murder spree, *Badlands* concerns Kit Carruthers, a twenty-five-year-old James Dean look-alike, and Holly Sargis, his fifteen-year-old girlfriend. After murdering Holly's father, they begin a flight across the northeastern United States, killing five others along the way.

This disturbing and beautiful film is narrated by Holly (Sissy Spacek), who unemotionally describes the couple's actions and feelings. Her partner in crime, Kit (Martin Sheen), is a likeable, unpredictable, and romantic killer who is so confident of his place in American history as a celebrity that he marks the spot where he is arrested, and gives away his possessions as souvenirs to police officers.

Days of Heaven, Malick's long-awaited second feature, was released five years later. The film was critically acclaimed in the United States, and Malick was named best director at the Cannes Film Festival. *Days of Heaven* is a homage to silent films (the director even includes a glimpse of Chaplin's work), with stunning visual images and little dialogue. Moving very slowly at first, the film's pace gradually accelerates as the tension heightens. Its plot and style elaborate on that of *Badlands:* the flight of two lovers following a murder, and the use of unemotional narration and off-beat characterizations.

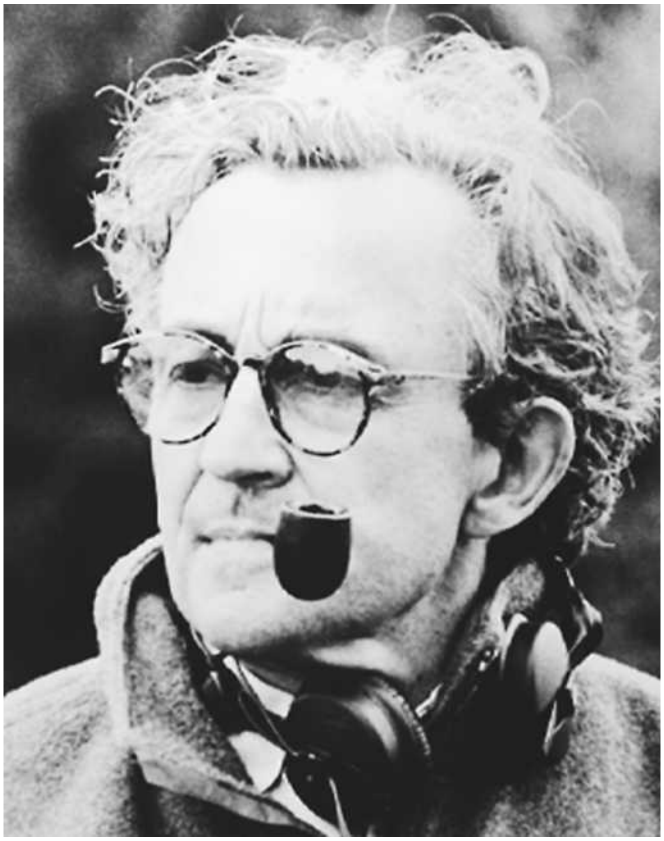
For years Malick then took up residence in Paris, while critics awaited his next project. Some wondered how the director would remain profitable to any studio with his lapses between projects, his aversion to interviews, and his refusal to help in the marketing of his films. Paramount, however, remained confident of Malick's value and continued to send the director scripts plus a yearly stipend. Unlike Welles, whose lack of productivity must be traced in large measure to studio hostility to his methods and work, Malick could not blame anyone but himself for a talent and interests that bore no fruit for almost twenty years.

Malick's inactivity, however, came to a surprising end as the decade and century drew to a close. He revived his career with a brilliant film, arguably among the most cinematic and profound the postwar American cinema has produced. Malick's version of James Jones's *The Thin Red Line*, written in the 1950s and brought to the screen for the first time in the 1960s, is a moving, poetic meditation on the contradictions of human nature: man's compulsive self-destruction yet hunger for life and love. Released not long after Steven Spielberg's conventional and much acclaimed war story, *Saving Private Ryan*, Malick's film disappointed those who expected an exultation at American victory in the bitter battle for Guadalcanal (the island goes unnamed in both Jones's novel and Malick's film). Instead, the film is pervaded by a profound sadness at the inalterable fact of organized violence, a sadness transformed into resignation as the main character, a cynical noncomformist, ultimately accepts the hero's burden of self-sacrifice. Like Jones, Malick fragments the narrative, exploring the use of voice-over to identify and deepen subjective experience. Yet the final result is not hard to follow, as Malick demonstrates the same talent for designing compelling narrative that was evident in his early career. The film world can only hope that he does not wait another twenty years before executing yet another cinematic masterpiece.

—Alexa Foreman, updated by R. Barton Palmer

MALLE, Louis

Nationality: French. **Born:** Thumeries, France, 30 October 1932. **Education:** Collège des Carmes; Institut d'Études Politiques at the Sorbonne, Paris, 1951–53; Institut des Hautes Études Cinématographiques (IDHEC), 1953–54. **Family:** Married 1) Anne-Marie Deschodt, one son, one daughter (divorced 1967); 2) actress Candice Bergen, 1980, one daughter. **Career:** Assistant and cameraman to Jacques Cousteau, 1954–55; assistant to Robert Bresson on *Un Condamné à mort s'est échappé*, 1956; cameraman on Tati's *Mon Oncle*, 1957; directed first film, 1958; reported from Algeria, Vietnam, and Thailand for French Television, 1962–64; moved to India, 1968; moved to the United States, 1976; returned to France to make *Au revoir les enfants*, 1987. **Awards:** Palme d'Or, Cannes Festival, 1956, and Oscar for Best Documentary, 1957, for *The Silent World*; Prix Louis Delluc for *Ascenseur pour l'échafaud*, 1958; special jury prize, Venice Festival, for *Les Amants*, 1958; special jury prize, Venice Festival, for *Le Feu follet*, 1963; Italian Critics Association Best Film Award, for *The Fire Within*, 1964; Grand Prix du Cinema Francais, 1965, and Czechoslovakian best film award, 1966, for *Viva Maria*; Grand Prize, Melbourne Film Festival, for *Calcutta*, 1970;



Louis Malle

Prix Raoul Levy and Prix Méliès for *Lacombe, Lucien*, 1974; five Academy Award nominations, including best picture and best director, for *Atlantic City*, 1980; Golden Lion, Venice Festival, and Prix Louis Delluc, fo *Au revoir les enfants*, 1987; British Academy of Film and Television Arts Awards nomination, best director, and Felix Award, European Film Awards, for *Au revoir les enfants*, 1988; elected Film Academy Fellow, British Academy of Film and Television Arts, 1991. **Died:** Of lymphoma, in Beverly Hills, California, 23 November 1995.

Films as Director:

1956 *Le Monde du silence* (*The Silent World*) (co-d, ph)
1958 *Ascenseur pour l'échafaud* (*Elevator to the Gallows*; *Frantic*) (+ pr, co-sc); *Les Amants* (*The Lovers*) (+ pr, co-sc)
1960 *Zazie dans le Métro* (*Zazie*) (+ pr, co-sc)
1962 *Vie privée* (*A Very Private Affair*) (+ pr, co-sc)
1963 *Le Feu follet* (*The Fire Within*; *A Time to Live, a Time to Die*) (+ pr, sc)
1965 *Viva Maria* (+ co-pr, co-sc)
1967 *Le Voleur* (*The Thief of Paris*) (+ pr, co-sc)
1968 ''William Wilson'' episode of *Histoires extraordinaires* (*Spirits of the Dead*) (+ pr, sc)
1969 *Calcutta* (+ pr, sc); *L'Inde fantôme* (*Phantom India*) (+ pr, sc) (six-hour feature presentation of TV documentary)
1971 ***Le Souffle au coeur*** (*Murmur of the Heart*) (+ pr, sc)
1972 *Humain trop humain* (+ pr, sc)
1973 *Lacombe, Lucien* (+ pr, co-sc)
1975 *Black Moon* (+ pr, co-sc)
1978 *La Petite* (+ pr, sc); *Pretty Baby* (+ pr, co-story)
1980 *Atlantic City* (+ pr, sc)
1981 *My Dinner with Andre* (+ pr, sc)
1984 *Crackers* (+ pr, sc)
1985 *Alamo Bay* (+ pr, sc); *God's Country* (+ pr, sc)
1986 *And the Pursuit of Happiness* (+ pr, sc)
1987 *Au Revoir les enfants* (*Goodbye, Children*) (+ pr, sc)
1990 *Milou en Mai* (*May Fools*) (+ pr, sc)
1992 *Damage*
1994 *Vanya on 42nd Street*

Other Films:

1969 *La Fiancée du pirate* (Kaplan) (role)

Publications

By MALLE: books—

Lacombe Lucien, with Patrick Modiano, New York, 1975.
Louis Malle par Louis Malle, with S. Kant, Paris, 1978.
Au revoir les enfants, Paris, 1989.
Milou en mai, with Jean-Claude Carrière, Paris, 1990.
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By MALLE: articles—

''Avec *Pickpocket*, Bresson a trouvé,'' in *Arts* (Paris), 3 January 1960.
''*Les Amants*,'' (text) in *L'Avant-Scène du Cinéma* (Paris), 15 March 1961.
''*Le Feu follet*,'' (text) in *L'Avant-Scène du Cinéma* (Paris), 15 October 1963.
''Louis Malle: Murmuring from the Heart,'' interview with N. Pasquariello, in *Inter/View* (New York), July 1972.
''*Phantom India*,'' with E.L. Rodrigues, in *Film Heritage* (New York), Fall 1973.
''Louis Malle on *Lacombe Lucien*,'' in *Film Comment* (New York), September/October 1974.
''Like Acid,'' interview with Gordon Gow, in *Films and Filming* (London), December 1975.
''From *The Lovers* to *Pretty Baby*,'' interview with Dan Yakir, in *Film Quarterly* (Berkeley), Summer 1978.
''Creating a Reality That Doesn't Exist,'' interview with A. Horton, in *Literature/Film Quarterly* (Salisbury, Maryland), no. 2, 1979.
Interview with P. Carcassonne and J. Fieschi, in *Cinématographe* (Paris), March/April 1981.
Interview in *Post Script* (Jacksonville, Florida), Autumn 1982 and Winter 1983.
Interview in *Jeune Cinema* (Paris), June/July 1987.
Interview in *Cineforum* (Bergamo), June/July 1987.
Interview in *Cahiers du Cinéma* (Paris), October 1987.
Interview with Robert Benayoun, and others, in *Positif* (Paris), October 1987.
''Focus: *Au Revoir les Enfants*,'' an interview with D. Chase, in *American Film* (New York), January/February 1988.
''Off Screen: Louis Malle, Remembrance of Things Past,'' interview with Stephen Harvey, in *The Village Voice* (New York), 23 February 1988.
''Movies: Childhood's End,'' interview with Elvis Mitchell, in *Rolling Stone* (New York), 24 March 1988.
''Dialogue on Film: Louis Malle,'' in *American Film* (Washington, D.C.), April 1989.
Interview with Candice Bergen in *Interview* (New York), June 1990.
''My Discussion with Louis,'' an interview with George Hickenlooper, in *Cineaste* (New York), vol. 18, no. 2, 1991.
Interview in *Mensuel du Cinéma*, no. 1, November-December 1992.
Interview in *Time Out* (London), no. 1171, 27 January 1993.
Interview with Andre Gregory in *Vogue*, November 1994.

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Chapier, Henri, *Louis Malle*, Paris, 1964.

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Ledieu, Christian, ''Louis Malle détruit son passé à chaque nouveau film,'' in *Arts* (Paris), 9 October 1963.
Gow, Gordon, ''Louis Malle's France,'' in *Films and Filming* (London), August 1964.

Price, James, ''Night and Solitude: The Cinema of Louis Malle,'' in *London Magazine*, September 1964.

''Director of the Year,'' *International Film Guide* (London, New York), 1965.

Lej, Russell, ''Louis Malle,'' in the *New Left Review* (New York), March/April 1965.

McVay, D., ''Louis Malle,'' in *Focus on Film* (London), Summer 1974.

''Black Moon,'' in *Avant-Scène du Cinéma* (Paris), December 1975.

Rollet, R.T., and others, ''The Documentary Films of Louis Malle,'' in special Malle issue of *Film Library Quarterly* (New York), vol. 9, no. 4, 1977.

Article in *Cahiers du Cinéma* (Paris), July/August 1987.

Chemasi, A., ''*Pretty Baby*: Love in Storyville,'' in *American Film* (Washington, D.C.), November 1977.

''Louis Malle,'' in *Film Dope* (London), December 1987.

Indsorf, Annette, ''Coming Home,'' in *Premiere* (New York), February 1988.

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In the scramble for space and fame that became the *nouvelle vague*, Louis Malle began with more hard experience than Godard, Truffaut, or Chabrol, and he showed in *Ascenseur pour l'échafaud* that his instincts for themes and collaborators were faultless. Henri Decaë's low-light photography and Malle's use of Jeanne Moreau established him as emblematic of the new French cinema. But the *Cahiers* trio with their publicist background made artistic hay while Malle persisted in a more intimate voyage of discovery with his lovely star. As the cresting new wave battered at the restrictions of conventional narrative technique, Malle created a personal style, sexual and emotional, which was to sustain him while flashier colleagues failed. Of the new wave survivors, he was the most old-fashioned, the most erotic, and, arguably, the most widely successful.

Re-viewing reveals *Ascenseur* as clumsy and improbable, a failure redeemed only by the Moreau and Maurice Ronet performances. A flair for coaxing the unexpected from his stars had often saved Malle from the consequences of too-reverent respect for production values, a penchant for burnished low-lit interiors being his most galling stylistic weakness. But playing Bardot against type in *Vie privée* as a parody of the harried star, and using Moreau as one of a pair of comic Western trollops (in *Viva Maria*) provided an indication of the irony that was to make his name.

Thereafter Malle became a gleeful chronicler of the polymorphously perverse. Moreau's hand falling eloquently open on the sheet in *Les Amants* as she accepts the joy of cunnilingus is precisely echoed in her genuflection to fellate a yoked George Hamilton in *Viva Maria.* Incest in *Souffle au coeur*, child prostitution in *Pretty Baby*, and, in particular, the erotic and sadomasochistic overtones of Nazism in *Lacombe, Lucien* found in Malle a skillful, committed, and sensual celebrant.

Malle's Indian documentaries of 1969 belong more to the literature of the mid-life crisis than to film history. *Black Moon* likewise explores an arid emotional *couloir.* Malle returned to his richest sources with the U.S.-based films of the late 1970s and after. *Pretty Baby, Atlantic City, My Dinner with Andre*, and *Alamo Bay* delight in overturning the stones under which closed communities seethe in moist darkness. The ostensible source material of the first, Bellocq's New Orleans brothel photographs, receives short shrift in favour of a lingering interest in the pre-pubescent Brooke Shields. *Atlantic City* relishes the delights of post-climactic potency, giving Burt Lancaster one of his richest roles as the fading ex-strong-arm man, dubbed ''Numb Nuts'' by his derisive colleagues. He seizes a last chance for sexual passion and effective action as the friend and protector of Susan Sarandon's character, an ambitious nightclub croupier.

My Dinner with Andre focuses with equal originality on the social eroticism of urban intellectuals. A globe-trotting theatrical voluptuary reviews his thespian conquests to the grudging admiration of his stay-at-home colleague. An account of theatrical high-jinks in a Polish wood with Jerzy Grotowski and friends becomes in Andre Gregory's fruity re-telling, and with Malle's lingering attention, something very like an orgy. Again, production values intrude on, even dominate the action; mirrors, table settings, the intrusive old waiter, and even the food itself provide a rich, decorated background that adds considerably to the sense of occasion. Malle sends his audiences out of the cinema conscious of having taken part in an event as filling as a five-course meal.

Given this general richness, it may be by contrast that certain of Malle's quieter, less vivid works shine. *Zazie dans le Métro*, his fevered version of Queneau's farce, marked his first break with the stable pattern of the new wave. Compared with Godard's *Une Femme est une femme*, it shows Malle as the more skillful of the two at remaking the genre film. The terse *Le Feu follet*, a vehicle for Maurice Ronet adapted from F. Scott Fitzgerald's *Babylon Revisited*, showed Malle moving towards what had become by then the standard ''new'' French film, characterized by the work of the so-called ''Left Bank'' group of Resnais, Varda, Rivette, and Rohmer. But again Malle found in the character a plump, opulent self-regard that turned *Le Feu follet*, despite its black and white cinematography and solemn style, into a celebration of self-pity, with Ronet at one point caressing the gun with which he proposes to put an end to his life. Like the relish with which Belmondo's gentleman thief in *Le Voleur* savours the objects he steals, Malle's love of physicality, of weight and color and texture, seems so deeply rooted as to be almost religious. (And Malle did, after all, work as assistant to Bresson on *Un Condamné à mort s'est échappé.*)

The latter stages of Malle's career included one well-publicized fiasco and two very different but equally brilliant films. The former is *Damage*, a boring adaptation of Josephine Hart's best-seller, crammed with boring sex footage of Jeremy Irons (as a British politician) and Juliette Binoche (as his son's girlfriend, with whom he commences an affair). The film is of note only for the hubbub created when Malle was forced to edit footage to earn the film an R (rather than NC-17) rating, and for Miranda Richardson's brief but riveting presence as Irons' rejected wife.

Au revoir les enfants, on the other hand, is as fine a film as Malle ever has made. It is set at that point in time, if such a moment can be measured, in which childhood inevitably and irrevocably ends. The film is a heartbreaking autobiographical drama which tells the story of Julien Quentin, a universal 11-year-old: a spirited prankster who attends a rural Catholic boarding school in Occupied France. Julien senses something unusual about a new classmate, a sweet-faced, bushy-haired, exceptionally intelligent boy called Jean Bonnet. Jean really is a Jew, in hiding at Julien's school. And Julien is oblivious to what Jean knows all to well: In Occupied France, it's highly dangerous—and nearly always fatal—to be Jewish. The film, ultimately, is a story of heroes and villains, of those who will risk their all to shelter the needy and those who will collaborate with the enemy to fill their pockets or gain a false sense of power. Malle slowly, carefully introduces you to his characters, so the resulting impact of the unfolding events is that much more profound. One example of Malle's mastery: Julien and Jean become lost in a forest, and are come upon by German soldiers. Jean's sense of all-encompassing terror, revealed in a split second as he panics and runs, is explicitly real. Additionally, there is a sequence in which the students come together for some entertainment and laugh at Chaplin cavorting in *The Immigrant.* Here, Malle communicates how film can be a true universal language, how the genius of an artist such as Chaplin is timeless. In its overall setting and view of life and loyalty in Occupied France, *Au revoir les enfants* is related thematically to *Lacombe, Lucien.* Julien's feelings for his mother, as personified by his sniffing for her scent after reading one of her letters, mirrors the intense mother-son relationship in *Murmur of the Heart. Vanya on 42nd Street*, which reunites Wallace Shawn and Andre Gregory, the entire cast of *My Dinner with Andre*, is as stunningly original as the earlier film. The setting is a crumbling theater in midtown Manhattan that once was home to the Ziegfeld Follies. The film opens with actors converging on the theater, where they will rehearse a stage production of an adaptation by David Mamet of Chekhov's *Uncle Vanya.* Gregory is the director, while Shawn plays the title role. As the rehearsal proceeds, *Vanya on 42nd Street* becomes at once a highly cinematic example of filmed theater and an intimate look at the illusion that is the theater.

Sensual and perverse, Malle is an unlikely artist to have sprung from the reconstructed film-buffs of the *nouvelle vague.* It is with his early mentors—Bresson, Cousteau, Tati—that he seems, artistically and spiritually, to belong, rather than with Melville, spiritual hero of the *Cahiers* group, and there is a strong flavour of essentially French autobiographical soul searching in his *Au revoir les enfants* and *Milou en mai.* If Truffaut turned into the René Clair of the new French cinema, Malle may yet become its Max Ophüls.

—John Baxter

MALMROS, Nils

Nationality: Danish. **Born:** Born Nils Sigurd Malmros, Aarhus, Denmark, 5 October 1944. **Education:** Student at Aarhus Katedralskole, 1964; studies in medicine, Aarhus University, 1964–1987. **Family:** Married Marianne Tromholt, 5 June 1982. **Career:** Doctor at Aarhus kommune hospital neurosurgical department. **Awards:** Danish Film Critics Bodil Award for Best Film, for *Lars-Ole 5C*, 1974; Krebs' School Award, 1975; Danish Film Critics Bodil Award for Best Film, for *Drenge*, 1977; Preben Franks Memorial Award, 1982; Gjest Baardsen Award, Olso, 1982; Audience Prize of the ''Lübecker Nachrichten,'' Lübeck Nordic Film Days, for *Kundskabens træ*, 1982; Niels Matthiasens Memorial Award, 1983; Albertslunds Cultural Fond's Honorary Award, 1983; Danish Film Academy Robert Award for Best Film and Best Screenplay, and Danish Film Critics Bodil Award for Best Film, for *Skønheden og udyret*, 1984; Otto Rungs Authors Award, 1990; Danish Playwriter's Organization Honorable Award, 1993; Danish Film Critics Bodil Award for Best Film, and Danish Film Academy Robert Award for Best Film, for *Kærlighedens smerte*, 1993; National Art Council's Lifetime Award, 1995; Danish Film Academy Robert Award for Best Film, and Rouen Nordic Film Festival Audience Award, for *Barbara*, 1998; Hartmann Award, 1998.

Films as Director:

1968	*En mærkelig kærlighed* (+sc, pr)
1973	*Lars Ole, 5C* (+sc, pr)
1977	*Drenge* (*Boys*) (+sc, pr)
1978	*Kammersjukjul* (short—for TV)
1981	*Kundskabens træ* (*The Tree of Knowledge*) (+sc)
1983	*Skønheden og udyret* (*Beauty and the Beast*) (+sc)
1989	*Århus by Night* (+sc)
1992	*Kærlighedens smerte* (Pain of Love) (+sc)
1997	*Barbara* (+sc)

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Conrad, Karen, *Uskyld og tab*, Dansklærerforeningen, 1992.

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Gandrup, Oluf, and Peter Kirkegaard, ''Malmros' erindringsmageri: Bringing It All Back Home,'' in *MacGuffin* (East Melbourne), no. 48, December 1974.
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It is quite characteristic of Nils Malmros that he planned to shoot his major work, *Kundskabens træ* (1981), over a period of four years so that his leading characters would experience for themselves the adolescence that the film portrays. For financial reasons the period turned out to be two years, but persistent insistence on realistic detail is one of the Århus director's trade marks; this is also why all his films until *Barbara* (1996) were set in the city where he grew up and has spent most of his life, and why most of his films are not only set in the city but also in the social conditions and the time when the director himself was the same age as his protagonists: the Århus of the 1950s and 1960s. Malmros's canon is a unique example of the local, personal aspects of an artist's touch achieving universal applicability.

Malmros is an autodidact who describes the loss of innocence with extreme consistency. He was a medical student when his great interest in film led him to his encounter with Truffaut's *Jules et Jim* (1961). This experience, and the analysis by the Danish writer Klaus Rifbjerg, inspired Malmros to try to make a Danish counterpart to Truffaut's masterpiece; a borrowed camera and money contributed by his parents, friends, and night duties at a hospital resulted in *En mærkelig kærlighed*, released in 1968. He had to struggle equally hard to persuade a cinema to screen the film. It was on the boards for two days and was cut to pieces by the critics.

The adolescent, unresolved plot and devastating reviews did not dissuade Malmros, and five years later came the release of *Lars Ole, 5C* (1973) about the everyday life of a twelve year old at school and at home, set in Århus in the 1950s. This film was also produced and financed privately, and only received public subsidies after it had been released and shown at Cannes. The following year it received the Copenhagen Film Critics' Bodil Award as the best Danish film of the year. It is composed as an apparently casual, impressionist chain of individual scenes using the art of suggestion to illustrate with extreme precision the complicated social and psychological interplay at work in 5C, Lars Ole's class at school. In the film Malmros demonstrates for the first time his unique ability to entice an arresting sincerity of acting, expression, and movement from his non-professional child actors and adolescents that not only allows viewers to perceive the laughter, but also the vulnerability. *Lars Ole, 5C* is a keen-edged, emotionally precise masterpiece of psychological realism.

His next films, *Drenge* (1977) and *Kundskabens træ* (1981), completed the trilogy on the vulnerable years and up through the 1970s and 1980s the medical student became one of the most important auteurs of Danish cinema. The titles reveal a development of his perspective from the specific to the non-specific to the mythological loss of innocence. In the latter, his self-awareness is clear. If anything, again and again Malmros's films are about the loss of innocence and thereby the fall of man. *Drenge* is *sui generis* a triptych: child, youth, and young adult, with emotionally inflamed, problem-packed relationships with the opposite sex at its center.

Malmros returns to Drenge in his metamovie *Århus by Night* (1989)—a salute to Truffaut's *La nuit américaine* (1973)—about the amateur director from Århus who is given a professional film unit to work with for the first time and thereby encounters not only Copenhageners but hardened pros who take every opportunity to make a fool of the amateur and his dispirited love affair. The loss of innocence is once again the focal point, but this time with self-reflecting humour. In *Kundskabens træ* the director tackles the years of adolescent proper, with its burgeoning sexuality, when emotions really come to a head and sensitivity is most pronounced. As in *Lars Ole, 5C* a school class is the pivotal point, but this time it is a class of 14- and 15-year-olds, and the cohesive story of development has a girl, Elin, at its center, who matures early and goes from being the leader of the class to its scapegoat. The director's alter ego is now christened Niels Ole. Elin's fall is due merely to the fact that she stands out from the crowd because of her early puberty and consequent desire to dance cheek-to-cheek; when she chooses older boys and rejects Helge, the most popular boy in the class, the bullying starts. The meticulous depiction of the lost years of childhood and the loss of innocence becomes magic realism borne by bittersweet insight and keen, but gentle psychological analysis. In its entire approach it is a film about childhood, but for adults.

After this trilogy Malmros partly abandoned autobiography in *Skønheden og udyret* (1983), which portrays a father's custody of his daughter's virtue with a suggestion of incestuous jealousy towards her friends and potential lovers. He then discovers that what he has guarded was lost long ago—to the person he would have least expected. If one wishes to pursue the semi-autobiographical angle it might be the adult director's relationship with his young cast, particularly in adolescence when they subconsciously know the difference between child and adult that children unconsciously transgress. In *Kærlighedens smerte* (1992) Malmros returns to the theme of *Skønheden og udyret*, this time with the father-daughter relationship as a teacher-pupil one, initiated by the young female pupil. It begins as a flirt, but turns into mutual relationship and marriage until Kirsten displays the manic-depressive characteristics that lead to the inevitable tragic suicidal conclusion. For a director who has cultivated suggestion and shrunk from grand passion, this is a film of unusually powerful emotional depth, an intense, deeply tragic film about a person who is ''in her own pocket,'' as she says. We recall the director's medical background, but the film is not a psychiatric case study; on the contrary, it is a portrayal of the unfathomable pain and the ecstatic happiness that may both be part of being a human being.

With *Barbara* (1997), Malmros leaves Århus for the first time, and thus the stuff of which all his memories are made, to base a film on a Danish literary classic set in the Faeroe Islands in the eighteenth century. The Barbara of the title is the sensual, irrepressible focal point of the islands, a woman who obeys her desires and sets men's hearts ablaze, including that of the young pastor, who marries her, well aware that she is more than he can manage. We rediscover the encounter of innocence with another universe, along with echoes of visual and narrative features from Nils Malmros's two previous films. But Malmros is not on home ground, and the loss of innocence does not quite possess the same painful sincerity and resonance of knowledge that we have grown accustomed to.

—Dan Nissen

MAMBETY, Djibril Diop

Nationality: Senegalese. **Born:** Dakar, Senegal, 1945. **Education:** Attended Islamic schools and French high school, Dakar. **Career:** No formal training in filmmaking; received equipment for first film from the French Cultural Center, Dakar, 1960s; stage actor and filmmaker, Daniel Sorano Theatre, Dakar, 1960s. **Awards:** Silver Tanit Award, Carthage Film Festival, for *Badou Boy*, 1970; International Critics' Award, Cannes Festival, and Special Jury Award, Moscow Film Festival, for *Touki Bouki*, 1973; Gold Tanit, Carthage Film Festival, for *Le Franc*, 1994. **Died:** Of lung cancer in a Parisian hospital, 23 July 1998.

Films as Director:

1969 *Contras City* (*A City of Contrasts*); *Badou Boy* (*Bad Boy*)
1973 *Touki Bouki* (*Journey of the Hyena*)
1989 *Parlons, grand-mère* (*Let's Speak, Grandmother*)
1992 *Hyènes* (*Hyenas*)
1994 *Le Franc* (*The Franc*)
1998 *La petite vendeuse de soleil* (*The Little Girl Who Sold the Sun*)

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By MAMBETY: articles—

''African Conversations,'' interview with June Givanni, in *Sight and Sound* (London) September 1995.
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Stadler, Eva Maria, ''Francophonie et cinéma: L'Exemple de deux cinéastes senegalais,'' in *Francographies: Bulletin de la Sociéte des Professeurs Francais et Francophones d'Amérique*, Special Edition, 1993.
Rayfienld, J.R., ''Hyenas: The Message and the Messenger,'' in *Research in African Literatures*, vol. 26, no. 3, Fall 1995.
Pfaff, Francoise, ''New African Cinema,'' in *Cineaste*, vol. 22, no. 4, Fall 1996.
Essar, Dennis, ''Hyenas,'' in *African Arts*, vol. 29, no. 4, Autumn 1996.
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Djibril Diop Mambety's work is among the most enigmatic and imaginative in African cinema. This is partially due to his complex use of sound and imagery, which has inspired a wide variety of interpretations. Mambety's employment of visual and auditory symbols reveals both a worldly perspective and a deep concern for marginalized people in his home country. Ultimately, the meanings of Mambety's films are left to the viewers. As Mambety explains, ''when a story ends, or 'falls into the ocean,' as we say—it creates dreams.''

Mambety's best-known works are two trilogies. The first is a trilogy of feature films, which includes *Touki Bouki* (*Journey of the Hyena*) and *Hyènes* (*Hyenas*). The second is a series of short films titled *Tales of Ordinary People*, including *Le Franc* (*The Franc*) and *La petite vendeuse de soleil* (*The Little Girl Who Sold the Sun*). Mambety died before completing his work.

Mambety's first trilogy centers around the themes of power and madness. *Touki Bouki* recounts the journey of two Senegalese youths, Mori and Anta, who dream of finding riches in Europe. The pair make comic attempts to steal money in order to pay for a trip to Paris. The characters' escapades are combined with dream sequences in which Mory and Anta throw money from a luxurious car, and wave to cheering crowds. While the rebels are portrayed affectionately, Mambety reveals that the Promised Land of Paris is an illusion. As Mory fantasizes about the happiness France will bring him, French visitors in a yacht offshore discuss their racist beliefs about the childishness of Africans. The film's images suggest that Mory and Anta's generation have been sacrificed; the horns Mory attaches to his motorcycle remind viewers of the cattle slaughtered at the beginning of the film. Mambety's compelling story is made even more fascinating by his editing strategy, which ''subverts spacial, temporal, and graphic continuity: disjunctive editing, jump cuts, and calculated disparities between sound and image violate dominant patterns of representation within both Western and African cinema,'' writes Nwachuku Frank Ukadike.

Mambety's *Hyenas*, an adaptation of Swiss writer Friedich Dürrenmatt's play *The Visit*, delves into the theme of how the influence of Western materialism and neocolonial power has corrupted African societies. Linguère Ramatou, an African woman who is ''richer than the World Bank,'' tempts the Senegalese town of Colobane with her abundant wealth. In a carnivalesque atmosphere reminiscent of an American amusement park, she persuades the town that she is the answer to their economic troubles with a spectacle of fireworks, firing ranges, fast rides, and luxurious prizes. She offers to share her wealth, provided that her former lover, Draman Drameh, be killed. Mambety comically portrays Draman Drameh's alarm when the townsmen start buying things from his shop that they cannot afford. Lingère Ramatou succeeds in buying the town's court, in addition to its soul. Mambety's political message is clear: neocolonial powers such as the World Bank dictate to African governments how to manage their funds, and people suffer devastating consequences.

Mambety's trilogy of shorts is a tribute to the courage of marginalized Africans who are in a state of continuous struggle. *Le Franc* appreciates the imagination of a poor musician while offering an incisive commentary on the devaluation of the African franc (CFA). *La petite vendeuse de soleil* is Mambety's most optimistic work. A courageous young girl, Sili, breaks into the male-dominated business of hawking newspapers, despite her physical handicap. She speaks in positive tones, hoping that one day the Senegalese government will draw nearer to people living in the street. Mambety does not romanticize her position, but creates what he calls ''a hymn to street children.'' Sili's face is often illuminated by sunshine, suggesting that Mambety left the world with an optimistic vision of Senegal's future.

—Ellie Higgins

MAMOULIAN, Rouben

Nationality: American. **Born:** Tiflis, Caucasia, Russia, 8 October 1897; became U.S. citizen, 1930. **Education:** Lycée Montaigne, Paris; gymnasium in Tiflis; University of Moscow; Vakhtangov Studio Theatre, Moscow. **Family:** Married Azadia Newman, 1945. **Career:** Stage director in London, from 1920; production director of Eastman Theater, Rochester, New York, 1923–26; directed *Porgy* on Broadway, 1927; signed to Paramount, directed first film, 1929; stage director, especially of musicals, through the 1940s. **Awards:** Best Direction, New York Film Critics, for *The Gay Desperado*, 1936; Award of Excellence, Armenian American Bicentennial Celebration, 1976. **Died:** In Los Angeles, 4 December 1987.

Rouben Mamoulian

Films as Director:

1929 *Applause*
1931 *City Streets*
1932 ***Dr. Jekyll and Mr. Hyde*** (+ pr); *Love Me Tonight* (+ pr)
1933 *Song of Songs* (+ pr); *Queen Christina*
1934 *We Live Again*
1935 ***Becky Sharp***
1936 *The Gay Desperado*
1937 *High, Wide, and Handsome*
1939 *Golden Boy*
1940 *The Mark of Zorro*
1941 *Blood and Sand*
1942 *Rings on Her Fingers*
1948 *Summer Holiday*
1957 *Silk Stockings*

Publications

By MAMOULIAN: books—

Abigail, New York, 1964.
Hamlet Revised and Interpreted, New York, 1965.
Rouben Mamoulian: Style Is the Man, edited by James Silke, Washington, D.C., 1971.

By MAMOULIAN: articles—

''Some Problems in the Direction of Color Pictures,'' in *International Photographer*, July 1935; also in *Positif* (Paris), September 1986.
''Controlling Color for Dramatic Effect,'' in *American Cinematographer* (Los Angeles), June 1941; also in *Hollywood Directors 1941–1976*, edited by Richard Koszarski, Oxford, 1977.
''Bernhardt versus Duse,'' in *Theatre Arts* (New York), September 1957.
''Painting the Leaves Black,'' an interview with David Robinson, in *Sight and Sound* (London), Summer 1961.
Interview with Jean Douchet and Bertrand Tavernier, in *Positif* (Paris), no. 64–65, 1965.
Article in *Interviews with Film Directors*, by Andrew Sarris, Indianapolis, 1967.
Interview in *The Celluloid Muse*, edited by Charles Higham and Joel Greenberg, London, 1969.
''*Dr. Jekyll and Mr. Hyde*,'' an interview with T.R. Atkins, in *Film Journal* (New York), January/March 1973.
''Bulletin Board: Mamoulian on Griffith,'' in *Action* (Los Angeles), September/October 1975.
Interview with J.A. Gallagher and M.A. Amoruco, in *Velvet Light Trap* (Madison, Wisconsin), no. 19, 1982.
Interview with H.A. Hargrave, in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 10, no. 4, October 1982.
''Dialogue on Film: Rouben Mamoulian,'' in *American Film* (Washington, D.C.), January/February 1983.

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Milne, Tom, *Rouben Mamoulian*, London, 1969.

Prinzler, Hans Helmut, and Antje Goldau, *Rouben Mamoulian: Eine Dokumentation*, Berlin, 1987.

Spergel, Mark, *Reinventing Reality: The Art and Life of Rouben Mamoulian*, Lanham, Maryland, 1993.

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McCarthy, T., obituary, in *Variety* (New York), 9 December 1987.

Obituary in *Revue du Cinéma* (Paris), no. 435, February 1988.

Hanke, K., ''Rouben Mamoulian,'' in *Films in Review* (New York), August/September 1988.

Berthomieu, P., ''Rouben Mamoulian et la rétrospective du cinéma arménien,'' in *Positif* (Paris), no. 395, January 1994.

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Rouben Mamoulian is certainly one of the finest directors in American film history. While not considered strictly an *auteur* with a unifying theme running through his films, the importance of each of his movies on an individual basis is significant. Mamoulian did not have a large output, having completed only sixteen assignments in his twenty-year career in motion pictures, principally because he was also very active in the theater. His most famous stage successes were the highly innovative productions of Richard Rodgers and Oscar Hammerstein II's musicals *Oklahoma!* and *Carousel* in the mid-1940s.

Mamoulian's first film, *Applause*, is a poignant story of a third-rate vaudevillian played by the popular singer Helen Morgan. The first film to utilize two sound tracks instead of one to produce a better quality sound, *Applause* is also noteworthy for its innovative use of a moving camera.

Mamoulian's third film, *Dr. Jekyll and Mr. Hyde*, is still regarded by most historians as the definitive film version of the Robert Louis Stevenson novella, as well as being one of the best horror films of all time. Yet it would be doing the film a disservice to call it ''just'' a horror movie. The use of light and shadows, the depth of emotion expressed by the main character, and the evocation of the evil hidden in all men make it a classic. For the time it was a very sensual film. Miriam Hopkins as Ivy Pearson is not just a girl from the lower strata of society, as the character was in other versions. In Mamoulian's film she is deliberately sensual. Fredric March, in a truly magnificent performance, is troubled by his desire for Ivy long before he turns into Hyde, which is especially evident in the erotic dream sequence. What Mamoulian was able to do in this film is show the simultaneous existence of good and evil in Jekyll before it erupts into the drug-induced schizophrenic manifestation of Mr. Hyde.

Becky Sharp, although not particularly noteworthy for its dramatic style, is today remembered as being the first film in the three-strip Technicolor process. Unusually for a director more closely associated with the stage than film, Mamoulian tried to learn and perfect virtually all of the techniques of filmmaking, and he could be accomplished in almost any genre: horror, musical, swashbuckler, or historical drama. Perhaps the only genre at which he was not successful was light comedy. His only real comedy, *Rings on Her Fingers*, is entertaining, but does not live up to the standards which he set in his other films. The three previous films, *Golden Boy, The Mark of Zorro*, and *Blood and Sand*, were all very successful films which are still applauded by critics and audiences alike.

Mamoulian's last film, *Silk Stockings*, was a very popular adaption of the musical play derived from *Ninotchka*, with a lively score by Cole Porter. The combination of Cyd Charisse and Fred Astaire in the lead roles was naturally responsible for a great part of the movie's success, and Mamoulian's direction and staging allowed their talents to be shown to their best advantage. *Silk Stockings* has a variety of delightful ''specialty'' numbers which do not detract from the main action, notably ''Stereophonic Sound,'' as well as some charming character roles played by Peter Lorre, Jules Munshin, and George Tobias.

Rouben Mamoulian was one of the most talented, creative filmmakers of all time, and while his films are few, virtually every one is a tribute to his genius.

—Patricia King Hanson

MANKIEWICZ, Joseph L.

Nationality: American. **Born:** Joseph Leo Mankiewicz in Wilkes-Barre, Pennsylvania, 11 February 1909. **Education:** Stuyvesant High School, New York; Columbia University, B.A., 1928. **Family:** Married 1) Elizabeth Young, 1934 (divorced 1937), one son; 2) Rosa Stradner, 1939 (died 1958), two sons; 3) Rosemary Matthews, 1962, one daughter. **Career:** Reporter for *Chicago Tribune*, and stringer for

Joseph L. Mankiewicz

Variety in Berlin, 1928; with help of brother Herman, became junior writer at Paramount, 1929; writer for MGM, 1933, then producer, from 1935; contract taken over by Twentieth Century-Fox, 1943; directed *La Bohème* for Metropolitan Opera, New York, 1952; formed Figaro Inc., independent production company, 1953. **Awards:** Academy Awards for Best Director and Best Screenplay, for *A Letter to Three Wives*, 1949, and for Best Director and Best Screenplay, for *All about Eve*, 1950. **Died:** 5 February 1993.

Films as Director:

1946 *Dragonwyck* (+ sc); *Somewhere in the Night* (+ co-sc)
1947 *The Late George Apley*; *The Ghost and Mrs. Muir*
1948 *Escape*
1949 *A Letter to Three Wives* (+ sc); *House of Strangers* (+ co-sc, uncredited)
1950 *No Way Out* (+ co-sc); ***All about Eve*** (+ sc)
1951 *People Will Talk* (+ sc)
1952 *Five Fingers* (+ dialogue, uncredited)
1953 *Julius Caesar* (+ sc)
1954 *The Barefoot Contessa* (+ sc)
1955 *Guys and Dolls* (+ sc)
1958 *The Quiet American* (+ sc)
1959 *Suddenly, Last Summer*
1963 *Cleopatra* (+ co-sc)
1967 *The Honey Pot* (+ co-p, sc)
1970 *There Was a Crooked Man . . .* (+ pr)
1972 *Sleuth*

Other Films:

1929 *Fast Company* (Sutherland) (sc, dialogue)
1930 *Slightly Scarlet* (co-sc); *The Social Lion* (Sutherland) (sc, adaptation and dialogue); *Only Saps Work* (Gardner and Knopf) (sc, dialogue)
1931 *The Gang Buster* (Sutherland) (sc, dialogue); *Finn and Hattie* (Taurog) (sc, dialogue); *June Moon* (Sutherland) (co-sc); *Skippy* (Taurog) (co-sc); *Newly Rich* (*Forbidden Adventure*) (co-sc); *Sooky* (Taurog) (co-sc)
1932 *This Reckless Age* (sc); *Sky Bride* (co-sc); *Million Dollar Legs* (Cline) (co-sc); ''Rollo and the Roadhogs'' and ''The Three Marines'' sketches of *If I Had a Million* (sc)
1933 *Diplomaniacs* (co-sc); *Emergency Call* (co-sc); *Too Much Harmony* (Sutherland) (sc); *Alice in Wonderland* (McLeod) (co-sc)
1934 *Manhattan Melodrama* (Van Dyke, W.S.) (co-sc); *Our Daily Bread* (Vidor) (sc, dialogue); *Forsaking All Others* (Van Dyke, W.S.) (sc)
1935 *I Live My Life* (Van Dyke, W.S.) (sc)
1936 *Three Godfathers* (pr); ***Fury*** (Lang) (pr, co-story, uncredited); *The Gorgeous Hussy* (Brown) (pr); *Love on the Run* (Van Dyke, W.S.) (pr)
1937 *The Bride Wore Red* (Arzner) (pr); *Double Wedding* (pr)
1938 *Mannequin* (Borzage) (pr); *Three Comrades* (Borzage) (pr); *The Shopworn Angel* (pr); *The Shining Hour* (Borzage) (pr); *A Christmas Carol* (pr)
1939 *The Adventures of Huckleberry Finn* (*Huckleberry Finn*) (pr)
1940 *Strange Cargo* (Borzage) (pr); ***The Philadelphia Story*** (Cukor) (pr)
1941 *The Wild Man of Borneo* (pr); *The Feminine Touch* (Van Dyke, W.S.) (pr)
1942 *Woman of the Year* (Stevens) (pr); *Cairo* (Van Dyke, W.S.) (pr); *Reunion in France* (pr)
1944 *The Keys of the Kingdom* (Stahl) (pr, co-sc)

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More about All about Eve, with Gary Carey, New York, 1972.

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''Putting on the Style,'' in *Films and Filming* (London), January 1960.
''Measure for Measure: Interview with Joseph L. Mankiewicz,'' with Jacques Bontemps and Richard Overstreet, in *Cahiers du Cinéma in English* (New York), February 1967.
''Auteur de films! Auteur de films!,'' in *Positif* (Paris), September 1973.
Interview with Michel Ciment, in *Positif* (Paris), September 1973.
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Göw, Gordon, ''Cocking a Snook,'' in *Films and Filming* (London), November 1970.
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Geist, K., ''Mankiewicz: The Thinking Man's Director,'' in *American Film* (Washington, D.C.), April 1978.

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Farber, S., and M. Green, ''Family Plots,'' in *Film Comment* (New York), July/August 1984.
Buckley, M., and J. Nangle, ''The Regency Salutes the Brothers Mankiewicz,'' in *Films in Review* (New York), October and November 1984.
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TMoullet, L., and P. Merigeau, ''Mankiewicz: l'art de le machination,'' in *Cahiers du Cinéma* (Paris), no. 465, March 1993.
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Few of Joseph Mankiewicz's contemporaries experimented so radically with narrative form. In *The Barefoot Contessa*, Mankiewicz (who wrote most of the films he directed) let a half-dozen voice-over narrators tell the Contessa's story, included flashbacks within flashbacks, and even showed one event twice (the slapping scene in the restaurant) from two different points of view. Multiple narrators tell the story in *All about Eve*, too, and in the non-narrated framing story for that film, Mankiewicz uses slow motion to make it seem as if the elapsed time between the beginning of the film and the end is only a few seconds. For much of the film, *The Quiet American* also has a narrator, and he seems almost totally omniscient. Apparently, he looks back at events with a firm understanding of their development and of the motivation of the people involved. But in the end, we find out that the narrator was wrong about practically everything, and so gave us an inaccurate account of things. *A Letter to Three Wives* is made up, primarily, of several lengthy flashbacks, and hallucinogenic flashback sequences provide the payoff to the story in Mankiewicz's adaption of the Tennessee Williams play *Suddenly Last Summer.* Mankiewicz's films, then, stand out in part because of the way they tell their stories. But there are also thematic motifs that turn up again and again, and one of the most important is the impact of the dead upon the living. Frequently, a dead character is more important in a Mankiewicz film than any living one. *The Late George Apley*, of course, concerns someone who has already died. Understanding a mother's dead son is the key for the psychiatrist in *Suddenly Last Summer.* In *The Ghost and Mrs. Muir*, it is the presence of the noncorporeal sea captain that makes the film so entertaining. *The Barefoot Contessa* opens with the Contessa's funeral, and then various mourners tell us what they know about the woman who has just been buried. And, of course, a famous funeral scene forms the centerpiece of another Mankiewicz film: Mark Antony's oration in *Julius Caesar.* It is Antony's stirring performance as a eulogist that turns his countrymen against Brutus.

Indeed, Mankiewicz's films deal constantly with the notion of effective and highly theatrical performance. *All about Eve*, for instance, is all about performing, since it concerns people who work on the Broadway stage. The barefoot contessa goes from cabaret dancer to Hollywood star. In *The Honey Pot*, an aging man pretends to be dying, to see how it affects his mistress. And in *Sleuth*, one marvels at the number of disguises worn by one man in his attempt to gain revenge on another.

Perhaps because he began as a screenwriter, Mankiewicz has often been thought of as a scenarist first and a director only second. But not only was he an eloquent scriptwriter, he was also an elegant visual stylist whose talents as a director far exceeded his reputation. He is one of the few major American directors who was more appreciated during the early years of his career than during the later stages. He won consecutive Best Director Academy Awards in 1949 and 1950 (for *A Letter to Three Wives* and *All about Eve*), but after the 1963 disaster *Cleopatra*, Mankiewicz's standing as a filmmaker declined rapidly.

—Eric Smoodin

MANN, Anthony

Nationality: American. **Born:** Anton or Emil Bundsmann in Point Loma or San Diego, California, 1907. **Education:** Educated in New York City public schools. **Family:** Married 1) Mildred Kenyon, 1931 (divorced 1956), one son, one daughter; 2) Sarita Montiel, 1957 (marriage annulled 1963); 3) Anna (Mann), one son. **Career:** Began work in theatre following father's death, 1923; production manager for Theater Guild, New York, from late 1920s, then director, 1933;

Anthony Mann

director for Federal Theater Project, New York, 1936–38; talent scout for David Selznick, and casting director, Hollywood, 1938; assistant director at Paramount, 1939; signed to Republic Pictures, 1943, to RKO, 1945, then to MGM, 1949; withdrew from *Spartacus* after quarrelling with Kirk Douglas, 1960. **Died:** During shooting of last film, in Germany, 29 April 1967.

Films as Director:

1942 *Dr. Broadway*; *Moonlight in Havana*
1943 *Nobody's Darling*
1944 *My Best Gal*; *Strangers in the Night*
1945 *The Great Flamarion*; *Two o'Clock Courage*; *Sing Your Way Home*
1946 *Strange Impersonation*; *The Bamboo Blonde*
1947 *Desperate*; *Railroaded*
1948 *T-Men* (+ co-sc, uncredited); *Raw Deal*; *He Walked by Night* (co-d, uncredited)
1949 *Reign of Terror* (*The Black Book*); *Border Incident*
1950 *Side Street*; *Devil's Doorway*; *The Furies*; *Winchester '73*
1951 *The Tall Target*
1952 *Bend of the River*
1953 *The Naked Spur*; *Thunder Bay*
1954 *The Glenn Miller Story*
1955 *The Far Country*; *Strategic Air Command*; *The Man from Laramie*; *The Last Frontier*
1956 *Serenade*
1957 *Men in War*; *The Tin Star*
1958 *God's Little Acre*; *Man of the West*
1961 *Cimarron*; *El Cid*
1964 *The Fall of the Roman Empire*
1965 *The Heroes of Telemark*
1968 *A Dandy in Aspic* (co-d)

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''Now You See It: Landscape and Anthony Mann,'' interview with J.H. Fenwick and Jonathan Green-Armytage, in *Sight and Sound* (London), Autumn 1965.
''A Lesson in Cinema,'' interview with Jean-Claude Missiaen, in *Cahiers du Cinéma in English* (New York), December 1967.
Interview with Christopher Wicking and Barrie Pattison, in *Screen* (London), July/October 1969.
''Empire Demolition,'' in *Hollywood Directors 1941–1976*, edited by Richard Koszarski, New York, 1977.

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Missiaen, Jean-Claude, *Anthony Mann*, Paris, 1964.
Kitses, Jim, *Horizons West*, Bloomington, Indiana, 1970.
Wright, Will, *Sixguns and Society*, Berkeley, California, 1975.
Basinger, Jeanine, *Anthony Mann*, Boston, 1979.

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Reid, J.H., ''Tension at Twilight,'' in *Films and Filming* (London), February 1962.
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Handzo, Stephen, ''Through the Devil's Doorway: The Early Westerns of Anthony Mann,'' in *Bright Lights* (Los Angeles), Summer 1976.
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''Special Mann Double Issue'' of *Movietone News* (Seattle), Fall 1978.
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Willeman, Paul, ''Anthony Mann—Looking at the Male,'' in *Framework* (Norwich, England), Summer 1981.
Pulleine, Tim, ''History, Drama, Abstraction: Mann's Route to Madrid,'' and ''Mann's Route to Madrid, Part II,'' in *Monthly Film Bulletin* (London), March and April 1982.
''Anthony Mann,'' in *Film Dope* (London), December 1987.
Boujut, M., ''A l'Ouest, l'éden,'' in *Télérama* (Paris), no. 2268, 30 June 1993.
Saada, N., ''Les westerns fiévreux d'Anthony Mann,'' in *Cahiers du Cinéma* (Paris), no. 470, July-August 1993.
Bénoliel, Bernard, ''Anthony Mann: en quête d'innocence,'' in *Mensuel du Cinéma*, no. 9, September 1993.
Everschor, Franz, '''On Some Men It Shows,''' in *Film-Dienst* (Cologne), vol. 49, no. 3, June 1996.
Kemp, Philip, '''The Story of All Wars': Anthony Mann's *Men in War*,'' in *Film Comment* (New York), vol. 32, no. 4, July-August 1996.

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Though he incidentally directed films in various genres (the musical, the war movie, the spy drama), Anthony Mann's career falls into three clearly marked phases: the early period of low-budget, B-feature films noir; the central, most celebrated period of westerns, mostly with James Stewart; and his involvement in the epic (with Samuel Bronston as producer). All three periods produced distinguished work (in particular, *El Cid* has strong claims to be considered the finest of all the wide–screen historical epics of the 1950s and 1960s, and the first half of *The Fall of the Roman Empire* matches it), but it is the body of work from the middle period in which Mann's achievement is most consistent and on which his reputation largely depends.

The first of the Stewart westerns, *Winchester '73*, contains most of the major components Mann was to develop in the series that followed. There is the characteristic use of landscape—never for the superficial beauty or mere pictorial effect that is a cliché of the genre, nor to ennoble the human figures through monumental grandeur and harmonious man-in-nature compositions, as in the classical westerns of Ford. In Mann, the function of landscape is primarily dramatic, and nature is felt as inhospitable, indifferent, or hostile. If there is a mountain, it will have to be climbed, arduously and painfully; barren rocks provide a favourite location for a shoot-out, offering partial cover but also the continued danger of the ricochet. The preferred narrative structure of the films is the journey, and its stages are often marked by a symbolic progression in landscape, from fertile valley to bare rock or snow-covered peak, corresponding to a stripping-away of the trappings of civilization and civilized behavior. *Bend of the River* represents the most systematic treatment of this prior to *Man of the West. Winchester '73* also establishes the Mann hero (''protagonist'' might be a better word): neurotic, obsessive, driven, usually motivated by a desire for revenge that reduces him emotionally and morally to a brutalized condition scarcely superior to that of the villain. Hero and villain, indeed, become mirror reflections of one another: in *Winchester '73* they are actually brothers (one has murdered the father, the other seeks revenge); in *Bend of the River*, both are ex-gunfighters, Stewart bearing the mark around his neck of the hangman's noose from which, at the beginning of the film, he saves Arthur Kennedy. Violence in Mann's westerns is never glorified: it is invariably represented as ugly, disturbing, and painful (emotionally as much as physicall), and this is true as much when it is inflicted by the heroes as by the villains.

Mann's supreme achievement is certainly *Man of the West*, the culmination of the Stewart series despite the fact that the Stewart role is taken over by Gary Cooper. It remains one of the great American films and one of the great films *about* America. It carries to their fullest development all the components described above, offering a magnificently complete realization of their significance. Cooper plays Link Jones (the ''link'' between the old West and the new), a reformed outlaw stranded in the wilderness while on a mission to hire a teacher for the first school in the new township of Good Hope. Link is sucked back into involvement with his old gang of ''brother,'' ''cousins,'' and monstrous adoptive father Dock Tobin (Lee J. Cobb), and forced into more and more excessive violence, as he destroys his doubles in order finally to detach himself, drained and compromised, from his own roots.

—Robin Wood

MANN, Michael

Nationality: American. **Born:** Chicago, Illinois, 5 February 1943. **Education:** University of Wisconsin, 1965; London Film School, 1967. **Family:** Married to artist Summer Mann. **Career:** Directed shorts, commercials, and documentaries in England, 1967–72; wrote episodes for television series *Starsky and Hutch* and *Police Story* and created *Vega$* and *Miami Vice;* directorial debut, *The Jericho Mile* (TV movie), 1979; screen debut, *Thief*, 1981. **Awards:** Directors Guild of America Best Director Award, 1980, for *The Jericho Mile;* Emmy Award for Outstanding Writing in a Limited Series or Special, 1980, for *The Jericho Mile;* Cognac Festival du Film Policier Critics Award, for *Manhunter*, 1987; National Board of Review Freedom of Expression Award, 1999, Golden Satellite Award for Best Director, 2000, and Writers Guild of America Paul Selvin Honorary Award (with Eric Roth), 2000, all for *The Insider*. **Agent:** Jeff Berg, International Creative Management, 8899 Beverly Blvd., Los Angeles, CA 90048, U.S.A.

Films as Director:

1979 *The Jericho Mile* (for TV) (+ sc, exex-pr)
1981 *Thief* (+ co-sc + exec-pr)
1983 *The Keep* (+ co-sc)
1986 *Manhunter* (+ sc, pr)
1989 *L.A. Takedown* (for TV) (+ exec-pr)
1992 *The Last of the Mohicans* (+ co-sc, pr)
1995 *Heat* (+ co-sc, pr)
1999 *The Insider* (+ co-sc, pr)

Other Films:

1978 *Vega$* (for TV) (sc); *Straight Time* (sc, uncredited)
1980 *Swan Song* (for TV) (sc)
1986 *Band of the Hand* (exec-pr)
1990 *Drug Wars: The Camarena Story* (TV mini-series) (exec-pr, co-sc)
1992 *Drug Wars: The Cocaine Cartel* (TV mini-series) (exec-pr)

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Ansen, David, and D. Foote, ''Mann in the Wilderness,'' in *Newsweek*, 1992.
Schruers, F., ''Mann Overboard,'' in *Premiere*, 1992.
Hooper, J., ''Mann and Mohican,'' in *Esquire,* 1992.
Lombardi, John, ''What a Piece of Work Is Mann,'' in *Gentleman's Quarterly*, 1992.
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Schnelle, F., in *EPD Film* (Frankfurt), March 1996.
''Bob and Al in the Coffee Shop,'' in *Sight and Sound* (London), March 1996.
Kit, Z., ''Welcome to the Dark Side,'' in *Written By. Journal: The Writers Guild of America, West* (Los Angeles), February 1997.

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Michael Mann's cinematic landscape is the mean streets of urban neo-noir. His stylistic signature is a hip, almost neon look, the images sharply edited and backed by adrenalin-pumping music. Given the razzle-dazzle MTV approach he brings to his craft, it is ironic that he started out wanting to be a writer. However, while attending the

Michael Mann

University of Wisconsin and majoring in English literature, he took a film course for a fast *A* and got hooked on moviemaking instead.

Mann transferred to the London Film School in 1965 for training and graduated two years later. Like a number of contemporary directors, he got his start making television commercials, and he has carried over many of the stylistic ingredients of commercials into his subsequent film work.

Mann paid his dues in Hollywood writing episodes for TV cop shows of the 1970s, such as *Starsky and Hutch* and Joseph Wambaugh's *Police Story*; for the ABC network he wrote the pilot episode of *Vega$*, a short-lived Robert Urich private-eye series whose setting lent itself naturally to Mann's ''neon look.'' By this time a specialist in the genre the French call *roman policier*, Mann had little difficulty convincing the network to give him a shot at writing and directing a feature film in a similar vein for its growing made-for-TV movie division. The result was *The Jericho Mile* (1979), which replaced the sun-drenched mean streets of *Starsky and Hutch* and the often rain-slicked ones of *Police Story* with the pallid walls of Folsom Prison. A hard-hitting drama about a convicted murderer (Peter Strauss) who survives the brutality of his surroundings and regains his self-respect by striving to become an Olympic runner, the well-received film added considerable luster to the often maligned TV movie form and won Mann an Emmy award. It also landed him a contract to make his theatrical film debut.

Turning again to his chosen milieu—the seedy world of crime and criminals—Mann wrote and directed *Thief* (1981), the gritty tale (with echoes of the classic Dassin film *Rififi)* of a safecracker who tries to make one last score and go straight, only to dig himself in even deeper. James Caan played the title role in the doom-laden thriller, a thematic and stylistic throwback to the classic films noir of the 1940s, but updated with the hip look and, especially, sound (courtesy here of Tangerine Dream) that are Mann's trademark.

Mann segued from *Thief* to *The Keep* (1983), based on F. Paul Wilson's novel about German soldiers who encounter a vampiric presence in the title fortress during World War II. Mann again brought considerable stylistic verve to the fantastic drama, but perhaps because he was in unfamiliar territory—the Carpathian mountains rather than the streets of L.A. and Chicago—the film failed to come together. Critics and audiences found it to be incomprehensible. It went belly-up at the box office and Mann went back to TV to create *Miami Vice*, one of the most influential cop series of the 1980s, and *Crime Story.* The former was a glitzy *roman policier* aimed at the

MTV generation, while the latter was a period noir series with a neo-noir look aimed at older viewers. Mann also directed a mini-series docudrama about the murder of narcotics agent Enrique Camarena called *The Drug Wars* (1990).

In between his TV work, Mann returned to the big screen to make one of his best and most underrated films, *Manhunter* (1986), based on the novel *Red Dragon* by Thomas Harris, in which the author introduced his master serial killer character Hannibal ''the Cannibal'' Lecter to the public. (He is played in the film by Brian Cox.) Produced by Dino De Laurentis's DEG Entertainment, *Manhunter* failed to get much of a promotional boost due to DEG's financial collapse and went nowhere at the box office. It was left to director Jonathan Demme and star Anthony Hopkins to make ''Hannibal the Cannibal'' a household name with *Silence of the Lambs* (1991), their Academy Award-winning screen version of Harris's sequel to *Red Dragon.* Mann partisans as well as many thriller fans consider *Manhunter* to be the superior work, however.

As he had done with *The Keep*, Mann shifted gears entirely with *The Last of the Mohicans* (1992), this time more successfully. It is a harshly beautiful—and definitive—version of James Fenimore Cooper's oft-filmed novel about the French and Indian War. Mann refused to take the politically correct route of making his Native American characters helpless, long-suffering victims. Instead, the film restores their dignity by restoring their historical fearsomeness as warriors, something the movies have been timid about doing for decades. In fact, Wes Studi's ferocious and very human villain Magua—who hungers as much for self-respect as for revenge—lingers in the memory more than does the film's hero, Hawkeye, played by Daniel Day-Lewis. Though the film's period milieu (with the mountains of North Carolina making a convincing stand-in for the 18th-century Adirondacks) is atypical of Mann, its kinetic mixture of sight and sound (the music score is remarkable) is all Mann. A moving saga of America's past, it is one of the most exciting adventure movies of recent times.

Heat returned Mann to the mean streets of urban America. The film is notable for its first-time pairing of gangster movie icons Al Pacino and Robert De Niro as the drama's opposing forces (although this dynamic duo shares little screen time together). A sprawling, almost three-hour crime drama, it was hailed by many critics as Mann's most ambitious study of his traditional milieu to date. Despite some high-powered set pieces (an intense shoot-out on a busy New York City avenue is a particular stand-out), the film, by contrast to many other Mann crime dramas, is turgid and melodramatic in its overall effect, capped by an ending that resolves the plot not with a bang but a whimper.

Not so Mann's next film, *The Insider*, wherein the director cast his eye not on street crime again but on corporate crime. The film is based on the true story of Jeffrey Wigand (Russell Crowe), a former researcher and executive for the Brown & Williamson tobacco company who blows the whistle on the industry's awareness of the addictiveness of cigarettes—and covert research to increase that addictiveness (which Wigand took part in)—to *60 Minutes* producer Lowell Bergman (Al Pacino). Typical of many Mann heroes, Wigand exposes this public health issue in part to regain his self-respect, an act that comes at great personal cost to him when *60 Minutes* bows to pressure from Big Tobacco as well as its own corporate interests, shelves the interview, and Wigand's life and career crumble as he's hung out to dry—until the truth finally comes out in the print press. Mann was rewarded for this rich and compelling docudrama—which unlike most big-budget Hollywood product of recent times has more on its mind than just a hat—with the best reviews of his career. Neither the tobacco industry nor *60 Minutes* were among those lavishing kudos, however.

—John McCarty

MARKER, Chris

Nationality: French. **Born:** Christian François Bouche-Villeneuve in Neuilly sur Seine (one source says Ulan Bator, Mongolia), 29 July 1921. **Military Service:** During World War II, resistance fighter, then joined American army. **Career:** Novelist, poet, playwright, and journalist, from late 1940s; formed SLON film cooperative (Société pour le Lancement des Oeuvres Nouvelles), 1967. **Awards:** Golden Bear, Berlin Festival, for *Description d'un combat*, 1961; International Critics Prize, Cannes Festival, for *Le Joli Mai*, 1963.

Films as Director:

1952 *Olympia 52* (+ sc, co-ph)
1953 *Les Statues meurent aussi* (co-d, co-sc)
1956 *Dimanche à Pekin* (+ sc, ph)
1958 *Lettre de Sibérie* (*Letter from Siberia*) (+ sc)
1960 *Description d'un combat* (+ sc); *Les Astronautes* (co-d, sc)
1961 *Cuba Si!* (+ sc, ph)
1963 ***Le Joli Mai*** (+ sc)
1964 *La Jetée* (completed 1962) (+ sc)
1965 *Le Mystère Koumiko* (*The Koumiko Mystery*) (+ sc)
1966 *Si j'avais quatre dromadaires* (+ sc)
1968 *La Sixième Face du Pentagone* (collaboration with Francois Reichenbach) (+ sc)
1969 *A bientôt j'espère* (+ sc)
1970 *La Bataille des dix millions* (*Cuba: Battle of the Ten Million*) (+ sc); *Les Mots ont un sens* (+ sc)
1973 *Le Train en marche* (+ sc)
1977 *Le Fond de l'air est rouge* (in 2 parts) (+ sc)
1983 ***Sans soleil*** (*Sunless*)
1984 *2084* (+ sc)
1985 *A.K.* (*A.K.: The Making of Kurosawa's Ran*) (+ sc)
1986 *Hommage à Simone Sihnoret* (+ sc)
1989 *L'Heritage de la Chouette* (for TV, 13-part series) (+ sc, pr)
1993 *Le Dernier Bolchevik* (*The Last Bolshevik*) (+ sc)
1997 *Level Five* (+ ph)

Other Films:

1957 *Le Mystère de l'atelier* (commentary, collaborator on production)
1967 *Loin du Vietnam* (*Far from Vietnam*) (Resnais) (pr, ed)
1970 *L'Aveu* (*The Confession*) (Costa-Gavras) (asst ph)
1973 *Kashima Paradise* (commentary)
1975/76 ***La batalla de Chile*** (*The Battle of Chile*) (Guzmá) (co-pr)
1976 *La Spirale* (contributor)

1988 *Les Pyramides bleues* (artistic advisor)
1995 *Twelve Monkeys* (co-sc)

Publications

By MARKER: books—

Le Coeur net, Lausanne, 1950.
Giraudoux par lui-même, Paris, 1952.
Coreennes, photographs, Paris, 1962.
Commentaires, Paris, 1962.
La Jetée: ciné roman, New York, 1992.

By MARKER: articles—

‘‘Kashima Paradise,’’ interview with G. Braucourt and Max Tessier, in *Ecran* (Paris), November 1974.
‘‘Interview with Chris Marker,’’ with D. Walfisch, in *Vertigo*, no. 7, 1997.

On MARKER: articles—

Cameron, Ian, ‘‘I Am Writing to You from a Far Country . . . ,’’ in *Movie* (London), October 1962.
Graham, Peter, ‘‘Cinéma Vérité in France,’’ in *Film Quarterly* (Berkeley), Summer 1964.
Jacob, Gilles, ‘‘Chris Marker and the Mutants,’’ in *Sight and Sound* (London), Autumn 1966.
Roud, Richard, ‘‘SLON,’’ in *Sight and Sound* (London), Spring 1973.
Valade, P., ‘‘Un Programme Chris Marker,’’ in *Jeune Cinéma* (Paris), February 1975.
‘‘Si j’avais quatre dromadaires. La Solitude du chanteur de fond,’’ in *Avant-Scène du Cinéma* (Paris), March 1975.
Roud, Richard, ‘‘The Left Bank Revisited,’’ in *Sight and Sound* (London), Summer 1977.
Hennebelle, Guy, ‘‘Le Fond de l’air est rouge,’’ in *Ecran* (Paris), December 1977.
Gaggi, S., ‘‘Marker and Resnais: Myth and Reality,’’ in *Literature/Film Quarterly* (Salisbury, Maryland), no. 1, 1979.
Van Wert, W. F., ‘‘Chris Marker: The SLON Films,’’ in *Film Quarterly* (Berkeley), no. 3, 1979.
Rafferty, T., ‘‘Marker Changes Trains,’’ in *Sight and Sound* (London), Autumn 1984.
Durgnat, Raymond, ‘‘Resnais & Co.: Back to the Avant-Garde,’’ in *Monthly Film Bulletin* (London), May 1987.
Bensmaia, R, ‘‘Du photogramme au pictogramme: a propos de ‘La Jeteé’ de Chris Marker,’’ in *Iris* (Paris), no. 8, 1989.
Leeuwn, T. van, ‘‘Conjuctive Structure in Documentary Film and Television,’’ in *Continuum*, no. 5, 1991.
Downie, John, ‘‘‘I Know Not Where Russia Lives,’’ in *Illusions* (Wellington), no. 23, Winter 1994.
De Geer, Carl Johan, Mikaela Kindblom, and Petri Knuutila, in *Chaplin* (Stockholm), vol. 38, no. 2, 1996.
Lapinski, Stan, ‘‘Kroniek: Op de pier van Orly,’’ in *Skrien* (Amsterdam), June-July 1996.
Aude, F., ‘‘Level Five,’’ in *Positif* (Paris), March 1997.
Kohn, Olivier, ‘‘Chris Marker,’’ in *Positif* (Paris), March 1997.
Logette, Lucien, ‘‘Pesaro (juin 96): Autour de Chris Marker,’’ in *Jeune Cinéma* (Paris), May-June 1997.
Smith, Gavin, ‘‘Straight to Film,’’ in *Film Comment* (New York), July-August 1997.
Buchet, J.M., ‘‘Level Five,’’ in *les Cine-Fiches De Grand Angle*, August/September 1997.
Eisenreich, Pierre, ‘‘Les petites fictions du documentary,’’ in *Positif* (Paris), April 1998.
Mount, John, ‘‘Slient Movie: Chris Marker,’’ in *Sight and Sound* (London), July 1999.

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Chris Marker’s principal distinction may be to have developed a form of personal essay within the documentary mode. Aside from his work little is known about him; he is elusive bordering on mysterious. Born in a suburb of Paris, he has allowed a legend to grow up about his birth in a ‘‘far-off country.’’ Marker is not his name; it is one of a half-dozen aliases he has used. He chose ‘‘Marker,’’ it is thought, in reference to the Magic Marker pen.

He began his career as a writer (publishing poems, a novel, and various essays and translations) and journalist (whose travels took him all over the world). He is the writer of all his films and cinematographer on many of them. Their verbal and visual wit almost conceal the philosophical speculation and erudition they contain. Their commentaries are a kind of stream of consciousness; their poetry is about himself as well as about the subjects—his reactions to what he and we are seeing and hearing.

Marker is the foreign correspondent and inquiring reporter. He is especially interested in transitional societies, in ‘‘Life in the process of becoming history,’’ as he has put it. His films are not only set in specific places, they are about the cultures of those places. Though he has tended to work in socialist countries more than most Western filmmakers, he is also fascinated by Japan. Concerned with leftist issues, he remains a member of the intellectual Left, politically committed but not doctrinaire. ‘‘Involved objectivity’’ is his own phrase for his approach.

In *Le Joli Mai*, for example, Marker interviews Parisians about their ambitions, their political views, their understanding of the society they live in. His sample is a cross section—a street-corner clothing salesman, a clerk, a house painter, a black student, a young couple wanting to get married, an Algerian worker—with a substantial working-class representation. The interviewees find that work offers no satisfaction. Its goal is money; what happiness money will bring is by no means certain. Marker insists to one interviewee who opts for material success that his view of life is ‘‘a trifle limited.’’ ‘‘No interest in other things?’’ Marker asks. This exchange is characteristic. Marker’s tone is frequently ironical and implicitly judgmental. He engages in argument with the interviewees and makes known his disappointment in some of their answers. The interviews assume the form of a dialectic.

In the second half of *Le Joli Mai* Marker breaks away from individuals and interviews altogether. Instead he deals with news events—a police charge which crushed eight people to death in the Métro, the half-million mourners at their funeral, violent responses to the acquittal of General Salan (former commander-in-chief of French forces in Algeria), massive railroad and Renault strikes—intercut with nightclub revelry. The events refer back to those interviewed in the first half who felt themselves ‘‘unfree’’ to alter or even to question the social system.

The Koumiko Mystery, set amidst the 1964 Tokyo Olympics, begins but never stays with them for long. Its real subject is a young Japanese woman named Koumiko Moroaka, her city (Tokyo), her country, and the Far East as a whole. If, in a sense, Koumiko is protagonist, there is also an antagonist of sorts. The Western world and its influences are seen again and again in images on television screens, in the tastes evident in department store windows. Part of the film is photographed directly off black-and-white television screens. In this way the concerns and attitudes of the larger world are isolated. The rest of the film, which is in color, is wholly personal. Marker's fascination with foreign, particularly Japanese, cultures is evident in the making of *Sans soleil* and *A.K.* The former is an idiosyncratic travelogue about Japan, narrated by a fictional cameraman, while the latter is a documentary about Akira Kurosawa's (arguably Japan's most renowned filmmaker) making of *Ran.* In both films, Marker's point of view remains that of an observer, a bystander. It is exactly through such deliberate distance and distanciation that the filmmaker contemplates issues that have dominated his work to date: How do various cultures perceive and sustain themselves and each other in the increasingly intermingled modern age? How, on the other hand, can one find the space of him/herself when time, place, and memory are obscured, constructed, and forgotten? In the case of *Sans soleil*, not only are images of Japan—purposefully inserted with those of Guinea Bissau, Ireland, Iceland, and elsewhere—robbed of any consistency and specificity, but memories and perceptions are also fictionalized and therefore called into ultimate question.

Following the failure of communism, as most brutally indicated by the disintegration of the former Soviet Union, comes ''one of the most trenchant commentaries Marker has ever allowed himself,'' according to David Thomson, in his 1993 film *Le Dernier Bolchevik* (*The Last Bolshevik*). Although this film still maintains a sense of ''involved objectivity'' stylistically, it also may suggest a stark disillusionment of a sort in Marker, the Marxist-inspired documentarist. There is, however, no reason to stop anticipating further works by Marker that demonstrate the willingness to impose his own shaping intelligence and imagination on his materials. His films will continue to be most valued for what he perceives and understands about what he is observing, and for their whimsical juggling of forms, their tweaking of conventions and expectations, and their idiosyncratic style.

—Jack C. Ellis, updated by Guo-Juin Hong

MARKOPOULOS, Gregory

Nationality: American. **Born:** Toledo, Ohio, 12 March 1928. **Education:** University of Southern California. **Career:** Completed first experimental films, 1948; lecturer on film at University of Athens, Greece, 1954–55; worked on *Serenity*, 1955–60; writer on film, from early 1960s. **Died:** 13 November 1992.

Films as Director:

1947 *Du sang de la volupté et de la mort* (trilogy comprising *Psyche, Lysis*, and *Charmides*)
1948 *The Dead Ones*
1949 *Flowers of Asphalt*
1950 *Swain*
1951 *Arbres aux champignons*
1953 *Eldora*
1955–61 *Serenity*
1963 *Twice a Man*
1965 *The Death of Hemingway*
1966 *Galaxie*; *Through a Lens Brightly: Mark Turbyfill*; *Ming Green*
1967 *Himself as Herself*; *Eros, O Basileus*; *The Iliac Passion*; *Bliss*; *The Divine Damnation*; *Gammelion*
1968 *Mysteries*
1969 *Index Hans Richter*
1970 *Genius*
1971 *Doldertal 7*; *Hagiographia*; *35 Boulevard General Koenig*

Publications

By MARKOPOULOS: books—

Quest for Serenity, New York, 1965.
A Bibliography Containing the Marvelous Distortions of My Films as Reviewed in Books, Programs, Periodicals, and Newspapers during Thirty-three Years: 1945–1978, St. Moritz, 1978.

By MARKOPOULOS: articles—

''On *Serenity*,'' in *Film Culture* (New York), Summer 1961.
''Toward a New Narrative Form in Motion Pictures,'' in *Film Comment* (New York), Fall 1963.
Interview with Robert Brown, in *Film Culture* (New York), Spring 1964.
''Random Notes during a Two-Week Lecture Tour of the United States,'' in *Film Culture* (New York), Fall 1964.
''The Driving Rhythm,'' in *Film Culture* (New York), Spring 1966.
''From 'Fanshawe' to 'Swain',*'* in *Film Culture* (New York), Summer 1966.
'''Galaxie' (Production and Critical Notes),'' in *Film Culture* (New York), Fall 1966.
''The Film-maker as Physician of the Future,'' in *Film Culture* (New York), Spring 1967.
''Gregory Markopoulos: Free Association—Rough Transcription for Paper on Levels of Creative Consciousness,'' interview with David Brooks, in *Film Culture* (New York), Summer 1967.
''Correspondences of Smells and Visuals,'' in *Film Culture* (New York), Autumn 1967.
''Index to the Work of Gregory Markopoulos, Years 1967/70,'' with Jonas Mekas, in *Film Culture* (New York), Spring 1971.
''The Adamantine Bridge,'' in *Film Culture* (New York), Spring 1972.

On MARKOPOULOS: book—

Sitney, P. Adams, *Visionary Film: The American Avant-Garde 1943–1978*, New York, 1979.
Hanhardt, John G., Matthew Yobosky, Whitney Museum of American Art, and John G. Handhardt, *The Films of Gregory J. Markopoulos*, New York, 1996.

On MARKOPOULOS: articles—

Filmwise 3 & 4: Gregory Markopoulos, Spring 1963.

Kelman, K., ''Portrait of the Young Man as Artist: From the Notebook of Robert Beavers,'' in *Film Culture* (New York), no. 67/69, 1979.

Ehrenstein, David, ''The Markopoulos Affair,'' *Film Comment* (Los Angeles), July-August 1993.

Beavers, Robert, and Paul Smith, ''Markopoulos in Passing,'' in *Film Comment* (New York), November-December 1993.

Beauvais, Yann, ''Kenneth Anger, Gregory Markopoulos et Jean Genet,'' in *Vertigo* (Paris), January 1996.

Sitney, P.A., ''Man of Myth,'' in *Village Voice* (New York), 12 March 1996.

Jones, K.M., ''Gregory J. Markopoulos: Whitney Museum of American Art,'' in *Artforum*, Summer 1996.

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Gregory J. Markopoulos made his first film (a version of *A Christmas Carol*) in 1940 with a borrowed 8-millimeter silent movie camera. By the time he left the University of Southern California in 1947, he completed a trilogy titled *Du sang de la volupté et de la mort* (comprising *Psyche, Lysis*, and *Charmides*). His first 35-millimeter film was *The Dead Ones* in 1948. With these beginnings, Markopoulos became one of the best-known of the avant-garde of the post-World War II period, although his output in the 1950s was limited to four films—*Flowers of Asphalt, Arbres aux champignons, Eldora*, and *Serenity.* Elements of homoeroticism pervade many of the Markopoulos experiments and they are as audacious and outrageous as the works of Adolfas and Jonas Mekas. In his trilogy, a battering ram becomes a phallic symbol. When the film was shown to a class at New York University in 1951, it caused Henry Hart, then the far-right editor of *Films in Review* magazine, to berate professor George Amberg for allowing it to be shown. Hart described some of the images included in the films—''a male nipple, a painted and coiffeured male head, a buttock . . . and quite a few suggestions that abnormal perceptions and moods are desirable.'' Markopoulos soon became a much talked-about and controversial filmmaker.

The first Markopoulos film of the 1960s was *Serenity*, a drama about the Greco-Turkish War of 1921–22, shot in Greece and released in 1962. This was followed by *Twice a Man*, a recreation of the Greek myths of Hippolytus, Phaedra, and Asclepius dealing openly for the first time (for Markopoulos) with male homosexuality.

Galaxie consisted of 30 three-minute 16-millimeter silent clips of his friends (Parker Tyler, Jonas Mekas, W. H. Auden, Allen Ginsberg, Shirley Clarke, Maurice Sendak, Susan Sontag, and Gian Carlo Menotti, among others) with an electronic ''clang'' ending each segment as the only sound on the film. Markopoulos's subsequent films are in 16-millimeter.

Single-frame editing and superimpositions were used in *Himself as Herself*, a strange film about a half man/half woman shot in and around Boston and released in 1967. In March of that year, *Eros, O Basileus* appeared, consisting of nine sequences involving a young man representing Eros. *The Markopoulos Passion*, a dramatic movie filmed over a three-year period, was finally released in 1968 as *The Iliac Passion*, a version of the Prometheus legend set in New York City.

Until 1981, he resided in St. Moritz, and there published a 1978 folio titled *A Bibliography Containing the Marvelous Distortions of My Films as Reviewed in Books, Programs, Periodicals and Newspapers during Thirty-three Years: 1945–1978.* He continued to be a presence in the avant-garde film movement until his death in 1992.

—James L. Limbacher

MARSHALL, John Kennedy

Nationality: American. **Born:** Cambridge, Massachusetts, 12 November 1932. **Education:** Harvard University, B.A. in Anthropology, 1957; Yale University, G.S.A.S. in Anthropology, 1960; Harvard University, M.A. in Anthropology, 1966. **Military Service:** None **Family:** Married Heather Shain (divorced); daughter Sonja Kirsti; married Alexandra Eliot. **Career:** Expedition member, Peabody Museum/Harvard University/Smithsonian Institution Expeditions to study the !Kung San, 1950–58; associate director, Film Study Center, Harvard University, 1958–60; director, Bushman Film Unit, Harvard University, 1960–63; cameraman, NBC-TV, during Civil War in Cyprus, 1964–65; consultant, Educational Services Inc., 1965–67; member, Organization for Social and Technical Inovation, 1966–68; film director, Lemberg Center for the Study of Violence, Brandeis University, 1968–69; filmmaker, Pittsburgh Police Department, cinema-verité filming of police cases; research associate, Brandeis University, 1969–72; president, co-founder, Documentary Educational Resources, non-profit film production and distribution company, 1969—; anthropologist and writer, National Geographic Society, producing television program, *Bushmen of the Kalahari*, 1972–74; advisor, Society for the Study of Visual Communication (SAVICON), 1973–74; research associate, National Anthropological Film Center, Smithsonian Institution, 1974–75; member, The Kalahari Peoples' Fund, 1974—; advisory committee, Cultural Survival, Inc., 1975—; guest lecturer, Anthropology and Film, Macalester College, St. Paul, Minnesota, 1975, Hamilton College, Clinton, New York, 1977, Massachusetts Institute of Technology, 1979; project director, Festival of American Folklife, Smithsonian Institution, Washington, D.C., 1976; anthropologist and director, expedition to Tshumkwe, Namibia, 1978; project irector, collecting Ju/hoan demographic data, 1980–82; co-founder, Nyae Nyae Development Foundation of Namibia, 1982; filmmaker, ongoing film project documenting changes in the life of the Ju/hoansi in Namibia and Botswana 1982, 1984, 1986, 1987, 1988, 1989, 1992, 1994, 1996, 1998; development worker, rural development project among the Ju/hoansi in Bushmenland, Namibia 1982—; consultant, UNIN, UNTAG, 1989; co-director, producer, and camera operator, for *A Kalahari Family*, to be released in 2000. **Awards:** First Prize, Festival de Popoli, Italy, for *Inside/Outside Station 9*, 1970; CINE Golden Eagle, Flaherty Award, First Prize Festival de Popoli, Salerno International Festival Prize, Athens International Film Festival Prize, and Philadelphia International Festival of Short Films Prize, all for *Bitter Melons*, 1971; American Film Festival Finalist, for *4th and 5th and the Exclusionary Rule*, 1973; American Film Festival Finalist for *If It Fits*, 1978; American Film Festival Blue Ribbon, CINE Golden Eagle, Gold Medal, International Film and Television Festival of New York, Grand Prize Cinema du Reel, Paris, Grand Prize International News Coverage Festival, Luchon, France, all for *N!ai, the Story of a !Kung Woman*, 1981; Honorary M.F.A. in Film, Rhode Island School of Design, 1995. **Agent:** Documentary Educational Resources, 101 Morse Street, Watertown, Massachusetts 02472, USA.

Films as Director and Cinematographer:

!Kung Series

1957 *The Hunters*
1961 *A Group of Women*
1962 *A Joking Relationship*
1969 *An Argument about a Marriage*; *A Curing Ceremony*; *N!um Tchai: The Ceremonial Curing Dance of the !Kung Bushmen*
1970 *Lion Game*; *The (Nlowa T'ama) Melon Tossing Game*
1971 *Bitter Melons*
1972 *Debe's Tantrum*; *!Kung Bushmen Hunting Equipment*; *Playing with Scorpions*; *A Rite of Passage*; *The Wasp Nest*
1973 *Men Bathing*
1974 *Baobab Play*; *Children Throw Toy Assegais*; *The Meat Fight*; *Bushmen Tug of War*
1980 *N!ai, the Story of a !Kung Woman*
1985 *Pull Ourselves up or Die Out*
1987 *!Kung San Traditional Life*
1988 *!Kung San: Resettlement*; *Fighting Tooth, (Nail) and the Government*
1990 *To Hold Our Ground*
1991 *!Kung San Exhibit/Peabody Museum*
2000 *A Kalahari Family*

''Pittsburgh Police Series'' (20 films shot in black and white from 1968–69 and released from 1970–73)

1970 *Inside/Outside Station 9*
1971 *Three Domestics*; *Vagrant Woman*
1972 *Investigation of A Hit and Run*; *35 minutes*; *901/904*
1973 *After the Game*; *$40 Misunderstanding*; *The Informant*; *A Legal Discussion of a Hit and Run*; *Manifold Controversy*; *Nothing Hurt but My Pride*; *$21 or 21 Days*; *Two Brothers*; *Wrong Kid*; *You Wasn't Loitering*; *Youth and the Man of Property*; *Henry Is Drunk*; *Appitsch and the Drunk*; *T-Group*; *The 4th, 5th, & Exclusionary Rule*

Other Films:

1967 *Titicut Follies* (camera + co-d with Frederick Wiseman)
1974 *Bushmen of the Kalahari* (camera + ro)
1976 *Festival of American Folklife*
1978 *If It Fits*

Publications:

By MARSHALL: articles—

''Man as a Hunter,'' in *Natural History Magazine*, 1958.
With Emilie de Brigard, ''Urban Film,'' in *Visual Anthropology*, edited by Paul Hockings, The Hague, 1975.
''Death Blow to the Bushmen,'' in *Cultural Survival Quarterly*, vol. 8, no. 3, 1984.
''Plight of the Bushman,'' in *Leadership Magazine* (Johannesburg, South Africa), 1985.
With Claire Ritchie, ''Where Are the Ju/'hoansi of Nyae Nyae?: Changes in a Bushman Society 1950–1981,'' for Center for African Studies, University of Capetown, Cape Town, South Africa, 1984.
''Filming and Learning,'' in *The Cinema of John Marshall*, edited by Jay Ruby, Philadelphia, 1993.

On MARSHALL: books—

Tomaselli, Keyan, *Visual Anthropology: Encounters in the Kalahari*, Chicago, 1999.
Ruby, Jay, editor, *The Cinema of John Marshall*, Philadelphia, 1993.
Kapfer, J., W. Petermann, and R. Thoms, *Jager und Gejagte John Marshall und seine Filme*, Germany, 1991.

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In 1950, Laurence Marshall, John Marshall's father, retired as president of Raytheon Corp., the giant electronics firm he founded before World War II. Laurence was not one to waste his time on frivolous pursuits so retirement provided an opportunity for him to get to know his son better. As a young boy, John always wanted to go to Africa. He read books about exploring in Africa like *Jock of the Bushveld* by Percy Fitzpatrick. The Marshalls had heard about an interest in looking for a lost city in the Kalahari Desert and contacted the Peabody Museum at Harvard University and the Smithsonian Institution to see if there might be some interest in a Kalahari expedition. The director of the Peabody at that time, J.O. Brew, suggested that they go look for some ''wild Bushmen'' while they searched for a lost city.

In 1950, the entire Marshall family went off on the first of many expeditions to the Kalahari desert in South West Africa (now Namibia). Laurence Marshall assigned the jobs. Lorna Marshall, John's mother, was to do the ethnography, Elizabeth (later, Elizabeth Marshall Thomas) was to write a book, and John was to make the movies. On their second expedition they did indeed encounter a group of Bushmen living deep in the desert, who had had no direct contact with whites. They were still living by their ancient hunting and gathering ways. These Bushmen began a relationship with the Marshalls that has continued through three generations.

John began working with a little hand-held Bell and Howell camera and loads of Kodak film in 100-foot-rolls. The film came with a few instructions on how to make a movie, and John had a shopping list of subject areas for anthropologists in the field, but this was all the direction he had as he launched into what became a lifetime work: filming the Bushmen of the Kalahari.

Marshall was a teenager in the 1950 and he became captivated by hunting. His first film, *The Hunters* (1957), which he shot from 1950–52, became a classic and it enjoyed phenomenal success. It was shown in theaters and was purchased by every major American and European university with a film collection. For many years John has repudiated *The Hunters* on the grounds that it is an artistic creation, a product of his own imagination and that consequently, it misrepresents the real nature of the culture. Throughout his career he has used this to argue for a more meaningful collaboration between anthropology and documentary film.

The general stylistic principle guiding most of John Marshall's filmmaking has been *cinéma vérité*, further elaborated by him with the concepts of ''sequence'' and ''slot.'' He argues that his method and product are merely ''reporting'' and that true meaning comes from ''immersing'' the viewer in the ordinary life of the people through ''sequences,'' snatches of reality. Given this strong commitment to what he sees as a scientific or journalistic endeavor, it is interesting that John's personal commitment to the Ju/hoansi (Bushmen) people and his views of how films may be used in development work on their behalf, are essentially humanistic, relativistic, and postmodern.

Marshall continued his film documentation of the Ju/hoansi throughout the 1950s. Due in part to the political ramifications of apartheid, Marshall was not allowed to enter South Africa from the early 1960s and throughout much of the 1970s, for his close relationship with the Bushmen was seen as a threat to the satus quo. By 1960 John was working with D.A. Pennebaker and Ricky Leacock to further the development of cinéma vérité. By this time, Marshall was recognized as a gifted cameraman. Never one to shy away from danger, he went to work for NBC, shooting the civil war in Cyprus.

From 1969 to 1971 Marshall shot and produced his groundbreaking ''Pittsburgh Police Series.'' Seen against the background of the civil rights upheaval, and filmed in gritty black and white cinéma vérité, these films were precursors to such TV programs as *Hill Street Blues* and ''reality'' TV shows like *Cops.* In 1978 Marshall returned to South Africa to make the television movie *N!ai, The Story of a !Kung Woman.* After a nearly twenty year absence he was shocked by the devastation of the people and culture he had recorded in his youth. At this point his film style changed. He lived and worked with the people he had previously filmed throughout the 1980s and 1990s. While continuing to document events on film and later video, he became an advocate and political activist with and for the subjects of his film.

The work of John Marshall with the Ju/hoansi (Bushmen) continues in the twenty-first century. A three part series for television, *A Kalahari Family*, is being edited from the 2 million feet of 16mm film and thousands of hours of video tape that now comprise the Marshall/Africa archive. The original film materials were used to establish the Human Studies Film Archive at the Smithsonian Institution. *A Kalahari Family* is scheduled for release in December 2000.

—Cynthia Close

MAYSLES, Albert and David Paul

Albert (left) and David Paul Maysles, with Charlotte Zwerin

Nationality: American. **Born:** Albert born in Brookline, Massachusetts, 26 November 1926; David Paul born in Brookline, 10 January 1932. **Education:** Albert attended Brookline High School; Syracuse University, New York, degree in psychology; Boston University, M.A. in psychology. David attended Brookline High School; Boston University, degree in psychology. **Military Service:** During World War II, Albert served in U.S. Army Tank Corps, David served in the Army at Headquarters, Military Intelligence school, Oberammergau, Germany. **Family:** David married Judy (Maysles), one son, one daughter. **Career:** Albert taught psychology at Boston University, from late 1940s, then travelled to Russia to make first film, 1955; David worked as production assistant on *Bus Stop* and *The Prince and the Showgirl*, 1956; they make first film together, 1957; David worked as reporter on *Adventures on the New Frontier* for TV, late 1950s and early 1960s; Albert worked as cameraman for Richard Leacock, 1960; formed production company together and made first film, 1962; Albert worked as cameraman on one section of Godard's *Paris vu par*, and the brothers received Guggenheim fellowship in experimental film, 1965; continued making full-length documentaries and industrial and corporate promotional films together, from 1970. **Awards:** Academy Award nomination, Best Dramatic Short, for *Christo's Valley Curtain*, 1972; Emmy Award, for *Horowitz Plays Mozart*, 1987. **Died:** David Maysles died in New York, 3 January 1987.

Films as Directors:

1955	*Psychiatry in Russia* (Albert only)
1957	*Youth in Poland*
1960	*Primary* (Albert only, co-d)
1962	*Showman*
1964	*What's Happening: The Beatles in the USA* (*Yeah Yeah Yeah, The Beatles! The First U.S. Visit*)
1965	*Meet Marlon Brando*
1966	*With Love from Truman*
1969	*Salesman* (co-d)
1970	*Gimme Shelter* (co-d)
1972	*Christo's Valley Curtain* (co-d)
1975	*Grey Gardens* (co-d)
1977	*Running Fence* (co-d)
1980	*Muhammad and Larry*
1984	*Islands* (co-d)
1986	*Vladimir Horowitz: The Last Romantic*; *Ozawa* (co-d)
1987	*Horowitz Plays Mozart* (Albert only, co-d)

1989 *Jessye Norman Sings Carmen* (Albert only, co-d)
1991 *Christo in Paris* (Albert only)
1992 *Baroque Diet* (Albert only); *Sports Illustrated: Swimsuit '92* (Albert only)
1993 *Abortion: Desperate Choices* (Albert only, co-d)
1994 *Umbrellas* (Albert only, co-d)

Publications

By the MAYSLES: articles—

Interview, in *Movie* (London), April 1963.
Interview with Bob Sitton, in *Film Library Quarterly* (New York), Summer 1969.
''Albert and David Maysles,'' in *Documentary Explorations*, edited by G. Roy Levin, Garden City, New York, 1971.
Interview with R. P. Kolker, in *Sight and Sound* (London), Autumn 1971.
''*Gimme Shelter*: Production Notes,'' in *Filmmakers Newsletter* (Ward Hill, Massachusetts), December 1971.
''Financing the Independent Non-Fiction Film,'' interview, in *Millimeter* (New York), June 1978.
'''Truthful Witness': An Interview with Albert Maysles,'' with H. Naficy, in *Quarterly Review of Film Studies* (Pleasantville, New York), Spring 1981.
'''Doco direct' et Albert Maysles,'' interview with Jane Castle, in *Filmnews*, vol. 16, no. 3, June 1986.
Diamond, Jamie, ''Albert Maysles' Camera Sees and Says It All,'' in *New York Times*, 13 February 1994.
''The Making of *Concept of Wills*: Making the Getty Center,'' interview in *International Documentary* (Los Angeles), vol. 16, no. 12, December 1997.

On the MAYSLES: books—

Issari, M. Ali, *Cinema Verité*, Ann Arbor, Michigan, 1971.
Issari, M. Ali, and Doris A. Paul, *What Is Cinéma Vérité*, Metuchen, New Jersey, 1979.

On the MAYSLES: articles—

Heleff, Maxine, ''The Maysles Brothers and Direct Cinema,'' in *Film Comment* (New York), no. 2, 1964.
Blue, James, ''Thoughts on Cinéma Vérité and a Discussion with the Maysles Brothers,'' in *Film Comment* (New York), no. 4, 1964.
''Maysles Brothers,'' in *Film Culture* (New York), Fall 1966.
Steele, Robert, ''*Meet Marlon Brando*,'' in *Film Heritage* (Dayton, Ohio), Fall 1966.
Rosenthal, Alan, ''*Salesman*,'' in *The New Documentary in Action: A Casebook in Film Making*, Berkeley, California, 1971.
Sadkin, David, ''*Gimme Shelter*: A Corkscrew or a Cathedral?,'' in *Film News* (New York), December 1971.
Safier, A. M., ''Shooting Hidden Camera/Real People Spots,'' in *Millimeter* (New York), April 1979.
Robson, K. J., ''The Crystal Formation: Narrative Structure in *Grey Gardens*,'' in *Cinema Journal* (Chicago), Winter 1983.
Barsam, R. M., ''American Direct Cinema: The Re-Presentation of Reality,'' in *Persistence of Vision* (Maspeth, New York), Summer 1986.
Obituary, in *Variety* (New York), 7 January 1987.
Biofilmography, in *Film Dope* (London), March 1989.
Owen, D., ''The Maysles Brothers,'' in *Film Dope* (Nottingham), no. 41, March 1989.
Elliott, Stuart, ''In Creating a Spot, Many Say There's Nothing like the Real Thing,'' in *The New York Times*, 26 November 1993.
''The Making of *Concept of Wills*: Making the Getty Center,'' interview in *International Documentary* (Los Angeles), vol. 16, no. 12, December 1997.

* * *

Shooting unobtrusively in sync sound with no instructions to the subject, the Maysles brothers made films in what they preferred to call ''direct cinema.'' Albert, gifted photographer and director of all their projects, carried the lightweight, silent camera that he perfected on his shoulder, its accessories built in and ready for adjustment. Maysles characters, who occasionally talk to the filmmakers on screen, seem astonishingly unaware that strangers and apparatus are in the room.

David, the soundman, carried a sensitive directional mike and a Nagra recorder unattached to the camera. He was often involved in the editing and as producer had final say. During the shooting a story might become apparent, or a dominant character may surface. These elements may become clear only as the editors examine, cut, and structure the vast amounts of footage that they receive in the dailies.

In 1962, a time when Albert had acquired brief experience in documentary filmmaking and David had garnered a similar amount of experience in Hollywood feature films, they formed a partnership committed to direct cinema. Commercials and industrial filmmaking supported their preferred activity from time to time.

The company's production of two feature documentaries (which they distributed commercially), *Salesman*, a study of four bible salesmen, and *Grey Gardens*, an essay on two eccentric women, fed the constant discussions between documentarists and critics about whether objectivity is at all possible in documentaries. Both films were charged with dishonesty, exploitation, and tastelessness, but other quarters praised the Maysles' sensitivity, rapport with their subjects, and choice of situations that viewers could identify with.

The Maysles sought to answer the criticism and describe their philosophy and working methods at screenings of their films, in articles, and in letters to editors. Their instinct took them, they said, to situations related to closeness between human beings, and pointed out that they could not do films about people they dislike. They looked on their work as a discovery of how people really are, first spending time with them to get acquainted, then filming their lives as lived. All their subjects agreed to the project under consideration beforehand, and several have spoken of their satisfaction with the finished film and their good relationship with Albert and David, whom they trusted.

The Maysles did not deny that their choices affected their creation in some way. Their methodology, for example, meant that much footage must be discarded. They emphasized that nothing was staged, a structure that eventually emerges from the material. In their own work they saw a relationship to Truman Capote's concepts and methods for his ''non-fiction novel'': discarding preconceptions about their subjects, while concentrating on learning about them and understanding their motivations and feelings.

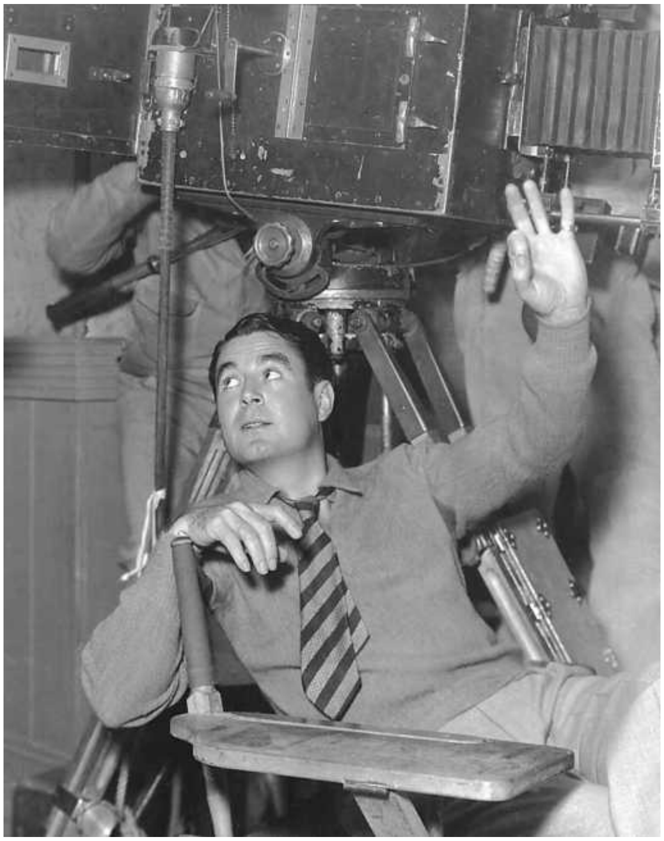
Albert and David Maysles have an important place in the history of the documentary for many reasons. They produced a large, varied, evocative body of work in their chosen style, as very active members of their own small company. Despite some severe criticism of their work, they are admired, and probably envied for qualities that Americans value. Directly influential or not on documentaries today, their work is certainly part of the flow of films that aim to show the truth about contemporary problems. While many other filmmakers' reports and studies embrace large communities, or even whole countries, Maysles productions are about individuals and their concerns, which often illuminate larger aspects of society as well as its general attitudes toward non-traditional behavior.

Since David Maysles' death, Albert has continued turning out documentaries, mostly collaborating with Susan Froemke, Charlotte Zwerin, and Deborah Dickson. His subjects are as varied as when he worked with his brother, ranging from classical music (*Horowitz Plays Mozart, Jessye Norman Sings Carmen*) to social issues (*Abortion: Desperate Choices*, which traces the history of abortion in America) to attempts by artists to realize their visions. One of these efforts, *Christo in Paris*, chronicles the artist Christo's efforts to wrap Paris' Pont-Neuf Bridge; two decades earlier, Albert and David had made *Christo's Valley Curtain*, in which the artist tried to hang an orange curtain over a valley.

—Lillian Schiff, updated by Rob Edelman

McCAREY, Leo

Nationality: American. **Born:** Los Angeles, 3 October 1898. **Education:** Los Angeles High School; University of Southern California Law School. **Family:** Married Stella Martin, 1920, one daughter. **Career:** Lawyer in San Francisco and Los Angeles, 1916–17; third assistant to Tod Browning, then script supervisor, at Universal, 1918–19; supervisor and director of about 300 comedy shorts for Hal Roach studios, 1923–28; gagman for Our Gang series, 1923–24; teamed Stan Laurel and Oliver Hardy, 1927; signed with Fox Studios, 1930; signed with Paramount, 1933; formed Rainbow Productions with Bing Crosby and others, 1946. **Awards:** Oscar for Best Direction for *The Awful Truth*, 1937; Oscars for Best Direction and Best Original Story for *Going My Way*, 1944. **Died:** 5 July 1969.



Leo McCarey

Films as Director:

1921 *Society Secrets* (+ pr)

1924 *Publicity Pays* (+ co-sc); *Young Oldfield* (+ co-sc); *Stolen Goods* (+ co-sc); *Jeffries Jr.* (+ co-sc); *Why Husbands Go Mad* (+ co-sc); *A Ten-Minutes Egg* (+ co-sc); *Seeing Nellie Home* (+ co-sc); *Sweet Daddy* (+ co-sc); *Why Men Work* (+ co-sc); *Outdoor Pajamas* (+ co-sc); *Sittin' Pretty* (+ co-sc); *Too Many Mamas* (+ co-sc); *Bungalow Boobs* (+ co-sc); *Accidental Accidents* (+ co-sc); *All Wet* (+ co-sc); *The Poor Fish* (+ co-sc); *The Royal Razz* (+ co-sc)

1925 *Hello Baby* (+ co-sc); *Fighting Fluid* (+ co-sc); *The Family Entrance* (+ co-sc); *Plain and Fancy Girls* (+ co-sc); *Should Husbands Be Watched?* (+ co-sc); *Hard Boiled* (+ co-sc); *Is Marriage the Bunk?* (+ co-sc); *Bad Boy* (+ co-sc); *Big Red Riding Hood* (+ co-sc); *Looking for Sally* (+ co-sc); *What Price Goofy?* (+ co-sc); *Isn't Life Terrible* (+ co-sc); *Innocent Husbands* (+ co-sc); *No Father to Guide Him* (+ co-sc); *The Caretaker's Daughter* (+ co-sc); *The Uneasy Three* (+ co-sc); *His Wooden Wedding* (+ co-sc)

1926 *Charley My Boy* (+ co-sc); *Mama Behave* (+ co-sc); *Dog Shy* (+ co-sc); *Mum's the Word* (+ co-sc); *Long Live the King* (+ co-sc); *Mighty like a Moose* (+ co-sc); *Crazy like a Fox* (+ co-sc); *Bromo and Juliet* (+ co-sc); *Tell 'em Nothing* (+ co-sc); *Be Your Age* (+ co-sc)

1928 *We Faw Down* (*We Slip Up*); *Should Married Men Go Home?* (+ co-sc, supervisor); *Two Tars* (+ story, supervisor); *Should Women Drive?* (+ co-sc); *A Pair of Tights* (+ co-sc); *Blow By Blow* (+ co-sc); *The Boy Friend* (+ co-sc); *Came the Dawn* (+ co-sc); *Do Gentlemen Snore?* (+ co-sc); *Dumb Daddies* (+ co-sc); *Going Ga-ga* (+ co-sc); *Pass the Gravy* (+ co-sc); *Tell It to the Judge* (+ co-sc); *That Night* (+ co-sc)

1929 *Liberty* (+ co-sc); *Wrong Again* (+ co-sc); *Dad's Day* (+ co-sc); *Freed 'em and Weep* (+ co-sc); *Hurdy Gurdy* (+ co-sc); *Madame Q* (+ co-sc); *Sky Boy* (+ co-sc); *The Unkissed Man* (+ co-sc); *When Money Comes* (+ co-sc); *Why Is Plumber* (+ co-sc)

1929 *The Sophomore* (+ co-sc); *Red Hot Rhythm* (+ co-sc)

1930 *Wild Company*; *Part Time Wife* (+ co-sc)

1931 *Indiscreet*

1932 *The Kid from Spain*

1933 ***Duck Soup***

1934 *Six of a Kind*; *Belle of the Nineties* (*It Ain't No Sin*); *Ruggles of Red Gap*

1935 *The Milky Way*

1937 *Make Way for Tomorrow* (*The Years Are So Long*; *When the Wind Blows*) (+ pr); *The Awful Truth*

1938 *Love Affair*

1940 *My Favorite Wife* (+ co-sc)

1942 *Once upon a Honeymoon* (+ pr)
1944 *Going My Way* (+ pr, story)
1945 *The Bells of Saint Mary's* (+ pr, story)
1948 *Good Sam* (+ pr, co-story)
1952 *My Son John* (+ pr, story, co-sc)
1957 *An Affair to Remember* (+ co-sc)
1958 *Rally 'round the Flag, Boys!* (+ pr, co-sc)
1961 *Satan Never Sleeps* (*China Story*) (+ pr, co-sc)

Other Films:

1927 *Second Hundred Years* (story)
1938 *The Cowboy and the Lady* (co-story)

Publications

By McCAREY: articles—

''What Makes a Box Office Hit?,'' in *Cinema* (Los Angeles), June 1947.

On McCAREY: books—

Poague, Leland, *The Hollywood Professionals, Volume 7: Wilder and McCarey*, New York, 1979.

Gehring, Wes, *Leo McCarey and the Comic Anti-Hero in American Film*, New York, 1980.

On McCAREY: articles—

Carroll, Sidney, ''Everything Happens to McCarey,'' in *Esquire* (New York), May 1943.

''Leo McCarey Section'' of *Cahiers du Cinéma* (Paris), February 1965.

Crosby, Bing, and David Butler, ''Remembering Leo McCarey,'' in *Action* (Los Angeles), September/October 1969.

Smith, H. Allen, ''A Session with McCarey,'' in *Variety* (New York), January 1970.

Lloyd, P., ''Some Affairs to Remember: The Style of Leo McCarey,'' in *Monogram* (London), no. 4, 1972.

Lourcelles, Jacques, ''Leo McCarey,'' in *Anthologie du Cinéma*, vol. 7, Paris, 1973.

Richards, Jeffrey, ''Great Moments: Leo McCarey,'' in *Focus on Film* (London), Spring 1973.

Silver, C., ''Leo McCarey: From Marx to McCarthy,'' in *Film Comment* (New York), September/October 1973.

Morris, George, ''McCarey and McCarthy,'' in *Film Comment* (New York), January/February 1976.

Gehring, Wes, ''Leo McCarey: The Man behind Laurel and Hardy,'' in *Films in Review* (New York), November 1979.

Everson, William K., and others (letters), ''McCarey/Laurel and Hardy,'' in *Films in Review* (New York), February 1980; also letter from Wes Gehring, April 1980.

Shipman, David, ''Directors of the Decade,'' in *Films and Filming* (London), April 1983.

Bourget, J.L., ''Rally Once Again: Leo McCarey à la télévision,'' in *Positif* (Paris), April 1985.

''Leo McCarey,'' in *Film Dope* (London), June 1987.

Messias, H., ''Erinnerungen an einen leichtsinnigen Iren,'' in *Film-Dienst* (Cologne), vol. 45, no. 6, 17 March 1992.

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Leo McCarey has always presented *auteur* criticism with one of its greatest challenges and one that has never been convincingly met. The failure to do so should be seen as casting doubt on the validity of *auteurism* (in its cruder and simpler forms) rather than on the value of the McCarey oeuvre. He worked consistently (and apparently quite uncomplainingly) within the dominant codes of shooting and editing that comprise the anonymous ''classical Hollywood'' style; the films that bear his name as director, ranging from *Duck Soup* to *The Bells of St. Mary's*, from Laurel and Hardy shorts to *My Son John*, from *The Awful Truth* to *Make Way for Tomorrow* (made the same year!), resist reduction to a coherent thematic interpretation. Yet his name is on some of the best—and best-loved—Hollywood films (as well as on some that embarrass many of even his most fervent defenders).

In fact, it might be argued that McCarey's work validates a more sophisticated and circumspect *auteur* approach: not the author as divinely inspired individual creative genius, but the author as the animating presence in a project within which multiple determinants—collaborative, generic, ideological—complexly interact. The only adequate approach to a McCarey film would involve the systematic analysis of that interaction. A few notes can be offered, however, towards defining the ''animating presence.''

McCarey's formative years as an artist were spent working with the great clowns of the late silent/early sound period: Harold Lloyd, Mae West, W.C. Fields, the Marx Brothers and (especially) Laurel and Hardy, for whom he was ''supervising manager'' for many years, personally directing two of their greatest shorts (*Liberty* and *Wrong Again*). His subsequent career spans (with equal success) the entire range of American comedy from screwball (*The Awful Truth*) to romantic (*An Affair to Remember*). The director's congenial characteristic seems to have been a commitment to a spontaneous, individualist anarchy which he never entirely abandoned, accompanied by a consistent skepticism about institutions and restrictive forms of social organization, a skepticism which produces friction and contradiction even within the most seemingly innocuous, conservative projects. *Going My Way* and *The Bells of St. Mary's* are usually rejected outright by the intelligentsia as merely pious and sentimental, but their presentation of Catholicism is neither simple, straightforward, nor uncritical, and it is easy to mistake for sentimentality, in contexts where you expect to find it anyway (such as Hollywood movies about singing priests), qualities such as tenderness and generosity. The celebration of individualism is of course a mainspring of American ideology, yet, pushed far enough in certain directions, it can expose contradictions *within* that ideology: its oppressive response to many forms of individuality, for example.

Make Way for Tomorrow (which, understandably, remained McCarey's favorite among his own films) is exemplary in this respect. Taking as its starting point an apparently reformable social problem (with Lee Grant's *Tell Me a Riddle* it is one of the only important Hollywood films about the aged), and opening with an unassailably respectable Biblical text (''Honor thy father and thy mother''), it proceeds to elaborate what amounts to a systematic radical analysis of the constraints, oppression, and divisiveness produced by capitalist culture, lending itself to a thoroughgoing Marxist reading that would certainly have surprised its director. Typically, the film (merely very good for its first three-quarters) suddenly takes off into greatness at the moment when Victor Moore asks the ultimate anarchic question ''Why not?,'' and proceeds to repudiate his family in favour of rediscovering the original relationship with his wife before they become absorbed into the norms of democratic-capitalist domesticity. The process is only completed when, in one of the Hollywood cinema's most poignant and subversive moments, he ''unmarries'' them as they say their last farewell at the train station: ''It's been a pleasure knowing you, Miss Breckenridge.''

—Robin Wood

MEHBOOB Khan

Nationality: Indian. **Born:** Mehboob Khan Ramzan Khan in Bilmora, in the Gandevi Taluka of Baroda State, India, 1909. **Family:** Married 1925, one son. **Career:** Extra at Imperial Film Studio, Bombay, from 1927; actor of ''bit'' parts for subsidiary, Sagar Movietone, from 1931; directed first film, for Sagar Film Co., 1935; established Mehboob Productions, 1943; built Mehboob Studios, 1952. **Died:** Of a heart attack, on hearing of Nehru's death, 27 May 1964.

Films as Director:

1935 *Judgement of Allah* (*Alhilal*) (+ sc)
1936 *Deccan Queen*; *Manmohan*
1937 *Jagirdar*
1938 *Hum Tum Aur Woh* (*We Three*); *Watan*
1939 *Ek Hi Rasta* (*The Only Way*)
1940 *Alibaba*; *Aurat* (*Woman*)
1941 *Bahen* (*Sister*)
1942 *Roti* (*Bread*)
1943 *Najma* (+ pr); *Taqdeer* (+ pr)
1945 *Humayun* (+ pr)
1946 *Anmol Ghadi* (*Priceless Watch*) (+ pr)
1947 *Elan* (+ pr)
1948 *Anokhi Ada* (*A Special Charm*) (+ pr)
1949 *Andaz* (*Style*) (+ pr)
1952 *Aan* (*Pride*) (+ pr)
1954 *Amar* (+ pr)
1957 ***Bharat Mata*** (*Mother India*) (+ pr)
1962 *Son of India* (+ pr)

Other Films:

1927 *Alibaba and Forty Thieves* (Misra) (role as thief)
1929 *Maurya Patan* (*Fall of Mauryas*) (Choudhury) (role)
1930 *Mewad No Mawali* (*Rogues of Rajasthan*) (Vakil) (role)
1931 *Dilawar* (Torney) (role); *Abul Hasan* (Ghosh) (role)
1932 *Romantic Prince* (*Meri Jaan*) (Ghosh)
1933 *Premi Pagal* (*Mad Cap*) (Mir) (role); *Bulbule Baghdad* (Vakil) (role)
1934 *Grihalaxmi* (Badami) (role); *Nautch Girl* (*Dancing Girl*) (Desai) (role); *Sati Anjana* (Rathod) (role)
1956 *Awaz* (Sarhady) (pr); *Paisa Hi Paisa* (Mehrish) (pr)

Publications

On MEHBOOB: books—

Barnouw, Erik, and S. Krishnaswany, *Indian Film*, New York, 1965.
Willemen, Paul, and Behroze Ghandy, *Indian Cinema*, London, 1982.
Pfleiderer, Beatrice, and Lothar Lutze, *The Hindi Film: Agent and Re-Agent of Cultural Change*, New Delhi, 1985.
Ramachandran, T.M., *70 Years of Indian Cinema (1913–1983)*, Bombay, 1985.

On MEHBOOB: articles—

Film Quarterly (Berkeley), Autumn 1960.
Ray, Satyajit, ''Under Western Eyes,'' in *Sight and Sound* (London), Autumn 1982.
Tesson, Charles, ''Le rêve indien,'' in *Cahiers du Cinéma* (Paris), March 1985.
Thomas, R., ''Indian Cinema: Pleasures and Popularity,'' in *Screen* (London), May/August 1985.

* * *

The urbane director K.A. Abbas once referred to Khan Mehboob as the ''great rustic'' of the Hindi cinema. Indeed, a certain mythology developed around Mehboob—that of the man with popular roots. This image owed much to stories about his origins (the small-town boy who worked his way up through the Bombay studios), and to certain films which dwelt on the travails of the poor and the destitute, such as *Aurat (Woman)* and *Roti (Bread).* In fact, however, Mehboob's output as director was quite varied. After he founded his own company, Mehboob Productions, in 1943, he made historical works *(Humayun)* and fantasy spectaculars *(Aan/Pride).* Even films such as *Anmol Ghadi (Priceless Watch)* and *Anokhi Ada (A Special Charm)*, which appeared to address the class divide, were variations of the triangular love story, the favoured convention of the Hindi cinema.

In these films social representation becomes incidental to the basic plot because the narrative spaces of a simple rural life or of urban destitution are constructed in an idealised rather than in a realistic way. The lighting style of such scenes show them as composed of smooth studio surfaces, and there is an indifference to the more squalid details of characterisation. The emphasis lies in the fullness of melodramatic sentiments—of loss and of romantic longing—which occasion the use of lushly orchestrated songs. All this is a pleasurable closing off of the cinema and its audience from social references, a tendency in Mehboob's work best represented by his venture into the swashbuckling colour film *Aan.* Elements of this romantic mode are observable even in Mehboob's ''social'' films. In *Aurat* and its later colour version, *Mother India*, rural life is often conveyed as a series of spectacularly choreographed scenes of harvesting, festivals, and the romantic engagement of its characters. *Andaz (Style)*, on the other hand, invites the audience to soak in the luxuries of the modern, upper-class settings in which its characters live.

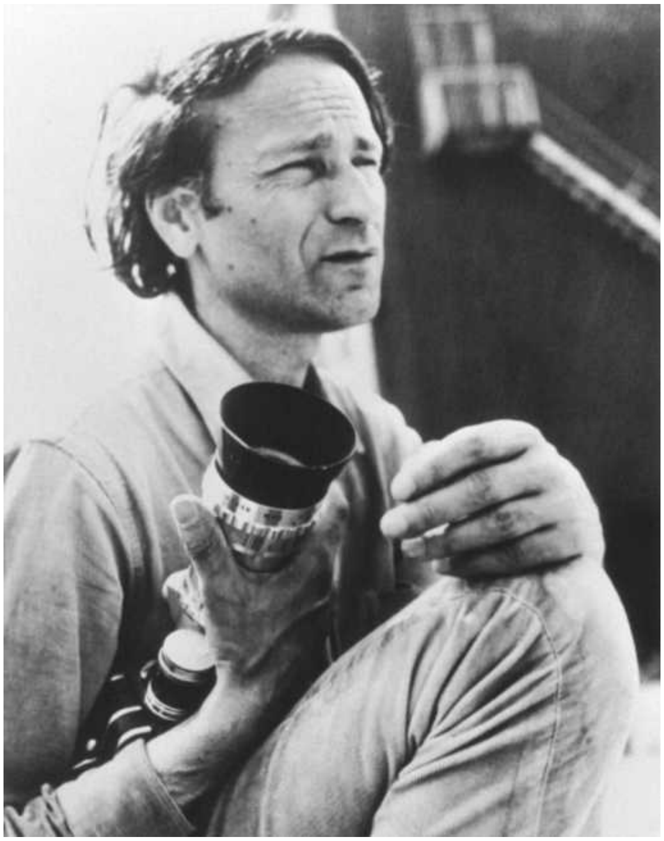
In this sense, Mehboob was not simply a popularly rooted ''rustic'' artist, but engaged in creations of high artifice and escapism. However, these elements were often integrated with quite powerful constructions of meaning. *Aurat*, for example, achieves an almost anthropological view of gender roles. This is accomplished not by the accuracy of its observations about rural life, but by using the grim struggles of rural life as a way of drawing out the role performed by Indian women. This provides the basis for the film's main interest, the melodrama of the unrelieved suffering of a woman (Sardar Akhtar) on behalf of her sons (Surendra and Yakub). The subsequent version of this film, *Mother India*, is an interesting contrast. The focus is still on the suffering of the mother (Nargis); but this capacity to suffer is transformed into a distinctly mythical power which moves beyond her immediate family to inspire the whole village community. In both films the woman is the bearer of a patriarchal inheritance for her son, but *Mother India* may have represented a new, mythicised role model for women, one whose power often co-exists uneasily with its conservative functions.

Perhaps most interesting is *Andaz*, a drama, at least implicitly, of illicit desire. The story is about Nina (Nargis) who, while faithful to her absent fiancé (Raj Kapoor), relates vivaciously to an attractive young man (Dilip Kumar). The heroine is shown to be a naive innocent who cannot perceive that relaxed social relations between men and women can lead to misunderstanding, and this generates the tragic events that follow. Yet the narration moves beyond, or perhaps deeper into, its own fascination with the settings and mores of its upper class characters, introducing an interesting, fantastical ambiguity. Nina's denials that she is attracted to a man other than her husband are put into doubt for the audience through scenes depicting the hallucinations and dreams that assail the heroine. In this way the ''rustic'' Mehboob was surprisingly well equipped to convey certain strikingly modern problems of sexuality and desire.

—Ravi Vasudevan

MEKAS, Jonas

Nationality: Lithuanian. **Born:** Semeniskiai, 24 December 1922. **Education:** Gymnasium, Birzai, Lithuania, graduated 1942; studied philosophy and literature, Johannes Gutenberg University, Mainz, and University of Tübingen. **Family:** Married Hollis Melton, 1974; children: Oona and Sebastian. **Career:** During German occupation, taken, with brother Adolfas, to forced labor camp near Hamburg, 1944; they escaped, 1945; lived in displaced persons camps, 1945–49; while studying in Germany, edited Lithuanian emigré literary magazine *Zvilgsniai* (Glimpses), and wrote collections of short stories and poetry; moved to New York, 1949; worked in factories and shops in various capacities, through 1950s; founded *Film Culture* magazine, 1955, remains editor-in-chief; began ''Movie Journal'' column for *Village Voice*, 1958; shot first film, *Guns of the Trees*, and helped organize New American Cinema Group, 1960; organized The Film-Makers Cooperative, 1961; organized the Film-Makers Cinematheque, arrested and charged with showing obscene film (Jack Smith's *Flaming Creatures*), given six-month suspended sentence, 1964; co-founder with P. Adams Sitney, then acting director, Anthology Film Archives, 1970. **Awards:** Documentary Award, Venice Festival, for *The Brig*, 1965. **Address:** c/o Anthology Film Archives, 32 Second Avenue, New York, NY 10003, U.S.A.



Jonas Mekas

Films as Director:

1961 *Guns of the Trees*
1963 *Film Magazine of the Arts*
1964 *The Brig*; *Award Presentation to Andy Warhol*
1966 *Report from Millbrook*; *Hare Krishna*; *Notes on the Circus*; *Cassis*
1968 *Walden* (*Diaries, Notes, and Sketches*)
1969 *Time & Fortune Vietnam Newsreel*
1972 *Reminiscences of a Journey to Lithuania*
1976 *Lost, Lost, Lost*
1978 *In Between*
1980 *Paradise Not Yet Lost, or Oona's Fifth Year*
1981 *Notes for Jerome*
1986 *He Stands in the Desert Counting the Seconds of His Life*
1990 *Self-Portrait*; *Scenes from the Life of Andy Warhol*

1993 *Jonas in the Desert*
1996 *Happy Birthday to John* (+ pr)

Publications

By MEKAS: books—

I Had Nowhere to Go, New York, 1991.
There is No Ithaca: Idylls of Seminis Kiai & Reminiscences, translated by Vyt Bakaitis, New York, 1996.

By MEKAS: articles—

Founder of *Film Culture* magazine, 1955, contributes regularly and remains its editor-in-chief.
Contributor of weekly column, ''Movie Journal,'' to *Village Voice* (New York), since 1958.
Statement, in *Film Comment* (New York), Winter 1964.
Interview with B. L. Kevles, in *Film Culture* (New York), Fall 1965.
Interview with Gerald Barrett, in *Literature/Film Quarterly* (Salisbury, Maryland), Spring 1973.
Interview with Antonin Liehm, in *Thousand Eyes* (New York), October 1976.
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Born in Lithuania in 1922, Jonas Mekas was a poet and resistance worker against both the German and Soviet occupations during the Second World War. After some years in a German camp for displaced persons, he and his brother, Adolfas, also a filmmaker, immigrated to New York, where they later founded the journal *Film Culture.* Initially hostile to the American avant-garde, Mekas became its champion and spokesman in the 1960s. Throughout that decade he exerted great influence through *Film Culture*, his ''Movie Journal'' column in the *Village Voice*, and his founding of the Film-makers Cooperative (in 1962) to distribute independent films, and the Film-makers Cinematheque (in 1963) as a New York showcase.

His first film, *Guns of the Trees*, a 35-millimeter feature, describes aspects of Beat culture in New York through the lives of four fictional characters. It reflects his hopes, at that time, for the establishment of a feature-length narrative cinema on the model of the French and Polish ''New Waves.'' By the time he made *The Brig* with his brother, directly filming Ken Brown's stage play in the Living Theatre Production as if it were a documentary, he had already shifted his energies to his ongoing cinematic diary. The diary had actually begun in the mid-1950s when he reached the United States, but it took the liberating inspiration of Stan Brakhage and Marie Menken for Mekas to acknowledge that his artistic talent was focused outside of the feature film tradition he had been espousing.

The first installment of his *Diaries, Notes, and Sketches*, the nearly three-hour-long *Walden*, records his life, with numerous portraits of his friends and colleagues, in the mid-1960s. Its techniques are characteristic of the filmmaker's mature work: staccato, single-frame flashes, composed directly in the camera, are counterpointed to longer sketches of weddings, trips to the circus, meetings. Printed intertitles often occur. Long passages have musical accompaniment. The filmmaker repeatedly breaks in on the soundtrack to offer private reflections and aphorisms.

In 1976 Mekas released *Lost, Lost, Lost*, another three-hour section of the megadiary. This time, he went back to his initial experiments with the camera, in a more conventional and leisurely style, to document the aspirations and frustrations of his life as an exile dreaming of the re-establishment of an independent Lithuanian republic. Bits of this material had already appeared in his masterly and moving *Reminiscences of a Journey to Lithuania*, a three-part film made with the help of German television. The middle section of that film describes the emotional reunion of both brothers with their mother, then almost ninety years old, when they returned home for their first visit since the war. The film opens with a summary of Mekas's initial experiences in America and ends with a recognition of the impossibility of recovering the past, as he joins a group of his friends, mostly artists, in Vienna.

That elegiac tone is sustained and refined in *Notes for Jerome*, the record of his visits to the estate of Jerome Hill, in Cassis, France, in the late 1960s, and edited after Hill's death in 1972. Mekas married Hollis Melton in 1974; their first child, Oona, was born the next year. *Paradise Not Yet Lost, or Oona's Fifth Year* deals with his family life, but continues the theme of lost childhood that permeates Mekas's vision. It is filmed in the style of *Walden*, as is *In Between*, which records the years between *Lost, Lost, Lost* and *Walden.*

—P. Adams Sitney

MELVILLE, Jean-Pierre

Nationality: French. **Born:** Jean-Pierre Grumbach in Paris, 20 October 1917. **Education:** The Lycées Condorcet and Charlemagne, Paris, and Michelet, Vanves. **Military Service:** Began military service, 1937; evacuated to England after Dunkirk, then served with Free French Forces in North Africa and Italy. **Career:** Founder, O.G.C. (Organisation générale cinématographique) as production company, 1945; built own studio, Paris, 1949 (destroyed by fire, 1967). **Awards:** Prix René-Jeanne for *Le cercle rouge*, 1970; Chevalier de la Légion d'honneur; Chevalier des Arts et des Lettres. **Died:** In Paris, 2 August 1973.

Films as Director:

1946 *Vingt quatre heures de la vie d'un clown* (+ sc, pr)
1948 *Le Silence de la mer* (+ pr, sc)
1950 *Les Enfants terribles* (+ co-sc, pr, art d)
1953 *Quand tu liras cette lettre* (+ sc)
1956 *Bob le flambeur* (+ pr, co-art d, sc)
1959 *Deux hommes dans Manhattan* (+ pr, sc, role as Moreau)
1963 *Léon Morin, prêtre* (+ sc); *Le Doulos* (+ sc); *L'Ainé des Ferchaux* (+ sc)
1966 *Le Deuxième Souffle* (+ sc)
1967 ***Le Samourai*** (+ sc)
1969 *L'Armée des ombres* (+ sc)
1972 *Le Cercle rouge* (+ sc); *Un Flic* (+ sc)

Other Films:

1948 *Les Dames du Bois de Boulogne* (Bresson) (role)
1949 ***Orphée*** (Cocteau) (role as hotel director)
1957 *Un Amour de poche* (role as police commissioner)
1960 ***A bout de souffle*** (Godard) (role as the writer Parvulesco)
1962 *Landru* (Chabrol) (role as Georges Mandel)

Publications

By MELVILLE: articles—

Interview with Claude Beylie and Bertrand Tavernier, in *Cahiers du Cinéma* (Paris), October 1961.
''Finding the Truth without Faith,'' in *Films and Filming* (London), March 1962.
''*Léon Morin, prêtre*: Découpage intégrale,'' in *Avant-Scène du Cinéma* (Paris), no. 10.
Interview with Eric Brietbart, in *Film Culture* (New York), Winter 1964/65.
''*Le Doulos*: Découpage intégrale,'' in *Avant-Scène du Cinéma* (Paris), no. 24.
Interview with Michel Dancourt, in *Arts* (Paris), 25 April 1966.
''A Samurai in Paris,'' interview with Rui Nogueira and François Truchaud, in *Sight and Sound* (London), Summer 1968.
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Chabrol, Claude, ''Saluer Melville?,'' in *Cahiers du Cinéma* (Paris), October 1956.
Beylie, Claude, ''Melville le flambeur,'' in *Cinéma* (Paris), no. 40, 1959.
Domarchi, Jean, ''Plaisir à Melville,'' in *Cahiers du Cinéma* (Paris), December 1959.
Ledieu, Christian, ''Jean-Pierre Melville,'' in *Études Cinématographiques* (Paris), no. 6 and 7, 1960.
Porcile, François, ''Melville ou l'amour du cinéma,'' in *Cinéma-texte* (Paris), January 1963.
Austen, David, ''All Guns and Gangsters,'' in *Films and Filming* (London), June 1970.
Beylie, Claude, ''Quand tu liras cette lettre . . . ,'' in *Ecran* (Paris), September/October 1973.
Renaud, T., ''Il fut quand même Melville . . . ,'' in *Cinéma* (Paris), September/October 1973.
''L'Armée des ombres,'' in *Image et Son* (Paris), 1978.
Schlöndorff, Volker, ''A Parisian-American in Paris,'' in *Village Voice* (New York), 6 July 1982.

Jean-Pierre Melville (right) with Alain Delon

''Jean-Pierre Melville,'' in *Film Dope* (Nottingham), no. 42, October 1989.

Kurki, E., ''Valitsen itseni, siis kuolen,'' in *Filmihullu* (Helsinki), no. 3, 1990.

Gaeta, Pino, ''Jean-Pierre Melville'' (special issue), in *Castoro Cinema* (Firenze), no. 146, March-April 1990.

''Le deuxième souffle de Melville'' (special section), *Cahiers du Cinéma* (Paris), no. 507, November 1996.

Hogue, Peter, ''Melville: The Elective Affinities,'' in *Film Comment* (New York), vol. 32, no. 6, November-December 1996.

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The career of Jean-Pierre Melville is one of the most independent in modern French cinema. The tone was set with his first feature film, *Le Silence de la mer*, made quite outside the confines of the French film industry. Without union recognition or even the rights to the novel by Vercors which he was adapting, Melville proceeded to make a film which, in its counterpointing of images and a spoken text, set the pattern for a whole area of French literary filmmaking extending from Bresson and Resnais down to Duras in the 1980s. *Les Enfants terribles*, made in close collaboration with Jean Cocteau, was an equally interesting amalgam of literature and film, but more influential was *Bob le flambeur*, a first variation on gangster film themes which emerged as a striking study of loyalty and betrayal.

But by the time that the New Wave directors were drawing from *Bob le flambeur* a set of stylistic lessons which were to be crucial to their own breakthrough—economical location shooting, use of natural light, improvisatory approaches, and use of character actors in place of stars—Melville himself had moved in quite a different direction. *Léon Morin, prêtre* marks Melville's decision to leave this directly personal world of low-budget filmmaking for a mature style of solidly commercial genre filmmaking that used major stars and tightly wrought scripts to capture a wide audience.

This style is perfectly embodied in the trio of mid-1960s gangster films which constitute the core of Melville's achievement in cinema. Melville's concern with the film as a narrative spectacle is totally vindicated in these films, each of which was built around a star performance: Jean-Paul Belmondo in *Le Doulos*, Lino Ventura in *Le Deuxième Souffle*, and Alain Delon in *Le Samourai.* Drawing on his 1930s viewing and his adolescent reading of American thrillers, Melville manipulated the whole mythology of the gangster film, casting aside all pretence of offering a social study. His criminals are idealized figures, their appearance stylized with emphasis on the belted raincoat, soft hat, and ever-present handgun. Their behavior oddly blends violence and ritualized politeness, and lifts them out from their settings. Melville had no interest in the realistic portrayal of life. He disregarded both psychological depth and accuracy of location and costume. The director instead used his stars to portray timeless, tragic figures caught up in ambiguous conflicts and patterns of deceit, relying on the actor's personality and certainty of gesture to fill the intentional void.

Le Samourai, a perfect distillation of the cinematic myth of the gangster, remains Melville's masterpiece. Subsequent attempts to widen his range included an effort to transpose his characters into the world of Occupation and Resistance in *L'Armée des ombres*, as well as a film—*Le Cercle rouge*—that combined his particular gift for atmosphere with a *Rififi*-style presentation of the mechanics of a robbery. These films are interesting but flawed works. Melville's frustration and dissatisfaction was reflected in his last work, *Un Flic*, which completed the passage towards abstraction begun in the mid-1960s. It offers a derisory world lacking even the human warmth of loyalty and friendship which the director had earlier celebrated. In retrospect, it seems likely that Melville's reputation will rest largely on his ability, almost unique in French cinema, to contain deeply felt personal attitudes within the tight confines of commercial genre production. Certainly his thrillers are unequalled in European cinema.

—Roy Armes

MENZEL, Jirí

Nationality: Czech. **Born:** Prague, 23 February 1938. **Education:** Film Academy (FAMU), Prague, 1957–62. **Career:** Assistant director on Vera Chytilová's *Something Different*, 1963; director at Barrandov Studios, from 1965; also stage director for Drama Club and Semafor Theatre, Prague, from 1967. **Awards:** Academy Award for Best Foreign Film, for *Closely Watched Trains*, 1967; Grand Prize, Karlovy Vary Festival, for *Capricious Summer*, 1968. **Address:** Solidarita E/31, 100 00 Praha 10, Czechoslovakia.

Films as Director:

1965 *Zločin v dívčí škole* (*Crime at a Girls' School*) (+ co-sc); *Smrt pana Baltisbergra* (*The Death of Mr. Baltisberger*) (+ co-sc)
1966 ***Ostre sledované vlaky*** (*Closely Watched Trains*) (+ co-sc, role as the doctor)
1968 *Rozmarné leto* (*Capricious Summer*) (+ co-sc, role as the magician Arnoštek); *Zločin v šantánu* (*Crime in a Night Club*) (+ co-sc)
1969 *Skrivánci na niti* (*Larks on a String*) (+ co-sc)
1975 *Kdo hledá zlaté dno* (*Who Seeks the Gold Bottom*)
1977 *Na samote u lesa* (*Seclusion Near a Forest*) (+ co-sc)
1979 *Báječni muži s klikou* (*Magicians of the Silver Screen*) (+ co-sc, role as the director)
1980 *Postrižny* (*Short Cut*; *Cutting It Short*) (+ co-sc)
1983 *Slavnosti sneženek*
1985 *Prague*; *Vesnicko ma strediskova* (*My Sweet Little Village*)
1989 *Koneč starych casu* (*The End of the Good Old Days*)

Jirí Menzel

1990 *Havel's Audience with History* (for TV)
1991 *Opera Zebracka* (*The Beggar's Opera*) (+ pr, sc)
1995 *The Life and Extraordinary Adventures of Private Ivan Chonkin*

Other Films (incomplete listing):

1964 *Courage for Every Day* (role as guest in a pub); *If One Thousand Clarinets* (role as soldier Schulze); *A Place in a Crowd* (role as a secretary of the SCM); *The Defendant* (role as the young defense lawyer)
1965 *Wandering* (role as Dohnal); *Nobody Shall Be Laughing* (role as a bicyclist)
1967 *Dita Saxová* (role as the shy suitor)
1977 *The Apple Game* (Chytilová) (role as the doctor)
1981 *Upir z Feratu* (Herz) (as Dr. Marek)
1989 *Hard Bodies* (as Pfarrer)
1990 *Tender Barbarian* (Koliha) (as Doctor)
1995 *Jak si zaslouzit princeznu* (Schmidt) (as Painter)
1997 *Hanna's Ragtime* (Svarcova) (as Pfarrer)

Publications

By MENZEL: book—

Closely Watched Trains (script), with Bohumil Hrabal, New York, 1977.

By MENZEL: articles—

''O režii a herectvi, o filmu a dicadle—Rozhovor s Jirim Menzelem,'' interview with K. Pošová, in *Film a Doba* (Prague), December 1977.
Interview with A. Tournès, in *Jeune Cinéma* (Paris), May/June 1987.
Interview with M. Buruiana and J. Beaulieu, in *Séquences* (Montreal), September 1988.
''Hallo, hast du jetzt Zeit?'' an interview with G. Kopanevova, in *Film und Fernsehen*, vol. 18, no. 11, 1990.
''Med smilet som vapen,'' an interview with K. Lochen, in *Film & Kino*, no. 8, 1990.
''Jirí Menzel: le printemps de Prague, la normalisation et la revolution de velours,'' an interview with D. Sauvaget, in *Revue du Cinema*, June 1990.
''Tragizm i humor to bliznieta,'' an interview with L. Szigeti, in *Kino*, March 1991.
''Jirí Menzel,'' an interview with R. Filac-Schindlerova, in *Ekran*, vol. 17, no. 4, 1992.
''End of the Line,'' an interview with R. Carver, in *Sight and Sound*, May 1993.
Interview with J. Varden, in *Filmkultura* (Budapest), January 1994.
Interview with Christina Stojanova, in *Ciné-Bulles* (Montreal), vol. 15, no. 1, Spring 1996.
Interview with Jan Lukeš, in *Iluminace* (Prague), vol. 9, no. 1, 1997.
''Setak, a Doktor Urral,'' in *Filmvilag* (Budapest), no. 4, 1997.
''Onova, koeto ostava,'' an interview with Ralica Nikolova, in *Kino* (Sophia), no. 2, 1998.

On MENZEL: books—

Skvorecký, Josef, *All the Bright Young Men and Women*, Toronto, 1971.
Liehm, Antonin, *Closely Watched Films*, White Plains, New York, 1974.
Stoil, Michael, *Cinema beyond the Danube*, Metuchen, New Jersey, 1974.
Liehm, Mira and Antonin, *The Most Important Art*, Berkeley, 1977.
Skvorecký, Josef, *Jirí Menzel and the History of the Closely Watched Trains*, Boulder, Colorado, 1982.
Hames, Peter, *The Czechoslovak New Wave*, Berkeley, 1985.

On MENZEL: articles—

Liehm, A. J., ''Zádný strach o Jirího Menzela'' [Never Fear for Jirí Menzel], in *Film a Doba* (Prague), no. 1, 1967.
Kolodny, Irving, ''The Man Who Made *Closely Watched Trains*,'' in *Action* (Los Angeles), May/June 1968.
Crick, P., ''Three East European Directors,'' in *Screen* (London), March-April 1970.
Bluestone, George, ''Jirí Menzel and the Second Prague Spring,'' in *Film Quarterly*, Fall 1990.
Cazals, P., ''Jours tranquilles en Tchecoslovaquie,'' in *Cahiers du Cinéma*, December 1990.
Ahlund, J., ''Hemvavd surrealist gor tragedin till fars,'' in *Chaplin*, vol. 33, no. 4, 1991.
Schutte, O., ''Wenn wir filme machen, koennen wir nicht zufrieden sein, wenn das Kino leer ist,'' in *Filmbulletin*, vol. 35, no. 2, 1993.
Turcsanyi, S., ''Mit tehet a kolto,'' in *Filmvilag* (Budapest), no. 5, 1995.
Rother, Hans-Jörg, ''Der böhmische Faun: Eine Jiri-Menzel-Retrospektive in Berlin,'' in *Film und Fernsehen* (Berlin), vol. 25, no. 3–4, 1997.

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Jirí Menzel's chief claim to a firm place in the history of the Czech cinema to date is his masterpiece, *Closely Watched Trains.* He received an Oscar for it in 1967, and the film was the biggest box-office success of all the works of the New Wave in Czechoslovakia. Banned from the industry after the Soviet invasion of 1968, Menzel eventually saved his career by recanting and publicly dissociating himself from his pre-invasion films, including *Closely Watched Trains.* However, even in his humiliation he scored one important point against the establishment: he refused to return his Oscar to Hollywood as the authorities had demanded (he was supposed to explain that he ''did not accept awards from Zionists'') and merely made a repentance movie, *Who Seeks the Gold Bottom*, a social realist formula story about workers building a huge dam.

Like Milos Forman, Menzel was influenced by Czech novelists rather than by Western filmmakers, and for a considerable time worked under the tutelage of his teacher from the Film Academy, Otakar Vávra, and his admired older colleague Věra Chytilová. Except for *Crime in a Night Club*, which was based on an original idea by novelist Josef Skvorecký, his pre-invasion films are adaptions of novels and short stories by Czech authors, either modern classics (*Capricious Summer* from a novella by Vladislav Vančura), or his contemporaries (Bohumil Hrabal's *Closely Watched Trains, The Death of Mr. Baltisberger*, and *Larks on a String*, and Skvorecký's *Crime at a Girls' School*). Except for *Capricious Summer*, all these films were banned, *Larks on a String* even before release. After three hesitant efforts following his recantation, all developed from original ideas, Menzel found his old self in another adaption of Hrabal, *Short Cut.* An even less subliminal anti-establishment message is contained in *The Snowdrop Festival*, whose hero sacrifices his life for a pot of tripe soup. Menzel's recent, very amusing comedy *My Sweet Little Village*, and another adaptation of Vančura, *The End of Old Times*, though largely apolitical, show him as the supreme craftsman of contemporary Czech cinema.

Except in his black comedies (*Crime at a Girls' School, Crime in a Night Club*), Menzel is essentially a realist whose method could, perhaps, be described by the theories of André Bazin: he reveals rather than describes reality. There is very little of the formalist elements of movie making, and if, occasionally, there are some (for example, the opening montage in *Closely Watched Trains*), they are used mainly for comic effect. Menzel even dropped the achronological structure of the novella from which he made *Closely Watched Trains*, and replaced it with linear narrative. However, there is inventive use of subtle symbolism (for example, the clocks and their chiming in *Closely Watched Trains*), excellent work with actors, both professional and non-professional, and superb editing. The trend towards subtle symbolism culminates in *Short Cut*, a Rabelaisian tribute to *elan vital* which, however, hides a caustic, encoded comment on ''goulash socialism,'' on the Marxist refutation of Freud (the commanding image of the pretty girl sitting on a high chimney), and on various smaller malpractices of ''Realsozialismus'' such as jamming foreign broadcasts. The nearly subliminal nature of such satirical stabs, apparent also in *The Snowdrop Festival*, is a nut too hard for the censors to crack.

Unlike his mentor Chytilová's crude defensive moral statements, the messages of Menzel's pre-1968 works (and of *Short Cut* and *The Snowdrop Festival*) are—in the light of establishment philosophy—extremely provocative. In a way, his entire *oeuvre* is one continuous eulogy of sex—a subject at best tolerated by Marxist aestheticians in Czechoslovakia. The shock value of *Closely Watched Trains* is the combination of commendable resistance heroism with an embarrassing sexual problem: an anathema in socialist realism. Similarly, the ''crime'' in *Crime at a Girls' School* turns out to be not murder but loss of virginity, and the ''philosophical'' ruminations of the three elderly Don Juans in *Capricious Summer* concentrate on a young artiste. The main theme of *Short Cut*—characterized by the phallic symbolism of the chimney which dominates the small central Bohemian Sodom—is simply the joy of sex. Considering that sex has always been the most dangerous enemy of puritanical revolutions, Menzel's message is clear. It is a much less acceptable one than the moralizing of Chytilová, whose eccentric form and merciless vision, on the other hand, stand against everything the government watchdogs would like to see. The two artists, taken together, represent the two basic headaches any repressive aesthetic necessarily faces—the objectionable form, and the objectionable content. The survival of Menzel and Chytilová in a national cinema so full of victims demonstrates that, with perseverance, intelligence, cunning, and good luck, art can occasionally triumph over censorship.

—Josef Skvorecký

MÉSZÁROS, Márta

Nationality: Hungarian. **Born:** Budapest, 19 September 1931. **Education:** VGIK (Film School), Moscow, 1957. **Family:** Married 1) first husband (name unkown), (divorced) 1959; 2) director Miklós Jancsó (divorced); 3) actor Jan Nowicki. **Career:** Immigrated with family to USSR, 1936; returned to Hungary, 1946; worked at Newsreel Studio, Budapest, 1954; worked for the Alexandru Sahia documentary studio, Bucharest, Romania, 1957–59; made science popularization shorts and documentary shorts, Budapest, 1959–68; joined Mafilm Group 4, mid-1960s; directed first feature, 1968. **Awards:** Golden Bear, Berlin Film Festival, for *Adoption*, 1975; FIPRESCI Prize, Cannes Film Festival, for *Nine Months*, 1976; Special Jury Grand Prize, Cannes Film Festival, for *Diary for My Children*, 1984; Golden Frog, Camerimage and OCIC Award, Venice Film Festival, both for *The Seventh Room*, 1995. **Agent:** c/o Hungarofilm, Bathory utca 10, H-1054 Budapest, Hungary.

Films as Director:

(short films in Hungary):

1954 *Ujra mosolyognak* (*Smiling Again*)
1955 *Albertfalvai történet* (*A History of Albertfalva*); *Tul a Kálvintéren* (*Beyond the Square*); *Mindennapi történetek* (*Everyday Stories*)
1956 *Országutak vándora* (*Wandering on Highways*)

Márta Mészáros

(short films in Romania):

1957 *Sa zimbeasca toti copiii*
1958 *Femeile zilelor noastre*; *Popas in tabara de vara*
1959 *Schimbul de miine*

(short films in Hungary):

1959 *Az élet megy tovább* (*Life Goes On*)
1960 *Az eladás müvészete* (*Salesmanship*); *Riport egy TSZ-elnökröl* (*Report on the Chairman of a Farmers' Co-Operative*); *Rajtunk is mulik* (*It Depends on Us Too . . .*)
1961 *Szivdobogás* (*Heartbeat*); *Vásárhelyi szinek* (*Colors of Vásárhely*); *Danulon gyártás* (*Danulon Production*); *A szár és a gyökér fejlödése* (*The Development of the Stalk and the Root*)
1962 *Tornyai János* (*János Tornyai*); *Gyermekek, könyvek* (*Children, Books*); *Kamaszváros* (*A Town in the Awkward Age*); *Nagyüzemi tojástermelés* (*Mass Production of Eggs*); *A labda varásza* (*The Spell of the Ball*)
1963 *1963.julius 27.szombat* (*Saturday, July 27, 1963*); *Munka vagy hivatás?* (*Work or Profession?*); *Szeretet* (*Care and Affection*)

1964 *Festök városa—Szentendre* (*Szentendre—Town of Painters*); *Bóbita* (*Blow-Ball*); *Kiáltó* (*Proclamation*)
1965 *15 perc 15 évröl* (*Fifteen Minutes on Fifteen Years*)
1966 *Borsós Miklós* (*Miklós Borsós*); *Harangok városa—Veszprém* (*Veszprém—Town of Bells*)

(feature films):

1968 *Eltávozott nap* (*The Girl*) (+ sc); *Mészáros László emlékére* (*In Memoriam László Mészáros*) (short); *A ''holdudvar''* (*Binding Sentiments*) (+ sc)
1970 *Szép Iányok, ne sirjatok* (*Don't Cry, Pretty Girls*)
1971 *A lörinci fonóban* (*At the Lörinc Spinnery*) (short)
1973 *Szabad lélegzet* (*Riddance, Free Breathing*) (+ sc)
1975 *Örökbefogadás* (*Adoption*) (+ co-sc)
1976 *Kilenc hónap* (*Nine Months*)
1977 *Ök ketten* (*The Two of Them*)
1978 *Olyan, mint otthon* (*Just like at Home*)
1979 *Utközben* (*En cours de route*)
1980 *Örökseg* (*The Heiresses*)
1981 *Anya és leánya* (*Mother and Daughter*) (+ co-sc)
1982 *Nema Kiáltás* (*Silent Cry*) (+ sc); *Napló gyermekeimnek* (*Diary for My Children*)
1983 *Délibábok országa* (*The Land of Mirages*)
1987 *Napló szerelmeimnek* (*Diary for My Loves*) (+ sc)
1988 *Piroska és a farkas* (*Bye-Bye Red Riding Hood*)
1989 *Utinapló* (docu)
1990 *Napló apámnak, anyámnak* (*Diary for My Father and My Mother*)
1992 *Edith és Marlene* (for TV)
1993 *A Magzat* (*A Fetus*)
1995 *Siódmy Pokój* (*The Seventh Room*, *La Settima Stanza*) (+ sc)
1998 *A Szerencse Lányai* (+ sc)
2000 *Kisvilma: Az Utolso Naplo* (*Little Vilma: The Last Diary*) (+ sc)

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By MÉSZÁROS: articles—

Interviews in *Filmkultura* (Budapest), November/December 1972 and March/April 1977.
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Interview with T. Giraud and D. Villain, in *Cahiers du Cinéma* (Paris), January 1978.
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Interview with L. Bonneville, in *Séquences* (Montreal), September 1988.
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Portuges, Catherine, *Screen Memories: The Hungarian Cinema of Márta Mészáros*, Bloomington, Indiana, 1993.

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Elley, Derek, ''Hiding It under a Bushel: Breaking Free,'' in *Films and Filming* (London), February 1974.
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Dixon, Wheeler Winston, ''A Personal/Political Artist: Marta Meszaros,'' in *Literature-Film Quarterly* (Salisbury, Maryland), October 1995.

* * *

Márta Mészáros is one of few contemporary woman filmmakers consistently making films both critically and commercially successful for an international audience. Her eight feature films made from 1968 to 1979 are concerned with the social oppression, economic constraints, and emotional challenges faced by Hungarian women. Mészáros explains: ''I tell banal, commonplace stories, and then in them the leads are women—I portray things from a woman's angle.''

Trained in filmmaking on a scholarship at Moscow's film school, she worked at Newsreel Studios in Budapest, made four short films at the Bucharest Documentary Studios, married a Romanian citizen in 1957, and was divorced in 1959. She returned to Budapest, where she made more than 30 documentaries before attempting a feature. Mészáros's documentaries deal with subjects as diverse as science (*Mass Production of Eggs*), a Hungarian hero (*Saturday, July 27th, 1963*), orphans (*Care and Affection*), and artists (*Szentendre—Town of Painters*, which she considers her best documentary).

In the mid-1960s Mészáros joined Mafilm Group 4, where she met Miklós Jancsó, whom she later married. She wrote and directed her first feature, *The Girl*, in 1968. A hopeless mood pervades this story of the quest by an orphan girl for her biological parents, who had abandoned her. The girl leaves her textile factory job to comfort her mother, who introduces her as her niece to her husband and relatives. The girl meets a man whom she believes is her father. The man neither confirms nor denies this. The girl returns home and attends a factory dance where she meets a young man who is interested in her. As with most Mészáros features the film is open-ended, lacking a conventional plot. Dialogue is sparse. Derek Elley asserts that *The Girl* is a model to which Mészáros adheres in her subsequent features; her visual compositions are ''carefully composed, rarely showy,'' and ''characterisation never remains static.''

In *Binding Sentiments* the conflicts between an aging mother and her son's fiancée are delineated with understated solemnity and subtle humor. A semi-musical, *Don't Cry, Pretty Girls*, lightheartedly captures the romance between a rural girl and a city musician in a hostel and youth camp setting. Mészáros's short *Woman in the Spinnery* studies the working status and conditions of the factory worker, the same subjects that she explores in *Riddance.* In this generation gap tale, a pair of lovers must deceive the young man's parents, who object to his love for a girl who was raised in a children's home with no family. *Riddance* urges assertiveness and truth to oneself, and shows little sympathy for the older generation.

A fortyish woman wants a child from her unmarried lover in *Adoption.* She meets a teenager raised by the state who wants to marry her boyfriend. The relationship which develops between these two women and the man in their lives becomes the subject of Mészáros's most illuminating work.

A factory woman with one child has an affair with an engineer in *Nine Months.* The conflicts in their relationship are never resolved; they cannot agree on the terms and conditions of a life together; neither can surrender enough self to form a partnership. The woman leaves him to bear her second child alone. The actual birth of Lila Monari's child was photographed for the film.

The aptly titled *Two Women* depicts a friendship. Juli has a daughter and a husband attempting to find a cure for his alcoholism. Mari directs a hostel for working women, and tolerates a lackluster husband. Juli and Mari enjoy a greater rapport with each other than with the men in their lives. Situations depicting humiliation of and discrimination against women recur. The subject of Mészáros's next film, about a young man's attraction to a little girl, makes *Just like at Home* a departure from her focus on women. In this film, Andras returns to Budapest after study in the U.S. and strikes up a friendship with a ten-year-old Zsuzsi, whose parents agree that she live with Andras in Budapest and be educated there. Their chaste friendship endures despite the intrusion of Andras's lady friend. Andras learns more from Zsuzsi than she learns from him, to the bewilderment of their parents.

In *The Heiresses* Mészáros used a period setting for the first time. A young, sterile woman marries a military officer during the World War II era. Because she needs an heir to inherit her father's money, she persuades a Jewish woman to bear a child sired by her husband. After the birth, the woman and her husband become deeply attached, and a second child is born. Then the wife ''turns in'' the Jewish woman (Jews were deported from Hungary in 1944), the husband is arrested, and the wife is given custody of the second child.

The semi-autobiographical ''diary'' series of films include *Diary for My Children, Diary for My Loves, Diary for My Father and My Mother*, and, last in the series, the prequel, *Little Vilma: The Last Diary.* In these films, Mészáros continues her quest to link the personal with the political by showing world events through the eyes of the women living through them. Though critics often call *Diary for My Children* the best of the group and many complain that the films grow weaker and blander with each installment, the diary series represents Mészáros's mostly deeply felt political dissent. The films follow the traumatic effects of Stalinism on Mészáros and her family. Especially in *Little Vilma*, which is both the last and the first film, seesawing from past to present, Mészáros explores the wide and often tragic gaps between ideals and realities, and between parents and their children.

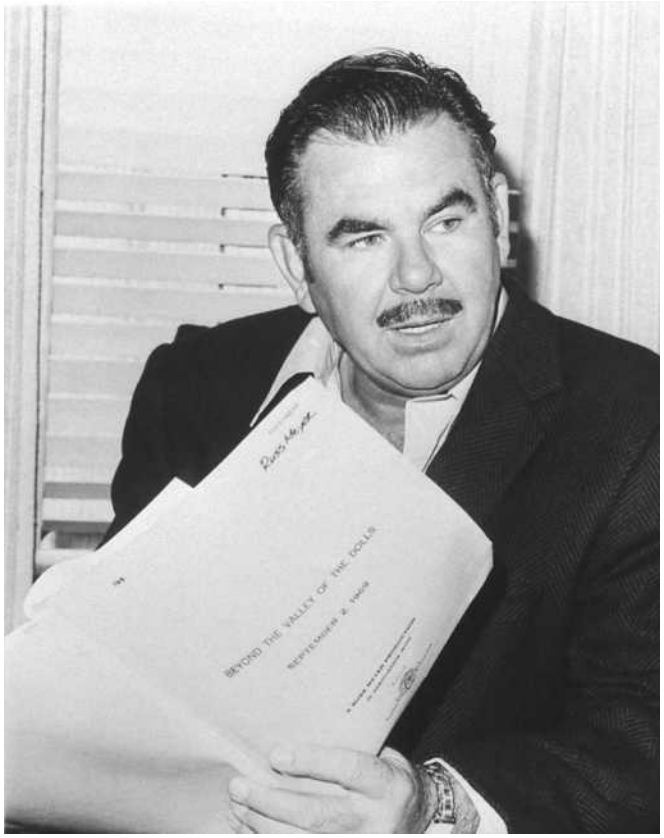
Mészáros's films deal with realities usually ignored in Eastern European cinema: the subordination of women, conflicts of urban and rural cultures, antagonism between the bureaucracy and its employees, alcoholism, the generation gap, dissolution of traditional family structures, and the plight of state-reared children. In her unpretentious works, she creates a composite picture of life in Hungary today.

In Derek Elley's words, she ''has created a body of feature work which, for sheer thematic and stylistic homogeneity, ranks among the best in current world cinema.'' Her features examine emotional struggles ''in the search for human warmth and companionship in a present-day, industrialised society.''

—Louise Heck-Rabi, updated by Tina Gianoulis

MEYER, Russ

Nationality: American. **Born:** Oakland, California, 21 March 1922. **Military Service:** Served in U.S. Army Signal Corps, World War II. **Family:** Married 1) Betty Meyel (divorced); 2) Eve Meyer (divorced); 3) Edy Williams (divorced). **Career:** Made prize-winning amateur films in his early teens; spent World War II in Europe as a combat photographer; returned to United States and worked as an industrial filmmaker for Standard Oil and other companies; worked for *Playboy* magazine as a centerfold photographer; became commercial filmmaker, 1959. **Office:** c/o RM Films International, P.O. Box 3748, Hollywood, CA 90078–3748, U.S.A.



Russ Meyer
BEYOND THE VALLEY OF THE DOLLS
SEPTEMBER 8, 1969

Russ Meyer

Films as Director:

1959 *The Immoral Teas* (*Mr. Teas and His Playthings*; *Steam Heat*) (+ sc, ed, ro)
1960 *The Naked Camera* (+ sc, ph)
1961 *Eve and the Handyman* (+ sc, pr, ph, ed); *Erotica* (*Eroticon*) (+ sc, pr, ph, ed, ro)
1962 *Wild Gals of the Naked West!* (*Immoral Girls of the Naked West*; *Naked Gals of the Golden West*) (+ sc, pr, ed, ro)
1963 *Heavenly Bodies!* (*Heavenly Assignment*) (+ sc, pr, ph, ed, ro); *Europe in the Raw* (+ sc, pr, ph, ed); *Skyscrapers and Brassieres* (+ sc, ph)
1964 *Lorna* (+ sc, pr, ph); *Fanny Hill* (*Romp of Fanny Hill*)
1965 *Mudhoney* (*Rope*; *Rope of Flesh*) (pr, ed, ro as man in lynching crowd); *Motorpsycho* (*Motor Mods and Rockers*; *Rio Vengeance*) (+ sc, pr, ph, ed, ro as sheriff); *Faster Pussycat! Kill! Kill!* (*The Leather Girls*; *The Mankillers*; *Pussycat*) (+ sc, pr, ed)
1966 *Mondo Topless* (*Mondo Girls*) (pr, ph, ed)
1967 *Good Morning . . . and Goodbye!* (*The Lust Seekers*) (+ ph, ed); *Common Law Cabin* (*Big Six*; *Conjugal Cabin*; *How Much Loving Does a Normal Couple Need?*) (+ sc, pr, ed)
1968 *Finders Keepers, Lovers Weepers!* (+ sc, ph, ed); *Vixen!* (*Russ Meyer's Vixen*) (+ sc, pr, ph, ed)
1969 *Cherry, Harry, and Raquel!* (*Megavixens*; *Three Ways to Love*) (+ sc, pr, ph, ed)
1970 *Beyond the Valley of the Dolls* (*Hollywood Vixens*) (+ sc, pr)
1971 *The Seven Minutes*
1973 *Blacksnake!* (*Duchess of Doom*; *Slaves*; *Sweet Suzy*) (+ sc, pr)
1975 *Supervixens* (*SuperVixens Eruption*; *Vixens*) (+ sc, pr, ph, ed, ro as motel manager)
1976 *Up!* (*Over, under, and up!*; *Up! Smokey*) (+ sc [as B. Callum], pr, ph, ed, uncredited ro)
1979 *Beneath the Valley of the Ultra-Vixens* (+ sc [as B. Callum], pr, ph, ed, ro as himself)

Other Films:

1973 *That's Sexploitation* (doc) (ro as himself)
1987 *Amazon Women on the Moon* (Dante) (ro as Video Salesman)
1989 *Cult People* (doc) (ro as himself)
1997 *Hollywood Rated 'R'* (doc) (ro as himself); *Playboy's Voluptuous Vixens* (Allen) (ro as himself)
1998 *The Story of X* (doc) (ro as himself); *Voluptuous Vixens II* (doc) (ro as himself)

Publications

By MEYER: books—

Meyer, Russ (as Adolph Schwartz), *A Clean Breast: The Lives and Loves of Russ Meyer.* Hauck Publishers, 1993.

On MEYER: books—

Frasier, David, *Russ Meyer—The Life and Films: A Biography and a Comprehensive, Illustrated and Annotated Filmography and Bibliography*, North Carolina, 1990.

On MEYER: articles—

Morris, Gary, ''An Interview with Russ Meyer,'' in *Bright Lights Film Journal* (San Francisco), no. 16, April 1996.
''Knocker, Knocker, Who's There?'' at *Rough Cut*, http://www.roughcut.com/main/drivel_97apr4.html, 4 April 1997.
Rabin, Nathan, ''Russ Meyer'' (interview), at *The Onion A.V. Club*, http://www.theavclub.com/avclub3408/avfeatures3408.html, 24 September 1998.
Sargeant, Jack, and Stephanie Watson, ''*Rope of Flesh*: Culture and Identity in Russ Meyer's *Mudhoney*,'' in *Necronomicon: The Journal of Horror and Erotic Cinema, Book Two*, London, 1998.
Gebroe, David, ''Russ Meyer: Evolution of the Supervixen,'' at http://www.snackcake.com/5/russ.html, 18 May 2000.
Crane, Jonathan L., ''A Lust for Life: The Cult Films of Russ Meyer,'' in *Unruly Pleasures: The Cult Film and Its Critics*, edited by Xavier Mendik and Graeme Harper, London, 2000.

* * *

Sleaze merchant or misunderstood artist? Glorified pornographer or directorial genius? Such questions have haunted Russ Meyer throughout his career. But regardless of the debates and critical misperceptions surrounding the man's work, his place in cinema history is secure, and with four of his films a part of the Museum of Modern Art's permanent collection, it cannot be denied that Russ Meyer's corpus forms an indelible part of America's cultural landscape.

Born March 21, 1922, in Oakland, California, Meyer's father was a policeman and his mother a nurse. While in his early teens, the young Russ began making amateur films, winning prizes in contests by the age of fifteen. At the start of World War II, Meyer joined the army, and was assigned to the 166th Signal Photographic Corps, where he was to film General Omar Bradley's First Army and General George S. Patton's Third Army throughout Germany and France. Some of Meyer's amazing war footage turned up later in Franklin Schaffner's 1970 film, *Patton.* Returning home after his stint as a newsreel cameraman, Meyer began shooting industrial pictures for companies such as Standard Oil. An interest in commercial filmmaking was temporarily put on hold when he found that Hollywood had no interest in his radical/raunchy ideas. So instead, the well-trained photographer with a passion for well-endowed females turned to *Playboy*, where he is credited with shooting some of the magazine's earliest centerfolds.

In 1959, Meyer joined forces with producer Peter DeCenzie, owner of the El Ray Burlesque Theatre in Oakland. Given a budget of only $76,000 to work with, Meyer filmed *The Immoral Mr. Teas* in a mere five days. The first soft-core porn film to earn a substantial profit (over a million dollars), *Mr. Teas* was a huge success and inspired a ''nudie-flick'' craze which resulted in approximately 150 substandard endeavors within a three-year period, including five by Meyer himself. Not surprisingly, this craze led to a great deal of controversy, with Hollywood condemning the films in question as ‘‘sleaze’’ and ‘‘smut.’’ The censorship debates which followed, however, eventually resulted in a more tolerant policy towards the presentation of sexually explicit content on the big screen.

With the money earned from *Mr. Teas*, Meyers began to self-finance a string of low-budget drive-in features (all of which he directed, and many of which he wrote, edited, and/or photographed), features which became increasingly bizarre, violent, and cartoonish. In 1964–65, during his so-called ‘‘Gothic Period,’’ Meyer established himself as both a cinematic visionary and a commercially successful auteur. The quartet of stark black-and-white films released during this period—*Lorna*, *Mudhoney* (a.k.a. *Rope of Flesh*), *Motorpsycho*, and *Faster Pussycat! Kill! Kill!*—are considered by many to be his best work, as he downplayed the bawdy voyeurism in favor of more sinister, narrative-driven films. *Lorna* tells the story of a young, beautiful, sexually frustrated housewife who temporarily falls for an escaped convict. By the time she realizes the error of her ways, it is too late, as she winds up dead following a tussle with her former lover. Among the many surprises of this erotic morality play is the acting of Hal Hopper, utterly convincing as a vulgar rapist with a hankering for Lorna. Hopper also stars in *Mudhoney* (based on the Friday Locke novel, *Streets Paved with Gold*), this time as a drunken scoundrel who winds up getting lynched after going insane and burning down his wife’s barn. Like so many of Meyer’s films, *Mudhoney* exudes a visual, as well as a diegetic, pleasure in assertive, big-breasted women. But as Stephanie Watson and Jack Sargeant point out, unlike the other films ‘‘it both resonates with, and examines the construction of, the American Dream, in a way which goes beyond kitsch parody.’’

With *Faster Pussycat! Kill! Kill!*, Meyer reached the height of his creative powers. This proto-feminist tale of kidnapping, cat-fighting, and drag-racing stars a trio of ample-chested butch outlaws who let off steam any way they want to out in the middle of the desert. Called a ‘‘head-on collision of respectable art and worthless trash’’ by one critic, *Faster Pussycat!* was made at the suggestion of Meyer’s wife Eve, and provided a welcome alternative to the often-misogynistic male action films of the era. Though Meyer focuses as much as ever on the gigantic breasts of his lead actresses, these are not dumb bimbos but canny women with a penchant for sadism and an insatiable need for action and excitement.

After the blockbuster success of *Vixen!* in 1968, Meyer was hired by 20th Century-Fox to make big-budget studio pictures. The first of these, *Beyond the Valley of the Dolls* (1970), was a huge hit, combining Meyer’s trademark directorial style with 1960’s subculture jargon provided by a young Roger Ebert. This ‘‘sex-’n’-sleaze’’ masterpiece was followed the next year by an uncharacteristically serious production, *The Seven Minutes*, which garnered only a lukewarm reception amongst both audiences and critics.

With *Blacksnake!* (1973), Meyer returned to the kind of filmmaking he did best, and continued in the sex-and-violence vein until his directorial career reached its logical (or rather, absurd) conclusion in 1979 with *Beneath the Valley of the Ultra-Vixens.* Since then, in addition to appearing as himself in a number of X-rated documentaries, and overseeing the distribution of his films in Europe and around the world, Meyer has spent his time working on various autobiographies—both in print (*A Clean Breast*) and in film (the uncompleted *Breast of Russ Meyers*). Fitting occupations for a man who, in the words of historian David Gebroe, ‘‘unleashed a slew of epic Freudian fantasies upon the silver screen of the drive-in,’’ a man who has spent his entire professional life ‘‘rewriting history though the perspective of the overflowing bust.’’

—Steven Schneider

MICHEAUX, Oscar

Nationality: American. **Born:** Metropolis, Illinois, 1884. **Family:** Married actress Alice Russell, 1929. **Career:** Pullman porter, then farmer, South Dakota, to 1914; published *The Homesteader*, 1914; founder, Western Book and Supply Company, Sioux City, Iowa, 1915; founded Micheaux Film and Book Corporation (later Micheaux Pictures Corporation), based in Sioux City and Chicago, to produce film version of *The Homesteader*, 1918; established office in New York City, 1921; company filed for bankruptcy, 1928, reorganized 1929; directed first ‘‘all-talkie,’’ *The Exile*, 1931. **Died:** In Charlotte, North Carolina, c. 1951.

Films as Director, Producer, Scriptwriter and Editor:

(partial list)

1919 *The Homesteader*; *Circumstantial Evidence*
1920 *Within Our Gates*
1921 *Deceit*; *The Gunsaulus Mystery*
1922 *The Dungeon*
1924 *Son of Satan*; *Birthright*
1925 *Body and Soul*
mid-1920s *The House behind the Cedars*
1928 *Easy Street*
1930 *A Daughter of the Congo*
1931 *The Exile*
1932 *Ten Minutes to Live*; *The Girl from Chicago*
1936 *Swing*; *Underworld*; *Temptation*
1937 *Miracle in Harlem*
1938 *God’s Stepchildren*
1939 *Lying Lips*; *Birthright* (sound version)
1940 *The Notorious Elinor Lee*
1948 *The Betrayal*

Publications

By MICHEAUX: article—

Article in *Philadelphia Afro-American*, 24 January 1925.

On MICHEAUX: books—

Sampson, Henry, *Blacks in Black and White*, Metuchen, New Jersey, 1977.
Young, Joseph A., *Black Novelist as White Racist: The Myth of Black Inferiority in the Novels of Oscar Micheaux*, Westport, Connecticut, 1989.

Green, J. Ronald, *Straight Lick: The Cinema of Oscar Micheaux*, Bloomington, Indiana, 2000.

Bowser, Pearl, and Louise Spencer, *Writing Himself into History: Oscar Micheaux, His Silent Films, and His Audiences*, New Brunswick, New Jersey, 2000.

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Cox, Clinton, ''We Were Stars in Those Days,'' in *New York Sunday News*, 9 March 1975.

Fontenot, Chester J., Jr., ''Oscar Micheaux, Black Novelist and Film Maker,'' in *Vision and Refuge*, edited by Frederick C. Luebke, Lincoln, Nebraska, 1982.

Bowser, P., ''Oscar Micheaux, le pionnier,'' in *CinémAction* (Paris), January 1988.

Grupenhoff, R., ''The Rediscovery of Oscar Micheaux, Black Film Pioneer,'' in *Journal of Film and Video* (Boston), Winter 1988.

Green, J.R., and H. Neal Jr., ''Oscar Micheaux and Racial Slur: A Response to 'The Rediscovery of Oscar Micheaux,''' in *Journal of Film and Video* (Boston), Fall 1988.

Gehr, R., ''One-man Show,'' in *American Film* (Marion, Ohio), vol. 16, no. 5, May 1991.

Regester, Charlene, ''The Misreading and Rereading of African-American Filmmaker Oscar Micheaux,'' in *Film History* (London), vol. 7, no. 4, Winter 1995.

Green, J. Ronald, ''Oscar Micheaux's Interrogation of Caricature as Entertainment,'' in *Film Quarterly* (Berkeley), vol. 51, no. 3, Spring 1998.

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Until the late 1940s, film roles for blacks in Hollywood were clichéd and demeaning: mammies, butlers, maids, Pullman porters, all decimating the English language while happily, mindlessly serving their white masters. As a result, independent filmmakers—a majority of whom were white—produced approximately three hundred ''race'' films especially for ghetto audiences. Easily the most famous and prolific of these filmmakers was a black man, Oscar Micheaux, a one-man production and distribution company who shot over thirty features between 1918 and 1948.

Micheaux's origins—and even an accurate list of his films—cannot be clearly determined, at least from existing volumes on the black cinema, but several facts are certain. Micheaux was a vigorous promoter who toured the nation's black ghettos, establishing contact with community leaders and convincing theater owners to screen his films. He would then dispatch his actors for personal appearances.

Micheaux's budgets were meager, between $10,000 and $20,000 per feature, and he economized on sets, shooting schedules, and behind-the-scenes personnel. He often filmed a complete feature on a single set, which may have been a private home or office. Scenes were rarely shot in more than one take; if an actor blew his lines, he just recovered his composure and completed his business. As a result, production values and performances were generally dreadful.

Some of Micheaux's films do attempt to address serious issues. *Within Our Gates* features a sequence in which a black is lynched. *Birthright* (the 1939 version) is the tale of a black Harvard graduate who experiences opposition from those of his own race as well as whites. *God's Stepchildren* centers on a light-skinned black who tries to pass for white. Because of this subject matter, Micheaux was occasionally threatened by local censors.

However, the filmmaker was concerned mostly with entertaining and earning profits, not with controversy. Actors' screen personas were modelled after those of contemporary Hollywood stars: Lorenzo Tucker was the ''Black Valentino'' and, after the advent of sound, the ''colored William Powell''; Bee Freeman became the ''sepia Mae West''; Slick Chester the ''colored Cagney''; Ethel Moses the ''negro Harlow.'' Plotlines also mirrored those of Hollywood products: *The Underworld* is a gangster film; *Temptation*, a De Mille-like sex epic; *Daughter of the Congo*, a melodrama set in Africa. Micheaux also directed the first all-talking black independent feature, *The Exile*, and 26-year-old Paul Robeson made his screen debut in a Micheaux melodrama, *Body and Soul.*

—Rob Edelman

MIKHALKOV, Nikita

Nationality: Russian. **Born:** Nikita Sergeyevich Mikhalkov-Konchalovsky in Moscow, 21 October 1945. **Education:** Studied acting at the Stanislavsky Theater Children's Studio and the Chuksin School of the Vakhtangov Theater; studied directing under Mikhail Romm at VGIK, the State Film Institute in Moscow. **Family:** Married 1) Anastasya Vertinskaya (divorced), 2) Tatyana Mikhalkova; two sons, two daughters; Mikhalkov's great-grandfather is the painter Sourikov; his grandfather is the painter Konchalovski; his father is Sergei Mikhalkov, a writer and former chairman of the USSR Writers Union; his mother is poet Natalia Konchalovskaia; his brother is director Andrei Konchalovski. **Career:** Began performing on stage and screen, making his movie debut in 1964; directed first short film, *I'm Coming Home*, 1968; submitted his VGIK diploma film, *A Quiet Day at the End of the War*, 1970; secured his international reputation with *A Slave of Love*, 1976. **Awards:** Grand Prix, San Sebastian Festival, for *An Unfinished Piece for Mechanical Piano*, 1977; Oscar nomination, Best Foreign Film, and Prize at Venice Festival, for *Urga*, 1990; Oscar, Best Foreign Language Film, and Jury Prize, Cannes Festival, for *Burnt by the Sun*, 1994. **Address:** Malaya Gruzinskaya 28, Apt. 10, 123557 Moscow, Russia.

Films as Director and Screenwriter:

1968 *I'm Coming Home* (short)
1970 *A Quiet Day at the End of the War* (diploma film)
1974 *Svoi sriedi chougikh* (*At Home among Strangers*; *A Stranger among His Own People*) (+ role)
1976 *Raba lubvi* (*A Slave of Love*) (+ role)
1977 *Neokontchennaya piesa dlia mekhanitcheskogo pianino* (*An Unfinished Piece for Mechanical Piano*) (+ role)
1979 *Pyat vecheroc* (*Five Evenings*) (d only)
1980 *Oblomov* (*Several Days in the Life of I. I. Oblomov*)
1982 *Rodnya* (*Family Relations*; *Family Ties*; *Kinfolk*) (d only) (+ role)
1983 *Bes svideteley* (*Without Witness*; *A Private Conversation*)
1987 *Oci ciornie* (*Dark Eyes*)

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N. MICHALKOV
F. DIGIACOMO
OCI-CIORNIE
TRAMONTI
PROD. EXCELSIOR FILM TV

Nikita Mikhalkov

1990 *Urga* (*Close to Eden*)
1993 *Anna: 6–18* (+ co-pr, appearance)
1994 ***Outomlionnye solntsem*** (*Burnt by the Sun*) (+ co-pr, role)
1995 *Nikita Mikhalkov: Sentimentalnoye puteshestviye na rodinu. Muzyka russkoj zhivopisi* (*Nikita Mikhalkov: A Sentimental Trip Home. Music of Russian Painting*)
1998 *Sibirskij tsiryulnik* (*The Barber of Siberia*) (+ role as Czar Alexander II, co-sc, co-pr)

Other Films (incomplete listing):

1964 *Ya shagayu po Moskve* (*Meet Me in Moscow*; *I'm Wandering through Moscow*) (Danelia) (role as Kolka)
1967 *Csillagosok, katonak* (*The Red and the White*) (Jancso) (role as White Officer)
1969 *Dvorianckoe gnezdo* (*A Nest of Gentry*; *A Nest of Noblemen*) (Konchalovski) (role as Prince Nelidov)
1971 *Krasnaya palatka* (*The Red Tent*) (Kalatozov) (role as Chuknovsky, Icebreaker Pilot); *Sport Sport Sport* (Klimov) (appearance); *Pesnya Manshuk* (*Song of Manchuk*) (Begalin)
1978 ***Siberiade*** (Konchalovski) (role as Alexei); *Nenavist* (*Hatred*) (Gasparov) (co-sc)
1983 *Polioty vo sne naiavou* (*Flights of Fancy*; *Dream Flight*) (Balayan) (role as Director); *Vokzal dla dvoish* (*Station for Two*) (Ryazanov) (role as Vera's Boyfriend)
1984 *Jestoki romans* (*Cruel Romance*; *Ruthless Romance*) (Ryazanov) (role as Sergei Paratov)
1990 *Pod severnym siyaniyem* (*Aurora*) (role)
1991 *Unizhennye I oskorblyonnye* (*The Insulted and the Injured*) (role)
1996 *Revizor* (role as Inspector)
2000 *Vera, nadezhda, krov'* (Dubrovina) (role)

Publications

By MIKHALKOV: books—

Griffiths, Trevor, Aleksandr Artemovich Adabashian, and Nikita Mikhalkov, *Piano: A New Play for Theatre Based on the Film Unfinished Piece for Mechanical Piano*, London, 1990.

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''Nikita Mikhalkov: Directing Means Taking a Stand,'' interview with E. Barteneva in *Soviet Film* (Moscow), no. 231, 1976.
Interview with A. Lipkow in *Film und Fernsehen* (Berlin), vol. 5, no. 7, 1977.
Interview with L. Bajer and J. Plazewski in *Kino* (Warsaw), February 1977.
Interview with P. Hoff in *Film und Fernsehen* (Berlin), vol. 8, nos. 2/3, 1980.
''A Soviet Director Confronts *Oblomov*,'' interview with R.W. Apple in *New York Times*, 8 March 1981.
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Although he did not come to prominence as a director until the mid-1970s, Nikita Mikhalkov ranks among the most gifted Russian filmmakers of the entire post-World War II era. His films are highly emotional examinations of what it means to be Russian amid the swirl of politics and turmoil that has characterized his homeland during the twentieth century. In fact, he presently finds himself one of the few Russian directors whose career has flourished since the disintegration of the USSR. While Mikhalkov's equally celebrated brother, director Andrei Konchalovsky, decided to leave their homeland in the early 1980s and work in the West, Mikhalkov chose to remain in Russia. From that vantage point he watched his international reputation expand while steadfastly continuing to make films that are uniquely Russian in subject matter and flavor.

Burnt by the Sun serves as a high point of Mikhalkov's career in that it earned him a Cannes Film Festival prize and an Academy Award. It also is the work of an artist completely freed from censorial restriction; the film is dedicated to all those who were ''burnt by the betraying sun of the revolution.'' The year is 1936, and the filmmaker himself (who began his career as an actor) stars as Sergei Kotov, aging hero of the Bolshevik Revolution. Sergei and his family enjoy an idyllic existence at their country house. The fact of Joseph Stalin's tyranny seems a fantasy. But all of this is certain to change upon the arrival of Dimitri, the ex-lover of Sergei's young wife, Maroussia. He begins enticing Sergei and Maroussia's daughter, Nadia (played by Nadia Mikhalkov, the director's real-life offspring). The fact that Dimitri is employed by Stalin's governmental police does not bode well for Sergei. Ultimately, *Burnt by the Sun* is the statement of an artist attempting to explore and understand the unpleasantries in the not-too-distant political past of his cherished homeland.

A number of Mikhalkov's other films deal directly with the political history of post-revolutionary Russia. *At Home among Strangers*, his very first effort out of film school, is set in the 1920s, during a civil war which occurred directly after the revolution. It is a ''Russian Western'' about some brigands who steal gold that is meant to be used for the purchase of wheat to feed the hungry. The hero is a revolutionary who is thought to be disloyal to the cause, and who infiltrates the gang.

Mikhalkov firmed up his international reputation with his third feature, *A Slave of Love.* It is set in Southern Russia in the late teens of the twentieth century, during the filming of an inconsequential movie melodrama. The story involves the transformation of Olga, a spoiled, class-conscious actress, as she falls in love with a Bolshevik cameraman. This funny and poignant film is effective as a reflection of both the early years of movie-making and the 1917 Bolshevik Revolution.

At Home among Strangers and *A Slave of Love* make for a fascinating contrast to *Burnt by the Sun.* The first two—made when the Soviets were still in power—depict the heroics of the revolution, and characters who become inspired by the revolutionary spirit; the latter spotlights the cruel reality of life under Stalin, and the plight and fate of one once-heroic but now-deluded revolutionary. Meanwhile, other Mikhalkov films are set in pre-Revolutionary times. *Oblomov (A Few Days in the Life of I. I. Oblomov)*—arguably his most deeply layered and emotionally complex film—is a lyrical adaptation of the famous Russian novel written by Ivan Goncharov in 1858. The title character is a thirtyish civil servant and absentee landlord who decides to retire to a listless existence in bed. The flashback sequences of Oblomov as a boy in his mother's arms are nothing short of wonderful. Mikhalkov has adapted other works from literary sources, most especially Chekhov; in fact, *A Slave of Love* was praised by critics for its Chekhovian cleverness. *An Unfinished Piece for Player Piano* is an affecting account of the various goings-on one lazy summer afternoon at the country estate of a general's widow. The many guests include husbands, wives, and former lovers, and the film—an adaptation of *Platonov*, Chekhov's first play—is noteworthy for its gallery of finely realized characterizations.

Despite his loyalty to Russia, Mikhalkov has not worked exclusively in his homeland. He went to Italy to film *Dark Eyes*, featuring Marcello Mastroianni in a role he was born to play: Romano, a likably charming but lazy lothario whose soul is sadly hollow, and who cannot comprehend that he has allowed life to pass him by. The scenario is loosely based on several Chekhov short stories. And *Close to Eden* is a bright comedy set in a contemporary China where ancient customs conflict with modern values. The story concerns a peasant couple who reside in a small village amid the expansive steppes of Inner Mongolia. They are the parents of three children. Chinese law forbids them to have a fourth, so the husband—a shepherd who reveres Genghis Khan—sets out to procure birth control.

Regarding his affinity for Chekhov's works, Mikhalkov once observed that the writer ''feels very close to me because he offers no answers to the questions he poses. Chekhov's characters seek an answer which they never find. I too don't know the answer. I'm not even sure that knowing it would make me any happier. What is important is the search for the truth; that is happiness.'' This statement relates not just to Chekhov but to the manner in which Mikhalkov has attempted to depict and, ultimately, understand the changing face of Russia.

—Rob Edelman

MILESTONE, Lewis

Nationality: American. **Born:** Family name Milstein; born in Chisinau, near Odessa, Russia, 30 September 1895, became U.S. citizen and changed name to Milestone, 1919. **Education:** Jewish schools in Kishinev, Russia; University of Ghent, Belgium; engineering college in Mitweide, Germany. **Family:** Married Kendall Lee Glaezner, 1935 (died 1978). **Military Service:** Served in U.S. Army Signal Corps photography section, 1917–19. **Career:** Immigrated to United States, 1913; photographer's assistant, 1915; after military service, became assistant to Henry King, Hollywood, 1919; worked at Ince and Sennett studios, 1920–21; assistant editor at Fox, 1922; editor at Warner Brothers, 1923; signed contract with Howard Hughes's Caddo Company, 1927; production head for United Artists, 1932; compiled documentary with Joris Ivens, *Our Russian Front*, 1942; appeared as unfriendly witness before House Un-American Activities Committee, 1946; directed series for television, 1957–58. **Awards:** Oscar for Best Comedy Direction, for *Two Arabian Knights*, 1927;

Lewis Milestone

Oscar for Best Direction, for *All Quiet on the Western Front*, 1930. **Died:** In Los Angeles, 25 September 1980.

Films as Director:

1925 *Seven Sinners* (+ co-sc)
1926 *The Caveman*; *The New Klondike*
1927 *Two Arabian Knights*
1928 *The Garden of Eden*; *The Racket*
1929 *Betrayal*; *New York Nights*
1930 ***All Quiet on the Western Front***
1931 *The Front Page*
1932 *Rain*
1933 *Hallelujah, I'm a Bum*
1934 *The Captain Hates the Sea*
1935 *Paris in the Spring*
1936 *Anything Goes*; *The General Died at Dawn*
1939 *The Night of Nights*
1940 *Of Mice and Men* (+ pr); *Lucky Partners*
1941 *My Life with Caroline*
1942 *Our Russian Front* (co-d, co-pr, ed)
1943 *Edge of Darkness*; *The North Star*
1944 *The Purple Heart*
1946 *A Walk in the Sun* (+ pr); *The Strange Love of Martha Ivers*
1948 *Arch of Triumph* (+ co-sc); *No Minor Vices* (+ pr)
1949 *The Red Pony* (+ pr)
1951 *Halls of Montezuma*
1952 *Kangaroo*; *Les Miserables*
1953 *Melba*; *They Who Dare*
1957 *La Vedova* (*The Widow*)
1959 *Pork Chop Hill*
1960 *Ocean's Eleven* (+ pr)
1962 *Mutiny on the Bounty*

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''Lewis Milestone,'' in *Film Dope* (Nottingham), no. 43, January 1990.
Hanisch, Michael, ''Sein Thema war der Krieg,'' in *Film-Dienst* (Cologne), vol. 48, no. 20, 26 September 1995.

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Lewis Milestone is undoubtedly best remembered for his classic statement against the horrors of war, *All Quiet on the Western Front*, for which he won an Academy Award. The film, coming so early in his career, raised high hopes that subsequent efforts would expand upon the brilliant potential exhibited in his first effort. In the minds of many, his following work, with the exception of 1931's *The Front Page*, failed to live up to this early promise.

Through films like *Rain, Of Mice and Men, Pork Chop Hill*, and *Mutiny on the Bounty*, Milestone achieved a lesser reputation. He came to be known as a competent journeyman director and an excellent craftsman who, with good actors and a strong script, was capable of producing solid, entertaining films. The fundamental charge leveled against him by most critics was that he maintained a lackadaisical attitude toward run-of-the-mill projects.

Such assessments, however, overlook the outstanding achievement of at least one film, the much undervalued *A Walk in the Sun.* In this film the director's inspired use of sound, coupled with some shifts in perspective, turned a routine war drama into a small classic that compares favorably with his best work. Stylistically and thematically, it expands on the innovations of *All Quiet on the Western Front* and, at the same time, represents perhaps the most creative use of sound since it was introduced to films.

Milestone's experimentation with what the audience hears began with a unique approach to the film's narration; he added a brooding, recurring ballad as accompaniment. The ballad functions much like a chorus in a Greek play by introducing and commenting on the action. The sentiments of the song are then fleshed out through the audible thoughts and the dialogues and monologues of individual soldiers. The war is perceived through sound, allowing the audience to experience it as the fighting men do. Modern war is fought against an enemy that the average soldier rarely sees. Instead, bomb blasts, strafing from the air, and mortar fire are heard as soldiers crouch in foxholes, fearing to lift their eyes. *A Walk in the Sun*, by its very refusal to gratify the eye with images of battle and by its emphasis on the small talk of soldiers, creates a microcosm of war that effectively epitomizes the men who must fight all wars. Through Milestone's inspired use of previously overlooked audio techniques, he achieves the sensitivity of treatment in delineating his characters that many critics had found lacking in his work.

Milestone has yet to receive the critical reassessment that he undoubtedly deserves. Films as diverse as *A Walk in the Sun* and *The Strange Love of Martha Ivers* indicate that his later films contain moments of high achievement comparable to his two great early efforts. They also suggest a greater correlation between his technical innovations and his sensitively handled theme of men in groups than many scholars give him credit for.

—Stephen L. Hanson

MILLER, Claude

Claude Miller

Nationality: French. **Born:** Paris, 20 February 1942. **Education:** IDHEC Film School, Paris, 1962–63. **Military Service:** National service in Le Service cinématographique de l'armée, 1964. **Family:** Married writer Annie Miller. **Career:** Worked in various capacities for other directors, including René Allio, Robert Bresson, Marcel Carné, Jacques Demy, Jean-Luc Godard, and François Truffaut, from 1965; directed six-part series *Traits de mémoire* for TV, 1974; directed first feature, 1976; also director of TV advertisements; President of ARP (Association des Réalisateurs Producteurs), 1999. **Awards:** Best Screenplay, Montreal, for *Garde à vue*, 1981; César for Best Scenario, for *Garde à vue*, 1982; Special Jury prize and Fipresci Award, Istanbul, for *L'Accompagnatrice*, 1993; Jury Prize, Cannes Film Festival, for *La Classe de neige*, 1998; Fipresci Award, Berlin, for *La Chambre des magiciennes*, 2000.

Films as Director and Co-Scriptwriter:

1967 *Juliette dans Paris* (short)
1969 *La Question ordinaire* (short)
1971 *Camille ou la Comédie catastrophique* (short)
1976 *La meilleure façon de marcher* (*The Best Way of Walking*) (+ co-adapter, co-dialogue)
1977 *Dites-lui que je l'aime* (*This Sweet Sickness*) (+ co-adapter, co-dialogue)
1981 *Garde à vue* (*Under Suspicion*) (co-adapter)
1983 *Mortelle randonnée* (*Deadly Circuit*)
1985 *L'Effrontée* (*An Impudent Girl*) (+ co-dialogue)
1988 *La Petite Voleuse* (*The Little Thief*) (+ co-adapter, co-dialogue)
1992 *L'Accompagnatrice* (*The Accompanist*) (+ co-adapter, co-dialogue)
1994 *Le Sourire* (*The Smile*) (+ co-exec pr)
1995 *Les Enfants de Lumière* (*The Children of Lumière*) (co-d); *Lumière et Compagnie* (*Lumière and Company*) (co-d)
1998 *La Classe de neige* (*The Class Trip*) (+ co-adapter)
2000 *La Chambre des magiciennes* (+ co-adapter)

Other Films:

1964 *Patrouille en zone minée* (short) (for the Service Cinématographique de l'armée); *Transmission de la division 59* (short; co-directed with Bernard Stora) (for the Service Cinématographique de l'armée)
1965 *Trois Chambres à Manhattan* (Carné) (asst d); *Nick Carter et la trèfle rouge* (Savignac) (asst d); *Le Dimanche de la vie* (Herman) (asst d)
1966 *Au Hasard, Balthazar* (Bresson) (asst d); *Martin Soldat* (Deville) (asst d)
1967 *Les Demoiselles de Rochefort* (Demy) (asst d); *2 ou 3 Choses que je sais d'elle* (Godard) (asst d, role); ''Anticipation'' episode of *Le Plus vieux métier du monde* (Godard) (asst d); *La Chinoise ou plutôt à la chinoise* (Godard) (asst d); *Weekend* (Godard) (asst d)
1968 *L'Ecume des jours* (Belmont) (production manager); *Baisers volés* (Truffaut) (production manager); *Pierre et Paul* (Allio) (production manager)
1969 *La Sirène du Mississipi* (Truffaut) (production manager); *L'Enfant sauvage* (Truffaut) (production manager, role)
1970 *Domicile conjugal* (Truffaut) (production manager)
1971 *Les Deux Anglaises et le continent* (Truffaut) (production manager); *La Voix du large* (short) (Porcile) (production manager)
1972 *Une Belle fille comme moi* (Truffaut) (production manager)
1973 *Elle court, elle court la banlieue* (Pirès) (asst d); *La Nuit américaine* (Truffaut) (production manager); *Les Gaspards* (Tchernia) (production manager)
1975 *L'Histoire d'Adèle H.* (Truffaut) (production manager)
1976 *L'Ordinateur des pompes funèbres* (Pirès) (role)
1978 *La Tortue sur le dos* (Béraud) (co-sc, co-dialogue, role)
1979 *Félicité* (Pascal) (role)
1981 *Plein Sud* (Béraud) (co-sc, co-dialogue, role)
1987 *Vent de panique* (Stora) (co-sc)
2000 *Under Suspicion* (Hopkins) (co-sc)

Publications

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Interviews in *Cinématographe* (Paris), April/May 1976, October 1981, July/August 1982, and October 1986.
Interview in *Cinéma*, April 1976.
Interview in *Film Français*, December 1976.
Interview in *Jeune Cinéma*, November 1977.
Interviews in *Cinéma Français* (Paris), October 1977 and March 1978.
Interviews in *Sight and Sound* (London), Winter 1977/78 and Spring 1978.
Interview in *24 Images*, no. 11, December 1981.
Interview in *Télérama*, September 1985.
Interviews in *Cahiers du Cinéma* (Paris), May 1981 and May 1985.
Interviews in *Première* (Paris), December 1985, February 1988, and January 1989.
Interview in *Revue du Cinéma*, no. 412, January 1986.
Interview in *Positif* (Paris), no. 300, February 1986.
Interview in *Cinématographe* (Paris), no. 123, October 1986.
Interview with L. Bonneville, in *Séquences* (Montreal), April 1986.
Interview in *Première* (Paris), no. 131, February 1988.
Interview with G. Legrand and O. Curchod, in *Positif* (Paris), no.336, February 1989.
Interview in *American Film*, vol. 15. no. 1, October 1989.
Interview with O. Curchod, in *Positif* (Paris), no. 493, September 1994.
Interview with O. Curchod, in *Positif* (Paris), no. 419, January 1996.
Interview in *Télérama* (Paris), no. 2522, 13 May 1998.
''Journal du montage de La Classe de neige,'' in *Positif* (Paris), no. 448, June 1998.
Interview in *Le Film Français* (Paris), no. 2740, 25 September 1998.
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''*La meilleure façon de marcher* Issue'' of *Avant-Scène du Cinéma* (Paris), no. 168, 1976.
''*Garde à vue* Issue'' of *Avant-Scène du Cinéma* (Paris), no. 228, 1982.
Article in *Revue du Cinéma*, June 1984.
Article in *Cahiers du Cinéma*, May 1985.
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Chevassu, F., ''Sur cinq films de Claude Miller,'' in *Revue du Cinéma* (Paris), no. 445, January 1989.
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Ellero, R., ''Il cinema secondo Miller,'' in *Segno*, July 1990.
''Claude Miller,'' in *Film Dope* (Nottingham, England), no. 43, January 1990.
Article in *Positif*, no. 403, September 1994.
Article in *Studio Magazine*, September 1994.
Télérama (Paris), no. 2603, 1 December 1999.
Cliff, N., ''The Lord of Misrule,'' in *The Times* (London), 21 January 1999.
C., J-M., ''Claude Miller enrôle des magiciennes pour Arte,'' in *Le Film Français*, no. 2774, 14 May 1999.

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In character-centred films that sympathetically portray the tribulations of insecure or emotionally disturbed individuals, Claude Miller reveals close affinities with his former mentor François Truffaut. He shares not only Truffaut's humanitarian vision and refusal to moralise, but also his concern for carefully wrought narratives with an economical, resonant style.

After theoretical studies at IDHEC and work with the army film unit, Miller pursued his training under Carné, Bresson, and Demy. However, the most formative experiences came as assistant to Godard (from *2 ou 3 Choses que je sais d'elle* to *Weekend*) and as production manager for Truffaut (from *Baisers volés* to *L'Histoire d'Adèle H.*). Godardian aesthetics and political perspectives distinguish Miller's two early shorts: *Juliette dans Paris* and *La Question ordinaire.* The first portrays, in deliberately disquieting detail, the feline vampirism of a seemingly demure female; the second confronts Fascism by counterposing ideological statements and shocking images of torture.

Miller's third short, *Camille ou la Comédie catastrophique*, signals the emergence of a less self-conscious and more personal style. Primarily an exploration of sexual attitudes, the film exposes the inadequacies of two salacious seducers humiliated by the willing Camille. This debunking of male posturing anticipates Miller's first feature, *La Meilleure façon de marcher.* It is the feature films which reveal striking similarities with Truffaut's cinema. Miller's preference for working with a team of trusted collaborators (photographer Bruno Nuytten, scriptwriter Luc Béraud), or a given actress (Charlotte Gainsbourg), is much in the Truffaut tradition. Film as a form of personal statement is likewise common to Miller's conceptions. Thus, where the adaptation of a thriller is involved (*Dites-lui que je l'aime, Garde à vue, Mortelle randonnée, La Classe de neige*), the narrative is refocused to provide insight into the novel's tortured souls rather than a simple illustration of their evil deeds. This emphasis on the psychological aligns these adaptations with Miller's more self-evidently personal works: *La Meilleure façon de marcher*, *L'Effrontée*, *Le Sourire*, and, from Truffaut's unrealized scenario, *La Petite Voleuse.* For Miller no individual is unredeemable, and his portrayal of human frailties eschews facile condemnation. In *La Meilleure façon de marcher*, a moral Fascism is seen as the defence mechanism of males insecure about their own sexual orientation. Highsmith's psychotic murderer David becomes the pitiful, emotionally inadequate, and humiliated individual of *Dites-lui que je l'aime.* In *Garde à vue*, the rape investigation transforms itself into an examination of the personal relationships of detective and suspect alike, and both, in their common humanity, are found wanting. A more extreme case of symbiotic pairing, which again blurs traditional moralities, occurs in *Mortelle randonnée*, where the detective colludes with a multiple murderess who resembles his dead daughter. In *La Petite Voleuse*, as in Truffaut's *400 Coups*, social circumstances largely determine the main character's descent into crime. Throughout Miller invites understanding of the misfit.

Frequently, the nature or expression of sexuality lies at the core of the narrative matrix. For Miller's male characters sex is either a clumsy or a violent act, a humiliating fiasco, or for the sexagenarian of *Le Sourire*, a final assertion of self. In *La Classe de neige*, the world of the emotionally scarred adolescent Nicolas is filled with sexual fantasies while his dysfunctional father's suppressed pedophilia is associated with obsessive images of dismemberment. By contrast the director's females are more at ease with their sexuality. In *L'Effrontée* and *La Petite Voleuse*, where the delicately observed transitional stages of adolescence are thematic, the heroines readily anticipate their first sexual experiences, disastrous though they are. In *L'Accompagnatrice*, Sophie similarly accepts the disappointment of her first brief love affair as part of a maturing awareness of the fickle nature of adult relationships.

With the exception of his early self-conscious shorts, the flashy *Mortelle Randonnée*, and the more assertive style of *Le Sourire*, Miller's work is characterised by understatement and stylistic sobriety: his films are concerned with sentiment rather than sensation. Acts of violence such as the murders of *Dites-lui que je l'aime* and *La Classe de neige*, or the knife incident in *La Meilleure Façon de marcher* are dramatically necessary, but not dramatised for effect. Self-effacing camerawork is the norm, with close-ups used unemphatically and special effects more generally confined to his advertising work. Music, however, forms an integral part of Miller's creation and assumes a particular importance both in mood and structure, perhaps no more so than in *L'Accompagnatrice*, *Le Sourire* and *La Classe de neige.* Economy is the hallmark of Miller's expositions and narrative development: subject, characters, and locations are succinctly established through juxtaposed scenes of symbolic resonance. The ensuing narrative is often constructed elliptically and is non-linear in form, with flash-backs and fantasies merging with actual events as meaning is gradually evolved. Since the primary purpose of narrative incident is the revelation of abnormal or antisocial behavior, once this goal has been achieved, closure often follows swiftly, and even summarily, as in the photocollage ending of *Garde à vue.* Locations are rarely specific. Indeed there is often a deliberate amalgamation of settings, as in *L'Effrontée*, to achieve generality. Places have importance not as geographical references but as symbolic elements in the exploration of character. The contrastive locations, ordinary house/luxurious mansion, of *L'Effrontée* represent the pubescent heroine's reality and her dream; in *L'Accompagnatrice*, the protagonist is dazzled by the glamorous life-style of wealthy Nazi sympathizers and, rejecting her own modest background, plays along with their values; in *Dites-lui que je l'aime*, the dark, rainy streets are metaphorical expressions of David's desperate mood; in *La Classe de neige* the purity of the snow-covered mountains contrasts the disturbed emotions of the sleep-walking Nicholas and the darker recesses of his father's mind. The presence of water in a Miller film is frequently associated with sexuality, has connotations of evil, and is invariably a harbinger of fatalities. The lake in *Le Sourire* and the swimming pools of *La Meilleure Façon de marcher, Dites-lui que je l'aime*, and *L'Effrontée* become synonymous with humiliation and death.

Period settings are left equally vague to suggest universality, and in this respect, Miller's uncommon use of epilogues *(La Meilleure Façon de marcher, Dites-lui que je l'aime)* constitutes a distancing from the immediate events with a prolongation of the temporal perspective. *La Petite Voleuse* and *L'Accompagnatrice* are exceptions: the moral dilemmas posed by the Occupation are integral to the thematics of *L'Accompagnatrice*, while the moral climate of the postwar years is essential to the dynamics of *La Petite Voleuse.* The director's films of the last decade may be seen as works of transition and renewal. *L'Accompagnatrice* testifies to enduring thematic concerns with personal values in a morally fluid society which challenges notions of integrity, fidelity, and compromise. However, Miller's customary freshness is lacking and the film comes close to cliché and dullness. A new directness marks the referential *Le Sourire*, which, entirely scripted by Miller, signals a return to the more personal statements of *La Meilleure Façon de marcher* or *L'Effrontée*, and through its obsessional phobic images of blood and vomiting to the early Godardian short *Juliet dans Paris.* The opening, contrastive locations—the clinic representing order and the fairground social disruption—and the constant mood switches through alternating jazz and classical scores recall Miller at his most accomplished. After two features without children as their subject matter, *La Classe de neige* marks a successful return to more familiar territory: exploring though the crime genre, formative childhood years corrupted by the murkier realities of the adult world. Produced by his wife Annie, the film was the first to be backed by Warner in France and was awarded the Jury's Prize at the 1998 Cannes Festival.

Although Claude Miller emerged as one of the most promising new French directors of the 1980s, he has directed only three feature films in the last decade, partly due to poor health, but largely because of funding difficulties. In 1997 ambitious plans for a new version of Zola's *Nana* with Emmanuelle Seigneur as the free-spending actress-cum-courtesan failed to attract sufficient financial backing, and most recently Miller has turned to experimenting with digital video cameras for *La Chambre des magiciennes*, adapted from *Les Yeux bandés*, Siri Hustvedt's intimate novel about two hospitalised women sharing their stories. Nevertheless, in 1995, along with forty other well-known directors, Miller marked his enduring commitment to traditional cinema by contributing to compilation films honoring the pioneering work of the Lumière brothers (*Lumière et compagnie* and *Les Enfants de Lumière*).

Miller's cinema is a gallery of perceptively drawn portraits, in which delicately observed details register the elusive complexities of human nature. His vulnerable, often misguided and dysfunctional characters, existing in societies where difference is barely tolerated, are invariably bruised and humiliated in their progress towards mature self-knowledge and self-sufficiency. Yet the director's optimism determines that, for the most part, they grow in strength through their experiences, securing their individuality in a world that seeks to deny it.

—R. F. Cousins

MILLER, George

Nationality: Australian. **Born:** Brisbane, Australia, 3 March 1945. **Education:** University of New South Wales, M.D. **Family:** Married Sandy Gore, 1985, one daughter. **Career:** Physician, St. Vincent's Hospital, Sydney; began collaboration with writer/producer Byron Kennedy, 1971; directed first feature, *Mad Max*, 1979; producer/director of *The Dismissal* for TV, 1982. **Awards:** Best Director, Australian Film Institute, 1982; Best Foreign Film, Los Angeles Film Critics, 1983. **Address:** 30 Orwell Street, King's Cross, Sydney, New South Wales 2011, Australia.

George Miller with Babe

Films as Director:

1971 *Violence in the Cinema: Part I* (short) (+ co-sc)
1973 *Devil in Evening Dress* (doc) (+ sc)
1979 *Mad Max*
1981 *Mad Max II* (*The Road Warrior*)
1983 ''Nightmare at 20,000 Feet'' episode in *Twilight Zone—The Movie*
1985 *Mad Max III: Beyond Thunderdome* (co-d, + co-sc, pr)
1987 *The Witches of Eastwick*
1992 *Lorenzo's Oil* (+ co-sc, co-pr)
1996 *40,000 Years of Dreaming* (+ sc, co-pr, ro as narrator)
1998 *Babe: Pig in the City* (+ co-sc, co-pr)

Other Films:

1973 *Frieze, an Underground Film* (short) (ed)
1980 *Chain Reaction* (Barry) (assoc pr, collaborator on waterfall scenes)
1987 *The Riddle of the Stinson* (pr); *The Clean Machine* (pr); *Fragments of War* (pr)
1988 *Dead Calm* (exec pr); *The Year My Voice Broke* (exec pr)
1989 *Flirting* (exec pr)
1995 *Babe* (pr, co-sc)
1997 *Heaven Before I Die* (exec pr)

Publications

By MILLER: articles—

''Production Report *Mad Max:* George Miller, Director,'' an interview with P. Beilby and S. Murray, in *Cinema Papers* (Melbourne), May/June 1979; also September/October 1979.
''The Ayatollah of the Movies,'' an interview with D. Chute, in *Film Comment* (New York), July/August 1982.
Interview with P. Broeske, in *Films in Review* (New York), October 1982.
Interview with Tony Crawley, in *Starburst* (London), no. 51, 1983.
Interview with T. Ryan, in *Cinema Papers* (Melbourne), January 1988.
''*Lorenzo's Oil*,'' an interview with S. Murray, in *Cinema Papers*, April 1993.
''Life Lessons: Babe the Gallant Sheep-Pig/Scoring *Babe*,'' in *Cinema Papers* (Fitzroy), December 1995.
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Samuels, B., ''Dr. George Miller: Mephisto in a Polka-Dot Tie,'' in *Cinema Canada* (Toronto), February 1983.

George Miller Section of *Positif* (Paris), December 1985.

Rodman, H. A., ''George Miller,'' in *Millimeter*, May 1989.

Griffin, N., ''Tell Me Where It Hurts,'' in *Premiere*, December 1992.

Maslin, J., ''Parents Fighting to Keep Their Child Alive,'' in *New York Times*, 30 December 1992.

O'Brien, G., ''The Doctor and the 'Miracle','' in *New York Times*, 24 January 1993.

* * *

Along with contemporaries Peter Weir, Bruce Beresford, and Gillian Armstrong, George Miller helped to bring Australian film to the international forefront by the mid-1980s with his brilliant trilogy of *Mad Max, Mad Max II* (*The Road Warrior* in the United States), and *Mad Max: Beyond Thunderdome.* In a desolate Australian space, sometime in the future, the police have their hands full trying to keep the roads safe from suicidal, maniacal gangs. Cop Mel Gibson quits, but then seeks revenge when his wife and child are murdered. *Mad Max* was almost lost when it was released in the late 1970s, but with the success of the sequel, the style and bleak outlook were seen to represent a *tour de force* of genre filmmaking. We have little doubt what will happen; but the way the story unspools is what attracted audiences around the world. George Miller made *Mad Max* and made fellow countryman Mel Gibson an international star.

The greatness of the *Mad Max* films come from the images of burnt out men and women in a post-apocalyptic world of desolate highways. Characters are dressed in what was left after the ''end of the world,'' including football uniform parts from American-style teams and other assorted bits and pieces of clothing. Miller seems to have patterned his hero after a Japanese samurai, but more insight can be gained by comparing these three films with the westerns of Sergio Leone, such as *Once upon a Time in the West.* The director's inventions make mundane stories into something altogether new and fresh.

For audiences the trilogy was *Dirty Harry* thrown into a desert of madness. Miller's style of directing has been called mathematical in nature, building a movie in the same manner prescribed by the early Sergei Eisenstein and utilized by the mature Hitchcock. Many argued that Miller, an Australian, outdid Steven Spielberg, the Hollywood wunderkind. And in the early 1980s *Mad Max* became a pop cult craze.

With the third installment Miller moved into mainstream Hollywood. Thus while it had the usual cast of unknown character actors and actresses placed in the sweeping, endless desert of the Australian outback, Tina Turner was cast as the ruler of Bartertown, a primitive community in the bleak futuristic post-Atomic world. Mel Gibson, again as Max, battled to the death in the Roman-style arena of Thunderdome. Miller proved he could continue the *Mad Max* appeal even though his partner of the first two, Byron Kennedy, died in 1983.

And although Miller was chosen by Spielberg for a segment of *Twilight Zone: The Movie*, he continued to work in Australia, on mini-series such as ''The Dismissal.'' In the late 1980s Miller changed courses and directed the hit *The Witches of Eastwick* for Warner Bros. With Jack Nicholson and Cher, *The Witches of Eastwick* offered a lively, colorful fantasy set in a New England town. This was a popular film, far from the visceral violence of *Mad Max.* Miller's segment for *Twilight Zone: The Movie*, ''Nightmare at 20,000 Feet,'' was the ultimate white-knucklers' airplane paranoid fantasy, with a computer technician staring out the window seeing a gremlin sabotaging the engines. John Lithgow turned in a bravura performance in a role originally played by William Shatner. The Miller segment, of the four, was the one most often praised in a movie now most associated with the grim tragedy of the filming of the John Landis episode.

In 1992 Miller directed the acclaimed film *Lorenzo's Oil*, a tear-jerker starring Susan Sarandon as a mother fighting to save her terminally ill son. Praised at the time, this film seemed tired and too formulaic a decade later. Then Miller did a course change again in 1998 with the comedic *Babe: Pig in the City.* This sequel was stunning visually but disappointing at the box office. It has become a cult favorite, but seemed only to indicate that the 50-something Miller may have lost his direction.

Miller took a strange path to directorial success, but once one sees and analyzes the *Mad Max* trilogy, it makes sense. After graduating with a degree in medicine from the University of New South Wales in 1970, this ''self-confessed movie freak'' spent eighteen months in the emergency room of a large city hospital dealing with auto accident victims. Perhaps this is where he developed his strange view of the world. It worked for *Mad Max*, but thereafter Miller seemed to drop into the ''almost forgotten'' category of promising movie makers who never could develop a unified, long term body of creative output. Finally, no essay should end without noting that this George Miller is *not* the same George Miller, also an Australian, who made a reputation as the director of *The Man from Snowy River* (1982).

—Douglas Gomery

MINNELLI, Vincente

Nationality: American. **Born:** Chicago, 28 February 1910. **Education:** The Art Institute of Chicago, mid-1920s. **Family:** Married 1) Judy Garland, 1945 (divorced 1951), daughter Liza; 2) Georgette Magnani, 1954 (divorced 1958), one daughter; 3) Denise Giganti, 1961 (divorced 1971); 4) Lee M. Anderson, 1982. **Career:** Child actor, Minnelli Brothers Dramatic Tent Show, 1913–18; billboard painter, then window dresser, Marshall Field's department store, Chicago, 1929; assistant stage manager and costume designer, Balaban and Katz theatre chain, Chicago, then set and costume designer, Paramount Theater, New York, 1931–33; art director, Radio City Music Hall, New York, 1934; director of ballets and musicals for the stage, then signed as producer/director, Paramount Pictures, Hollywood, 1936; bought out contract after eight months and returned to New York as theatre director; joined MGM under auspices of Arthur Freed, 1940; directed sequences in *Babes on Broadway*, 1941, and *Panama Hattie,* 1942; directed first feature, *Cabin in the Sky*, 1942; returned to stage directing with *Mata Hari*, 1967, closed after two-week run. **Awards:** Academy Award for Best Director for *Gigi*, 1958; Order of Arts and Letters, France, for contribution to French culture. **Died:** In Beverly Hills, California, 25 July 1986.

Vincente Minnelli with Cyd Charisse

Films as Director:

1942 *Cabin in the Sky*
1943 *I Dood It* (*By Hook or by Crook*)
1944 ***Meet Me in St. Louis***
1945 *The Clock* (*Under the Clock*); *Yolanda and the Thief*
1946 *Ziegfeld Follies* (co-d); *Undercurrent*
1947 *Till the Clouds Roll By* (Whorf) (Judy Garland sequences only)
1948 *The Pirate*
1949 *Madame Bovary*
1950 *Father of the Bride*
1951 ***An American in Paris***; *Father's Little Dividend*
1952 *Lovely to Look At* (LeRoy) (fashion show sequence only)
1953 ''Mademoiselle'' episode of *The Story of Three Loves*; *The Bad and the Beautiful*; ***The Band Wagon***
1954 *The Long, Long Trailer*; *Brigadoon*
1955 *The Cobweb*; *Kismet*
1956 *Lust for Life*; *Tea and Sympathy*
1957 *Designing Woman*; *The Seventh Sin* (Neame; replaced Neame as director, refused credit)
1958 *Gigi*; *The Reluctant Debutante*
1959 *Some Came Running*
1960 *Home from the Hill*; *Bells Are Ringing*
1962 *The Four Horsemen of the Apocalypse*; *Two Weeks in Another Town*
1963 *The Courtship of Eddie's Father*
1964 *Goodbye Charlie*
1965 *The Sandpiper*
1970 *On a Clear Day You Can See Forever*
1976 *A Matter of Time*

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By MINNELLI: book—

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Interview with Charles Bitsch and Jean Domarchi, in *Cahiers du Cinéma* (Paris), August/September 1957.
''So We Changed It,'' in *Films and Filming* (London), November 1958.
''The Rise and Fall of the Musical,'' in *Films and Filming* (London), January 1962.
''Rencontre avec Vincente Minnelli,'' with Jean Domarchi and Jean Douchet, in *Cahiers du Cinéma* (Paris), February 1962.
''On the Relationship of Style to Content in *The Sandpiper*,'' in *Cinema* (Los Angeles), July/August 1965.
Interview, in *The Celluloid Muse: Hollywood Directors Speak*, edited by Charles Higham and Joel Greenberg, London, 1969.
''Vincente Minnelli and Gigi,'' interview with Digby Diehl, in *Action* (Los Angeles), September/October 1972.
''The Nostalgia Express,'' interview with Gideon Bachmann, in *Film Comment* (New York), November/December 1976.
''Two Weeks in Another Town,'' interview with P. Lehman and others, in *Wide Angle* (Athens, Ohio), no. 1, 1979.

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Naremore, James, *The Films of Vincente Minnelli*, Cambridge, 1993.

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Harcourt-Smith, Simon, ''Vincente Minnelli,'' in *Sight and Sound* (London), January/March 1952.
Johnson, Albert, ''The Films of Vincente Minnelli,'' in *Film Quarterly* (Berkeley), Winter 1958 and Spring 1959.
McVay, Douglas, ''The Magic of Minnelli,'' in *Films and Filming* (London), June 1959.
Shivas, Mark, ''Minnelli's Method,'' in *Movie* (London), June 1962.
Mayersberg, Paul, ''The Testament of V. Minnelli,'' in *Movie* (London), October 1962.
Torok, Jean-Paul, and Jacques Quincey, ''V.M. ou Le Peintre de la vie rêvée,'' in *Positif* (Paris), March 1963.
''Minnelli Issue'' of *Movie* (London), June 1963.

Galling, Dennis, ''V.M. Is One of the Few Hollywood Directors Who Has an Art Sense,'' in *Films in Review* (New York), March 1964.

Nowell-Smith, G., ''Minnelli and Melodrama,'' in *Australian Journal of Screen Theory* (Kensington, New South Wales), no. 3, 1977.

Campari, Roberto, ''Vincente Minnelli,'' *Castoro Cinema* (Milan), special issue, no. 43–44, 1977.

McVay, D., ''Minnelli and *The Pirate*,'' in *Velvet Light Trap* (Madison), Spring 1978.

Simsolo, Noël, ''Sur quelques films de Minnelli,'' in *Image et Son* (Paris), October 1981.

Telotte, J. P., ''Self and Society: Vincente Minnelli and Musical Formula,'' in *Journal of Popular Film* (Washington, D.C.), Winter 1982.

McCarthy, T., obituary in *Variety* (New York), 30 July 1986.

Harvey, S., obituary in *Film Comment* (New York), September/October 1986.

Taylor, John Russell, ''Tribute to Minnelli,'' in *Films and Filming* (London), October 1986.

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Thomas, Nick, ''Vincente Minnelli,'' in *Annual Obituary 1986*, London and Chicago, 1989.

''Vincente Minnelli,'' in *Film Dope* (Nottingham), no. 43, January 1990.

Dalle-Vacche, A. ''A Painter in Hollywood: Vincente Minelli's *An American in Paris*,'' in *Cinema Journal* (Austin), vol. 32, no. 1, Fall 1992.

Goldmann, A., '''Madame Bovary' vue par Flaubert, Minnelli et Chabrol,'' *Cinemaction*, vol. 65, no. 4, 1992.

Siegel, D., and S. McGehee, ''Hysteria,'' in *Sight and Sound* (London), vol. 4, no. 10, October 1994.

Tinkcom, Matthew, ''Working like a Homosexual: Camp Visual Codes and the Labor of Gay Subjects in the MGM Freed Unit,'' in *Cinema Journal* (Austin), vol. 35, no. 2, Winter 1996.

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Between 1942 and 1962, Vincente Minnelli directed twenty-nine films (and parts of several others) at Metro-Goldywyn-Mayer, eventually becoming the studio's longest-tenured director. Brought to Hollywood following a tremendously successful career as a Broadway set designer and director of musicals, he was immediately placed at the helm of MGM's biggest musical productions, beginning with the all-black *Cabin in the Sky.* Over the next decade-and-a-half, he gained a reputation as the premiere director at work in the genre. This reputation was based on a remarkable series of productions, including *Meet Me in St. Louis, The Pirate, An American in Paris*, and *The Band Wagon*, and culminating with a Best Director's Academy Award for *Gigi.* Yet Minnelli's career was by no means restricted to musicals. During the same period he also directed a series of successful comedies and melodramas with flair and stylistic elegance.

If anything, Minnelli's accomplishments as a stylist, which were recognized from the beginning of his Hollywood career, worked against his being taken seriously as a director-auteur. By the late 1950s he had been dubbed (by critic Albert Johnson) ''the master of the decorative image,'' which seemed, at the time, the highest compliment which might be paid a director of musicals. Indeed, Minnelli's films are impeccably crafted—filled with lushly stylized sets, clever and graceful performances, and a partiality for long tales. Minnelli also utilized a fluid mobile camera suited to the filming of dance, mounting and preserving performance spatially, even as the camera involves the audience in the choreographed movement. Yet it also informs the non-musical sequences of Minnelli's films with the same kind of liberal sensibility associated with contemporaries like Otto Preminger and Nicholas Ray, one that allows both the characters and the eyes of the audience a certain freedom of movement within a nearly seamless time and space. An accompanying theatricality (resulting from a tendency to shoot scenes from a fourth-wall position) blends with Minnelli's specifically cinematic flourishes in a clever realization of the themes of art and artificiality, themes which run throughout his films.

Stylization and artifice are necessarily addressed by musical films in general, and Minnelli's films do so with great verve—most thoroughly in the baroque otherworldliness of *Yolanda and the Thief*, and most brilliantly in the interplay of character and actor, stage and screen in *The Band Wagon.* But an equal concern with levels of unreality informs most of his films. This is perhaps most evident in the Pirandellian meditation on Hollywood, *The Bad and the Beautiful*, and its bizarre, Cinecitta-made quasi-sequel, *Two Weeks in Another Town.* This exploration surely reaches a kind of limit in Minnelli's last film, *A Matter of Time.* This story of an aspiring actress, played by Liza Minnelli, becomes an examination of his own daughter's talents and persona (haunted by the ghost of Judy Garland), making the film into the director's own *Vertigo*, a fitting conclusion to a career devoted to the interplay of various levels of fantasy.

Filmic fantasy is almost always present in Minnelli's films, even when they address the most mundane human problems in basically realistic settings. Virtually every Minnelli film contains a fantasy sequence, a moment in which the narrative recedes in order to allow a free play of symbols on an almost exclusively formal level. In Minnelli's musicals, this is invariably an extended ''ballet.'' The most memorable of these ballets may be the twenty-minute number which concludes *An American in Paris*, but the most powerful example might be Judy Garland's erotic fantasy of Gene Kelly as ''Mack the Black'' in *The Pirate.* In *Meet Me in St. Louis*, the burst of pure style occurs in the non-musical, and surprisingly horrific, Halloween sequence. In the comedy *Father of the Bride*, it is a tour-de-force dream sequence in which all of Spencer Tracy's fatherly anxieties are unleashed. The position is filled by a hallucinatory chase through a carnival in *Some Came Running*, by fantastic visions of the title figures in *The Four Horsemen of the Apocalypse*, and by mad car rides in both *The Bad and the Beautiful* and *Two Weeks in Another Town.* Such extra-narrative sequences serve to condense and resolve plot elements on a visual/emotional plane, providing the only escape routes from the exigencies of a world which Minnelli otherwise depicts as emotionally frustrating, overly complex, and terribly delicate.

Indeed, Andrew Sarris quite rightly noted that ''Minnelli had an unusual, sombre outlook for musical comedy,'' a fact which seems responsible for the unexpected depth of most of his films. Certainly one of the factors responsible for the continued interest in *Meet Me in St. Louis* is the overt morbidity of its nostalgic tone. Yet Minnelli's troubled perspective is probably most evident in the existential isolation of his characters, and in the humanistic, yet stoic, attitude he adopts in treating equally their petty jealousies and their moral fears. A genuinely pained sense of the virtual impossibility of meaningful human contact informs the machinations of such stylized melodramas as *Some Came Running, Home from the Hill*, and *The Four Horsemen.* And the tenuousness of love and power is nowhere more artfully rendered than in his generic masterpiece, *The Cobweb*, where an argument over drapes for the rec room of a mental hospital reveals a network of neuroses amongst the staff and their families that is as deep-seated as the disorders of the patients.

At worst, Minnelli has been cited as the epitome of Hollywood's ''middlebrow'' aspirations toward making art accessible to the mass audience. At best, he was championed by the British critics at *Movie* during the early 1960s as one of Hollywood's consummate auteurs. For one such critic, V. F. Perkins, Minnelli's films provided some of the best examples of classical narrative style, which naturalized meaning through understated flourishes of mise-en-scène. It is certainly this capacity which enabled Minnelli to employ a forty-foot trailer as an effortless metaphor for the marriage of newlyweds Lucille Ball and Desi Arnaz (*The Long, Long Trailer*), to critique the manipulations of parental love by consumer culture through depiction of an increasingly overblown wedding (*Father of the Bride*), and to displace a child's incapacity to deal with his mother's death onto his horror at the discovery of his dead goldfish (*The Courtship of Eddie's Father*).

We must certainly categorize Minnelli as something more than a decorative artist, for the stylistic devices of his films are informed with a remarkably resilient intelligence. Even if we are finally to conclude that, throughout his work, there is a dominance of style over theme, it ultimately serves only to confirm his contribution to the refinement of those techniques by which Hollywood translates meanings into style and presents both as entertainment.

—Ed Lowry

Kenji Mizoguchi

MIZOGUCHI, Kenji

Nationality: Japanese. **Born:** Tokyo, 16 May 1898. **Education:** Aohashi Western Painting Research Institute, Tokyo, enrolled 1914. **Career:** Apprentice to textile designer, 1913; newspaper illustrator, Kobe, 1916; assistant director to Osamu Wakayama, 1922; directed first film, 1923; began association with art director Hiroshi Mizutani on *Gio matsuri*, 1933; began collaboration with writer Yoshikata Yoda on *Naniwa ereji*, 1936; member of Cabinet Film Committee, from 1940; elected president of Japanese directors association, 1949; signed to Daiei Company, 1952. **Awards:** International Prize, Venice Festival, for *The Life of Oharu*, 1952. **Died:** 24 August 1956, in Kyoto, Japan, of leukemia.

Films as Director:

1923 *Ai ni yomigaeru hi* (*The Resurrection of Love*); *Furusato* (*Hometown*) (+ sc); *Seishun no yumeji* (*The Dream Path of Youth*) (+ sc); *Joen no chimata* (*City of Desire*) (+ sc); *Haizan no uta wa kanashi* (*Failure's Song Is Sad*) (+ sc); *813* (*813: The Adventures of Arsene Lupin*); *Kiri no minato* (*Foggy Harbor*); *Chi to rei* (*Blood and Soul*) (+ sc); *Yoru* (*The Night*) (+ sc); *Haikyo no naka* (*In the Ruins*)

1924 *Toge no uta* (*The Song of the Mountain Pass*) (+ sc); *Kanashiki hakuchi* (*The Sad Idiot*) (+ story); *Gendai no joo* (*The Queen of Modern Times*); *Josei wa tsuyoshi* (*Women Are Strong*); *Jinkyo* (*This Dusty World*); *Shichimencho no yukue* (*Turkeys in a Row*); *Samidare zoshi* (*A Chronicle of May Rain*); *Musen fusen* (*No Money, No Fight*); *Kanraku no onna* (*A Woman of Pleasure*) (+ story); *Akatsuki no shi* (*Death at Dawn*)

1925 *Kyohubadan no joo* (*Queen of the Circus*); *Gakuso o idete* (*Out of College*) (+ sc); *Shirayuri wa nageku* (*The White Lily Laments*); *Daichi wa hohoemu* (*The Earth Smiles*); *Akai yuhi ni terasarete* (*Shining in the Red Sunset*); *Furusato no uta* (*The Song of Home*); *Ningen* (*The Human Being*); *Gaijo no suketchi* (*Street Sketches*)

1926 *Nogi Taisho to Kuma-san* (*General Nogi and Kuma-san*); *Doka o* (*The Copper Coin King*) (+ story); *Kaminingyo haru no sayaki* (*A Paper Doll's Whisper of Spring*); *Shin ono ga tsumi* (*My Fault, New Version*); *Kyoren no onna shisho* (*The Passion of a Woman Teacher*); *Kaikoku danji* (*The Boy of the Sea*); *Kane* (*Money*) (+ story)

1927 *Ko-on* (*The Imperial Grace*); *Jihi shincho* (*The Cuckoo*)

1928 *Hito no issho* (*A Man's Life*)

1929 *Nihombashi* (+ sc); *Tokyo koshinkyoku* (*Tokyo March*); *Asahi wa kagayaku* (*The Morning Sun Shines*); *Tokai kokyogaku* (*Metropolitan Symphony*)

1930 *Furusato* (*Home Town*); *Tojin okichi* (*Mistress of a Foreigner*)

1931 *Shikamo karera wa yuku* (*And Yet They Go*)

1932 *Toki no ujigami* (*The Man of the Moment*); *Mammo Kenkoku no Reimei* (*The Dawn of Manchukuo and Mongolia*)

1933 *Taki no Shiraito* (*Taki no Shiraito, the Water Magician*); *Gion matsuri* (*Gion Festival*) (+ sc); *Jimpuren* (*The Jimpu Group*) (+ sc)

1934 *Aizo toge* (*The Mountain Pass of Love and Hate*); *Orizuru osen* (*The Downfall of Osen*)
1935 *Maria no Oyuki* (*Oyuki the Madonna*); *Gubijinso* (*Poppy*)
1936 ***Naniwa ereji*** (*Osaka Elegy*) (+ story); *Gion no shimai* (*Sisters of the Gion*) (+ story)
1937 *Aienkyo* (*The Straits of Love and Hate*)
1938 *Aa furusato* (*Ah, My Home Town*); *Roei no uta* (*The Song of the Camp*)
1939 ***Zangiku monogatari*** (*The Story of the Last Chrysanthemum*)
1944 *Danjuro sandai* (*Three Generations of Danjuro*); *Miyamoto Musashi* (*Musashi Miyamoto*)
1945 *Meito Bijomaru* (*The Famous Sword Bijomaru*); *Hisshoka* (*Victory Song*) (co-d)
1946 *Josei no shori* (*The Victory of Women*); *Utamaro o meguru gonin no onna* (*Utamaro and His Five Women*)
1947 *Joyu Sumako no koi* (*The Love of Sumako the Actress*)
1948 *Yoru no onnatachi* (*Women of the Night*)
1949 *Waga koi wa moenu* (*My Love Burns*)
1950 *Yuki Fujin ezu* (*A Picture of Madame Yuki*)
1951 *Oyu-sama* (*Miss Oyu*); *Musashino Fujin* (*Lady Musashino*)
1952 ***Saikaku ichidai onna*** (*The Life of Oharu*)
1953 ***Ugetsu monogatari*** (*Ugetsu*); *Gion bayashi* (*Gion Festival Music*)
1954 ***Sansho dayu*** (*Sansho the Bailiff*); *Uwasa no onna* (*The Woman of the Rumor*); *Chikamatsu monogatari* (*A Story from Chikamatsu*; *Crucified Lovers*)
1955 *Yokihi* (*The Princess Yang Kwei-fei*); *Shin Heike monogatari* (*New Tales of the Taira Clan*)
1956 ***Akasen chitai*** (*Street of Shame*)
1957 *Osaka monogatari* (*An Osaka Story*)

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On MIZOGUCHI: articles—

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By any standard Kenji Mizoguchi must be considered among the world's greatest directors. Known in the West for the final half-dozen films which crowned his career, Mizoguchi considered himself a popular as well as a serious artist. He made eighty-five films during his career, evidence of that popularity. Like John Ford, Mizoguchi is one of the few directorial geniuses to play a key role in a major film industry. In fact, Mizoguchi once headed the vast union governing all production personnel in Japan, and was awarded more than once the industry's most coveted citations. But it is as a meticulous, passionate artist that Mizoguchi will be remembered. His temperament drove him to astounding lengths of research, rehearsal, and execution. Decade after decade he refined his approach while energizing the industry with both his consistency and his innovations.

Mizoguchi's obsessive concern with ill-treated women, and his maniacal pursuit of a lofty notion of art, stemmed from his upbringing. His obstinate father, unsuccessful in business, refused to send his older son beyond primary school. With the help of his sister, a one-time geisha who had become the mistress of a wealthy nobleman, Mizoguchi managed to enroll in a Western-style art school. For a short time he did layout work and wrote reviews for a newspaper, but his real education came through the countless books he read and the theater he attended almost daily. In 1920 he presented himself as an actor at Nikkatsu studio, where a number of his friends worked. He moved quickly into scriptwriting, then became an assistant director, and finally a director. Between 1922 and 1935, he made fifty-five films, mostly melodramas, detective stories, and adaptations. Only six of these are known to exist today.

Though these lost films might show the influences his work had on the development of other Japanese films, German expressionism, and American dramatic filmmaking (not to mention Japanese theatrical style and western painting and fiction), Mizoguchi himself dismissed his early efforts, claiming that his first real achievement as an artist came in 1936. Working for the first time with scriptwriter Yoshikata Yoda, who would be his collaborator on nearly all his subsequent films, he produced *Osaka Elegy* and *Sisters of the Gion*, stories of exploited women in contemporary Japan. Funded by Daiichi, a tiny independent company he helped set up to bypass big-studio strictures, these films were poorly distributed and had trouble with the censors on account of their dark realism and touchy subject. While these films effectively bankrupted Daiichi, they also caused a sensation among the critics and further secured Mizoguchi's reputation as a powerful, if renegade, force in the industry.

Acknowledged by the wartime culture as Japan's chief director, Mizoguchi busied himself during the war mainly with historical dramas which were ostensibly non-political, and thus acceptable to the wartime government. Under the Allied occupation Mizoguchi was encouraged to make films about women, in both modern and historical settings, as part of America's effort to democratize Japanese society. With Yoda as scriptwriter and with actress Kinuyo Tanaka as star, the next years were busy but debilitating for Mizoguchi. He began to be considered old-fashioned in technique, even if his subjects were of a volatile nature.

Ironically, it was the West which resuscitated this most oriental director. With his critical and box-office reputation on the decline, Mizoguchi decided to invest everything in *The Life of Oharu*, a classic seventeenth-century Japanese picaresque story, and in 1951 he finally secured sufficient financing to produce it himself. Expensive, long, and complex, *Oharu* was not a particular success in Japan, but it gained an international reputation for Mizoguchi when it won the grand prize at Venice. Daiei Films, a young company that took Japanese films and aimed them at the export market, then gave Mizoguchi virtual carte blanche in his filmmaking. Under such conditions, he was able to create his final string of masterpieces, beginning with *Ugetsu*, his most famous film.

Mizoguchi's fanatic attention to detail, his insistence on multiple rewritings of Yoda's scripts, and his calculated tyranny over actors are legendary, as he sought perfection demanded by few other film artists. He saw his later films as the culmination of many years' work, his style evolving from one in which a set of tableaux were photographed from an imperial distance and then cut together (one scene/one shot) to one in which the camera moves between two moments of balance, beginning with the movements of a character, then coming to rest at its own proper point.

It was this later style which hypnotized the French critics and through them the West in general. The most striking oppositions in his themes and dramas (innocence vs. guilt, good vs. bad) unroll like a seamless scroll until in the final camera flourish one feels the achievement of a majestic, stoic contemplation of life.

More recently Mizoguchi's early films have come under scrutiny, both for their radical stylistic innovations (such as the shared flashbacks of the 1935 *Downfall of Osen*) and for the radical political positions which they virtually shriek (in the final close-ups of *Sisters of the Gion* and *Osaka Elegy*, for instance). When charges of mysticism are levelled at Mizoguchi, it is good to recall that his final film, *Street of Shame*, certainly helped bring about the ban on prostitution in Japan in 1957.

A profound influence on the New Wave directors, Mizoguchi continues to fascinate those in the forefront of the art (Godard, Straub, Rivette). Complete retrospectives of his thirty-one extant films in Venice, London, and New York resulted in voluminous publications about Mizoguchi in the 1980s. A passionate but contemplative artist, struggling with issues crucial to cinema and society, Mizoguchi will continue to reward anyone who looks closely at his films. His awesome talent, self-discipline, and productivity guarantee this.

—Dudley Andrew

MORETTI, Nanni

Nationality: Italian. **Born:** Brunico, Bolzano, Italy, 19 August 1953. **Education:** Self-taught. **Family:** Son, Pietro, with Silvia Nono. **Career:** Made his first amateur film, *La sconfitta*, 1973; directed additional amateur films *Pate de bourgeois*, 1973, and *Come parli frate*, 1974, shot on Super 8mm, which were screened in local cine-clubs and amateur festivals; directed his first feature, *Io sono un autarchico*, 1976; started a production company, Sacher Films, and an art house cinema, Nuovo Sacher, which screens independent films from across the globe. **Awards:** Italian National Syndicate of Film Journalists Silver Ribbon-Best Story, for *Ecce bombo*, 1978; Venice Film Festival Special Grand Jury Prize, for *Sogni d'oro*, 1981; Berlin Film Festival C.I.C.A.E. Award and Silver Berlin Bear, for *La massa e finita*, 1985; Sao Paolo International Film Festival Critics Award, Italian National Syndicate of Film Journalists Silver Ribbon-Best Original Story, for *Palombella rossa*, 1989; Italian National Syndicate of Film Journalists Silver Ribbon-Best Producer, for *Il portaborse*, 1991; Cannes Film Festival Best Director, European Film Awards

Nanni Moretti with Laura Morante

FIPRESCI Award, Italian National Syndicate of Film Journalists Silver Ribbon-Best Director, for *Caro Diario*, 1994; Italian National Syndicate of Film Journalists Silver Ribbon-Best Producer, for *La seconda volta*, 1996.

Films as Director/Screenwriter/Actor:

1976 *Io sono un autarchico* (*I Am Self-sufficient*) (+ pr, ed)
1978 *Ecce bombo*
1981 *Sogni d'oro* (*Sweet Dreams*)
1984 *Bianca* (co-sc)
1985 *La massa e finita* (*The Mass Is Ended*) (co-sc)
1989 *Palombella rossa* (*Red Lob*) (+ co-pr)
1990 *La cosa* (*The Thing*) (doc) (d, pr, ed only)
1994 *Caro Diario* (*Dear Diary*) (+ co-pr); *L'Unico paese al mondo* (co-d) (short)
1996 *Il giorno della prima di Close-Up* (*Opening Day of Close-Up*) (short)
1998 *Aprile* (+ pr)
2000 *La Stanza del figlio*

Other Films:

1977 *Padre padrone* (Paolo and Vittorio Taviani) (ro)
1987 *Notte italiana* (Mazzacurati) (pr)
1988 *Domani accadra* (*It'll Happen Tomorrow*) (Luchetti) (co-pr, ro)
1990 *Nanni Moretti* (doc) (ro as interviewee)
1991 *Il portaborse* (*The Factotum*) (Luchetti) (co-pr, ro)
1996 *Trois vies et une seule mort* (Ruiz) (ro, uncredited); *La seconda volta* (Calopresti) (co-pr, ro)

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Strauss, F., ‘‘Je suis un autarcique,’’ in *Cahiers du Cinéma* (Paris), November 1989.

Jousse, T., ‘‘Le corps du defi,’’ in *Cahiers du Cinéma* (Paris), December 1989.

‘‘Nanni Moretti,’’ profile in *International Film Guide* (London, Hollywood), 1992.

Schmitt, T., ‘‘Acrostiche pour Moretti), in *L’Avant-Scene Cinéma* (Paris), June 1993.

Rooney, David, ‘‘Nanni Moretti,’’ in *International Film Guide*, London and Hollywood, 1997.

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Most Americans have never heard of Nanni Moretti, an Italian-born director-comedian who made his first film in 1973 at age twenty and has been a regular on the international film festival circuit since the early 1980s. This lack of recognition is not without irony, since his style of visually refined physical humor may be linked to the comic techniques of some of America’s most beloved funnymen (including Buster Keaton, Charlie Chaplin, and the Marx Brothers). But Moretti’s cinematic concerns involve much more than making his audiences laugh. He has been compared to Woody Allen in that both filmmakers have intellects, and both fill their work with philosophical deliberations.

Moretti is especially concerned with the political situation in his country, and the manner in which politics and politicians affect the lives of citizens. *Palombella rossa* is a typical Moretti film: both an off-the-wall satire and a pensive allegory about the choices, both personal and political, an individual makes in his life. It is the story of Michele, a character who often appears in Moretti’s films in different guises (and is played by the filmmaker). By 1990s’ standards, Michele is an anachronism in that he is a staunch communist. He also is a politician and a water-polo player. Much of the film is set during a water-polo match in which Michele constantly debates the merits of his politics with various individuals, from his teenaged daughter to journalists and political activists. All the while, the screen version of *Dr. Zhivago*, Boris Pasternak’s contemplation of communism, airs on a nearby TV set. There also are flashbacks to Michele’s youth. He is shown to be haunted by the more painful of his childhood memories, which adds insight into his present-day character.

Despite all this, Michele primarily is a comical creation. In his first appearance on screen, he drives his car and trades funny faces with some children in the back seat of the auto in front of him. This diversion results in his crashing into another car, causing a brief bout of amnesia that leads to the goings-on during the water-polo match.

On one level, *Palombella rossa* serves as an examination of the state of communism in Italy; the athletic contest slowly degenerates into chaos, which may be seen as a reflection of the political state of Italy. But one thing is clear: Moretti is lampooning all political theorists and blowhards, those who are pro- or anti-communist/fascist/capitalist but who end up becoming tangled in their own rhetoric. Even more specifically, the film serves as his shout of despair for the collapse of communism and the corruption of the true, ideologically pure communist objective: a fair and equitable economic system in which all people, rather than certain individuals, might thrive.

Moretti also overtly deals with politics in his first feature, *I Am Self-sufficient*, in which he spoofs the totalitarian ideal while chronicling the goings-on in a theater group; he also appears as an actor in Daniel Luchetti’s *Il Portaborse*, an impassioned assault on corruption within Italy’s Socialist party. In his other films, however, Moretti focuses on additional issues with which he is intrigued. In *The Mass Is Over*, a speculation on the meaning of love, he plays a young cleric whose sense of priestly duty is jarred by the fact that his predecessor had broken his vows.

Moretti further spotlights this theme in *Bianca*, in which he plays a high school mathematics teacher who is consumed by the idea of romantic love. In this film, Moretti also drolly scrutinizes Europeans’ fixation on American pop culture, as his teacher is employed in the ‘‘Marilyn Monroe’’ alternative high school, where each classroom comes complete with a jukebox. In the autobiographical *Sweet Dreams*, he plays a filmmaker who shares a complex relationship with his mother. As the character is lauded by those who desire to collaborate with him on future projects and censured as a fraud by those put off by his opinions, Moretti reflects on the varied manner in which he is viewed as a filmmaker.

Moretti’s most widely distributed film to date is *Caro Diario.* It is divided into three distinctly personal sections, each of which mirrors the director’s concerns about his culture and, ultimately, his own survival. In the first, Moretti rides around Rome on a Vespa and makes off-the-wall observations about what he sees and feels. He pronounces that he is obsessed with Jennifer Beals, of *Flashdance* fame. This plays itself out on screen with the sudden appearance of Beals, who just so happens to be on the same street as Moretti at that very moment; as a cinematic effect, this also coincides with the manner in which Woody Allen employed Marshall McLuhan in *Annie Hall.* Moretti also savages pompous film critics who know nothing of real life, and who extol such films as *Henry: Portrait of a Serial Killer*, and he ponders why he has never visited the spot where Pier Paolo Pasolini was murdered.

In Part 2, Moretti goes island-hopping in Southern Italy. Here, he spotlights the same concerns he had dealt with earlier in *Bianca*, and considers a most relevant contemporary question: How long can a man exist without a television set? Part 3 is the most serious segment. Here, Moretti re-stages his own cancer treatment. A sequence he filmed as he readied himself for a real chemotherapy treatment precedes reenactments of him enduring uncomfortable itches and visiting numerous doctors. Each one offers different diagnoses. Each one hands him prescriptions for different pills, and the poor guy ends up with so many that he could open his own drugstore. Once again, Moretti manages to joke about a serious situation, and in doing so pulls off quite a feat: finding humor in his own mortality.

Moretti reappears as his humorously obsessive self in *Aprile*, his *Caro Diario* follow-up. He again depicts himself as self-absorbed and angst-ridden, and he focuses on three issues that are constants in his films: Italian politics; American culture and movies; and family. Moretti complains that his favored candidates are bound to lose an upcoming election, ponders the 1950s Hollywood-style musical he is set to direct, and prepares for the birth of his first child. The occasion of the latter directly parallels the content of the final section of *Caro Diario.*

While *Aprile* is often delightful, it is not as incisive as *Caro Diario*—and it earned neither the acclaim nor the distribution of its predecessor.

—Rob Edelman

MORRIS, Errol

Nationality: American. **Born:** Hewlett, New York, 5 February 1948. **Education:** Graduated from the University of Wisconsin-Madison, 1969; graduate work at Princeton University and the University of California-Berkeley. **Family:** Married Julia Sheehan, an art historian; one son. **Career:** After leaving graduate school, held several jobs before beginning work on *Gates of Heaven.* **Awards:** Golden Horse award for Best Foreign Film, Taiwan International Film Festival, for *The Thin Blue Line*, 1988; Grand Jury Prize and Filmmaker's Prize, Sundance Film Festival, for *A Brief History of Time*, 1992; Gotham Awards Filmmaker Award, 1997; Independent Spirit Truer than Fiction Award, for *Fast, Cheap & Out of Control*, 1997; Double Take Documentary Film Festival Career Award, 1999. **Agent:** ICM, 8942 Wilshire Blvd., Beverly Hills, CA 90211, U.S.A. **Address:** Fourth Floor Productions, 678 Massachusetts Ave., Cambridge, MA 02139, U.S.A.

A BRIEF HISTORY OF TIME

Errol Morris with Stephen Hawking

Films as Director:

1978 *Gates of Heaven*
1982 *Vernon, Florida*
1988 *The Thin Blue Line*
1992 *A Brief History of Time*; *The Dark Wind*
1996 *Fast, Cheap & Out of Control*
1998 *Stairway to Heaven* (short—for TV)
1999 *Mr. Death: The Rise and Fall of Fred A. Leuchter Jr.*
2000 *The Killer Inside Me* (short—for TV); *I Dismember Mama* (short—for TV)

Publications

On MORRIS: articles—

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Kelleher, E., ‘‘Director Morris Goes Private Eye for Miramax's *The Thin Blue Line*,’’ in *Film Journal*, September-October 1988.

Bates, P., ‘‘Truth Not Guaranteed,’’ in *Cineaste*, no. 1, 1989.

Algar, N., ‘‘Errol Morris, Believe It or Not*,’’ in Monthly Film Bulletin*, April 1989.

Lack, R., ‘‘The Shape of Time,’’ in *Sight and Sound*, May 1992.

Chua, L., ‘‘Truth and Consequences,’’ in *Village Voice*, 22 September 1992.

Chang, Chris, ‘‘Errol Morris,’’ in *Film Comment* (New York), 1997.

Williams, Linda, ‘‘Mirrors without Memories: Truth, History, and *The Thin Blue Line*,’’ in *Documenting the Documentary: Close Readings of Documentary Film and Video*, edited by Barry Keith Grant and Jeannette Sloniowski, Detroit, 1998.

Kirtz, Bill, ‘‘Looking through the Eyes of a Groundbreaking Director,’’ in *The Christian Science Monitor* (Boston), 31 December 1999.

Epstein, Leslie, ‘‘Monster and Man,’’ in *The American Prospect* (Washington, D.C.), 28 February 2000.

Gates, Anita, ''What Life May Deal to Beast and Man,'' in *The New York Times*, 1 March 2000.

Fisher, Marc, ''Trial and Errol: In *Mr. Death* and Other Works, Filmmaker Errol Morris Explores Where the Truth Lies,'' in *The Washington Post*, 5 March 2000.

Aufderheide, Pat, ''The Interrogator,'' in *In These Times* (Chicago), 1 May 2000.

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Errol Morris's provocative work challenges documentary conventions. His unique style surfaces in his first film, *Gates of Heaven*, where he examines two California pet cemeteries: one a failure, and the other a successful enterprise run by a man and his two adult sons. Rather than employing an objective reportorial style in which information is presented and opposing sides are given an opportunity to present their positions, Morris allows the narrative to unfold slowly through the interwoven testimony of the participants. Quite unlike the typical, tightly controlled, interview-based documentary in which participants respond to direct questioning, in *Gates of Heaven* participants ramble on about issues both related and unrelated to the topic. As the interviews progress, the distinctive personalities of the participants emerge. The viewer is required to piece the narrative together, as the film's point of view remains ambiguous. Are the pet cemetery entrepreneurs, both successful and unsuccessful, compassionate individuals trying to help bereaved pet owners, or are they curious oddities, pandering to a few marginal individuals obsessed with their departed pets? The audience is left to decide.

Vernon, Florida, Morris's subsequent film, focuses on the residents of a small Florida community. It is a simple film which again employs the unstructured interview, the personal narrative, introduced in *Gates of Heaven.* The town's residents reflect on many facets of their lives. By conventional standards, their vivid personalities and their rural lifestyle appear quirky and eccentric. What emerges is a film that attempts neither to judge its subjects nor to tell the audience what to think.

The Thin Blue Line, dealing with the arrest and conviction of Randall Adams for the murder of a Dallas police officer in 1976, is Morris's best known and most distinctive film. The film created quite a stir when it was released, for several reasons. For example, although the film leaves the viewer with a clear sense that Randall Adams is innocent, it does not present that information directly. In a conventional documentary film, the most plausible scenario is represented and supported. Different opinions are introduced, but one clear position is taken. Morris defies that convention by illustrating conflicting interpretations, and in so doing he calls into question the very nature of the construction of truth. The audience is forced to confront the ambiguity caused by conflicting accounts. This confrontation disrupts the seamlessness of the conventional documentary and is disquieting to many viewers.

Morris also drew attention by using a series of highly stylized reenactments to illustrate the narratives told by various individuals. Reenactments have fallen out of favor as a documentary convention, and some critics feel Morris's use of reenactments detracts from the film's objectivity. Documentary has a long history of using reenactments, although they usually serve to represent typical rather than specific actions or activities. Today, viewers of documentary films expect to see evidence recorded on the scene from the historical world rather than reenacted scenarios. The introduction of cinema verite in the 1960s and the ubiquitous presence of on-the-scene reporting in the evening news has given rise to these expectations. Reenactments nowadays appear unfamiliar, unrealistic, even manipulative to many viewers. Morris takes reenactments an additional step by illustrating conflicting points of view instead of a typical or most plausible perspective.

Morris was hired to direct *A Brief History of Time*, but the film retains many characteristics of his earlier personal work. The film is based on scientist Stephen Hawking's book of the same title, and Hawking's computer-synthesized voice provides the structuring voice-over narration for the film. Hawking is presented as an ordinary man with extraordinary characteristics, including extreme physical limitations and a soaring intellect. As with the subjects in Morris's earlier work, Hawking represents himself, and his personal narrative is embellished by the recollections of friends, family, and colleagues. Hawking's synthesized voice on the soundtrack coupled with images of Hawking confined to a wheelchair, lips immobile, eyes animated, reveal powerful elements of character, personality, and intellect resulting in a complex, multifaceted portrait of the man and the scientist.

In 1999, Morris premiered *Mr. Death: The Rise and Fall of Fred A. Leuchter Jr.* The film's focus is on an unprepossessing man who builds and repairs electric chairs in the basement of his home. Fred Leuchter's macabre occupation might not, in itself, make the man a fitting subject for an Errol Morris documentary—but there is more to his story. A group of Holocaust deniers sent Leuchter to visit Auschwitz (the most notorious of the Nazi death camps), instructing him to steal and analyze some bits of concrete from the ruins of the camp's gas chambers. Although lacking in scientific credentials, Leuchter claimed that he had found no trace of cyanide in the samples of concrete, and concluded that, therefore, no one had been gassed to death at Auschwitz. Leuchter immediately became the star ''expert'' cited by neo-Nazis and Klansmen everywhere.

Morris had originally planned to let Leuchter's own specious arguments condemn him. But, upon screening a rough cut of the film for some students at Harvard University, Morris found that some in the audience found Leuchter's claims reasonable. Thus, the final version of *Mr. Death* contains scenes of noted Holocaust experts, who refute Leuchter thoroughly and convincingly. Even so, some Jewish groups condemned the film on the grounds that it gives too much exposure to the cause of ''Holocaust revisionism.''

Morris' next project involved a series of short (30 minute) documentary films for a program called ''First Person,'' broadcast over the pay-cable channel Bravo. His subjects included a woman who designed the first ''humane'' slaughterhouse, a man who attempted to cryogenically ''freeze'' his mother, and a woman who falls in love with serial killers.

Morris's work is unfettered by slavish adherence to current documentary conventions. He does not appear in his films, but his presence is felt in their structure and style. Morris allows the individuals represented to recount their own, often equivocal narratives, which are then carefully woven into the finished product through editing. The result is not a typical ''objective'' or journalistic documentary with an easily accessible perspective. The viewer is made aware of the process of documentary construction through interviews that last a little too long or through the presentation of conflicting points of view without obvious resolution. The viewer is challenged and required to participate in crafting the narrative and forming an opinion about the individuals and issues presented. Morris brings a new vigor and a new insight to documentary filmmaking by playing with conventions and experimenting with new forms of representation.

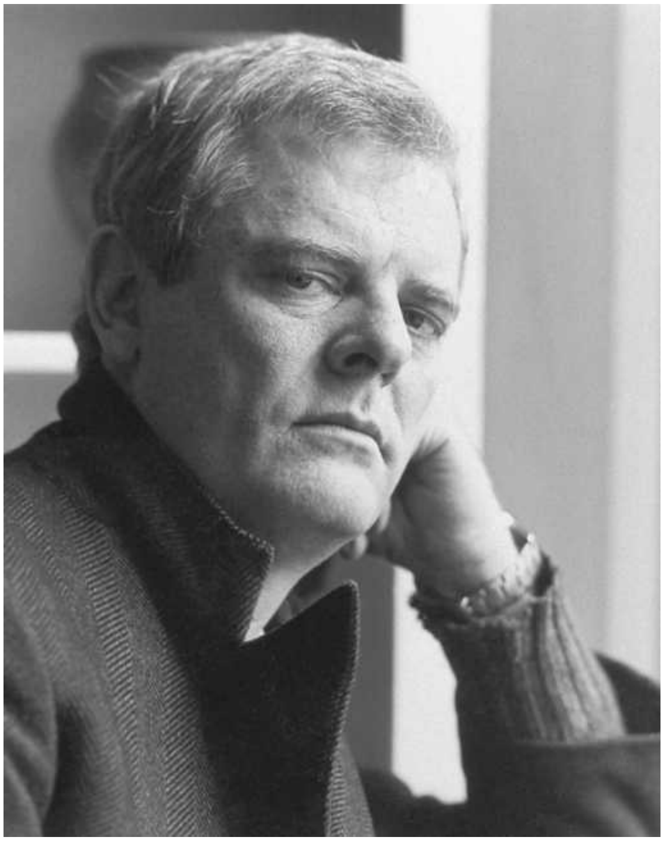
—Elizabeth Cline, updated by Justin Gustainis

MORRISSEY, Paul

Nationality: American. **Born:** New York City, 23 February 1938 (some sources say 1939). **Education:** Attended Fordham University. **Military Service:** Served in the United States Army. **Career:** Began directing short, independent films, early 1960s; began working with Andy Warhol, 1965; left Warhol, and struck out on his own, mid-1970s. **Address:** 26 East 81st Street, New York, NY 10028 U.S.A.

Films as Director:

1963 *Taylor Mead Dances* (short)
1964 *Civilization and Its Discontents*
1968 *Lonesome Cowboys* (*Andy Warhol's Lonesome Cowboys*, *Horse*, *Ramona and Julian*) (Warhol) (uncredited, + pr, ph, ed); *Flesh* (*Andy Warhol's Flesh*) (+ sc, ph)
1970 *Trash* (+ sc, ph, ed)
1971 *Women in Revolt* (*Andy Warhol's Women*) (+ sc, ed)
1972 *L'Amour* (co-d, + co-sc, pr); *Heat* (*Andy Warhol's Heat*) (+ co-sc, ph)
1974 *Flesh for Frankenstein* (*Andy Warhol's Frankenstein*) (co-d, + co-sc); *Blood for Dracula* (*Andy Warhol's Dracula*) (co-d, + co-sc)
1978 *The Hound of the Baskervilles* (+ co-sc)
1981 *Madame Wang's* (+ sc)
1982 *Forty Deuce*
1985 *Mixed Blood* (+ co-sc); *Le Neveu de Beethoven* (*Beethoven's Nephew*) (+ co-sc)
1988 *Spike of Bensonhurst* (+ co-sc)


Paul Morrissey

Other Films:

1965 *My Hustler* (Warhol) (production asst); *Space* (Warhol) (production asst)
1966 *Chelsea Girls* (Warhol) (production asst); *More Milk Evette* (*Lana Turner and More Milk Evette*) (Warhol) (production asst); *The Velvet Underground and Nico* (Warhol) (doc) (ph)
1967 *Nude Restaurant* (Warhol) (pr); *Bike Boy* (Warhol) (ph) *Superartist* (Drago) (short) (doc) (ro as himself, + sound)
1968 *The Loves of Ondine* (Warhol) (exec pr) *Andy Makes a Movie* (Smith) (doc) (short) (ro as himself)
1969 *Midnight Cowboy* (Schlesinger) (ro as Party Guest); *Blue Movie* (*Fuck*) (Warhol) (exec pr)
1981 *Rich and Famous* (Cukor) (ro as Malibu Party Guest)
1982 *Chambre 66* (Wenders—for TV) (doc) (short) (ro as himself)
1991 *Resident Alien* (*Quentin Crisp in America*) (Nossiter) (doc) (ro as himself)
1994 *Jonas in the Desert* (Sempel) (doc) (ro as himself)
1995 *Nico Icon* (Ofteringer) (doc) (ro as himself)
1998 *Divine Trash* (Yeager) (doc) (ro as himself)

Publications

By MORRISSEY: articles—

''You Name It, I'll Eat It,'' interview with G. Ford, in *Cinema* (Beverly Hills), no. 1, 1973.
''*Heat*,'' interview with A. De Jong and A. Haakman, in *Skoop* (The Hague), June 1973.
''Morrissey—From *Flesh* to *Trash* to *Blood for Dracula*,'' interview with M. S. Davis, in *New York Times*, 15 July 1973.
''Paul Morrissey Seminar,'' interview in *Dialogue on Film* (Washington, D.C.), November 1974.
''Conversation with Paul Morrissey,'' interview with Jonathan Rosenbaum, in *Oui* (Chicago), March 1975.
''The Movies of Paul Morrissey,'' interview with B. Berg, in *The Thousand Eyes Magazine* (New York), March/April 1976.
Morrissey, Paul, ''Big Hit in Hollywood: Pat Ast,'' in *Interview* (New York), October 1978.

‘‘Bianca,’’ interview with Andy Warhol and others, in *Interview* (New York), December 1978.
Interview with John Kobal, in *Films and Filming* (London), June 1986.
‘‘Paul Morrissey,’’ interview with G. L’Ecuyer, in *Interview* (New York), December 1986.
‘‘Factory Days,’’ interview with K. Sessums, in *Interview* (New York), February 1989.

On MORRISSEY: book—

Yacowar, Maurice, *The Films of Paul Morrissey*, New York and Cambridge, England, 1993.

On MORRISSEY: articles—

‘‘Warhol, Morrissey in Rome; To Film Old Gag Re: Homo on the Range,’’ in *Variety* (New York), 21 March 1973.
Karkosch, K., ‘‘Paul Morrissey,’’ interview in *Film and Ton Magazine* (Munich), April 1973.
Bruno, E., ‘‘La persistenza dell’oggetto (note su alcuni film di Warhol e di Morrissey),’’ in *Filmcritica* (Rome), October/December 1973.
‘‘A Warhol Pix Vet, Morrissey Shifts to Horror Films,’’ in *Variety* (New York), 27 February 1974
Michener, C., ‘‘Put-on Artist,’’ in *Newsweek* (New York), 23 September 1974.
‘‘Flash for Frankenstein,’’ in *Film* (Woking, Surrey, England), April 1975.
Dolce, J., ‘‘Cameos: Paul Morrissey,’’ in *Premiere* (New York), July 1988.
Stein, E., ‘‘Flesh and Fantasy,’’ in *Village Voice* (New York), 2 January 1996.

* * *

Paul Morrissey started out as one of the countless faces and personalities populating Andy Warhol’s famed Factory in the 1960s. He harbored cinematic aspirations, and worked in various capacities on a number of Warhol’s films; because of the often haphazard manner in which they were shot, Morrissey’s exact role in their production is the subject of debate. In 1968, Warhol nearly was killed after being shot by Valerie Solanis and summarily removed himself from first-hand involvement in his film production. At that point, Morrissey was able to take control and have a more clearly defined, hands-on role in directing the ‘‘Warhol’’ films—and exploiting the Warhol name.

The pre-Morrissey Warhol’s films may be far removed from the mainstream; nonetheless, Warhol attempted to commercialize his projects, but did so on his own terms. There is an art and integrity to these films. Morrissey, meanwhile, was more of a packager than an artist. He wanted to concoct a formula that would make the films more mainstream. That formula consisted of imbuing them with a more orthodox cinematic structure, creating more conventional plot lines, and capitalizing on the Warhol name by slapping it on the finished product. Morrissey’s best films of the period may be absurdist classics and impertinent freak-show fun, but they are not art.

His outstanding directorial efforts all have monosyllabic titles: *Flesh*, *Trash*, and *Heat.* Superficially at least, they are in the outrageous Warhol tradition, and are populated by flagrantly campy, Warholian characters who wallow in divine degradation: transvestites, exhibitionists, drug addicts, go-go dancers, faded screen performers, lesbians, and gays. The prevailing attitude is represented by the name of a subsidiary character in *Heat*: ‘‘Aunt Harold.’’ Their characters—many of whom for all intents and purposes appear on screen as themselves—exist in self-contained and self-created worlds. And while their scenarios are scripted, *Flesh*, *Trash*, and *Heat* do serve as authentic, slice-of-life portraits that capture a time and place.

All three feature the Warhol hunk-icon Joe Dallesandro. In *Flesh*, he stars as a male prostitute who toils to support his lesbian wife and their son. *Trash* charts the plight of a hard-bitten and resourceful transvestite named Holly, played by Holly Woodlawn; Dallesandro appears as Holly’s lethargic, drug-addicted roommate-lover. *Heat* is Morrissey’s masterpiece, a clever reworking/updating of *Sunset Boulevard* with Sylvia Miles and Dallesandro in the Gloria Swanson and William Holden roles. Even though it also is known as *Andy Warhol’s Heat*, the film is without doubt a Paul Morrissey creation. In both style and substance, all three films are forerunners of the sexually frank independent productions (and, specifically, the New Queer Cinema) that emerged in the 1980s and 1990s.

With the exception of *Mixed Blood*, a darkly comic crime story that has garnered a bit of a cult reputation, all of Morrissey’s work since *Flesh*, *Trash*, and *Heat* has been disappointing: insignificant at best, and downright dreadful at worst. *Flesh for Frankenstein* and *Blood for Dracula* (otherwise known as *Andy Warhol’s Frankenstein* and *Andy Warhol’s Dracula*) are odd, boring exercises in camp. *Forty Deuce*, a sordid story of teen hustlers and heroin, is of note only for the appearance of a young Kevin Bacon. *The Hound of the Baskervilles*, made in England and featuring a top cast (Peter Cook, Dudley Moore, Denholm Elliott, Joan Greenwood, Jessie Matthews, Spike Milligan, Roy Kinnear), is an appalling Conan Doyle spoof. *Le Neveu de Beethoven* is a disappointing biopic. *Spike of Bensonhurst*, Morrissey’s most mainstream film, is a sometimes-amusing but ultimately forgettable comedy about a young wannabe pugilist from Brooklyn whose life becomes complicated when he connects with the daughter of a mobster.

—Rob Edelman

MULLIGAN, Robert

Nationality: American. **Born:** The Bronx, New York, 23 August 1925. **Education:** Attended theological seminary; studied radio communications, Fordham University, New York. **Military Service:** Marine radio operator, World War II. **Career:** Worked in editorial department of the *New York Times*, late 1940s; began working in TV as messenger for CBS, then TV director on *Suspense, TV Playhouse, Playhouse 90*, and others, mid-1950s; directed first feature film, *Fear Strikes Out*, 1957; founded Pakula-Mulligan Productions with Alan J. Pakula, 1962 (dissolved 1969). **Awards:** Academy Award nomination for Best Director, for *To Kill a Mockingbird*, 1962. **Agent:** Robert Stein, United Talent Agency, 9560 Wilshire Boulevard, 5th Floor, Beverly Hills, California 90210, U.S.A. **Address:** c/o J. V.

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ULTRAVIEW

Robert Mulligan

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90036, U.S.A.

Films as Director:

1957 *Fear Strikes Out*
1960 *The Rat Race*
1961 *The Great Imposter*; *Come September*
1962 *The Spiral Road*; *To Kill a Mockingbird*
1963 *Love with the Proper Stranger*
1965 *Baby the Rain Must Fall*
1966 *Inside Daisy Clover*
1967 *Up the down Staircase*
1968 *The Stalking Moon*
1971 *The Pursuit of Happiness*; *Summer of '42*
1972 *The Other* (+ pr)
1975 *The Nickel Ride* (+ pr)
1978 *Blood Brothers*
1979 *Same Time, Next Year* (+ co-pr)
1982 *Kiss Me Goodbye* (+ co-pr)
1988 *Clara's Heart* (+ co-pr)
1991 *Man in the Moon*

Publications

By MULLIGAN: articles—

Interview with Michel Ciment, in *Positif* (Paris), January 1973.
Interview with J. A. Gili, in *Ecran* (Paris), October 1974.
''Time for Thought,'' an interview with R. Appelbaum, in *Films and Filming* (London), January 1975.
''Je n'ai pas peur du silence,'' an interview with M. Henry and A. Garsault, in *Positif* (Paris), December 1991.
''Entretien avec Robert Mulligan,'' with H. Merrick, in *Revue du Cinéma*, January 1992.

On MULLIGAN: book—

Belton, John, *Cinema Stylists*, Metuchen, New Jersey, 1983.

On MULLIGAN: articles—

Godfrey, Lionel, ''Flawed Genius: The Work of Robert Mulligan,'' in *Films and Filming* (London), January 1967.
Taylor, John, ''Inside Robert Mulligan,'' in *Sight and Sound* (London), Autumn 1971.
Falonga, M., ''Mysterious Islands: *Summer of '42*,'' in *Film Heritage* (New York), Fall 1972.
''TV to Film: A History, a Map, and a Family Tree,'' in *Monthly Film Bulletin* (London), February 1983.
Barra, Allen, ''Distant Replay,'' in *Village Voice* (New York), 17 May 1988.
Walker, M., ''Robert Mulligan,'' in *Film Dope*, March 1991.
Edinger, Catarina, ''Dona Flor in Two Cultures,'' in *Literature/Film Quarterly*, vol. 4, 1991.
Kelleher, E., ''Mulligan Addresses the Heart via MGM's *Man in the Moon*,'' in *Film Journal*, October/November 1991.
Garsault, A., ''L'amer paradis de l'enfance,'' in *Positif* (Paris), December 1991.
Piazzo, P., ''Un artisan sensible,'' in *Jeune Cinema*, February/March 1992.
Strick, Philip, ''*The Man in the Moon*,'' in *Sight and Sound* (London), March 1992.
Kimmel, Daniel M., ''Boxed,'' in *Variety* (New York), 13 October 1997.

* * *

In an era in which consistent visual style seems perhaps too uniformly held as the prerequisite of the valorized auteur, one can all too easily understand why Robert Mulligan's work has failed to evince any passionate critical interest. His films all look so different; for instance, *To Kill a Mockingbird*, with its black-and-white measured pictorialism; *Up the down Staircase*, photographed on location with a documentary graininess; *The Other*, with its heightened Gothic expressionism rather conventional to the horror genre, if not to Mulligan's previous work; and *The Summer of '42*, with a pastel prettiness that suffuses each image with the nostalgia of memory. If some would claim this visual eclecticism reflects the lack of a strong personality, others could claim that Mulligan has too much respect for his material to impose arbitrarily upon it some monolithic consistency and instead brings to his subjects the sensibility of a somewhat self-effacing Hollywood craftsman. Yet there are certainly some sequences in Mulligan's work that spring vividly to mind: the silent, final seduction in *The Summer of '42*; the almost surreal walk home by a child dressed as a ham in *To Kill a Mockingbird*; the high school dance in *Up the down Staircase*; the climactic camera movement in *The Other*, from Niles to that empty space where Holland, were he not imaginary, would be sitting.

Even Mulligan's two biggest critical successes, *To Kill a Mockingbird* and *The Summer of '42*, both examples of the kind of respectable Hollywood filmmaking which garners Academy Award nominations, have not yet been greeted by any significant critical cult. And yet, if Mulligan's good taste has been steadfastly held against him, it must be noted that his films, albeit generally ignored, hold up remarkably well. Mulligan has a strong sense of narrative; and all his films are imbued with human values and a profound compassion which make for compelling audience identification with Mulligan's characteristic protagonists. Mulligan's tendency is to work in less familiar movie genres (such as Hollywood exposé, the family drama, the teacher film, the cinematic *Bildungsroman*), but to avoid—through sincerity and human insight—that emphasis on the purely formal which sometimes makes genre works ''go dead'' for their audiences upon repeated viewings. Perhaps it is American mistrust of male emotional expression which contributes to Mulligan's facile dismissal by many; certainly it appears that those critics who attacked as sentimental *The Summer of '42*, Mulligan's tasteful and bittersweet paean to lost virginity, failed to assess negatively those same qualities in so many of the French New Wave films, especially, for instance, the Antoine Doinel cycle by François Truffaut, which were instead praised for their lyrical and compassionate exploration of human interaction. Is nostalgia somehow more acceptable when it is French?

Certainly Mulligan seems especially interested in the deviant, the outsider, the loner: the mentally unbalanced Jimmy Peirsall in *Fear Strikes Out*; the enlightened attorney whose values put him in conflict with a bigoted community in *To Kill a Mockingbird*; the ex-convict trying to accustom himself to life outside the penitentiary in *Baby the Rain Must Fall*; the character of Ferdinand Demara, based on real life, who, in *The Great Imposter*, succeeds by the sheer force of his skillful impersonations in insinuating himself into a variety of environments in which he would otherwise never be accepted; the students in *Up the down Staircase* who, psychologically stunted and economically deprived, may—even with a committed teacher's help—never fit into mainstream society. Like Truffaut, Mulligan has an extraordinary insight into the world of the child or adolescent and the secret rituals of that world.

Mulligan's children never display that innocence conventionally associated with children, instead participating in often traumatic ceremonies of passage. One thinks of the child through whose eyes the innate racism of small-town America is seen in *To Kill a Mockingbird*; the precocious child-star in *Inside Daisy Clover*; the lost and often already jaded students in *Up the down Staircase*; the pubescent adolescents who learn about sex and morality in *The Summer of '42*; and the irrevocably evil child, Niles, and his twin, Holland, in *The Other.* Unfortunately, despite the high quality of Robert Mulligan's films, there has been not even a minor re-evaluation of the director as a significant artist who has a consistency of themes (such as his association of puberty with violence)—this neglect despite the fact that *To Kill a Mockingbird* remains one of the most well-respected and emotionally engaging films in the American cinema, a movie which continues to please audiences whether they remember it from their past or whether they see it today for the first time. Not even the consistently fine performances elicited by Mulligan from his players (Anthony Perkins in *Fear Strikes Out*, Gregory Peck and Mary Badham in *To Kill a Mockingbird*, Sandy Dennis in *Up the down Staircase*, Jennifer O'Neil in *The Summer of '42*, Richard Gere in *Blood Brothers*, Neil Patrick Harris in *Clara's Heart*, and indeed, all the children and adolescents who populate Mulligan's world) have served to summon ongoing critical attention. Ultimately, Mulligan's taste may be too fine and his feelings too sentimental to attract contemporary regard in a culture which thrives on the sexy, profane conflicts of a *Pulp Fiction.* And certainly, even at Mulligan's best or near-best, one sensed a subtlety or indirection when he dealt with things sexual: such as the homosexual orientation of Robert Redford's character in the underrated and fascinating Hollywood exposé *Inside Daisy Clover.* One suspects that if Mulligan may have never really had the gusto to publicize himself in the Sammy Glick-style, he neither had the opportunism or hypocrisy to jump on any passing bandwagon.

In any case, his recent films, though laudable and interesting, are hardly the works that would attract critical or popular attention. In 1982's curiously unengaging *Kiss Me Goodbye*, a reworking of the Brazilian film *Donna Flor and Her Two Husbands*, Mulligan does not seem to be especially inspired by the romantic comedy form, despite the film dealing with typical Mulligan themes of loss and grief. *Clara's Heart*, in 1988, reprised Mulligan's coming-of-age theme and, like *To Kill a Mockingbird*, dealt with personal relationships between whites and blacks, in this case, the friendship of a young white boy and the black woman who becomes his nanny. Although the narrative develops with surprising turns, the film was unjustly ignored, with Whoopi Goldberg giving a sensitive, often surprising, performance. Ultimately, *Clara's Heart* had too much heart and not enough cynicism to be successful; even though it dealt (if gently) with violence, divorce, rape, and incest, *Clara's Heart* faded in the glare of more trendy and explicit contemporary films like *Do the Right Thing*. Mulligan's final film to date, *Man in the Moon*, which had a few ardent critical supporters in 1991, is once again a coming-of-age story imbued with feelings of hopefulness and loss, nostalgia and regret. Although beautifully photographed in an older, Hollywood style by Freddie Francis, *Man in the Moon*—though a period piece—seems almost purposely set in a cultural vacuum so that Mulligan can avoid dealing with a contemporary America from which he seems rather alienated. The result is a film which, despite good performances from everyone, particularly the adolescent leads, seems somewhat dead and unconnected, certainly not the film to ignite a critical re-evaluation of Mulligan's work.

—Charles Derry

MURNAU, F.W.

Nationality: German. **Born:** Friedrich Wilhelm Plumpe in Bielefeld, Germany, 28 December 1888. **Education:** Educated in philology, University of Berlin; art history and literature, University of Heidelberg. **Military Service:** Served in German army, from 1914; transferred to air force, interned in Switzerland following crash landing, 1917. **Career:** Attended Max Reinhardt theater school, 1908, later joined company; founder, with other Reinhardt school colleagues, Murnau Veidt Filmgesellschaft, 1919; invited by William Fox to Hollywood, 1926; returned to Germany, 1927; sailed to Tahiti with Robert Flaherty to prepare *Tabu*, 1929. **Died:** In auto accident, California, 11 March 1931.

Films as Director:

1919 *Der Knabe in Blau* (*Der Todessmaragd*; *The Boy in Blue*)
1920 *Satanas*; *Sehnsucht* (*Bajazzo*); *Der Bucklige und die Tanzerin* (*The Hunchback and the Dancer*); *Der Januskopf* (*Schrecken*; *Janus-Faced*); *Abend . . . Nacht . . . Morgen*
1921 *Der Gang in die Nacht*; *Schloss Vogelöd* (*Haunted Castle*); ***Nosferatu—Eine Symphonie des Grauens*** (*Nosferatu the Vampire*)
1922 *Marizza, genannt die Schmuggler-Madonna*; *Der Brennende Acker* (*Burning Soil*); *Phantom*
1923 *Die Austreibung* (*Driven from Home*)
1924 *Die Finanzen des Grossherzogs* (*The Grand Duke's Finances*); *Der Letzte Mann* (*The Last Laugh*)
1926 *Tartüff*; *Faust*
1927 ***Sunrise*** (*Sunrise: A Song of Two Humans*)
1928 *Four Devils*
1930 *Die zwolfte Stunde—Eine Nacht des Grauens* (*Nosferatu the Vampire*; *Nosferatu*) (adapted for sound); *Our Daily Bread*
1931 *Tabu* (+ co-pr, co-sc)

Publications

By MURNAU: book—

Sunrise (Sonnenaufgang), Ein Drehbuch von Carl Mayer mit handschriftlichen Bemerkungen von Friedrich Wilhelm Murnau, German Institute for Film Studies, Wiesbaden, 1971.

By MURNAU: articles—

''The Ideal Picture Needs No Titles,'' in *Theatre Magazine* (New York), January 1928.
''Étoile du Sud,'' in *La Revue du Cinéma* (Paris), May 1931.
''Turia, an Original Story,'' and ''*Tabu* (*Tabou*), a Story of the South Sea,'' with Robert Flaherty, in *Film Culture* (New York), no. 20, 1959.

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Jameux, Charles, *Murnau*, Paris, 1965.
Kracauer, Siegfried, *From Caligari to Hitler*, New York, 1966.
Eisner, Lotte, *The Haunted Screen*, Berkeley, California, 1969.
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Berg-Ganschow, Uta, and others, editors, *F.W. Murnau 1888–1988*, Bielefeld, 1988.
Collier, Jo Leslie, *From Wagner to Murnau: The Transposition of Romanticism from Stage to Screen*, Ann Arbor, 1988.
Murnau, Lisbon, 1989.
Gehler, Fred, and Ullrich Kasten, *Friedrich Wilhelm Murnau*, Augsburg, 1990.

On MURNAU: articles—

Josephson, Matthew, ''F.W. Murnau—The German Genius of the Films,'' in *Motion Picture Classic* (New York), October 1966.
Domarchi, Jean, ''Murnau,'' in *Anthologie du cinéma*, vol. 1, Paris, 1966.
Astruc, Alexandre, ''Le Feu et la glace,'' in *Cahiers du Cinéma* (Paris), December 1952; in *Cahiers du Cinéma in English* (New York), January 1966.
Wood, Robin, ''*Tabu*,'' in *Film Culture* (New York), Summer 1971.
Dorr, J., ''The Griffith Tradition,'' in *Film Comment* (New York), March/April 1974.
''L'Aurore,'' special Murnau issue of *Avant-Scène du Cinéma* (Paris), June 1974.

F.W. Murnau

''Per una ri-lettura critica di F.W. Murnau,'' special Murnau issue of *Filmcritica* (Rome), July 1974.

Castoro Cinema (Milan), special issue, no. 36, 1976.

Audibert, L., ''Dossier: Le Pont traversé,'' in *Cinématographe* (Paris), January 1977.

Latil Le Dantec, M., ''De Murnau à Rohmer: les pièges de la beauté,'' in two parts, in *Cinématographe* (Paris), January and February 1977.

Special Murnau issue of *Avant-Scène du Cinéma* (Paris), July/September 1977.

Mitry, Jean, and others, ''Griffith, Murnau et les historiens,'' in *Avant-Scène du Cinéma* (Paris), 15 March 1978.

Gehler, F., ''F.W. Murnau, Hollywood and die Südsee,'' in *Film und Fernsehen* (Berlin), May 1981.

Cardullo, B., ''*Der letzte Mann* Gets the Last Laugh: F.W. Murnau's Comic Vision,'' in *Post Script* (Jacksonville, Florida), Fall 1981.

Murnau Section of *Casablanca* (Madrid), October 1981.

Elsaesser, Thomas, ''Secret Affinities,'' in *Sight and Sound* (London), Winter 1988/89.

Maśnicki, Jerzy, ''Randka z wampirem,'' in *Kino* (Warsaw), November 1998.

Walker, M., ''1192 F.W. Murnau,'' in *Film Dope* (Nottingham), December 1991.

Koszarski, R., ''Ernest Palmer on Frank Borzage and F.W. Murnau,'' in *Griffithiana* (Gemona), vol. 15, December 1992.

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F.W. Murnau was studying with Max Reinhardt when the First World War began. He was called up for military service, and after achieving his lieutenancy, he was transferred to the air service, where he served as a combat pilot. But his plane was forced down in Switzerland, where he was interned for the duration. Through the German Embassy, however, he managed to direct several independent stage productions, and he began his lifelong dedication to the motion picture, compiling propaganda film materials and editing them. This experience made it possible for him to enter the reborn film industry after peace as a full-fledged director.

Murnau's first feature film as director was *The Boy in Blue*, produced in 1919, and he made twenty-one full-length features from that year until 1926, when Fox Studios brought him to Hollywood. Unfortunately, most of the pictures he made in his native country no longer exist except in fragmentary form. They are tempting to read about, especially items like *Janus-Faced*, a study of a Jekyll-and-Hyde personality, which he made in 1920 with Conrad Veidt and Bela Lugosi. Critics found it more artistic than the John Barrymore version of the story made at about the same time in Paramount's New York studios.

Extant today in a complete version is *Nosferatu*, which was subtitled ''a symphony of horror.'' It was a more faithful version of Bram Stoker's *Dracula* than any made thereafter, and the film, starring the incredibly gaunt and frightening Max Schreck as the vampire, is still available.

The next Murnau film that is still viewable is *The Last Laugh*, which starred Emil Jannings. At the time of its release, it was noted as being a picture without subtitles, told almost completely in pantomime. Its real innovation was the moving camera, which Murnau used brilliantly. The camera went everywhere; it was never static. Audiences watched spellbound as the camera moved upstairs and down, indoors and out, although the film told only the simple story of a proud commissionaire reduced in his old age to menial work as a lavatory attendant. The camera records, nevertheless, a very real world in an impressionistic way. In fact, Murnau, because of his skill with the moving camera, was generally known as the Great Impressionist, for he gave a superb impression of actual reality.

That title fit Murnau even more aptly in his next two features, both of which also starred Emil Jannings. They are *Tartuffe*, a screen adaption of Moliere's black comedy, in which Lil Dagover and Werner Krauss were also featured. It is topped by what must be the most definitive film version of Goethe's *Faust.* The film starred Jannings as Mephistopheles, with the handsome Swedish favorite, Gosta Ekman, in the title role; Camilla Horn as Marguerite; the great Parisian star Yvette Guilbert as Marthe; and a young William Dieterle as Valentine. Again, the camera not only moved, it soared, especially in the sequence where Faust is shown the world which will be his if he sells his soul to the devil. Murnau was a master of light and shadow, and his work is always brilliantly choreographed as it moves from lightness to the dark.

It came as no surprise when in 1926 Murnau was invited to Hollywood, where the red carpet at Fox was unrolled for him. He was allowed to bring his cameraman, writers, and other craftsmen to work with him, and his initial feature was called *Sunrise*, subtitled ''a song of two human beings.'' The two stars were Janet Gaynor and George O'Brien, playing a young farm couple who make their first trip to the big city, which was constructed on the Fox lot, so that Murnau and his camera could follow them everywhere indoors and out of doors and onto a moving streetcar. Again, the story was very simple, adapted from a Hermann Suderman novel, *A Trip to Tilsit*, and simply proved that real love will always be triumphant.

Sunrise was highly praised by all critics, and was one of three pictures which brought Janet Gaynor an Academy Award as Best Actress in the 1927–28 year. Quite naturally, awards also went to cinematographers Charles Rosher and Karl Struss and to interior decorator Harry Oliver, while *Sunrise* was given a special award for its Artistic Quality of Production, a category never again specified.

For all that, *Sunrise* was not a box-office success, and the studio moved in to supervise Murnau closely on his next two productions. *Four Devils* was a circus story of four young aerialists that gave Murnau's camera a chance to fly with them from one performing trapeze to another. All prints of *Four Devils* are unfortunately lost, which is a fate common to most of the last great silent films. Murnau began shooting on his final film at Fox, called *Our Daily Bread*, with Charles Farrell and Mary Duncan, but he was not allowed to finish the picture. The overwhelming popularity of the talking screen was allowed to flaw it, for the only version of it now shown is called *City Girl*, and is only effective when it is recognizably silent and all Murnau. As a part-talkie, the film is crude and not at all Murnau.

Murnau then allied himself with Robert Flaherty, and the two men journeyed to the South Seas to make *Tabu.* Flaherty, however, withdrew, and *Tabu* is pure Murnau; some praise it as his greatest film. Murnau returned to California and was on the eve of signing at Paramount, which treated directors like Mamoulian, Lubitsch, and von Sternberg very kindly in their talking debuts. Unfortunately, Murnau lost his life in a motor accident on the Pacific Coast highway. He was only forty-two years old at the time, and after the success of *Tabu*, a new fame might have been his.

—DeWitt Bodeen

N

NAIR, Mira

Nationality: Hindi and English. **Born:** Bhubaneshwar, Orissa, India, 15 October 1957. **Education:** Studied sociology and theater at the University of New Delhi, where she earned an undergraduate degree; earned a graduate degree in sociology from Harvard University, where she also studied film and directed the documentary *Jama Masjid Street Journal* for her Master’s Degree thesis. **Family:** Married the cinematographer Mitch Epstein (divorced); married Mahmood Mamdani, son: Zohran. **Career:** Worked as a repertory actress in New Delhi theater, 1970s; began directing documentaries, working with Richard Leacock and D. A. Pennebaker, 1980s; directed her first fiction feature, *Salaam Bombay!*, 1988. **Awards:** Global Village Film Festival Best Documentary, for *India Cabaret*, 1985; Cannes Film Festival Camera d’Or and Grand Prix du Publique, for *Salaam Bombay!*, 1988; Los Angeles Film Critics Association New Generation Award, 1988; Venice Film Festival Golden Osella, Sao Paolo International Film Festival Critics Special Award, Italian National Syndicate of Film Journalists Best Director-Foreign Film, for *Mississippi Masala*, 1991; Muse Award, New York Women in Film and Television, 1997; Boston Film/Video Association Vision Award, 1997. **Address:** Mirabai Films, 24 Belmont Avenue, Oranjezicht, Cape Town 8001, India.

Films as Director:

1979 *Jama Masjid Street Journal* (doc)
1982 *So Far from India* (doc)
1984 *Women and Development* (doc)
1985 *India Cabaret* (for TV) (doc)
1987 *Children of a Desired Sex* (for TV) (doc)
1988 *Salaam Bombay!* (+ co-sc, story, pr)
1991 *Mississippi Masala* (+ co-sc, pr, ro as Gossip 1)
1993 *The Day the Mercedes Became a Hat* (short) (+ co-sc, pr)
1995 *The Perez Family* (+ ro as Woman Buying Flowers)
1996 *Kama Sutra: A Tale of Love* (+ co-sc, co-pr)
1998 *My Own Country* (for TV) (+ ro as Saryu Joshi)

Publications

By NAIR: books—

Nair, Mira, and Sooni Taraporevala, *Salaam Bombay!*, New Delhi, 1989.

By NAIR: articles—

‘‘‘Many Stories in India Are Just Crying out to Be Made’—Mira Nair,’’ interview with M. Purohit and S. Parmar, in *Cinema India-International* (Bombay), no. 3, 1988.

‘‘Star of India,’’ interview with Brad Kessler and Mitch Epstein, in *Interview* (New York), September 1988.

Interview with L. Vincenzi, in *Millimeter* (New York), March 1992.

‘‘Capturing the Rhythms of Life,’’ interview in *Film Journal* (New York), October/November 1994.

On NAIR: book—

Arora, Poonam, ‘‘Production of Third World Subjects for First World Consumption: Salaam Bombay! and Parama,’’ in Carson, Diane, Linda Dittmar, and Janice Welsch, editors, *Multiple Voices in Feminist Film Criticism*, Minneapolis, 1994.

On NAIR: articles—

Shah, A., ‘‘Independents: A Dweller in Two Lands: Mira Nair, Filmmaker,’’ in *Cineaste* (New York), no. 3, 1987.

Malcolm, Derek, ‘‘Lessons of the Street,’’ in *Cinema in India* (Bombay), no. 3, 1988.

Purohit, M., ‘‘Mira Nair Scores a Unique Triumph,’’ in *Cinema India-International* (Bombay), no. 3, 1988.

James, Caryn, ‘‘Mira Nair Combines Cultures to Create a Film,’’ in *New York Times*, 17 October 1988.

Ochiva, D., ‘‘Mira Nair,’’ in *Millimeter* (New York), January 1989.

‘‘Life Is a Cabaret, the Camera Is a Veil: A File on Mira Nair,’’ in *Monthly Film Bulletin* (London), February 1989.

Van Gelder, L., ‘‘At the Movies,’’ in *New York Times*, 10 March 1989.

Freedman, S. G., ‘‘One People in Two Worlds,’’ in *New York Times*, 2 February 1992.

Outlaw, M., ‘‘The Mira Stage,’’ in *Village Voice* (New York), 18 February 1992.

Simpson, Janice C., ‘‘Focusing on the Margins,’’ in *Time* (New York), 2 March 1992.

Current Biography (New York), 1993.

Anderson, Erika Surat, ‘‘*Mississippi Masala*,’’ in *Film Quarterly* (Berkeley), Summer 1993.

Negi, M., ‘‘Mira Nair,’’ in *Cinemaya* (New Delhi), Autumn/Winter 1994/1995.

Vahtera, H., ‘‘Mira Nair,’’ in *Filmihullu* (Helsinki), no. 5, 1995.

Chatterjee, V., ‘‘Mira Nair’s Better Films,’’ in *Deep Focus* (Banglagore, India), no. 1, 1996.

Thompson, A. O., ‘‘The Look of Love,’’ in *American Cinematographer* (Hollywood), February 1997.

Major, W., ‘‘‘*Kama*’ Karma,’’ in *Box Office* (Chicago), February 1997.

Mira Nair on the set of *Mississippi Masala*

Calderale, M., ''Filmografie,'' in *Segnocinema* (Vicenza, Italy), May/June 1997.

Patel, Vibhuti, ''Making a Woman's '*Kama Sutra*','' in *Ms.* (New York), May/June 1997.

Nechak, P., ''Mira Nair,'' in *Moviemaker* (Los Angeles), May/June/July 1997.

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At their core, the films of Mira Nair are humanist in nature. They spotlight the inequities of traditional, patriarchal Indian society, the manner in which individuals are trapped and victimized because of economic status and gender, and the problems Indians face as they assimilate into foreign cultures.

Prior to directing her first narrative feature, *Salaam Bombay!*, Nair made several documentaries whose subjects reflect her sociological concerns. *Jama Masjid Street Journal* explores a Muslim community in Old Delhi; *So Far from India* portrays an Indian immigrant in New York, and examines his emotions as he is separated from his wife and child back home; *Children of a Desired Sex* spotlights the problems of pregnant Indian women whose offspring will be girls. Her most acclaimed documentary, *India Cabaret*, records the lives of female Bombay nightclub performers. Here, Nair investigates the distinction between the traditional Indian woman, who is expected to remain in the home, and her more modern, free-thinking counterpart, who yearns for personal and economic emancipation.

Salaam Bombay!, a drama of the corruption of childhood, won Nair international acclaim. It is a story of lost young souls who, because of poverty and parental abuse, have no control of their lives, and their fates. At the same time, these children somehow manage to grasp onto their innocence. Nair's hero is Krishna (Shafiq Syed), a naive, illiterate ten-year-old country boy grappling for survival amid the mean streets of Bombay, which is a garish metropolis of filth, crime, and superficial glitter. Krishna starts off as a *chaipau*—a deliverer of tea and bread—and quickly finds himself involved with a prostitute, her sadistic pimp-lover (who doubles as a drug kingpin), a teenager sold by her father as a virgin hooker, and a pathetic, ill-fated drug dealer.

The scenario is structured as a novel, with all the characters colorfully and three-dimensionally etched. And Nair has crammed the film with memorable images and striking vignettes. Prominent among the latter is the characterization of Manju (Hansa Vithal), daughter of the pimp and whore. Manju is a sweet little girl who is regularly ignored, then smothered with insincere kisses by her mother, and finally cast out into the street. Clearly, she too will be destined for a life of prostitution.

Nair's documentary background impacted on the manner in which she enlisted her actors. Seventeen children are cast in *Salaam Bombay!* and all are non-professionals, recruited directly off the city's streets. ''I knew from the beginning that I had to work with real homeless children,'' she explained after completing the film. ''It was their spirit of survival, plus their inimitable qualities, that I think inspired me to make the film.'' Indeed, Nair dedicated *Salaam Bombay!* to ''the children of the streets of Bombay.''

In *Mississippi Masala*, her follow-up feature, Nair further explores the issues she examined in *India Cabaret.* Only here, even though the main female character no longer resides in India, she still must deal with societal and cultural pressures to conform. The film, set in the sleepy Bible-belt town of Greenwood, Mississippi, is a tale of forbidden romance; the lovers are a self-made African-American businessman (Denzel Washington) and a spirited young Indian-American woman (Sarita Choudhury). *Mississippi Masala* is a chronicle of clashing cultures that is not unlike Spike Lee's *Jungle Fever.* The point of each, simply put, is that people are people, and are united (or divided) in ways that transcend skin color.

Kama Sutra: A Tale of Love may be linked to *India Cabaret* and *Mississippi Masala* (as well as Deepa Mehta's *Fire*) as a film that explores a subject rarely seen on Western movie screens: sexuality and Indian women. *Kama Sutra* is the story of two women: Tara (Sarita Choudhury), a 16th-century princess; and the seductive, independent-minded Maya (Indira Varma), her servant. Tara is set to wed a king, but Maya slips into his chamber and seduces him just before the nuptials. So as Tara and her new husband consummate their marriage, he only can think of one woman: Maya. Granted that, plot-wise, *Kama Sutra* is analogous to a daytime soap opera. But what makes it so compelling is the manner in which Nair portrays a period in history when women were trained to be either courtesans or wives, and her depiction of how, within the framework of that time, one woman manages to take power over her destiny.

Neither *Mississippi Masala* nor *Kama Sutra*—or, for that matter, any of her subsequent films—earned Nair the acclaim accorded *Salaam Bombay!* Yet she remains consistently committed to humanist-oriented scenarios featuring characters who struggle against ignorance and oppression. For example, *My Own Country*, a made-for-TV movie, is the based-on-fact account of an East Indian doctor who settles in Tennessee and becomes fabled for his compassionate treatment of AIDS patients.

—Rob Edelman

NAVA, Gregory

Nationality: American. **Born:** 10 April 1949. **Education:** Attended UCLA Film School. **Family:** Married Anna Thomas (a writer and filmmaker); two children. **Awards:** Chicago Film Festival prize for Best First Feature, for *The Confessions of Amans*, 1976; San Sebastián International Film Festival OCIC Award, for *My Family/Mi Familia*, 1995; ALMA Award, for Outstanding Latino Director of a Feature Film, for *Why Do Fools Fall in Love*, 1998. **Agent:** International Creative Management, 8942 Wilshire Blvd., Beverly Hills, CA 90211.

Films as Director:

1976	*The Confessions of Amans* (+ ph, co-sc, ed, co-pr)
1983	*El Norte* (+ co-sc)
1988	*A Time of Destiny* (+ co-sc)
1995	*My Family/Mi Familia* (+ co-sc)
1997	*Selena* (+ co-sc)
1998	*Why Do Fools Fall in Love?* (+ co-pr)
1999	*In the Melting Pot* (doc; for TV).

Publications

By NAVA: articles—

West, Dennis, ''Filming the Chicano Family Saga: Interview with Director Gregory Nava,'' in *Cineaste*, Fall 1995.

''Gregory Nava on *Selena*,'' interview with Henri Béhar, in *Film Scouts*, http://www.filmscouts.com/intervws/gre-nav.asp, July 2000.

On NAVA: articles—

Simon, J., ''Crowd Pleasers,'' in *National Review*, 21 April 1997.

Williams, David, ''A Life of Color and Light: Filming *Selena*,'' in *American Cinematographer* (Hollywood), May 1997.

Voss, Karen, ''Replacing L.A.: *Mi Familia, Devil in a Blue Dress*, and Screening the Other Los Angeles,'' in *Wide Angle* (Athens, Ohio), no. 3, 1998.

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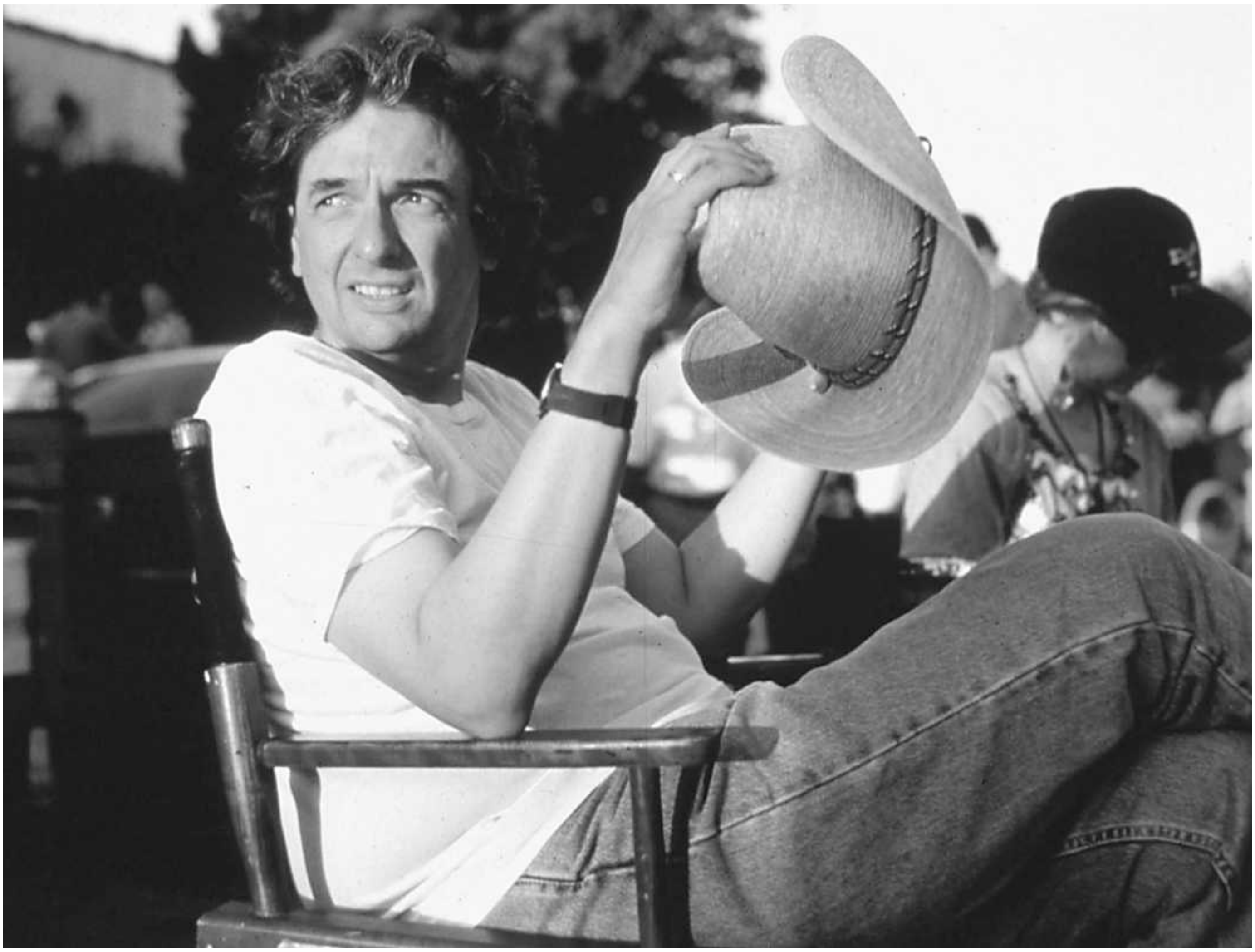
Anyone looking for the latest work of Latino filmmakers, particularly documentaries and shorter works in alternative styles, will most likely find it in festivals sponsored by universities, cinemateques, or film collectives, and not at the nearest multiplex, where films about the lives of Americans of Hispanic descent are extremely rare. A handful of commercial films have had wide distribution, including the works of several Chicanos: Luis Valdez (*La Bamba*), James Edward Olmos (*American Me*), ''Cheech'' Marin (*Born in East L.A*), and, far from least, Gregory Nava, who has managed on several occasions to overcome reluctance in Hollywood to produce films about Latino families. Nava has claimed to be first and foremost a filmmaker, not an ''ethnic'' or ''niche'' filmmaker, so that, for example, his saga *My Family/Mi Familia* should be meaningful to any American who has known the immigrant experience, or indeed who has been part of a close-knit family. Still, his career to date exemplifies the difficulty of getting films—other than crime dramas and broad comedies—about particular ethnic or social groups made and distributed to a wide audience.

Nava's first major film, and arguably still his best, is *El Norte*, which takes as its subject a pair of Guatemalan refugees, brother and sister, their father brutally slain for his resistance to the ruling class, their mother taken away by soldiers. The film tells of their trip north, through Mexico and across the border to Los Angeles, where they find El Norte is hardly a welcoming haven. Telling its tragic story of the underprivileged with simplicity but not condescension, the film might best be compared to classics of Italian Neorealism in its direct, sometimes brutal, always emotionally powerful presentation and deeply affecting performances. To be sure, it differs in certain conspicuous ways from those black-and-white dramas of post-War



Gregory Nava

Italian life, notably in the gorgeous colors of the Guatemala scenes (actually filmed in adjoining Mexican provinces), including the campesino textiles, brightly painted houses with deep red interior walls, and surrounding greenery. An occasional shot may seem framed as ''picturesque''—e.g., three girls in their bright shawls with water jugs on their heads—but the clothing is authentic and the constant beauty is ironic and heartbreaking in the context of violence and exile. Another difference from the Italian films is the occasional touch of Latin American magic realism, or perhaps folk tradition, as in omens of Maria's death. The film has moments of humor—a running gag about Mexican swearing, and a dauntingly complicated washing machine in a wealthy woman's house—that leaven the mainly somber drama. There are also unexpected moments of elation, such as the burst of Mahler's Fourth Symphony (quite a contrast to the Guatemalan folk and Mexican popular music accompanying other scenes) that sounds when the exiles have their first glimpse of what they think will be the promised land.

The success of *El Norte* in art-house markets led to Nava (and his collaborator Anna Thomas) working on a Hollywood project with important stars, with somewhat unfortunate results. *A Time of Destiny* derives its plot from the Spanish play that provided Giuseppe Verdi with a libretto for *La Forza del Destino* (an aria from which is heard in one scene). A couple attempt to elope; the bride's stern father is accidentally killed while trying to prevent the marriage; her brother swears revenge on the now separated couple, pursuing the groom even across raging battlefields. Nava updates the story to World War II, keeps a Hispanic flavor by making the father a Basque rancher and setting key scenes in a California mission, and eliminates the tragic ending while keeping some of the stark and brooding quality of the original. Some truly suspenseful scenes and superb photography help the drama, but Timothy Hutton and Melissa Leo are only sweet kids, rather than interesting protagonists, and William Hurt is convincingly demented only in his later scenes. Moreover, the battle footage is a bit too flashy with its artillery-shell POVs (though there is a neat borrowing from Eisenstein's *October* to convey machine gun fire by rapid editing), and the climax in the bell tower owes too much to several Hitchcock films and to Orson Welles' *The Stranger.* Nava's ambitious next project, again with Thomas, was a multigenerational tale of a family in East Los Angeles, starting with a couple who arrive from Mexico in the late 1920s (joining a relative who has lived there since California was still part of Mexico, and who significantly gets buried in the back yard among some symbolic corn plants) and continuing with their offspring. Historical events, like the illegal deportation of U.S. citizens to Mexico during the Depression, intersect with the family's lives, but the story keeps circling back to the home itself, and to the nearby bridges that link it to the Anglo world. Each of the children seems to represent a possible direction for a Chicano life between the 1930s and the 1980s. One of the daughters has a big wedding and big family, while the other becomes a nun but later marries an ex-priest and works to help Central American refugees. Of the sons, one is a *pachuco* who scorns his parents' work ethic, gets drawn into a knife fight à la *West Side Story*, and is slain by the police; one goes to UCLA law school; a third becomes a writer, and is in fact the narrator of the film; and the youngest, who witnesses the police slaying, grows up embittered. The struggles of the young parents take up the first part of the film, while the rest concentrates on the brothers with the most violent lives: in the 1950s the seemingly doomed Chucho (Esai Morales) and in the 1970s the tormented Jimmy (Jimmy Smits), who goes to jail more than once, marries a Salvadoran refugee to save her from deportation and death, and, in the film's extended finale, works to establish a relationship with his own son. Nava compresses this saga into just over two hours' time, relying at times on cliches in the dialogue and voiceover narration, but he finds dramatic unity not only in the theme of family solidarity but in the mise-en-scene (the gradually changing decor of the house) and a series of parallel situatios. Some critics have questioned what could be called the film's politics of nostalgia, but *My Family/Mi Familia* is still an important achievement, with several powerful performances and vivid set pieces.

More recently Nava has directed two biographies of popular American singers who died young—though the films are altogether different in tone and structure as well as subject. Given his commitment to stories that emphasize family values and the struggle of Latino/as to find a place for themselves in American culture, Nava was a natural choice to direct *Selena*, the life story of the Tejana singing star killed by a crazed fan at the age of 23. Selena had become astonishingly popular first among Texas Hispanics, then in Mexico (though she was unable to speak or sing in Spanish until her father trained her), and finally, with a crossover album, in America at large. With Selena's family directly involved in the production, it is not surprising that the film is both saint's life and American success story, with the usual ''Gotta sing!'' story impetus, but Nava does find drama in the impulsiveness, hot temper, and unswerving faith of her father Abraham (James Edward Olmos), a combination of ''stage father'' and Latin patriarch. Unlike the Old World father in *A Time of Destiny*, however, Abraham reconciles with his daughter after she elopes with her true love, the band's guitarist with a ''bad'' reputation. In any case, the film is most successful not as drama but as a document of Selena's musical achievement. Jennifer Lopez (the young peasant mother in *My Family*) lipsyncs Senena's singing and recreates her stage movements convincingly (as we can see when footage of the real Selena is shown as an epilogue), and conveys a sort of wholesome sensuality. The songs are well integrated into the narrative and Nava's widescreen lensing allows split screen effects, some of them virtually religious triptychs with Selena framed in the center panel. The director's favorite images of full moon and round sun at the horizon, used in all his preceding films, make their appearance, bt with less ominous foreboding than before. Nava elects not to show the murder of Selena onscreen, and gives only glimpses of the family's grief, not just out of tact but because the film is clearly intended to be a celebration of Selena's life and a memorial gift to her fans, with the advantages and drawbacks that such an approach is bound to have.

Why Do Fools Fall In Love? posed a different kind of challenge, that of doing something original with the notoriously rigid formula of the biopic of an artist who succumbs to alcohol or drugs: early stardom, break with less talented ''family'' of fellow artists in favor of a solo career, love problems, loss of popularity, crazed addiction, partial comeback before fatal overdose. The solution was to center the story of Frankie Lymon around his three alleged widows, each claiming the royalties after his death. The resulting film attempts to be both the *Citizen Kane* and the *Rashomon* of doo-wop, with Lymon's life revealed in flashbacks from the viewpoints of those who loved and hated him, but, unlike *Citizen Kane*, with some directly contradictory testimony, as in two alternative flashbacks of a fight around a swimming pool. Unfortunately, Larenz Tate cannot make Lymon much more than cute in some scenes and abusive in a few others, and the comic and horrific scenes seem to come from different movies. Still, Nava offers a number of pleasures: a fantastic sense of color and 1950s decor, most dazzlingly in a tour-bus-and-diner scene; raucous insult matches among the women, with Little Richard as himself whooping it up; and different editing patterns and photography for each musical number, including an elegant Steadicam shot that takes us from a theatre marquee through the doors, up onto the stage, swirling around the Pretenders in mid-number, following them offstage and Frankie's group onstage, and circling around Frankie as well.

Why Do Fools is Nava's first major work with only incidental connections to Latino life. Since then he has returned to what is clearly his most passionate concern, by making a pilot film for a TV series about an East L.A. family. One can imagine some of Nava's strongest virtues as a filmmaker—unreserved emotional performances from his actors, bold color palate, sensitivity to music, broad humor—working well if given free rein in such a series, as one hopes to find them in feature films to come.

—Joseph Milicia

NEMEC, Jan

Nationality: Czech. **Born:** Prague, 12 July 1936. **Education:** Film Faculty, Academy of Music and Arts (FAMU), Prague, 1955–60. **Family:** Married 1) Ester Krumbachová (divorced); 2) Marta Kubisová. **Career:** While at film academy, assistant to directors Vaclav Krska and Martin Frič; co-scripted two features, also five shorts and five mini-musicals for TV, with then-wife, 1964–66; after *Martyrs of Love*, blacklisted by Barrandov Studios for political reasons, 1966; filmed entry of Soviet forces into Prague, footage broadcast around the world (later used in both U.S. and Soviet propaganda films), 1968; made only film following Soviet invasion, a short documentary about intensive care unit, Prague, 1972; able to leave Czechoslovakia, worked with Veronika Schamoni in Germany, 1974, then moved to U.S.A.; occasionally lectured on cinema at American universities; returned to Czechoslovakia, 1989, to direct *V žáru královské lásky* (*In the Light of the King's Love*). **Address:** 21607 Rambla Vista, Malibu, California, 90265, U.S.A.

Films as Director:

1960 *Sousto* (*The Loaf*; *A Loaf of Bread*; *A Bite to Eat*; *The Morsel*)
1963 *The Memory of Our Day*

1964 *Demanty noci* (*Diamonds of the Night*) (+ co-sc); ‘‘Pdvodnici’’ (The Liars, Impostors) segment of *Perličky na dn* (*Pearls of the Deep*)
1966 ***O slavnosti a hostech*** (*The Party and the Guests*; *Report on the Party and the Guests*) (+ co-sc)
1967 *Mučedníci lásky* (*Martyrs of Love*) (+ co-sc); *Mother and Son* (short) (+ co-sc)
1968 *Oratorio for Prague* (*Oratorium for Prague*) (doc) (+ co-sc)
1972 *Between Three and Five Minutes* (doc short) (+ co-sc)
1975 *Le Décolleté dans le dos* (+ co-sc); *Metamorphosis* (short) (+ co-sc); *The Czech Connection* (+ co-sc)
1988 *True Stories: Peace in Our Time?*
1989 *The Poet Remembers*
1991 *V žáru královské lásky* (*In the Light of the King's Love*; *The Flames of Royal Love*); *Strahovská demonstrace*
1997 *Jmeno kodu: Rubin* (*Code Name: Ruby*) (co-sc)
2000 *Nocní hovory s matkou*

Other Films:

1988 *The Unbearable Lightness of Being* (special consultant, role)
1998 *Vcentru filmu-vteple domova* (role as himself)
1999 *Po ceste pustým lesem* (role as himself)
2000 *Bohemia Docta* (role as himself)

Publications

By NEMEC: article—

An interview with Miloš Fryš and Milan Doinel and Petr Marek, in *Film a Doba* (Prague), Spring-Summer 1997.

On NEMEC: books—

Skvorecký, Josef, *All the Bright Young Men and Women*, Toronto, 1971.
Liehm, Antonin, *Closely Watched Films*, White Plains, New York, 1974.
Stoil, Michael, *Cinema beyond the Danube*, Metuchen, New Jersey, 1974.
Liehm, Mira and Antonin, *The Most Important Art*, Berkeley, 1977.
Habova, Milada, and Jitka Vysekalova, editors, *Czechoslovak Cinema*, Prague, 1982.
Hames, Peter, *The Czechoslovak New Wave*, Berkeley, 1982.

On NEMEC: articles—

Skvorecký, Josef, ‘‘Unnepsegrol, bevonulasrol,’’ in *Filmvilag*, vol. 33, no. 3, 1990.
Varga, G., ‘‘A nonkonformizmus lova,’’ in *Filmvilag*, vol. 33, no. 7, 1990.
Durgnat, R., ‘‘Jan Nemec,’’ in *Film Dope*, December 1991.

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Jan Nemec's Czech filmography includes three shorts, three features, and a segment of a compilation work. All three features were co-scripted by his then-wife, Ester Krumbachová. He reached international fame with the 1968 screening of *The Party and the Guests* at the New York Film Festival, which followed a two-year struggle to screen the film within Czechoslovakia. After completing *The Martyrs of Love* in 1966, Nemec was blacklisted by Barrandov Studios for political reasons and was unable to work in Czechoslovakia. He immigrated to the West in 1974, settling first in Paris, then in Germany, and finally in the United States, but he was unable to reestablish his film career despite the fact that he was one of the foremost talents of the Czech New Wave.

Thematically all of Nemec's films deal with obstacles to human freedom and the ways in which men and women cope with these limitations. He has stated, ‘‘In *Diamonds of the Night* man is not free as a result of that most external of pressures called war. In *The Party and the Guests*, it is a lack of freedom that people bring on themselves by being willing to enter into any sort of collaborative relationship. In *Martyrs of Love*, it is a matter of a lack of freedom or opportunity to act out one's own folly, one's own madness, or dreams of love and human happiness.’’ Within the context, Nemec is most concerned with the psychological effects of these restrictions.

Stylistically Nemec developed a highly metaphoric cinema utilizing several experimental techniques. He calls this style ‘‘dream realism.’’ His works function as political and psychological parables. His first feature, *Diamonds of the Night*, based on a novel by Holocaust survivor Arnost Lustig, follows two Jewish boys who jump from a Nazi transport on its way to the concentration camps. As the boys wander through the forest looking for food, time shifts back and forth. There are memories of war-torn Prague, distorted visions of elongated trams, and menacing looks of strangers. The boys hallucinate about falling trees and swarming ants. Eventually they are arrested by the Home Guard, composed of old men more concerned with drinking and singing than with the boys. The film ends ambiguously with the fate of the two still an open question. Jaroslav Kučera's hand-held camera creates tension as the boys scamper like animals or stare subjectively into the impassive faces of their captors.

The Party and the Guests begins with a summer picnic. Suddenly a group of men appear, forcing the picnickers to obey new rules. Next they are feted at an elaborate banquet. Only one man is unwilling to participate in the festivities. At the end, accompanied by a menacing dog, the group sets out to capture the nonconformist. Here again are the themes of impersonal group control, conformity, man's indifference, and the casual use of violence, and Nemec again creates a surreal world where the extraordinary takes on the look of everyday events.

Nemec's last major work, *Martyrs of Love*, is composed of three comic stories about young men in pursuit of romance. Their inability to achieve their goal ultimately turns comedy into sadness. In creating the dream-like world of the film, Nemec used only minimal dialogue. The images are accompanied by a jazzy score, reflecting the passion for American music among young Czechs during the 1960s.

Nemec's short works deal with the same themes developed in his features. His graduation film, *The Loaf of Bread*, portrays a group of prisoners who steal a loaf of bread from their Nazi captors. Here Nemec depicts human beings under stress. As he has commented, ‘‘I am concerned with man's reactions to the drastic situation in which, through no fault of his own, he may find himself.’’ *Mother and Son*, made in Holland in 1967, deals with the death of a sadistic soldier, who has beaten and executed prisoners. When young boys try to desecrate his grave, his old mother staunchly protects it. The film ironically concludes with the title, ''Love between one human being and another is the only important thing in life.''

Nemec's contribution to *Pearls from the Deep* is an episode titled ''The Poseurs.'' Here two senile patients at a private clinic ramble on about their former achievements, despite their failing memories. Nemec's shots of the mortuary, the place where they will ultimately reside, provide a sad and chilling commentary on all human life. Nemec's remaining works are *Metamorphosis*, an adaptation of the Kafka story filmed in Germany in 1957, and *The Czech Connection*, made the same year.

—Patricia Erens

NIBLO, Fred

Nationality: American. **Born:** Federico Nobile in York, Nebraska, 6 January 1874. **Family:** Married Josephine Cohan (died 1916); one son; 2) actress Enid Bennett, 1917, three children. **Career:** Vaudeville performer, blackface monologuist, through 1907; shot travelogues on 'round-the-world cruise, 1907; company manager and actor for George M. Cohan and Sam Harris; took American repertory company to Australia, 1912–15; directed film for Australian theatrical company J.C. Williamson, 1915; joined Ince company, Hollywood, 1918; co-founder, Academy of Motion Picture Arts and Sciences, 1928. **Died:** In New Orleans, 11 November 1948.

Films as Director:

1915 *Get-Rich-Quick Wallingford* (+ role)
1918 *Coals of Fire*; *The Marriage Ring*; *When Do We Eat?*; *A Desert Wooing*; *Fuss and Feathers*
1919 *Happy Though Married*; *The Haunted Bedroom*; *Partners Three*; *The Virtuous Thief*; *Stepping Out*; *What Every Woman Learns*
1920 *The Woman in the Suitcase*; *The False Road*; *Her Husband's Friend*; *Dangerous Hours*; *Sex*; *Hairpins*; *The Mark of Zorro*
1921 *Silk Hosiery*; *Mother o' Mine*; *Greater than Love*; *The Three Musketeers*
1922 *The Woman He Married*; *Rose o' the Sea*; *Blood and Sand*
1923 *The Famous Mrs. Fair*; *Strangers of the Night* (+ co-pr)
1924 *Thy Name Is Woman*; *The Red Lily* (+ story)
1926 *Ben-Hur*; *The Temptress*
1927 *Camille* (+ pr); *The Devil Dancer* (+ pr)
1928 *The Enemy* (+ pr); *Two Lovers* (+ pr); *The Mysterious Lady*; *Dream of Love*
1930 *Redemption* (+ pr); *Way out West*
1931 *Donovan's Kid*; *The Big Gamble*
1932 *Two White Arms*; *Diamond Cut Diamond* (co-d); *Blame the Woman*

Other Films:

1915 *Officer 666* (role)
1930 *Free and Easy* (Sedgwick) (role)
1940 *Ellery Queen, Master Detective* (Bellamy) (role); *I'm Still Alive* (role)
1941 *Life with Henry* (Reed) (role)
1944 *Four Jills in a Jeep* (Seiter) (co-sc)

Publications

By NIBLO: articles—

Interview with M. Cheatham, in *Motion Picture Classic* (Brooklyn), July 1920.
''Sketch,'' with K. McGaffey, in *Motion Picture Classic* (Brooklyn), October 1921.
''The Filming of *Ben Hur*,'' interview with R. Wharton, in *Classic Film/Video Images* (Indiana, Pennsylvania), Winter 1978.

On NIBLO: book—

Brownlow, Kevin, *The Parade's Gone By*, New York, 1968.

On NIBLO: articles—

Obituary, in *The New York Times*, 12 November 1948.
Obituary, in *Variety* (New York), 12 November 1948.
Route, W.D., ''Buried Directors,'' in *Focus* (Chicago), Spring 1972.
''1224 Fred Niblo,'' in *Film Dope* (Nottingham), December 1991.

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Fred Niblo directed some of the most legendary stars of the 1920s in some of that decade's biggest films: *Blood and Sand* (with Valentino); *The Mark of Zorro* and *The Three Musketeers* (Fairbanks); and *Ben Hur.* He guided Garbo through *The Temptress* (replacing her mentor, Mauritz Stiller) and *The Mysterious Lady.* He worked with Lillian Gish, Ronald Colman, Conrad Nagel, Lionel Barrymore, Vilma Banky, and Norma Talmadge. Valentino, Fairbanks, and Garbo first come to mind at the mention of their films with Niblo. The other actors' best work was done elsewhere, for other more rightfully distinguished filmmakers.

Niblo's one distinction is his credit on *Ben Hur*, the cinema's first real super-spectacle. *Ben Hur* is the *Titanic* of its day, a boondoggle that ran way over budget and took two years to complete. It was begun by the Goldwyn Company, and passed along when Goldwyn, Loew's Metro, and Louis B. Mayer joined together to form Metro-Goldwyn-Mayer. *Ben Hur* was initially shot on location in Italy. The dissatisfied studio ordered a revised script. Ramon Novarro replaced George Walsh in the title role and Niblo, the choice of Mayer and Irving Thalberg, took over for Charles Brabin. The Coliseum was rebuilt several blocks from the MGM lot; inside the studio, Roman galleys floated inside a large tank. Eventually, the budget climbed to $3 million—perhaps even higher—with over one million feet of film shot.

Niblo not so much directed as coordinated *Ben Hur*, and the result was all effect and no drama. Sometimes the film is confusing, and even tiring, yet it is also at its best thrilling. The image of Novarro and

Fred Niblo (center) with Lillian Gish on the set of *The Enemy*

Francis X. Bushman (as Messala) racing their chariots remains one of the best-recalled of the silent era. This sequence is supposed to have influenced the staging of the same scene in William Wyler's far superior remake.

Ultimately, Niblo's career success was more a case of luck than any inherent talent or aesthetic vision. In 1917 he married Enid Bennett, who worked for Thomas Ince; the following year, he began making films for Ince. Later, Niblo was hired by Mayer, who liked him and brought him along to MGM. Niblo's career as an A-film director did not last many years past *Ben Hur.* He made only a handful of films during the 1930s, even working in Britain before retiring in 1941. In his later years, he took small roles in films—he had commenced his career as an actor, in vaudeville, on tour, and Broadway—and was employed as a radio commentator and master of ceremonies.

Before *Don Juan, The Jazz Singer*, and the demise of silent movies, Niblo made some intriguing prognostications. He foresaw the advent of sound, declaring that motion picture music would be synchronized by radio to replace the live piano; subtitles would be synchronized and broadcast in the same way, in the actual voices of the actors. He predicted other advances as well, including the use of color cinematography, three-dimensional screens to prevent distortion, and theaters specializing in children's films.

While Niblo may have been a decent technician at best in the director's chair, he was far more adept with a crystal ball.

—Rob Edelman

NICHOLS, Mike

Nationality: American. **Born:** Michael Igor Peschkowsky in Berlin, 6 November 1931; became U.S. citizen, 1944. **Education:** University of Chicago, 1950–53; studied acting with Lee Strasberg, 1954. **Family:** Married 1) Patricia Scott, 1957 (divorced), one daughter; 2) Margot Callas, 1974 (divorced); 3) Annabel (divorced), two children; 4) Diane Sawyer, 1988. **Career:** Member of Compass Players improvisational theatre group, Chicago, 1955–57; partnership with Elaine May, 1957–61; director on Broadway, from 1963; produced *The Family* for TV, 1976. **Awards:** 7 Tony Awards;

Academy Award for Best Direction, Directors Guild of America Outstanding Directorial Achievement in Motion Pictures, Golden Globe Award for Best Motion Picture Director, and British Academy Award for Best Direction, for *The Graduate*, 1968; American Comedy Awards Creative Achievement Award, 1994; awarded Star on Walk of Fame, 1998. **Office:** c/o Marvin B. Meyer, Rosenfeld, Meyer and Sussman, 9601 Wilshire Blvd., Beverly Hills, CA 90210, U.S.A.

Films as Director:

1966 *Who's Afraid of Virginia Woolf?*
1967 ***The Graduate***
1970 *Catch-22*
1971 *Carnal Knowledge* (+ pr)
1973 *The Day of the Dolphin*
1975 *The Fortune* (+ co-pr)
1980 *Gilda Live*
1983 *Silkwood* (+ co-pr)
1986 *Heartburn* (+ co-pr)
1988 *Biloxi Blues*; *Working Girl*
1990 *Postcards from the Edge* (+ co-pr)
1991 *Regarding Henry* (+ co-pr)
1994 *Wolf*
1996 *The Birdcage* (+co-pr)
1998 *Primary Colors* (+co-pr)
2000 *What Planet Are You From?* (+co-pr)

Publications

By NICHOLS: articles—

Interview with Barry Davy, in *Films and Filming* (London), November 1968.
Interview with Lillian Hellman, in *New York Times*, 9 August 1970.
Interview in *The Film Director as Superstar*, by Joseph Gelmis, New York, 1971.
Interview with D. Kennedy, in *Listener* (London), 16 March 1989.
Interview with Richard Combs, in *Sight and Sound* (London), Spring 1989.
''Without Cutaways: Mike Nichols Interviewed,'' by Gavin Smith, in *Film Comment*, May/June 1991.
''Mike Nichols: Working Man,'' an interview with Stephen Greco, in *Advocate*, 5 May 1992.

On NICHOLS: books—

Kiley, Frederick, and Walter McDonald, editors, *A ''Catch-22'' Casebook*, New York, 1973.
Schuth, H. Wayne, *Mike Nichols*, Boston, 1978.

On NICHOLS: articles—

Rice, Robert, ''A Tilted Insight,'' in *New Yorker*, 15 April 1961.
Bart, Peter, ''Mike Nichols, Moviemaniac,'' in *New York Times*, 1 July 1967.
Lightman, Herb, ''On Location with *Carnal Knowledge*,'' in *American Cinematographer* (Los Angeles), January 1971.

Mike Nichols

Brown, John, ''Pictures of Innocence,'' in *Sight and Sound* (London), Spring 1972.
Rich, Frank, ''The Misfortune of Mike Nichols: Notes on the Making of a Bad Film,'' in *New York Times*, 11 July 1975.
Sarris, Andrew, ''After *The Graduate*,'' in *American Film* (Washington, D.C.), July/August 1978.
Fieschi, J., ''Hollywood '79: Mike Nichols,'' in *Cinématographe* (Paris), March 1979.
Combs, Richard, ''Mike Nichols: Comedy in Four Unnatural Acts,'' in *Monthly Film Bulletin* (London), May 1989.
Farber, Stephen, ''Waiting for Mike,'' in *Connoisseur*, June 1991.
Christiansen, Richard, ''Behind the Camera with Mike Nichols,'' in *Chicago Tribune*, 7 July 1991.
Hale, C., ''Mike Nichols,'' in *Film Dope*, December 1991.
Buck, Joan Juliet, ''Live Mike,'' in *Vanity Fair*, June 1994.

* * *

The son of a Russian-Jewish emigré who fled the Nazis for the U.S. with his family in the 1930s, lived in some poverty, and died when his son was 12, Mike Nichols has displayed the drive, energy, and Jewish-influenced sense of humor germane to his background. A man of cultivated sensibilities and eclectic taste, and an outstanding director of actors on both stage and screen, Nichols also developed an adroit film technique. Fond of foreground shooting, long takes, and distorting close-ups to intensify the sense of his characters' entrapment, he also frequently employs overlapping sound and a spare, modernistic mise-en-scène (the latter at times reminiscent of Antonioni) to convey an aura of disorientation and sterility. In the underpraised and misunderstood *Carnal Knowledge*, Nichols uses whiteouts (also prominent in *Catch-22*) and Bergmanesque talking heads as structural and thematic devices to increase the viewer's alienation from the two central characters, Jonathan and Sandy—visually (and in Jules Feiffer's original screenplay) the most isolated and self-deluded of Nichols's characters—and to ridicule notions of male sexual fantasy at the core of the film. Nichols made an awesome film directing debut in 1966 with *Who's Afraid of Virginia Woolf?*, earning nine Oscar nominations with a deserved win for Elizabeth Taylor. Thirty years on, he had accumulated sixteen films to his credit which, viewed as a body of work, reveal a range and, in general, a level of quality that places him firmly in the upper echelons of commercial directors working in the pre-high tech-special effects tradition of solid comedy and drama.

The films of Mike Nichols are guided by the eye and ear of a satirist whose professional gifts emerge from a style of liberal, improvisational comedy that originated in a Chicago theater club and developed into a performing partnership with Elaine May in the late 1950s and early 1960s. In clubs and recordings, on radio, television, and Broadway, Nichols and May's routines gnawed hilariously close to the bone. Aimed at literate, self-aware audiences, their skits (sometimes anticipating key elements of Nichols's films) gleefully anatomized family relationships, and men and women dueling in post-Freudian combat, by turns straying from the marriage bond and clinging to it for dear life.

Before entering films, Nichols earned a reputation as a skillful Broadway director with a particular flair for devising innovative stage business and eliciting unusually polished performances. That sure theatrical sense, honed by his subsequent direction of plays by writers as diverse as Neil Simon, Anton Chekhov, Lillian Hellman, David Rabe, and Tom Stoppard, combines in his best films with the sardonic attitude toward American life that underlies even the gentlest of his collaborations with Elaine May.

Several of Nichols's major films begin as comedies and evolve into mordant, generically ambiguous dissections of the American psyche. Their central characters exist in isolation from the landscapes they inhabit, often manufacturing illusions to shield themselves against reality (George and Martha in *Virginia Woolf*, Sandy and Jonathan in *Carnal Knowledge*) or fleeing with mounting desperation societies whose values they alone perceive as neurotic (Benjamin in *The Graduate*) or murderous (Yossarian in *Catch-22*).

Martha and George, Edward Albee's Strindbergian couple, flail at each other on their New England campus and reveal a tormented relationship which, although concluding with a faint glimmer of hope, seems nevertheless to imply the futility of monogamy, a view reinforced by *Carnal Knowledge* and *The Graduate.* In the latter, until he dates Elaine Robinson, Benjamin Braddock is segregated by script and camera from the company of friends: whether in a packed airplane, on the Berkeley campus teeming with students, or surrounded by his parents' partying guests, Ben is alone. His detachment, italicized by numerous shots within the film, permits him to function as the funnel for *The Graduate's* social satire. In this respect he is Nichols's surrogate, but the director complicates the viewer's empathetic response to Ben by scrutinizing him rather as an experimenting scientist scrutinizes a mouse darting about a maze, especially as he scampers in frantic pursuit of Elaine.

In Dustin Hoffman's memorable screen debut, Ben became the moralistic spokesman for a generation that mistrusted anyone over thirty and vowed never to go into plastics. But, like certain other Nichols heroes, Ben may be more than a little crazy, the inevitable child of a Southern California lifestyle that leads him to anticipate instant gratification. Nichols, moreover, intentionally undermines the comic resolution toward which the film has been heading through ambivalent shots of Ben and Elaine on their departing bus, implicating them in mutual recognition of a colossal mistake. At film's end, Ben Braddock still has considerable cause to be ''worried about [his] future.''

For Yossarian, worrying about the future means literally staying alive. To survive a ''Catch-22'' universe he behaves like a lunatic, but the more bizarrely he acts the more sanely is he regarded according to the military chop-logic that drives him toward madness. In Buck Henry's screenplay, time is fractured to retain the basic storytelling method of Joseph Heller's novel. Flashbacks occur within flashbacks. Conversations are inaudible (as in the opening scene), while incidents only partially revealed (as in the first Snowden sequences) are later replayed with deleted elements restored.

Things are seldom what they initially seem in this director's work. Like Nick and Honey, misled by George and Martha's pretense of hospitality in *Who's Afraid of Virginia Woolf?*, the viewer may be easily lulled by a deceptively comic tone, enticing visual stylization, and innovative storytelling technique into misreading the bleak vision that the films often harbor. *The Day of the Dolphin*, for example, with its mythic qualities, concerns about good and evil, and a painful ending, is certainly more than just a story of talking dolphins. Even *The Fortune*, a farce in the screwball tradition, hinges on attempted murder and leaves its heroine's fate hanging in the balance. Nichols directs literate, intelligent scripts that pull few punches in their delineations of sexual, social or political themes.

While *The Graduate* continues to be regarded as an American classic, Nichols is sometimes undervalued for his film work because he prefers the New York theater and because his contributions to his pictures are periodically credited to their writers' screenplays (Buck Henry, Jules Feiffer) or their theatrical and literary sources (Edward Albee, Joseph Heller, Charles Webb). But Nichols is very much an auteur, working intimately with his collaborators on all aspects of his films, principally the writing and, as with many auteurs, using many of the same actors and technicians again and again.

Nichols's films uphold his original reputation as a gifted director of actors: Hoffman in *The Graduate*, Elizabeth Taylor and Richard Burton in *Who's Afraid of Virginia Woolf?*, Jack Nicholson in *Carnal Knowledge, The Fortune, Heartburn*, and *Wolf*, George C. Scott in *The Day of the Dolphin*, Alan Arkin in *Catch-22*, Meryl Streep in *Silkwood, Heartburn*, and *Postcards from the Edge*, Robin Williams in *The Birdcage*, John Travolta and, indeed, the entire cast, in *Primary Colors.* The films also reveal, even in their intermittent self-indulgence and a very occasional descent into the trite or unfocused, a director of prodigious versatility and insight.

From *Who's Afraid of Virginia Woolf?* in 1966 to *The Fortune* in 1975, Nichols's films are pure fiction; with *Silkwood* in 1983, he moved into a second phase in which reality is rather closer to the surface of the plots. *Silkwood* itself, relating the experiences of nuclear-plant employee Karen Silkwood (Meryl Streep), stands alone as being based on a true story, but, despite its fundamentally grim and salutary subject matter it, like the several that follow, strikes a note of optimism that springs from the inner growth of characters as they shed illusions and achieve inner peace. Thus, even Karen Silkwood gains awareness and tries to help herself and her friends before her shocking death. Adapted from her own novel by Nora Ephron, writing from the fund of her personal experiences, *Heartburn* charts the breakdown of a marriage destroyed by a husband's infidelity but, once again, Rachel (Meryl Streep), the wronged wife, is able to grow and, with her children, move forward despite her shattered illusions. On this occasion, however, Nichols seemed unable to bind together Ephron's episodic tragi-comedy into a coherent whole and, despite the excellence of Streep and Nicholson, it is a tedious and unsatisfying film that counts as the director's one clear failure. *Biloxi Blues*, from Neil Simon's semi-autobiographical rites-of-passage comedy of nostalgia, is no more than a pleasing, workmanlike transposition of the Broadway play, but with *Working Girl* Nichols evinced a new ebullience. He created a sure-fire hit with a movie that combined a Capra-esque feel-good romantic comedy with an incisive look into the contemporary subculture of working women in Manhattan, satirising female power-hunger and striking a blow for the class war in the triumph of Staten Island secretary Melanie Griffith's tiumph over her bitch-boss (Sigourney Weaver). Written by Debbie Reynolds and Tony Curtis's daughter Carrie Fisher, whose credentials for an authentic exploration of her subject matter were impeccable, *Postcards from the Edge* deals with the explosively difficult relationship between a self-obsessed former Hollywood star (a tour de force from Shirley MacLaine) and her recklessly unstable daughter (Meryl Streep). Nichols directs this slightly overblown but absorbing and entertaining film with a confident sweep, once again pointing the road to inner growth and reconciliation as Streep's Suzanne Vale wins the battle for self-awareness. The next protagonist to earn a fresh appreciation of life was Harrison Ford, as he recovers from a serious head-wound in *Regarding Henry*, a film perhaps more personal to Nichols, who claimed to have made a similar inner journey after an illness.

From 1993 onwards, Nichols's eclecticism has been emphasized in his choice of projects, a choice he exercises sparingly. In 1993 his breadth of cultural interest was reflected in his choosing to produce the much-lauded film of Kazuo Ishiguro's deeply English and very fine novel, *The Remains of the Day*. In 1994 he directed *Wolf*, in which he ventured gently into the margins of horror fiction as a Manhattan book editor (Jack Nicholson), caught in middle-age crisis and a love-affair with the daughter (Michelle Pfeiffer) of the boss who has sacked him, is bitten by a wolf. Before the resulting lupine transmogrification takes hold, his senses become more acute and he fights for and regains his job. Entertaining stuff, with a script (on which Elaine May, uncredited, assisted) that hints at a profounder subtext concerning questions about aging, death, the limits of concrete knowledge, and the possibility of immortality. Drawing the best from Robin Williams, Nichols next made *The Birdcage*, an Americanized version of *La Cage aux folles*, and a piece of hilarious, sometimes farcical, frivolity which, again, contains a clear social comment aimed at puncturing pretension, exposing bigotry, and preaching tolerant understanding.

Working from Joe Klein's bestseller, scripted by Elaine May, Nichols made *Primary Colors* in 1998. This uncomfortable saga of the corrupt trappings surrounding a Clintonesque presidential campaign allowed him to exercise his grasp of both dramatic and satirical possibilities with theatrical flair, while drawing heavyweight performances from Travolta and Emma Thompson. With the new century came *What Planet Are You From?* which found Nichols entering the realm of comedy Sci-Fi with a tale conceived by the film's star Garry Shandling—an intriguing and appropriate pairing of two razor-sharp satirical minds and talents—in which an alien seeks an earthling wife in order to propagate his species and save his planet. The message is clear.

At the time of writing Mike Nichols was in pre-production for a film version of the play *Wit*, scheduled for release in 2001, with Emma Thompson chosen for the role created by Kathleen Chalfant on the New York and London stages. About a woman professor in process of coming to terms with her terminal cancer, the play is both searing and inspirational, but clearly too somber to serve the commercial interests of the big screen and is being made for television. It is, however, Mike Nichols's most uncompromisingly serious-minded venture to date, and indicative of why he holds a respected place as a director of true substance.

—Mark W. Estrin, updated by H. Wayne Schuth,
further updated by Robyn Karney

O

OLIVEIRA, Manoel de

Nationality: Portuguese. **Born:** Manoel Cândido Pinto de Oliveira in Oporto, 10 December 1908; grandfather of actor Ricardo Trepa. **Family:** Married Maria Isabel Carvalhais, 1940; four children. **Career:** Athlete and race car driver, 1920–27; directed his first film, 1929, then returned to sporting activities, 1930s; directed his first feature, *Aniki-Bóbó*, 1941; unable to make films, worked in agriculture, 1943–71; became a full-time filmmaker, 1972. **Awards:** Berlin Film Festival Special Prize-Interfilm Award, 1981; Venice Film Festival Golden Lion, ''For His Whole Works,'' 1985; Sao Paolo International Film Festival Critics Special Award, for *Os Canibais*, 1988; Cannes Film Festival FIPRESCI Award (Special Award), 1990; Venice Film Festival Special Grand Jury Prize, for *A divina comedia*, 1991; Locarno International Film Festival Leopard of Honor for Lifetime Achievement and His Latest Movie, *O Dia do desespero*, 1992; Sao Paolo International Film Festival Critics Award, Tokyo International Film Festival Best Artistic Contribution Award, for *Vale Abraao*, 1993; Catalonian International Film Festival Prize of the Screenwriter's Critic and Writer's Catalan Association, for *O Convento*, 1995; Cannes Film Festival FIPRESCI Award, European Film Awards FIPRESCI Award, Tokyo International Film Festival Special Achievement Award, for *Viagem ao principio do mundo*, 1997; Best Director Portuguese Golden Globe, for *Inquietude*, 1998; Mar del Plata Film Festival Special Jury Prize, 1998; Montreal World Film Festival Grand Prix Special des Ameriques, 1998; Cannes Film Festival Jury Prize, for *A Carta*, 1999.

Films as Director:

1931 *Douro, faina fluvial* (*Hard Labor on the River Douro*) (short) (+ pr, sc, ed)
1939 *Miramar praia das rosas* (short) (+ pr, sc, ed); *Ja se fabricam automovels em Portugal* (short) (+ pr, sc, ed)
1940 *Famalicão* (short) (+ pr, sc, ed)
1942 *Aniki-Bóbó* (+ sc)
1956 *O pintor e a cidade* (*The Painter and the Town*) (+ pr, sc, ed, ph)
1959 *O pão* (*Bread*) (+ ed, ph, sc)
1960 *O coracão* (*The Heart*) (short) (+ sc)
1963 *Acto da primavera* (*The Passion of Jesus*) (+ pr, ed, ph, sc); *A caça* (*The Hunt*) (+ ph, ed, sc)
1965 *As pinturas de meu irmão Júlio* (*Pictures of My Brother Julio*) (short) (+ pr, ph, ed)
1972 *O passado e o presente* (*Past and Present*) (+ co-pr, ed)
1975 *Benilde ou a Virgem Mãe* (*Benilde: Virgin and Mother*) (+ ed)
1978 ***Amor de perdicão*** (*Doomed Love*) (+ sc)
1981 *Francisca*
1982 *Memórias e confissoes* (*Memories and Confessions*) (to be released only after de Oliveira's death)
1983 *Lisboa Cultural* (*Cultural Lisbon*)
1984 *Nice à propos de Jean Vigo*
1985 *O Sapato de cetim* (*Le Soulier de satin*; *The Satin Slipper*) (+ sc)
1986 *O Meu Caso—Repeticoes* (*Mon Cas*) (+ sc)
1988 *Os Canibais* (*The Cannibals*) (+ sc, ed); *A Bandeira Nacional* (*The National Flag*) (doc short)
1990 *Não ou a Vã Glória de Mandar* (*Non or the Vain Glory of Command*) (+ sc, ed)
1991 *A divina comedia* (*The Divine Comedy*) (+ sc, ed)
1992 *O Dia do desespero* (*The Day of Despair*) (+ sc, ed)
1993 *Vale Abraao* (*Abraham Valley*) (+ sc, ed)
1994 *A Caixa* (*Blind Man's Bluff*) (+ sc)
1995 *O Convento* (*The Convent*) (+ sc, ed)
1996 *Party* (+ co-sc)
1997 *Viagem ao principio do mundo* (*Journey to the Beginning of the World*, *Voyage to the Beginning of the World*) (+ sc, ro as ''Driver'')
1998 *Inquietude* (*Anxiety*) (+ sc)
1999 *A Carta* (*The Letter*) (+ sc)
2000 *Palavra e Utopia*

Other Films:

1928 *Fatima Milagrosa* (Lupo) (uncredited extra)
1933 *A Canção de Lisboa* (Telmo) (role)
1982 *Conversa Acabada* (Botelho) (ro as Priest)
1994 *Lisbon Story* (Wenders) (ro as himself)

Publications

By OLIVEIRA: book—

Aniki-Bóbó, Porto, 1963.

By OLIVEIRA: articles—

''O cinema e o capital,'' in *Movimento* (Lisbon), October 1933.
Interview with Paulo Rocha, in *Critica* (Lisbon), March 1972.
Interview with João Botelho and Cabral Martins, in *M* (Lisbon), August/September 1975.
''A propos de Benilde ou a Virgem-Mãe,'' in *Image et Son* (Paris), February 1977.
''Los Paisajes pintados,'' an interview with F. Llináa and S. Zunzunegui, in *Contracampo* (Madrid), January 1981.
Interview with Richard Peña, in *Journal of Film and Video* (Carbondale, Illinois), Summer 1983.
Interview with Charles Tesson and others, in *Cahiers du Cinéma* (Paris), January 1986.

Manoel de Oliveira (center) on the set of *The Satin Slipper*

‘‘Le cinema de demain,’’ in *Cahiers du Cinéma* (Paris), May 1991 (sup).

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* * *

Simultaneously rugged and tender, the tortured work of Manoel de Oliveira, in which a personal vision is transformed into a unique expression of Portuguese culture, finds its only counterpart in that of Carl Theodor Dreyer. The radical aesthetic and ethical programs of both filmmakers met with incomprehension during the formative years of their careers. In addition, one finds a tragic fusion of profane desire and an aspiration toward the sacred in the work of both directors.

No man is a prophet in his own country; Oliveira, an artist of magnitude disproportionate to such a diminutive nation, confirms this aphorism. He found no favor under the Salazar regime; instead, he was condemned by its pettiness to silence and inactivity. Persecution did not cease with the death of the dictator. Oliveira continued to be charged with ''not being natural'' and was accused of the sin of ''elitism.'' This is the reason there are so many films that Oliveira *did not* make. Only relatively late in his career did international acclaim force a measure of national recognition.

The first phase of Oliveira's work, what he calls ''the stage of the people,'' was dominated by an intense dialogue between documentary and fiction. From the very beginning Oliveira refused to subjugate himself to ''genres'' and ''schools'' of filmmaking. An unmistakable movement toward fiction, toward the autonomy of the cinema vis à vis *the real*, can be seen in his documentaries from *Douro* to *Pinturas.* In registering its images, Oliveira's camera approaches quotidien reality as a stage. Through montage, the world can be fixed, cut, and reproduced as a series of fragments.

The second phase of Oliveira's career began in 1972 and was characterized by a more complete expression of the impulse towards fiction. His work featured a concomitant change of objectives: the ''stage of the people'' is replaced by the ''stage of the bourgeoisie.'' This phase comprises four films, from *O Passado e o presente* to *Francisca*, known as the ''Tetralogy of Frustrated Loves.'' Alluringly romantic, possessed in particular by the love of perdition as expressed in the Portuguese literature of the time, these films attain an aesthetic refinement unsurpassed in European cinema.

In the 1930s Oliveira belonged to the cinematic vanguard. From 1940 to 1963 this cinematic craftsman anticipated many of the innovative aesthetic experiments of later filmmakers—from Italian neorealism to the cinema of Straub—without reducing his work to mere formalism. With the ''Tetralogy,'' a risky and original project makes its appearance: the destruction of the narrative grammar which relies on the shot/countershot, and the destruction of psychological correspondences through the creation, in these films, of a ''point of view belonging to no one.'' Refusing to identify itself with either the characters or the spectator, the camera alters spatial relationships in an effort not exactly to neutralize itself, but to situate itself in a space without a subject in order to fix faces and voices. His attention to ''Voices'' is important because, since these films were adapted from literary works, they resolutely assume the literary nature of the *text*, to which long and fixed shots or the repetition of such shots confer a temporality without parallel in the history of the cinema. The obsessive use of the studio is also underscored, re-enforcing a sense of enclosure and restriction. A similar emphasis is placed on the style or *representation* which situates actors and objects on the same level; their function is simply to be present.

Linking this formal experimentation with undeniably vigorous fiction, *Francisca* is Oliveira's masterpiece. In *Francisca*, a grandiose synthesis of literary, musical, and pictorial materials, a tellurian identification is revealed which is the origin of desire, fear, guilt, and perdition—the principle themes of Oliveira. After all, such an identification echoes an entire culture which, at its best, transcends a tormented pessimism and bitter irony, though it retains only the consolation of melancholy. This culture is Portuguese and Oliveira is its filmmaker.

What is truly amazing about Oliveira is that he scripted and directed one film per year through the 1990s—quite an accomplishment for an octogenarian/nonagenarian. His 1999 film, *A Carta*, a contemporary updating of Madame de Lafayette's seventeenth-century novel *La Princesse de Cleves*, is the story of a young married beauty of noble background and her plight upon finding herself attracted to another. Here, Oliveira acutely examines the eternal conflict between desire and honor, carnality and spirituality, and what is temporary and what is lasting. Various characters die, and the filmmaker ruminates on the impact of death, and how those who have passed on are remembered by those who remain. As with his other work, Oliveira fills the film with long, lingering takes that allow the viewer to observe what is on the screen, which serves as the filmmaker's canvas. Those less patient may feel that *A Carta* is too slow-moving; those more diligent will find views and ideas that are well worth pondering.

Perhaps Oliveira's most revealing late-1990s film is *Viagem ao principio do mundo*, a poignant, thoughtful road movie. Oliveira tells the story of a wise, aging filmmaker named Manoel (an elderly looking and aptly cast Marcello Mastroianni, in one of his final screen appearances), who remembers his past while traveling by car with several associates and stopping at different sites. The character Manoel surely speaks for the octogenarian filmmaker when he observes, ''The mind is fine, but the wrapping deteriorates.'' And the character mirrors his creator in that his mind is forever active, and he is constantly thinking, recollecting, and philosophizing. ''I am over the hill,'' the on-screen Manoel observes. ''I am lame and old. . . I am not a masochist, but I remember when I was an innocent child.'' Later on, he poetically notes, ''Memory is a landslide in a dreaming heart.'' Oliveira fills the film with subjective shots of the countryside as it appears from the car window; these images serve to offer a view of Manoel's world as seen by Manoel. But the filmmaker is not the lone sage character. One of Manoel's companions reflects Oliveira's worldview when noting, ''Life is what it is, and death never fails.''

Viagem ao principio do mundo is a meditation on the essence of life. It is crammed with wisdom regarding memory and the past, youth and old age, women and the nature of physical attraction, transgression and admitting transgressions, and, most touchingly, the passing of time and life's transitions.

—Manuel Dos Santos Fonseca, updated by Rob Edelman

OLMI, Ermanno

Nationality: Italian. **Born:** Bergamo, 24 July 1931. **Education:** Attended Accadémia d'Arte Drammatica, Milan. **Family:** Married Loredana Detto, three children. **Career:** Worked for electric company Edisonvolta S.p.A., Milan, from 1949; director and supervisor of over forty shorts and documentaries for sponsor Edisonvolta, 1952–61; directed first feature, semi-documentary *Il tempo si è fermato*, 1959; formed production company ''22 December S.p.A.'' with Tullio Kezich and others, 1961; TV director, from 1964; co-founded Hypothesis Cinema, a school for aspiring directors; formed Ipotesi Cinema, a workshop for young filmmakers, at Bassano del Grappa, 1980s.

Films as Director:

1953 *La digi sul ghiaccio* (short/doc) (+ spvr)
1954 *La pattuglia di passo San Giacomo* (short/doc) (+ spvr)
1955 *Società Ovesticino-Dinamo* (short/doc) (+ spvr); *Cantiere d'inverno* (short/doc) (+ spvr); *La mia valle* (short/doc) (+ spvr); *L'onda* (short/doc) (+ spvr); *Buongiorno natura* (short/doc) (+ spvr)
1956 *Michelino la B* (short/doc) (+ spvr); *Construzione meccaniche riva* (short/doc) (+ spvr)
1958 *Tre fili fino a Milano* (short/doc) (+ spvr); *Giochi di Colonia* (short/doc) (+ spvr); *Venezia città minore* (short/doc) (+ spvr)
1959 *Il tempo si è fermato* (*Time Has Stopped*; *Time Stood Still*) (+ sc, spvr)
1960 *Il grande paese d'Acciaio* (short/doc) (+ spvr)
1961 *Le grand barrage* (short/doc) (+ spvr); *Un metro lungo cinque* (short/doc) (+ spvr); *Il posto* (*The Sound of Trumpets*; *The Job*) (+ sc)
1963 *I fidanzati* (*The Fiancés*; *The Engagement*) (+ pr, sc)
1965 *. . . e venne un uomo* (*A Man Called John*; *And There Came a Man*) (+ co-sc)
1968 *Un certo giorno* (*One Fine Day*) (+ sc, ed)
1969 *I recuperanti* (*The Scavengers*) (+ co-sc, ph) (for TV)
1971 *Durante l'estate* (*During the Summer*; *In the Summertime*) (+ co-sc, ph, ed) (for TV)
1974 *La circostanza* (*The Circumstance*) (+ pr, sc, ph, ed) (for TV)
1978 ***L'albero degli zoccoli*** (*The Tree of the Wooden Clogs*) (+ sc, ph, ed)
1983 *Cammina, cammina* (*Keep Walking*)
1984 *Milano '83* (doc)
1987 *Lunga Vita alla Signora* (*Long Live the Lady!*) (+ sc, co-ph)
1988 *La leggenda del santo bevitore* (*The Legend of the Holy Drinker*) (+ sc, ed)
1992 *Lungo il fiume* (*Along the River*) (+ sc, ed)
1993 *Il segreto del bosco vecchio* (*The Secret of the Old Forest*) (+ sc)
1994 *Genesis: The Creation and the Flood* (+ sc)
1999 *Il Denaro non esiste* (co-d)
2000 *Il Mestiere delle armi*

Other Films:

1955 *La tesatura meccanica della linea a 220.000 volt* (short/doc) (spvr); *San Massenza* (*Cimego*) (short/doc) (spvr)
1956 *Pantano d'avio* (short/doc) (spvr); *Peru—Istituto de Verano* (short/doc) (spvr); *Fertilizzanti complessi* (short/doc) (spvr)
1957 *Fibre e civilta* (short/doc) (spvr); *Progresso in agricoltura* (short/doc) (spvr); *Campi sperimentali* (short/doc) (spvr)
1958 *Colonie Sicedison* (short/doc) (spvr); *Bariri* (short/doc) (spvr); *Il frumento* (short/doc) (spvr)
1959 *El frayle* (short/doc) (spvr); *Fertiluzzanti produtti dalla Societa del Gruppo Edison* (short/doc) (spvr); *Cavo olio fludio 220.000 volt* (short/doc) (spvr); *Auto chiese* (short/doc) (spvr); *Natura e chimica* (short/doc) (spvr)
1961 *Il pomodoro* (short/doc) (spvr); *Il sacco in Plypac* (short/doc) (spvr); *Po: forza 50.000* (short/doc) (pr)
1962 *Una storia milanese* (E. Visconti) (role)

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Ermanno Olmi (right) and Rod Steiger on the set of ***... e venne un uomo***

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* * *

Ermanno Olmi, born in Bergamo in 1931, is the Italian filmmaker most committed to and identified with a regional heritage. His films are distinctly Lombardian; for the most part they describe life in Milan, the provincial capital (for example, *Il posto, Un certo giorno, Durante l’estate* and *La circonstanza*). He has also filmed in the Lombardian Alps (*Il tempo si è fermato*), and his native Bergamo (*L’albero degli zoccoli*), but even when he ventures to Sicily, it is to make a film of a Milanese worker temporarily assigned to the south who longs for home (*I fidanzati*), and when he makes a semi-documentary biography (*. . . e venne un uomo*), it is of the Lombardian Pope, John XXIII.

Furthermore, his work bears affinities to the central literary figure of the Lombardian tradition, Alessandro Manzoni, whose great historical novel, *I promessi sposi*, is variously reflected in at least three of Olmi’s films: most directly in *I findanzati*, whose very title recasts the 1827 novel, but also in the idealization of a great ecclesiastic (*. . . e venne un uomo*), and in the vivid recreation of a past century (*L’albero degli zoccoli)*, which portrays peasant life in the late nineteenth century rather than Manzoni’s seventeenth. The most significant Manzonian characteristic of Olmi’s cinema is its Catholicism: of all the major Italian filmmakers he has the least problematic relationship with the Church. He embodies the spirit of the ‘‘opening to the Left’’ which has characterized both religious and parliamentary politics in Italy since the early 1960s. For the most part, his films center upon an individual worker caught between employment and an individual quest to assert dignity through labor. Quite often this tension carries over from work to the conjugal or preconjugal love life of the protagonist.

Like Pasolini, Rosi, and Bertolucci, Olmi is a filmmaker nurtured by postwar neorealism. Like his great precursors, Rossellini, De Sica, and Visconti, he has worked extensively with amateur actors, chosen simplified naturalistic settings, eschewed elaborate artifices or lighting, and employed an ascetic camera style. What mobility his camera has comes largely from his extensive use of the zoom lens. In contrast, however, to the first generation of neorealists, he has a high tolerance for abstraction and ambiguity in his storytelling. Dramatic and emotional moments are consistently understated. Instead of a mobile camera, he has relied heavily upon montage (especially in the intercutting of scenes between Milan and Sicily in *I fidanzati*) and even more on the overlapping of sounds. In fact, Olmi’s meticulous attention to sound, his isolation and manipulation of auditory details, tends to transform his realistically photographed scenes into psychologically inflected domains of space and time.

After *L’albero degli zoccoli*, the predominately latent religiosity in his cinema became more manifest. *Cammina, cammina* recounts a version of the story of the Three Wise Men seeking the Christ child. *La leggenda del santo bevitore* turns the last days of a Parisian clochard into a parable of divine intervention. Its plot is perhaps more characteristic of Rohmer than Olmi, but the filmmaker uses it to reimagine the simple daily activities of proletarian life through the eyes of a drunkard bewildered by his sudden streak of good fortune. Similarly, in a wholly secular mode, *Lunga Vita alla Signora* returns to the topos of *Il tempo si e fermato* and *Il posto* after nearly thirty years to glimpse the intricacies of an affluent family reunion from the perspective of a naive adolescent in his first job as a busboy in an elegant Alpine hotel.

Olmi released two films in 1992, *Lunga il fiume*, a poetic documentary on the Po River, and *Il segreto del Bosco vecchio*, a fable adapted from Dino Buzzati, set in the Dolomites before the First World War, in which a sentient forest, with talking animals and winds, defeats the plans of a retired colonel for its commercial exploitation. Both films celebrate nature as a conduit of Divinity. The commentary of *Lunga il fiume* even allegorizes the outpouring of the river into the Adriatic as a type of Jesus’s kenosis and death.

Throughout the 1980s Olmi directed a workshop for young filmmakers, Ipotesi Cinema, at Bassano del Grappa. In the face of radically reduced film production and the domination of television in Italy, Ipotesi Cinema was a utopian project for helping filmmakers find alternative modes of production and financing without compromising the originality of their ideas.

—P. Adams Sitney

OPHÜLS, Max

Nationality: Born Max Oppenheimer in Saarbrucken, Germany, 6 May 1902, became French citizen, 1938. **Family:** Married actress Hilde Wall in 1926, one son, director Marcel Ophüls. **Career:** Acting debut, 1919; began as stage director, 1924; began working at

Max Ophüls with Daniele Darrieux

Burgtheater, Vienna, 1926; dialogue director to Anatole Litvak at UFA, 1929; directed first film, 1930; with family, left Germany, 1932; directed in France, Italy, and Holland, 1933–40; worked in Switzerland, 1940, then moved to Hollywood, 1941; ‘‘rediscovered’’ by Preston Sturges, 1944; returned to France, 1949; directed for German radio, mid-1950s. **Died:** In Hamburg, 26 March 1957.

Films as Director:

1930 *Dann schon lieber Lebertran* (+ co-adaptation)
1932 *Die verliebte Firma*; *Die verkaufte Braut* (*The Bartered Bride*)
1933 *Die lachende Erben* (produced 1931); *Liebelei*; *Une Histoire d'amour* (French version of *Liebelei*)
1934 *On a volé un homme*; *La Signora di tutti* (+ co-sc)
1935 *Divine* (+ co-sc)
1936 *Komedie om Geld* (+ co-sc); *Ave Maria* (short); *La Valse brillante* (short); *La Tendre Ennemie* (*The Tender Enemy*) (+ co-sc)
1937 *Yoshiwara* (+ co-sc)
1938 *Werther* (*Le Roman de Werther*) (+ co-adaptation)
1940 *Sans lendemain*; *De Mayerling à Sarajevo* (*Mayerling to Sarajevo*); *L'Ecole des femmes* (unfinished)
1946 *Vendetta* (co-d, uncredited)
1947 *The Exile*
1948 ***Letter from an Unknown Woman***
1949 *Caught*; *The Reckless Moment*
1950 ***La Ronde*** (+ co-sc)
1952 *Le Plaisir* (*House of Pleasure*) (+ co-sc)
1953 ***Madame de . . .*** (*The Earrings of Madame De*) (+ co-sc)
1955 ***Lola Montès*** (*The Sins of Lola Montes*) (+ co-sc)

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White, Susan M., *The Cinema of Max Ophüls: Magisterial Vision and the Figure of Woman*, New York, 1995.
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Max Ophüls' work falls neatly into three periods, marked by geographical locations and diverse production conditions, yet linked by common thematic concerns and stylistic/formal procedures: the pre-Second World War European period (during which he made films in four countries and four languages); the four Hollywood films of the late 1940s (to which one might add the remarkable Howard Hughes-produced *Vendetta*, on which he worked extensively in its early pre-production phases and which bears many identifiable Ophülsian traces, both thematic and stylistic); and the four films made in France in the 1950s. It is these 1950s films on which Ophüls' current reputation chiefly rests, and in which certain stylistic traits (notably the long take with elaborately mobile camera) are carried to their logical culmination.

Critical estimation of Ophüls soared during the late twentieth century; prior to that, the prevailing attitude was disparaging (or at best condescending), and the reasons for this now seem highly significant, reflecting far more on the limitations of the critics than of the films. The general consensus was that Ophüls' work had distinctive qualities (indeed, this would be difficult to deny), but was overly preoccupied with ''style'' (regarded as a kind of spurious, slightly decadent ornamentation) and given over to trivial or frivolous subjects quite alien to the ''social'' concerns considered to characterize ''serious'' cinema. In those days, the oppression of women within the patriarchal order was not identified as a ''social concern''—especially within the overwhelmingly male-dominated field of film criticism. Two developments have contributed to the revaluation of Ophüls: the growth of *auteur* criticism in the 1960s and of feminist awareness, and I shall consider his work in relation to these phenomena.

1. *Ophüls and auteurism.* One of the first aims of auteur criticism was to dethrone the ''subject'' as the prime guarantee of a film's quality, in favor of style, *mise-en-scène*, the discernible presence of a defined directorial ''voice'': in Andrew Sarris's terms, the ''how'' was given supremacy over the ''what.'' ''Subject,'' in fact, was effectively redefined as what the auteur's mise-en-scène created. Ophüls was a perfect rallying-point for such a reformulation of critical theory. For a start, he offered one of the most highly developed and unmistakable styles in world cinema, consistent through all changes of time and place (though inevitably modified in the last two Hollywood melodramas, *Caught* and *The Reckless Moment*). Ophüls' works were marked by elaborate tracking-and-craning camera movements, ornate décor, the glitter of glass and mirrors, objects intervening in the foreground of the image between characters and camera. His style can be read in itself as implying a meaning, a metaphysic of entrapment in movement, time, and destiny. Further, this style could be seen as developing, steadily gaining in assurance and definition, through the various changes in cultural background and circumstances of production—from, say, *Liebelei* through *Letter from an Unknown Woman* to *Madame de . . .* Ophüls could be claimed (with partial justice) as a major creative artist whose personal vision transcended the most extreme changes of time and place.

The stylistic consistency was underlined by an equally striking thematic consistency. For example, the same three films mentioned above, though adapted from works by fairly reputable literary figures (respectively, Arthur Schnitzler, Stefan Zweig, and Louise de Vilmorin), all reveal strong affinities in narrative/thematic structure: all are centered on romantic love, which is at once celebrated and regarded with a certain irony. Similarly, all three works move towards a climactic duel in which the male lover is destroyed by an avenging patriarch, an offended husband. All three films also feature patriarchal authority embodied in military figures. Finally, style and theme were perceived as bound together by a complicated set of visual motifs recurring from period to period. The eponymous protagonist of Ophüls' last film, *Lola Montès*, declares ''For me, life is movement''; throughout his work, key scenes take place in vehicles of travel and places of transition (carriages, trains, staircases, and railway stations figure prominently in many of the films). Even a superficially atypical work like *The Reckless Moment* (set in modern California rather than the preferred ''Vienna, 1900'' or its equivalent) contains crucial scenes on the staircase, in moving cars, on a ferry, at a bus station. Above all, the dance was recognized as a central Ophülsian motif, acquiring complex significance from film to film. The romantic/ironic waltz scene in *Letter from an Unknown Woman*, the fluid yet circumscribed dances of *Madame de . . .* , the hectic and claustrophobic *palais de danse* of *Le Plaisir*, the constricted modern dance floor of *Caught*, and the moment in *De Mayerling à Sarajevo* where the lovers are *prevented* from attending the ball: all of the above scens are reminders that ''life is movement'' is not the simple proposition it may at first appear.

There is no doubt that the development of *auteur* theory enormously encouraged and extended the appreciation of Ophüls' work. In its pure form (the celebration of the individual artist), however, auteurism tends towards a dangerous imbalance in the evaluation of specific films: a tendency, for example, to prefer the ''typical'' but slight *La Ronde* (perhaps the film that most nearly corresponds to the ''primitive'' account of Ophüls) to a masterpiece like *The Reckless Moment*, in which Ophüls' engagement with the structural and thematic materials of the Hollywood melodrama results in an amazingly rich and radical investigation of ideological assumptions.

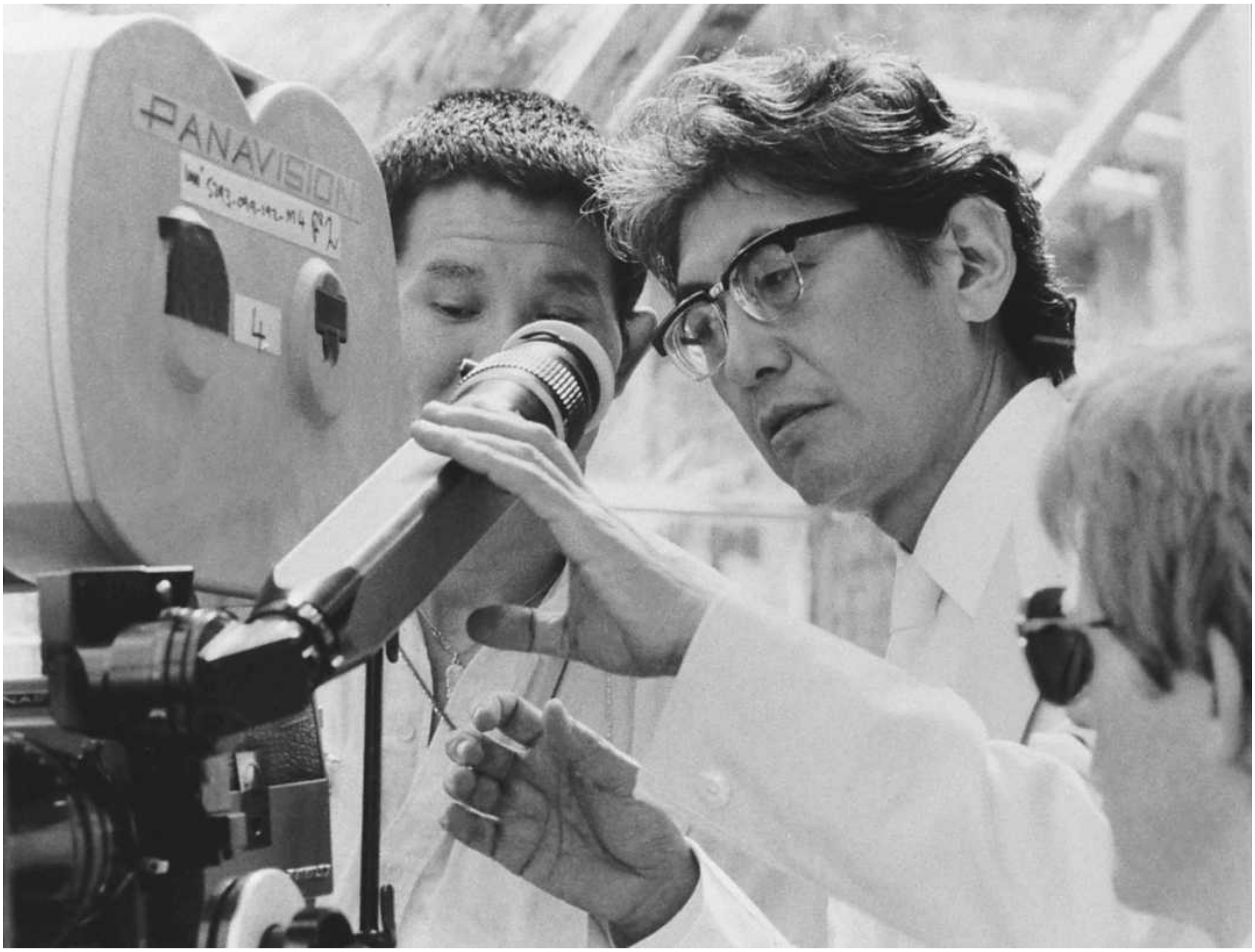
2. *Ophüls and Feminism.* Nearly all of Ophüls' films are centered on a female consciousness. Before the 1960s this tended merely to confirm the diagnosis of them as decorative, sentimental, and essentially frivolous: the social concerns with which ''serious'' cinema should be engaged were those which could be resolved within the patriarchal order, and more fundamental social concerns that threatened to undermine the order itself simply could not be recognized. The films belong, of course, to a period long before the eruption of what we now know as radical feminism; they do not (and could not be expected to) explicitly engage with a feminist politics, and they are certainly not free of a tendency to mythologize women. In retrospect, however, from the standpoint of the feminist theory and consciousness that evolved in the 1970s, they assume a quite extraordinary significance: an incomparably comprehensive, sensitive, and perceptive analysis of the position of women (subject to oppression) within patriarchal society. The films repeatedly present and examine the options traditionally available to women within our culture—marriage, prostitution (in both the literal and the looser sense), romantic love—and the relationship between those options. *Letter from an Unknown Woman*, for example, dramatizes marriage (Lisa's to von Stauffer, her mother's to the ''military tailor'') and prostitution (''modelling'') as opposite cultural poles, then goes on to show that they really amount to the same thing: in both cases, the women are selling themselves (this opposition/parallel is brilliantly developed through the three episodes of *Le Plaisir*). Essentially, *Letter from an Unknown Woman* is an enquiry into the validity of romantic love as the only possible means of transcending this illusory dichotomy. Clearly, Ophüls is emotionally committed to Lisa and her vision; the extraordinry complexity and intelligence of the film lies in its simultaneous acknowledgement that romantic love can only exist as narcissistic fantasy and is ultimately both destructive and self-destructive.

Far from being incompatible, the auteurist and feminist approaches to Ophüls demand to be synthesized. The identification with a female consciousness and the female predicament is the supreme characteristic of the Ophülsian thematic; at the same time, the Ophüls style—the commitment to grace, beauty, sensitivity—amounts to a celebration of what our culture defines as ''femininity,'' combined with the force of authority, the drive, the organizational (directorial) abilities construed as masculine. In short, the supreme achievement of Ophüls' work is its concrete and convincing embodiment of the collapsibility of our culture's barriers of sexual difference.

—Robin Wood

OSHIMA, Nagisa

Nationality: Japanese. **Born:** Kyoto, 31 March 1932. **Education:** Studied political history at Kyoto University, graduated 1954. **Family:** Married to actress Akiko Koyama. **Career:** Student leader, involved in left-wing activities, early 1950s; assistant director at Shochiku Ofuna Studios, from 1954; film critic and editor-in-chief of film magazine *Eiga hihyo*, from 1956; directed first film, 1959; left Shochiku after *Night and Fog in Japan* pulled from circulation, founded production company Sozosha, 1961 (dissolved 1973); made



Nagisa Oshima

TV documentaries, early 1960s; created Oshima Productions, 1975; acquitted on obscenity charge relating to *Realm of the Senses*, 1976.

Films as Director:

1959 *Ai to kibo no machi* (*A Town of Love and Hope*) (+ sc); *Asu no taiyo* (short)

1960 *Seishun zankoku monogatari* (*Cruel Story of Youth*; *Naked Youth, a Story of Cruelty*) (+ sc); *Taiyo no hakaba* (*The Sun's Burial*) (+ co-sc); *Nihon no yoru to kiri* (*Night and Fog in Japan*) (+ co-sc)

1961 *Shiiku* (*The Catch*)

1962 *Amakusa shiro tokisada* (*Shiro Tokisada from Amakusa*; *The Rebel*) (+ co-sc)

1964 *Chiisana boken ryoko* (*Small Adventure*; *A Child's First Adventure*) (+ co-sc); *Watashi wa Bellet* (collective direction, advertising film)

1965 *Etsuraku* (*Pleasures of the Flesh*) (+ sc); *Yunbogi no nikki* (*The Diary of Yunbogi*) (+ pr, sc, ph) (short)

1966 *Hakuchu no torima* (*Violence at Noon*)

1967 *Ninja bugeicho* (*Band of Ninja*) (+ co-pr, co-sc); *Nihon shunka-ko* (*A Treatise on Japanese Bawdy Song*; *Sing a Song of Sex*)) (+ co-pr, co-sc); *Muri-shinju: Nihon no natsu* (*Japanese Summer: Double Suicide*) (+ co-sc)

1968 ***Koshikei*** (*Death by Hanging*) (+ co-pr, co-sc); *Kaettekita yopparai* (*Three Resurrected Drunkards*; *A Sinner in Paradise*) (+ co-sc)

1969 *Shinjuku dorobo nikki* (*Diary of a Shinjuku Thief*) (+ co-sc); ***Shonen*** (*Boy*)

1970 *Tokyo senso sengo hiwa* (*He Died after the War*; *The Man Who Left His Will on Film*) (+ co-sc)

1971 *Gishiki* (*The Ceremony*) (+ co-sc)

1972 *Natsu no imoto* (*Summer Sister*) (+ co-sc)

1976 ***Ai no corrida*** (*In the Realm of the Senses*; *Empire of the Senses*) (+ sc)

1978 *Ai no borei* (*Empire of Passion*; *The Phantom of Love*) (+ co-pr, sc)

1983 *Merry Christmas, Mr. Lawrence*

1986 *Max, Mon Amour* (+ co-sc); *Yunbogi no Nikki* (+ sc, ph)

1991 *Kyoto, My Mother's Place* (+ sc)

1995 *One Hundred Years of Japanese Cinema* (+ sc)
1999 *Gohatto* (+ sc)

Other Films:

1956 *Shinkei gyogun* (sc) (unproduced but published)
1959 *Tsukimiso* (Iwaki) (sc); *Donto okoze* (Nomura) (co-sc); *Jusan nichi no kinyobi* (unproduced) (sc)
1969 *Yoiyami semareba* (Jissoji) (sc)
1997 *Level Five* (role)

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‘‘Je suis constamment concerné par le temps où je vis . . . ,’’ an interview with Noel Simsolo, in *Cinéma* (Paris), November 1972.

Interview with R. McCormick, in *Cineaste* (New York), vol. 6, no. 2, 1974.

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‘‘Campaigner in the World of the Absurd,’’ an interview with S. Suga, in *Framework* (Norwich), no. 26–27, 1985.

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McCormick, R., ‘‘In the Realm of the Senses,’’ in *Cineaste* (New York), Winter 1976/77.

High, P. B., ‘‘Oshima: A Vita Sexualis on Film,’’ in *Wide Angle* (Athens, Ohio), vol. 2, no. 4, 1978.

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Nagisa Oshima, the Godard of the East, spent much of the 1980s engaged in international co-productions. He directed *Merry Christmas, Mr. Lawrence* in 1983 for Jeremy Thomas, who was later to produce *The Last Emperor* for Bertolucci, and he combined with Luis Buñuel's old scriptwriter, Jean-Claude Carrière, on *Max, Mon Amour*—an Ionesco-like anatomy of bourgeois mores in which Charlotte Rampling has an affair with an ape.

These European excursions seem a world apart from the early work of the former student activist and leader of the Japanese New Wave of the late 1950s. Back in those days, Oshima was telling cruel stories of youth, using the ingredients of American teenage exploitation movies, namely sex and violence, to make a trenchant critique of postwar Japanese society. Railing against the U.S.-Japan Security Pact, and despairing of the old left communists' ability to make a meaningful intervention as the country experienced its ''economic miracle,'' Oshima mobilized delinquency and nihilism. Unlike the French *nouvelle vague*, who tended merely to aestheticize the exploits of their young petty criminals and misfits—the Antoine Doinels and Jean Paul Belmondos—and who took until 1968 to become obstreperously political, Oshima was engaged from the outset.

He learned his craft as an assistant-director at the Shochiku Studios, where he directed his first features. However, the controversy surrounding his fourth film, *Night and Fog in Japan* (the title was deliberately designed to echo Resnais's ''gas chamber'' documentary), pushed him toward working as an independent. A despairing indictment of the disunity of the Japanese left—the old left were felt to have betrayed the new—*Night and Fog* is as notable for its formal characteristics as for its topical content. For a start, it contains only 43 shots. (Compare this to his 1966 work, *Violence at Noon*, which is a masterpiece of frenetic cutting, boasting over 2,000 shots in its 90-odd minutes, and you realize that Oshima is a formalist jackdaw, ready to experiment in whatever way he thinks fit.) And it was made in CinemaScope. Oshima, like Godard in *A bout de souffle*, has a penchant for hand-held camera shots. These, though, are rather more jarring when used in 70mm than in 16mm.

Cast out on his own when Shochiku withdrew *Night and Fog* only three days after its release, Oshima remained active in both film and television throughout the 1960s. His first independent movie, *The Catch*, set the tone for much that was to follow. It tells the story of a black American POW, held hostage by a small village. While waiting for the military police to remove their ''catch,'' the villagers make the man a scapegoat for all their own problems, eventually murdering him.

In its concern with racism and brutality, whether institutional or practiced by private individuals, *The Catch* anticipates Oshima's most famous film of the 1960s, and the one that finally brought his work to the attention of the West. Shown out of competition at Cannes, *Death by Hanging* is as gruesome a film about capital punishment as one could ever wish to see. Based, like many of this director's works, on a ''true story''—of a young Korean sentenced to death for the brutal murder and rape of a Japanese high school girl—the film operates on several levels, both formally and thematically. Japanese racism toward Koreans—for so long the untouchables of Japanese society—the mindless bureaucracy involved in state licensed murder, and good old adolescent existential angst are amongst its narrative components. As Noel Burch has observed, the film's style is constantly shifting: it starts as drama-documentary, shot in sober black and white, but it later develops into a self-reflexive avant-garde text in which the audience is addressed directly. It uses theatrical masquerade, paying homage to the tradition of Japanese kabuki theatre. Its early ''classical realism'' is utterly usurped. The Korean fails to die when he is hanged. The officials—wardens, priests, police—must recreate his crime for him because he has lost his memory. In their bid to remind him of his guilt, they actually repeat his murder.

Jean Genet, the French vagabond thief and writer, is Oshima's constant inspiration. With its emphasis on crime, sexuality, and role playing, *Death by Hanging* is akin to Genet's *The Balcony.* Oshima borrowed a Genet title for his *Diary of a Shinjuku Thief*, and his rather more whimsical *Three Resurrected Drunkards*, an exemplary modernist text that literally starts again halfway through (at the 1983 Edinburgh Film Festival there was a minor riot from patrons certain that the projectionist was accidentally replaying the opening reel), looks at the question of Korean immigration in terms of costume and identity. (Three Korean immigrants steal the clothes of three drunken Japanese youths. The three Japanese, with nothing to wear and no money, become ''honorary'' Koreans and are appropriately persecuted.)

It is perhaps unfortunate that Oshima's best known film remains *In the Realm of the Senses*, a work customarily shown in late-night double-bills with *Last Tango in Paris* and, like the Brando vehicle, generally esteemed as the perfect marriage between art and pornography. Another ''true story,'' this time of the notorious case of Abe Sada, who strangled and castrated her lover, Kichizo, and was arrested with his genitals in her pocket, it marks Oshima's most intimate meshing of the political with the sexual. Politics constitute the film's structuring absence. It is 1936, the high point of Japanese militarism; the two lovers' retreat into the realm of the senses must always be seen against this historical backcloth. The links between political and sexual repression are obvious, but it seems somewhat glib to view this innately tragic story as being about a straightforward liberation of female sexuality, a sort of ''geisha's revenge.'' A familiar male response to the movie, as to Bataille's novel *The Story of Eye*, is to welcome it as a scathing critique of the male gaze: instead of being a film about a couple making love, it is transmogrified, becoming a film about what it means to be a spectator of a film about a couple making love. And, of course, it sells out every time it shows.

Almost five years after *In the Realm of the Senses* and *Empire of Passions* (1978) came another international co-production, *Merry Christmas, Mr. Lawrence*, in 1983. Pop icons David Bowie and Ryuichi Sakamoto were cast in this film, aptly helping produce what critic Janet Muslin called a ''curiously dislocated quality.'' This highly stylized picture is filled with erotic tensions, though this time ones homoerotic and interracial in the era of war and confrontation. Repressed sexual energy, in the form of the platonic kisses Bowie (a POW) placed upon Sakamoto's (the commander of the camp) cheeks, was released probably more in the viewer's displaced projection than in the digests; Sakamoto's character was relieved of his command while Bowie was brutally executed.

Max, Mon Amour (1986) proved to be ill-received—it took three years for it to be released in Britain—and since then Oshima has been working mainly for television as a talk show host. The once ardent advocate and leader of the Japanese New Wave seems to occupy a different orbit that puzzles his admirers and critics alike.

—G. C. Macnab, updated by Guo-Juin Hong

OUEDRAOGO, Idrissa

Nationality: Burkinabe. **Born:** Banfora, Burkina Faso, 21 January 1954. **Education:** Primary and secondary education in Burkina Faso; attended film school at the Institut Africain d'Education Cinématographique in Ouagadougou; studied film in Kiev, Ukraine; graduated from the Institut des Hautes Etudes Cinématographiques in Paris, 1985. **Awards:** Short Film Prize, FESPACO (Pan-African Festival of Film and Television, Ougadougou), for *Poko*, 1981; Director's Prize, Carthage Film Festival, and Grand Prize for Short Film, FESPACO, for *Issa le tisserand*, 1985; International Critic's Prize, Cannes Festival, Special Jury Prize, FESPACO, and Sakura Gold Prize, Tokyo International Film Festival, for *Yaaba*, 1989; Special Jury Grand Prize and Critic's Prize, Cannes Festival, 1990, and Etalon de Yennega, FESPACO, 1991, for *Tilaï*.

Films as Director:

1981 *Pourquoi?* (*Why?*); *Poko*
1983 *Les écuelles* (*The Platters*); *Les funerailles du Larle Naba* (*Larle Naba's Funeral*) (co-d);
1985 *Ouagadougou, Ouaga deux roues* (*Ouagadougou, Ouaga Two Wheels*); *Issa le tisserand* (*Issa the Weaver*); *Tenga*
1986 *Yam Daabo* (*The Choice*)
1989 *Yaaba* (*Grandmother*)
1990 *Tilaï* (*The Law*)
1991 *A Karim na Sala* (*Karim and Sala*)
1993 *Samba Traoré*
1994 *Le Cri du coeur* (*A Cry from the Heart*)
1995 *Afrique, mon Afrique* (*Africa, My Africa*); *Lumière et Compagnie* (*Lumière and Company*) (co-d)
1997 *Kini et Adams*; *Les Parias du cinéma*

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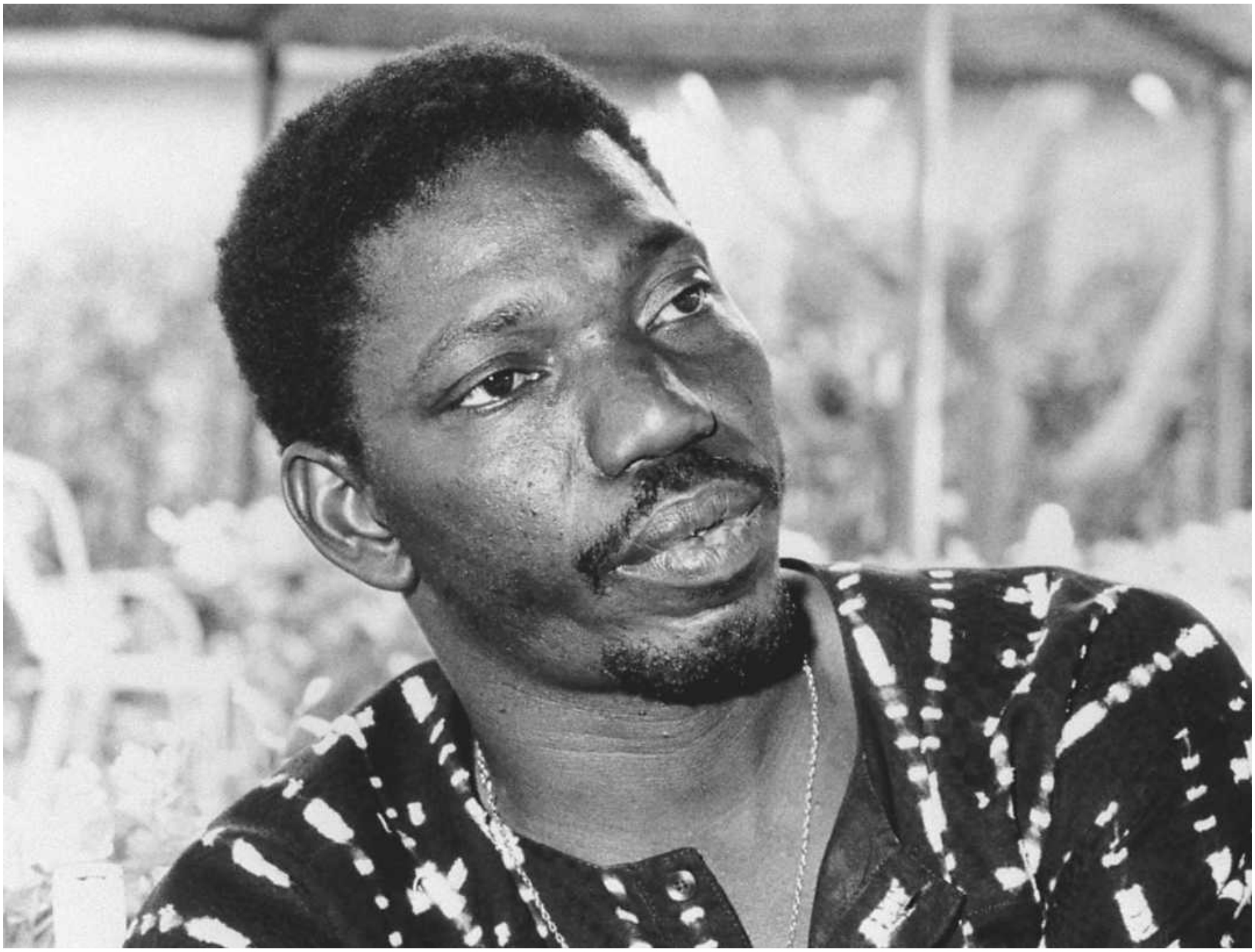
Idrissa Ouedraogo is one of Africa's most prolific filmmakers. His early films are remakable in their ability to communicate through imagery. *Poko*, *Les Ecuelles* (*The Wooden Bowls*), *Les Funerailles du Larle Naba* (*The Funeral of Larle Narba*), *Ouagadougou, Ouga deux roues* (*Ouagadougou, Ouga Two Wheels*), and *Issa le tisserand* (*Issa the Weaver*) appeal to a multi-lingual audience without using dialogue or voice-over narration. Although his subsequent films incorporate dialogue, Ouedraogo's talent for creating meaning with images remains a hallmark of his work.

Ouedraogo's first commercial success, *Yaaba* (*Grandmother*), narrates the story of two young children who befriend an old woman wrongly accused of malevolent sorcery. This film exemplifies Ouedraogo's interest in the multiple ramifications of individual choices. It also demonstrates Ouedraogo's skill at adapting the poetics of African oral tales to contemporary cinema. Nwachukwu Frank Ukadike notes that Ouedraogo ''fuses the neorealist penchant for eliciting polished performance from nonprofessionals with the African narrative tradition of the griot . . . as in the oral tradition, a story's interest and attraction for an audience depend upon how creatively a storyteller embellishes what he has heard or taken from his own experience.'' Ouedraogo's humor, wit, and keen sense of drama in *Yaaba* earned him international acclaim as an exceptional storyteller and filmmaker.



Idrissa Ouedraogo

Ouedraogo's second big success was *Tilai* (*The Law*). At the film's beginning, the protagonist, Saga, leaves his village. His life away from home is left out of the narrative, which speaks to Ouedraogo's commitment to rural life. Saga returns to find that his father has married the woman he loves, Nogma. Nogma and Saga decide to disobey the law and escape to another village. Saga's brother, Kougri, also refuses to follow his father's order to punish Saga with death. Ouedraogo sympathizes with young villagers' desires for change, but treats his elder characters with sensitivity. The film depicts the injustices of certain traditional laws in addition to the difficulties involved in defying them. At the same time, Ouedraogo deeply respects his country's cultures, and sides with their battles for self-preservation.

Although Ouedraogo often critiques strict traditional laws, his love for his African heritage is clear in his films. His appreciation for African traditional life is expressed poignantly in *Un cri du coeur* (*A Cry from the Heart*). Here, a young boy named Moctar moves from his village in order to live with his middle-class parents, who have immigrated to France. Pained by his nostalgia for his village, and especially for his grandfather, Moctar has difficulty adjusting. When he has visions of a hyena on the streets, he alarms his parents, who hoped that France would provide Moctar with better opportunities. *Un cri du coeur*, like numerous African literary works, examines the affection shared between the older African generation and their grandchildren. When Moctar's hyena, a strong figure in African folklore, appears for the last time, it takes the form of his dear grandfather.

In the context of African cinema, Ouedraogo's films have been especially successful. He is committed to filming the specific realities of his home country, yet his themes of fidelity, resistance, transformation, and the recovery of traditions have touched diverse, world-wide audiences.

—Ellie Higgins

OZU, Yasujiro

Nationality: Japanese. **Born:** Tokyo, 12 December 1903. **Education:** the Uji-Yamada (now Ise) Middle School, Matsuzaka, graduated 1921. **Career:** Teacher, 1922–23; after introduction from uncle, began as assistant cameraman at Shochiku Motion Picture Co., 1923; assistant director, 1926; directed first film, 1927; military service in China, 1937–39; made propaganda films in Singapore, 1943; interned for six months as British POW, 1945. **Died:** In Kamakura, 12 December 1963.

Films as Director:

1927 *Zange no yaiba* (*The Sword of Penitence*)
1928 *Wakodo no yume* (*The Dreams of Youth*) (+ sc); *Nyobo funshitsu* (*Wife Lost*); *Kabocha* (*Pumpkin*); *Hikkoshi fufu* (*A Couple on the Move*); *Nikutai bi* (*Body Beautiful*) (+ co-sc)
1929 *Takara no yama* (*Treasure Mountain*) (+ story); *Wakaki hi* (*Days of Youth*) (+ co-sc); *Wasei kenka tomodachi* (*Fighting Friends, Japanese Style*); *Daigaku wa deta keredo* (*I Graduated, But . . .*); *Kaisha-in seikatsu* (*The Life of an Office Worker*); *Tokkan kozo* (*A Straightforward Boy*) (+ co-story)
1930 *Kekkon-gaku nyumon* (*An Introduction to Marriage*); *Hogaraka ni ayume* (*Walk Cheerfully*); *Rakudai wa shita keredo* (*I Flunked, But . . .*) (+ story); *Sono yo no tsuma* (*That Night's Wife*); *Erogami no onryo* (*The Revengeful Spirit of Eros*); *Ashi ni sawatta koun* (*Lost Luck*); *Ojosan* (*Young Miss*)
1931 *Shukujo to hige* (*The Lady and the Beard*); *Bijin aishu* (*Beauty's Sorrows*); *Tokyo no gassho* (*Tokyo Chorus*)
1932 *Haru wa gofujin kara* (*Spring Comes from the Ladies*) (+ story); *Umarete wa mita keredo* (*I Was Born, But . . .*) (+ story); *Seishun no yume ima izuko* (*Where Now Are the Dreams of Youth?*); *Mata au hi made* (*Until the Day We Meet Again*)
1933 *Tokyo no onna* (*A Tokyo Woman*) (+ story); *Hijosen no onna* (*Dragnet Girl*) (+ story); *Dekigokoro* (*Passing Fancy*) (+ story)
1934 *Haha o kowazu-ya* (*A Mother Should Be Loved*); *Ukigusa monogatari* (*A Story of Floating Weeds*)
1935 *Hakoiri musume* (*An Innocent Maid*); *Tokyo no yado*
1936 *Daigaku yoi toko* (*College Is a Nice Place*) (+ story); *Hitori musuko* (*The Only Son*) (+ story)
1937 *Shukujo wa nani o wasuretaka* (*What Did the Lady Forget?*) (+ co-story)
1941 *Toda-ke no kyodai* (*The Brothers and Sisters of the Toda Family*) (+ co-sc)
1942 *Chichi ariki* (*There Was a Father*) (+ co-sc)
1947 *Nagaya no shinshi roku* (*The Record of a Tenement Gentleman*) (+ co-sc)
1948 *Kaze no naka no mendori* (*A Hen in the Wind*) (+ co-sc)
1949 ***Banshun*** (*Late Spring*) (+ co-sc with Kogo Noda)
1950 *Munekata shimai* (*The Munekata Sisters*) (+ co-sc with Kogo Noda)
1951 *Bakushu* (*Early Summer*) (+ co-sc with Kogo Noda)
1952 *Ochazuke no aji* (*The Flavor of Green Tea over Rice*) (+ co-sc with Kogo Noda)
1953 ***Tokyo monogatari*** (*Tokyo Story*) (+ co-sc with Kogo Noda)
1956 *Soshun* (*Early Spring*) (+ co-sc with Kogo Noda)
1957 *Tokyo boshoku* (*Twilight in Tokyo*) (+ co-sc with Kogo Noda)
1958 ***Higanbana*** (*Equinox Flower*) (+ co-sc with Kogo Noda)
1959 *Ohayo* (+ co-sc with Kogo Noda); *Ukigusa* (*Floating Weeds*) (+ co-sc with Kogo Noda)
1960 *Akibiyori* (*Late Autumn*) (+ co-sc with Kogo Noda)
1961 *Kohayagawa-ke no aki* (*The End of Summer*) (+ co-sc with Kogo Noda)
1962 ***Samma no aji*** (*An Autumn Afternoon*) (+ co-sc with Kogo Noda)

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Throughout his career, Yasujiro Ozu worked in the mainstream film industry. Obedient to his role, loyal to his studio (the mighty Shochiku), he often compared himself to the tofu salesman, offering nourishing but supremely ordinary wares. For some critics, his greatness stems from his resulting closeness to the everyday realities of Japanese life. Yet since his death another critical perspective has emerged. This modest conservative has come to be recognized as one of the most formally intriguing filmmakers in the world, a director who extended the genre he worked within and developed a rich and unique cinematic style.

Ozu started his career within a well-established genre system, and he quickly proved himself versatile, handling college comedies, wistful tales of office workers, even gangster films. By 1936, however, he had started to specialize. The ''home drama,'' a Shochiku specialty, focused on the trials and joys of middle-class or working-class life—raising children, finding a job, marrying off sons and daughters, settling marital disputes, making grandparents comfortable. It was this genre in which Ozu created his most famous films and to which he is said to have paid tribute on his deathbed: ''After all, Mr. President, the home drama.''

Ozu enriched this genre in several ways. He strengthened the pathos of family crisis by suggesting that many of them arose from causes beyond the control of the individual. In the 1930s works, this often led to strong criticism of social forces like industrialization, bureaucratization, and Japanese ''paternalistic'' capitalism. In later films, causes of domestic strife tended to be assigned to a mystical super-nature. This ''metaphysical'' slant ennobled the characters' tribulations by placing even the most trivial action in a grand scheme. The melancholy resignation that is so pronounced in *Tokyo Story* and *An Autumn Afternoon* constituted a recognition of a cycle of nature that society can never control.

To some extent, the grandiose implications of this process are qualified by a homely virtue: comedy. Few Ozu films wholly lack humor, and many involve outrageous sight gags. As a genre, the home drama invited a light touch, but Ozu proved able to extend it into fresh regions. There is often an unabashed vulgarity, running to jokes about eating, bodily functions, and sex. Even the generally sombre *Autumn Afternoon* can spare time for a gag about an elderly man run ragged by the sexual demands of a young wife. *Ohayo* is based upon equating talk, especially polite vacuities, with farting. Ozu also risked breathtaking shifts in tone: in *Passing Fancy*, after a tearful scene at a boy's sickbed, the father pettishly says that he wishes his son had died. The boy responds that the father was looking forward to a good meal at the funeral.

Ozu developed many narrative tendencies of the home drama. He exploited the family-plus-friends-and-neighbors cast by creating strict parallels among characters. If family A has a son of a certain type, family B will have a daughter of that type, or a son of a different sort. The father may encounter a younger or older man, whom he sees as representing himself at another point in his life. The extended-family format allowed Ozu to create dizzying permutations of comparisons. The sense is again of a vast cycle of life in which an individual occupies many positions at different times.

Ozu had one of the most distinctive visual styles in the cinema. Although critics have commonly attributed this to the influence of other directors or to traditions of Japanese art, these are insufficient to account for the rigor and precision of Ozu's technique. No other Japanese director exhibits Ozu's particular style, and the connections to Japanese aesthetics are general and often tenuous. (Ozu once remarked: ''Whenever Westerners don't understand something, they simply think it's Zen.'') There is, however, substantial evidence that Ozu built his unique style out of deliberate imitation of and action against Western cinema (especially the work of Chaplin and Lubitsch).

Ozu limited his use of certain technical variables, such as camera movement and variety of camera position. This can seem a willful asceticism, but it is perhaps best considered a ground-clearing that let him concentrate on exploring minute stylistic possibilities. For instance, it is commonly claimed that every Ozu shot places the camera about three feet off the ground, but this is false. What Ozu keeps constant is the perceived *ratio* of camera height to the subject. This permits a narrow but nuanced range of camera positions, making every subject occupy the same sector of each shot. Similarly, most of Ozu's films employ camera movements, but these are also systematized to a rare degree. Far from being an ascetic director, Ozu was quite virtuosic, but within self-imposed limits. His style revealed vast possibilities within a narrow compass.

Ozu's compositions relied on the fixed camera-subject relation, adopting angles that stand at multiples of 45 degrees. He employed sharp perspectival depth; the view down a corridor or street is common. Ozu enjoyed playing with the positions of objects within the frame, often rearranging props from shot to shot for the sake of minute shifts. In the color films, a shot will be enhanced by a fleck of bright and deep color, often red; this accent will migrate around the film, returning as an abstract motif in scene after scene.

Ozu's use of editing was no less idiosyncratic. In opposition to the 180-degree space of Hollywood cinema, Ozu employed a 360-degree approach to filming a scene. This ''circular'' shooting space yields a series of what Western cinema would consider incorrect matches of action and eyelines. While such devices crop up in the work of other Japanese filmmakers, only Ozu used them so rigorously—to undermine our understanding of the total space, to liken characters, and to create abstract graphic patterns. Ozu's shots of objects or empty locales extend the concept of the Western ''cutaway'': he used them not for narrative information but for symbolic purposes or for temporal prolongation. Since Ozu early abjured the use of fades and dissolves, cutaways often stand in for such punctuations. And because of the unusually precise compositions and cutting, Ozu was able to create a sheerly graphic play with the screen surface, ‘‘matching’’ contours and regions of one shot with those of the next.

Ozu’s work remains significant not only for its extraordinary richness and emotional power, but also because it suggests the extent to which a filmmaker working in popular mass-production filmmaking can cultivate a highly individual approach to film form and style.

—David Bordwell

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PABST, G.W.

Nationality: Austrian. **Born:** Georg Wilhelm Pabst in Raudnitz, Bohemia, 27 August 1885. **Education:** Educated in engineering at technical school, Vienna, and at Academy of Decorative Arts, Vienna, 1904–06. **Military Service:** Interned as prisoner of war, Brest, 1914–18. **Family:** Married Gertrude (Pabst), one son. **Career:** Actor, from 1906; travelled to United States with German language troupe, 1910; returned to Europe, prisoner of war, 1914–18; directed season of expressionist theatre in Prague, 1919; artistic director Neuen Wiener Bühne also joined Carl Froelich's film production company, 1920; directed first film, 1923; formed Volksverband für Filmkunst (Popular Association for Film Art) with Heinrich Mann, Erwin Piscator, and Karl Freund, 1928; studied sound film techniques in London, 1929; moved to Hollywood, 1933, returned to France, 1935; planned to emigrate to United States on outbreak of war, but illness forced him to remain in Austria; formed Pabst-Kiba Filmproduktion in Vienna, 1949; worked in Italy, 1950–53. **Awards:** Légion d'honneur, 1931; Best Director, Venice Festival, for *Der Prozess*, 1948. **Died:** In Vienna, 29 May 1967.

Films as Director:

1923 *Der Schatz* (*The Treasure*) (+ co-sc)
1924 *Gräfin Donelli* (*Countess Donelli*)
1925 *Die freudlose Gasse* (*The Joyless Street*); *Geheimnesse einer Seele* (*Secrets of a Soul*)
1926 *Man spielt nicht mit der Liebe* (*One Does Not Play with Love*)
1927 *Die Liebe der Jeanne Ney* (*The Love of Jeanne Ney*)
1928 *Abwege* (*Begierde*) [Crisis (Desire)]; ***Die Büchse der Pandora*** (*Pandora's Box*)
1929 *Die weisse Hölle vom Pitz-Palu* (*The White Hell of Pitz-Palu*) (co-d); ***Das Tagebuch einer Verlorenen*** (*Diary of a Lost Girl*) (+ pr)
1930 *Westfront 1918*; *Skandal um Eva* (*Scandalous Eva*)
1931 ***Die Dreigroschenoper*** (*The Threepenny Opera*); ***Kameradschaft*** (*Comradeship*)
1932 *L'Atlantide* (*Die Herrin von Atlantis*)
1933 *Don Quichotte*; *Du haut en bas* (*High and Low*)
1934 *A Modern Hero*
1936 *Mademoiselle Docteur* (*Salonique, nid d'espions*)
1938 *Le Drame de Shanghai*
1939 *Jeunes Filles en détresse*
1941 *Komödianten* (+ co-sc)
1943 *Paracelsus* (+ co-sc)
1944 *Der Fall Molander* (unfinished and believed destroyed)
1947 *Der Prozess* (*The Trial*)
1949 *Geheimnisvolle Tiefen* (+ pr)
1952 *La Voce del silenzio*
1953 *Cose da pazzi*
1954 *Das Bekenntnis der Ina Kahr*
1955 *Der Letzte Akt* (*The Last Ten Days*; *Ten Days to Die*); *Es geschah am 20 Juli* (*Jackboot Mutiny*)
1956 *Rosen für Bettina*; *Durch die Walder, durch die Auen*

Other Films:

1921 *Im Banne der Kralle* (Frohlich) (role)

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Bryher, writing in *Close Up* in 1927, noted that ''it is the thought and feeling that line gesture that interest Mr. Pabst. And he has what few have, a consciousness of Europe. He sees psychologically and because of this, because in a flash he knows the sub-conscious impulse or hunger that prompted an apparently trivial action, his intense realism becomes, through its truth, poetry.''

G.W. Pabst was enmeshed in the happenings of his time, which ultimately engulfed him. He is the chronicler of the churning maelstrom of social dreams and living neuroses, and it is this perception of his time which raises him above many of his contemporary filmmakers.

Like other German directors, Pabst drifted to the cinema through acting and scripting. His first film, *Der Schatz*, dealt with a search for hidden treasure and the passions it aroused. Expressionist in feeling and design, it echoed the current trend in German films, but in *Die freudlose Gasse* he brought clinical observation to the tragedy of his hungry postwar Europe. For Pabst the cinema and life grew closer together. In directing the young Greta Garbo and the more experienced Asta Nielsen, Pabst was beginning his gallery of portraits of women, to whom he would add Brigitte Helm, Louise Brooks, and Henny Porten.

Geheimnisse einer Seele carried Pabst's interest in the subconscious further, dealing with a Freudian subject of the dream and using all the potential virtues of the camera to illuminate the problems of his central character, played by Werner Krauss. *Die Liebe der Jeanne Ney*, based on a melodramatic story by Ilya Ehrenburg, reflected the upheavals and revolutionary ideas of the day. It also incorporated a love story that ranged from the Crimea to Paris. Through his sensitive awareness of character and environment Pabst raised the film to great heights of cinema. His individual style of linking image to create a smoothly flowing pattern induced a rhythm which carried the spectator into the very heart of the matter.

Two Pabst films have a special significance. *Die Büchse der Pandora* and *Das Tagebuch einer Verlorenen* featured the American actress Louise Brooks, in whom Pabst found an ideal interpreter for his analysis of feminine sensuality.

Between the high spots of Pabst's career there were such films as *Grafin Donelli*, which brought more credit to its star, Henny Porten, than to Pabst. *Man spielt nicht mit der Liebe* featured Krauss and Lily Damita in a youth and age romance. *Abwege*, a more congenial picture that took as its subject a sexually frustrated woman, gave Pabst the opportunity to direct the beautiful and intelligent Brigitte Helm. His collaboration with Dr. Arnold Fanck on *Die weisse Hölle vom Pitz-Palu* resulted in the best of the mountain films, aided by Leni Riefenstahl and a team of virtuoso cameramen, Angst, Schneeberger, and Allgeier.

The coming of sound was a challenge met by Pabst. Not only did he enlarge the scope of filmmaking techniques, but he extended the range of his social commitments in his choice of subject matter. Hans Casparius, his distinguished stills cameraman and friend, has stressed the wonderful teamwork involved in a Pabst film. There were no divisions of labor; all were totally involved. *Westfront 1918, Die Dreigroschenoper*, and *Kameradschaft* were made in this manner when Pabst began to make sound films. Vajda the writer, cameraman Fritz Arno Wagner (who had filmed *Jeanne Ney*) and Ernö Metzner, another old colleague, worked out the mise-en-scène with Pabst, assuring the smooth, fluid process of cinema. With Pabst the cinema was still a wonder of movement and penetrating observation. The technical devices used to ensure this have been described by the designer Metzner.

Westfront 1918 was an uncompromising anti-war film which made *All Quiet on the Western Front* look contrived and artificial. Brecht's *Die Dreigroschenoper*, modified by Pabst, is still a stinging satire on the pretensions of capitalist society. *Kameradschaft*, a moving plea for international cooperation, shatters the boundaries that tend to isolate people. All these films were studio-made and technically stupendous, but the heart and human warmth of these features were given by G.W. Pabst.

When Germany was in the grip of growing Nazi domination, Pabst looked elsewhere to escape from that country, of which he had once been so much a part.

L'Atlantide was based on the Pierre Benoit novel of adventure in the Sahara. The former success of Jacques Feyder, Pabst's work featured Brigitte Helm as the mysterious Antinea. *Don Quixote* with Chaliapin did not fulfil its promise. *A Modern Hero*, made in Hollywood for Warner Brothers, had little of Pabst in it. On his return to France he handled with some competence *Mademoiselle Docteur, Le Drame de Shanghai*, and *Jeunes Filles en détresse.* In 1941 circumstances compelled him to return to his estate in Austria. He was trapped, and if he was to make films, it had to be for the Nazi regime. *Komödianten* was a story of a troupe of players who succeed in establishing the first National Theatre at Weimar. Its leading player was Pabst's old friend Henny Porten, who gave an excellent performance. The film won an award at the then Fascist-controlled Venice Biennale. *Paracelsus*, again an historical film, showed Pabst had lost none of his power. For his somewhat reluctant collaboration with the Nazis, Pabst has been savagely attacked, but it is hard to believe that any sympathy could have ever existed from the man who made *Kameradschaft* for the narrow chauvinists who ruled his country.

After the war Pabst made *Der Prozess*, dealing with Jewish pogroms in nineteenth-century Hungary. It was a fine film. After some work in Italy he made *Der letze Akt*, about the last days of Hitler, and *Es geschah am 20 Juli*, about the generals' plot against Hitler. Both were films of distinction.

Pabst died in Vienna in 1967, having been a chronic invalid for the last ten years of his life. As Jean Renoir said of him in 1963: ''He knows how to create a strange world, whose elements are borrowed from daily life. Beyond this precious gift, he knows how, better than anyone else, to direct actors. His characters emerge like his own children, created from fragments of his own heart and mind.''

—Liam O'Leary

PAGNOL, Marcel

Nationality: French. **Born:** Aubagne, near Marseilles, 25 (or 28) February 1895. **Education:** Lycée Thiers, Marseilles; University of Montpellier, degree in letters. **Military Service:** Served with French Infantry, 1914–17, and in 1940. **Family:** Married Jacqueline Bouvier, 1945, two sons. **Career:** Founded literary magazine *Fortunio*, 1911; teacher of English, from 1912; appointed professor at Lycée Condorcet, Paris, 1922; resigned teaching position after success of play *Marius*, 1929; created film company and founded magazine *Les Cahiers du film*, 1931; opened studio at Marseilles, 1933; directed first film, 1934; President of Society of French Dramatic Authors and Composers, 1944–46. **Awards:** Member, Academie française, 1947. Officer of the Légion d'honneur. **Died:** 18 April 1974.

Marcel Pagnol

Marcel Pagnol

Films as Director:

1934 *Le Gendre de Monsieur Poirier* (+ pr, sc); *Jofroi* (+ pr, sc); *L'Article 330* (+ pr, sc); *Angèle* (+ pr, sc)
1935 *Merlusse* (+ pr, sc); *Cigalon* (+ pr, sc)
1936 *Topaze* (second version) (+ pr, sc); ***César*** (+ pr, sc)
1937 *Regain* (+ pr, sc)
1938 *Le Schpountz* (+ pr, sc); ***La Femme du boulanger*** (+ pr, sc)
1940 *La Fille du puisatier* (+ pr, sc)
1945 *Naïs* (+ pr, sc)
1948 *La Belle Meunière* (+ pr, sc)
1951 *Topaze* (third version) (+ pr, sc)
1952 *Manon des sources* (+ pr, sc)
1954 *Les Lettres de mon moulin* (+ pr, sc)
1967 *Le Curé de Cucugnan* (for television) (+ pr, sc)

Other Films:

1931 ***Marius*** (Korda) (sc)
1932 ***Fanny*** (Allégret) (co-pr, sc)
1933 *Topaze* (Gasnier) (original play) (sc); *Un Direct au coeur* (Lion) (co-author of original play, sc); *L'Agonie des aigles* (Richebé) (co-pr, sc)
1934 *Tartarin de Tarascon* (Bernand) (sc)
1939 *Monsieur Brotonneau* (Esway) (pr, sc)
1950 *Le Rosier de Madame Husson* (Boyer) (sc)
1953 *Carnaval* (Verneuil) (pr, sc)
1962 *La Dame aux camélias* (Gir) (sc)
1986 *Jean de Florette* (Berri) (original story); *Manon des sources* (Berri) (original story)

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By PAGNOL: books—

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Confidences, Paris, 1981.
Inédits, edited by J. and F. Pagnol, Paris, 1986.

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''Je n'ai pas changé de métier,'' an interview with Michel Gorel, in *Cinémonde* (Paris), 17 August 1933.
''Cinématurgie de Paris,'' in *Les Cahiers du Film* (Paris), 16 December 1933, 15 January 1934, and 1 March 1934; collected in *Cahiers du Cinéma* (Paris), no. 173.
''Il n'y a rien de plus bête que la technique,'' an interview with Maurice Bessy, in *Cinémonde* (Paris), 6 October 1938.
''Mon ami Rene Clair,'' in *Cinémonde* (Paris), 23 April 1946.
''Adieu à Raimu,'' in *L'Ecran Française* (Paris), 3 October 1951.
Interview with J.A. Fieschi and others, in *Cahiers du Cinéma* (Paris), December 1965.
Interview with Claude Beylie and Guy Braucourt, in *Cinéma* (Paris), March 1969.

On PAGNOL: books—

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Domeyne, P., *Marcel Pagnol*, Paris, 1971.
Beylie, Claude, *Marcel Pagnol*, Paris, 1972.
Castans, Raymond, *Marcel Pagnol m'a raconté . . .* , Paris, 1975.
Leprohon, Pierre, *Marcel Pagnol*, Paris, 1976.
Castans, Raymond, and André Bernard, *Les films du Marcel Pagnol*, Paris, 1982.
Beylie, Claude, *Marcel Pagnol: ou, Le cinéma en liberté*, Paris, 1986.
Pompa, Dany, *Marcel Pagnol*, Paris, 1986.
Beylie, Claude, *Les années Pagnol*, Paris, 1989.
Bens, Jacques, *Pagnol*, Paris, 1994.

On PAGNOL: articles—

Fernandel, ''Mon ami Marcel Pagnol,'' in *Ciné-France* (Paris), 19 November 1937.
Alpert, Hollis, ''Homage à Pagnol,'' in *Saturday Review* (New York), 24 December 1955.
Bazin, André, ''Le Cas Pagnol,'' in *Qu'est-ce que le cinéma?* (same author), Paris, 1959.
''Spécial Guitry-Pagnol'' issue of *Cahiers du Cinéma* (Paris), 1 December 1965.
Polt, Harriet, ''The Marcel Pagnol Trilogy,'' in *Film Society Review* (New York), October 1967.
Delahaye, Michel, ''La Saga Pagnol,'' in *Cahiers du Cinéma* (Paris), June 1969.

Ford, Charles, ‘‘Marcel Pagnol,’’ in *Films in Review* (New York), April 1970.
‘‘Pagnol Issue’’ of *Avant-Scène du Cinéma* (Paris), July/September 1970.
Gauteur, C., ‘‘Marcel Pagnol inconnu?,’’ in *Image et Son* (Paris), September 1973.
Gévaudan, F., ‘‘Marcel Pagnol: Un Cinéaste mineur?,’’ in *Cinéma* (Paris), June 1974.
Beylie, Claude, ‘‘Le Rire qui vient du coeur,’’ in *Télérama* (Paris), 28 January 1976.
Turk, E.B., ‘‘Pagnol’s Marseilles Trilogy,’’ in *American Film* (Washington, D.C.), October 1980.
Bergan, Ronald, ‘‘Marcel Pagnol,’’ in *Films and Filming* (London), November 1984.
Brisset, S., ‘‘Pagnol, cinéaste de la Méditerranée,’’ in *Cinéma* ((Paris), October 1990.
La Breteque, F., de, ‘‘Le goût pour la pédagogie et la didactique de Marcel Pagnol,’’in *Cahier de la Cinématheque* (Perpignan), December 1990.
Bazin, André, ‘‘The Case of Marcel Pagnol,’’ in *Literature/Film Quarterly* (Salisbury), vol. 23, July 1995.
Génin, Bernard, in *Télérama* (Paris), 15 February 1995.
Aubert, Michelle, *Archives: Institut Jean Vigo* (Perpignan), special issue, December 1997.

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‘‘The art of the theatre is reborn under another form and will realize unprecedented prosperity. A new field is open to the dramatist enabling him to produce works that neither Sophocles, Racine, nor Molière had the means to attempt.’’ With these words, Marcel Pagnol greeted the advent of synchronous sound to the motion picture, and announced his conversion to the new medium. The words also served to launch a debate, carried on for the most part with René Clair, in which Pagnol argued for the primacy of text over image in what he saw as the onset of a new age of filmed theater.

At the time Pagnol reigned supreme in the Parisian theater world. His plays, *Topaze* and *Marius*, both opened in the 1928–29 season to the unanimous acclaim of the critics and the public. Their success vindicated the theories of a group of playwrights which had gathered around Paul Nivoix, the drama critic for *Comoedia.* They were determined to develop an alternative to the predictable theater of the boulevards and the impenetrable experiments of the surrealist avant-garde. The group pursued a dramatic ideal based on the well-made, naturalistic plays of Scribe and Dumas *fils.* The formula featured crisp dialogue, tight structures, and devastating irony. Its renewed popular appeal did not escape the notice of Bob Kane, the executive producer of the European branch of Paramount Pictures. Kane secured the rights for the screen versions of two plays, retaining Pagnol as writer for *Marius*, to be directed by Alexander Korda, but he then excluded him from any participation in the *Topaze* project. This neglect spurred the volatile young ex-schoolmaster from Provence to undertake his own productions.

With Pierre Braunberger and Roger Richebe, Pagnol produced and adapted his play *Fanny*, a sequel to *Marius*, and hired Marc Allégret to direct. Then, in 1933, he formed his own production company, modelled on United Artists, which would control the production and distribution of all his future projects. At the same time he founded *Les Cahiers du film*, dedicated to the propagation of ‘‘cinematurgie,’’ Pagnol’s theories of filmed theater.

Jofroi and *Angèle*, the first two projects over which Pagnol exercised complete artistic control, established the tone for much of his ensuing career. Adapted from stories by Jean Giono and set in Provence in the countryside surrounding Marseilles, where Pagnol was born and raised, the films treat the manners and lifestyle of the simple farmers and shopkeepers of the south and are executed with the precise principles of dramatic structure Pagnol had developed in his years with Nivoix. *Angèle* is especially notable because it was shot on location on a farm near Aubagne. The film established a precedent followed by Jean Renoir in making *Toni*, a film produced and distributed by Pagnol’s company, regarded by many as a forerunner of Italian neorealism. This is the formula to which Pagnol would return with increasing success in *Regain* and *Le Femme du boulanger*: a story or novel by Giono honed by Pagnol into a taut drama, elaborating the myths and folkways of ‘‘le coeur meridonale’’ and pivoting on the redemptive power of woman; set on location in Provence; and peopled with the excellent repertory company Pagnol had assembled from the Marseille music halls (including Raimu, Fernandel, Fernand Charpin, Orane Dumazis, and Josette Day).

Even after a formal break with Giono in an ugly squabble over money in 1937, Pagnol continued to exploit the formula in *La Fille du puisatier* and his masterpiece, *Manon des sources.* Running three hours and more, these films, even more than before, reflected how the pace and flavor of the south colored Pagnol’s approach to filmmaking. As Fernandel has put it: ‘‘With Marcel Pagnol, making a film is first of all going to Marseille, then eating some bouillabaisse with a friend, talking about the rain or the beautiful weather, and finally if there is a spare moment, shooting.’’ Along with Clair and Cocteau, Pagnol was inducted into the Academie Française. Every year his status grows among historians of cinema who once ridiculed his ‘‘canned theater.’’

—Dennis Nastav

PAKULA, Alan J.

Nationality: American. **Born:** The Bronx, New York, 7 April 1928. **Education:** Attended Bronx High School of Science; studied drama, Yale University, degree 1948. **Family:** Married 1) actress Hope Lange (divorced 1969); 2) Hannah Cohn Boorstin, 1973, five stepchildren. **Career:** Assistant, cartoon department, Warner Bros., also stage director at Circle Theatre, Los Angeles, 1948; apprentice to producer-director Don Hartman at MGM, then at Paramount, from 1950; as producer, founded Pakula-Mulligan Productions with director Robert Mulligan, 1962 (active through 1969). **Awards:** Best Director, London Film Critics, 1971, for *Klute;* Best Direction, New York Film Critics, 1976, for *All the President’s Men;* Eastman Award for Continued Excellence in Filmmaking, 1981. **Died:** 19 November 1998, in Melville, Long Island, New York, in a road accident.

Films as Director:

1969 *The Sterile Cuckoo*
1971 ***Klute*** (+ co-pr)

Alan J. Pakula

1972 *Love and Pain and the Whole Damn Thing* (+ pr)
1974 *The Parallax View* (+ pr)
1976 *All the President's Men*
1978 *Comes a Horseman*
1979 *Starting Over* (+ co-pr)
1981 *Rollover*
1982 *Sophie's Choice* (+ sc, co-pr)
1986 *Dream Lover* (+ co-pr)
1987 *Orphans* (+ pr)
1989 *See You in the Morning* (+ sc, pr)
1990 *Presumed Innocent* (+ co-sc)
1992 *Consenting Adults* (+ pr)
1993 *The Pelican Brief* (+ sc, pr)
1997 *The Devil's Own*

Other Films:

1957 *Fear Strikes Out* (Mulligan) (pr); *To Kill a Mockingbird* (Mulligan) (pr)
1963 *Love with a Proper Stranger* (Mulligan) (pr)
1965 *Baby the Rain Must Fall* (Mulligan) (pr)
1966 *Inside Daisy Clover* (Mulligan) (pr)
1967 *Up the down Staircase* (Mulligan) (pr)
1968 *The Stalking Moon* (Mulligan) (pr)

Publications

By PAKULA: articles—

Interview with Tom Milne, in *Sight and Sound* (London), Spring 1972.
Interviews with Michel Ciment, in *Positif* (Paris), March 1972 and October 1976.
Interview with A. C. Bobrow, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), September 1974.
''Making a Film about Two Reporters,'' in *American Cinematographer* (Los Angeles), July 1976.
''Dialogue on Film: Alan J. Pakula,'' in *American Film* (Washington, D.C.), December/January 1978/79 and November 1985.
''A Walk with Good and Evil,'' an interview with A. M. Bahiana, in *Cinema Papers*, December 1990.

''Alan J. Pakula: Mester i seksuell besettelse,'' an interview with F. Johnsen, in *Film and Kino*, no. 7, 1990.

''Gentleman Pakula,'' an interview with Isabelle Reffas, in *Cinéma 72*, April 1997.

On PAKULA: articles—

Jameson, R. T., ''The Pakula Parallax,'' in *Film Comment* (New York), September/October 1976.

Carcassonne, P., ''Dossier: Hollywood 79: Alan J. Pakula,'' in *Cinématographe* (Paris), March 1979.

Sinyard, Neil, ''Pakula's Choice: Some Thoughts on Alan J. Pakula,'' in *Cinema Papers* (Melbourne), July 1984.

Seidenberg, R., ''*Presumed Innocent*,'' in *American Film*, August 1990.

Downey, S. D., and K. Rasmussen, ''The Irony of *Sophie's Choice*,'' in *Women's Studies in Communication*, vol. 14, no. 2, 1991.

Film Dope (Nottingham), April 1994.

Obituary, by Richard Natale, in *Variety* (New York), 23 November 1998.

Arnold, Frank, ''Alan J. Pakula 7.4.1928–19.11.1998,'' an obituary in *EPD Film* (Frankfurt), January 1999.

Viviani, Christian, ''Alan J. Pakula 1928–1998,'' an obituary in *Positif* (Paris), February 1999.

Jönsson, Mats, ''Parallax Paranoia: Om Alan J. Pakulas amerikanska trilogi,'' in *Filmhäftet* (Stockholm), vol. 27, no. 105, 1999.

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Now considered by many a major cinematic stylist, Alan J. Pakula began his career as a producer. The quality of his films is rather uneven, ranging from the acclaimed *Fear Strikes Out* and *To Kill a Mockingbird* to the universally panned *Inside Daisy Clover.* Critic Guy Flatley noted that Pakula is affectionately acknowledged within the film industry as an ''actor's director,'' eliciting ''richly textured performances'' from Liza Minnelli in *The Sterile Cuckoo*; Maggie Smith in *Love and Pain and the Whole Damn Thing*; Warren Beatty in *The Parallax View*; Robert Redford, Dustin Hoffman, and Jason Robards Jr. in *All the President's Men*; Jane Fonda, James Caan, and Robards in *Comes a Horseman*; and Burt Reynolds, Candice Bergen, and Jill Clayburgh in *Starting Over.* Many filmgoers are surprised upon discovering that it was Pakula who directed all these films.

Pakula's self-effacement is deliberate. In the Oscar-winning *Sophie's Choice* (for Meryl Streep as best actress), the director's name is less known than the actors who worked so effectively under his direction, and far less known than the tragic personal, social, and historical themes of the film. Pakula stresses the psychological dimension of his films. *Klute*, one of his most celebrated efforts, is highlighted by his use of taped conversation to both reveal character and heighten suspense. The film is noted for ''visual claustrophobia'' and unusual, effective *mise-en-scène*. For her performance, Jane Fonda received an Academy Award.

Klute was Pakula's first ''commercial and critical gold.'' As one critic writes, ''the attention to fine, authentic detail in *Klute* reflected the careful research done by both the director and the actress in the Manhattan demimonde, and many of the shadings of the complex character of the prostitute were developed improvisationally during the filming by . . . Fonda in collaboration with Pakula.'' Critical response to *Klute* is represented by such writers as Robin Wood, who said, ''If it is too soon to be sure of Pakula's precise identity as an auteur, it remains true that *Klute* belongs, like any other great movie, to its director.'' Characteristically, Pakula believes that ''the auteur theory is half-truth because filmmaking is very collaborative.''

Pakula's other films have had equal success: *All the President's Men*, for example, was the top-grossing film of 1976, and won four Academy Awards. It was nominated for best picture and best director, as well. Even the critic known as ''Pakula's relentless nemesis,'' Stanley Kauffmann, ''relented a little'' concerning *All the President's Men.* Alan J. Pakula is a filmmaker whose work most notably features tautness in both narrative and performance; he is a director of ''moods,'' and is often ''congratulated for the moods he sustains.'' He has described his approach to filmmaking as follows: ''I am oblique. I think it has to do with my own nature. I like trying to do things which work on many levels, because I think it is terribly important to give an audience a lot of things they may not get as well as those they will, so that finally the film does take on a texture and is not just simplistic communication.''

Although he has remained active in recent years, Pakula has not produced—with one exception—work of real significance since *Sophie's Choice* (itself more of an actors' than director's film). *See You in the Morning* attempts to recycle the melodramatic poignancy of *Klute* and *The Sterile Cuckoo*, but does not rediscover the stylistic finesse that made these earlier films so successful. *See You in the Morning*'s examination of family and personal breakdown is heavy-handed and hence strangely unaffecting.

The Pelican Brief, based on John Grisham's amateurish novel about the corrupt Washington establishment, makes no good sense, but is also strangely unexciting and unsuspenseful. Unlike Hitchcock, Pakula here proves unable to forge a masterful thriller from a marginal literary source; *The Pelican Brief*, it must be said, also fails to create the paranoid atmosphere that is the hallmark of Pakula's earlier, more successful forays into the political thriller (*The Parallax View* is the best of these). *Consenting Adults* is a domestic thriller centering on an unfaithful suburban husband who falls victim to a psychopath eager to perpetrate insurance fraud and steal his wife. The first part of this film offers a chilling version of contemporary upscale suburban life; but the film's second half descends into sub-Hitchcockian third-rate twists and turns that fail to engage or excite.

Only in *Presumed Innocent* does Pakula recapture some of his earlier success. Despite numerous plot inconsistencies (the legacy of Scott Turow's novel), *Presumed Innocent* is compelling viewing because Pakula takes pains to fashion a detailed setting (heightened by fine character performances); he also astutely directs Harrison Ford in the lead role.

—Deborah H. Holdstein, updated by R. Barton Palmer

PALCY, Euzhan

Nationality: French West Indian. **Born:** Martinique, France, 1957. **Education:** Earned degree in French Literature at the Sorbonne, Paris, 1983; attended the Vaugirard Film School; earned degree in Photography, Louis Lumière School of Cinema, 1984. **Career:**

Euzhan Palcy

Became the first black woman to direct a feature film for a major Hollywood film studio; produced and recorded two albums of songs for children. **Awards:** Venice Film Festival, Silver Lion Award for Best First Work, for *Rue cases nègres*, 1983; César Award for Best New Director of a Feature Film, 1984; Orson Welles Prize for Special Cinematic Achievement, Political Film Society, U.S.A., PFS Award, for *A Dry White Season*, 1990; Brussels International Festival of Fantasy Film, Silver Raven Award, Golden Senghor for Best Director, Ouagadougou Film Festival, Special Jury Prize, Brussels Film Festival, Prix de la Jeuness, Milan Film Festival, Ban Zil Kreol Award, Montreal Film Festival, all for *Siméon*, 1993. **Address:** (c/o) Ada Babino, Nommo Speakers Bureau, 2714 Georgia Avenue NW, Washington, D. C. 20001, U.S.A.

Films as Director:

1975 *La messagère* (*The Messenger*) (for TV) (+ sc) (doc) (ro)
1982 *L'atelier du diable* (*The Devil's Workshop*) (for TV) (+ sc)
1983 *Rue cases nègres* (*Sugar Cane Alley, Black Shack Ally*) (doc) (+ sc)
1989 *A Dry White Season* (+ sc)
1990 *Hassane* (for TV) (doc)
1992 *Siméon* (+ sc, pr)
1994 *Aimé Céaire: un voix pour l'histoire* (*Aimé Céaire: A Voice for History*) (doc) (+ sc)
1998 *Ruby Bridges* (for TV) (+ pr)
2000 *Wings against the Wind* (+ co-sc, pr)

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Micciollo, H., ‘‘Propos d'Euzhan Palcy.’’ in *Cinéma* (Paris), no. 298, October 1983.

Linfield, Susan, ‘‘Sugar Cane Alley: An Interview with Euzhan Palcy,’’ *Cineaste* (Berkeley), vol. 13, no. 4, 1984.

Glicksman, Marliane, ‘‘Tempest: Euzhan Palcy's *Dry White Season*,’’ interview in *Film Comment* (New York), September-October, 1989.

Johnston, Sheila, ‘‘Against the Stream: Director Euzhan Palcy Talks to Sheila Johnston about Her Film *A Dry White Season*,’’ in *The Independent* (London), 17 January 1990.

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Kuhn, Annett, and Susan Radstone, editors, *The Women's Companion to International Film*, Los Angeles, 1990.

Acker, Ally, *Reel Women, Pioneers of the Cinema 1896 to the Present*, New York, 1991.

Foster, Gwendolyn Audrey, *Women Film Directors: An International Bio-Critical Dictionary*, Westport, Connecticut, 1995.

Unterburger, Amy L., editor, *Women Filmmakers and Their Films*, Detroit, 1998.

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DeStefano, G., ‘‘*Sugar Cane Alley*,’’ in *Cineaste* (Berkeley), vol. 13, no. 4, 1984.

Maslin, Janet, ‘‘New Directors/New Films; *Sugar Cane Alley*, In Martinique,’’ in *New York Times*, 6 April 1984.

Canby, Vincent, ‘‘Film View: Third World Truths from *Sugar Cane Alley*,’’ in *New York Times*, 22 April 1984.

Irvine, L., ‘‘*Sugar Cane Alley*,’’ in *Film Journal* (New York), June 1984.

‘‘Rue Cases Negres,’’ in *Films and Filming* (London), no. 357, June 1984.

Attanasio, Paul, ‘‘Palcy's Sweet *Sugar*,’’ in *Washington Post*, 2 March 1985.

Farley, Christopher, ‘‘Her *Season* Dawns: Director Palcy Breaks H'wood Barriers: She Attacks Apartheid with New Film,’’ in *USA Today*, 19 September 1989.

McKenna, Kristine, ‘‘Tough, Passionate, Persuasive: Euzhan Palcy Battled for Five Years to Put Her Vision of Apartheid on Screen, and Then Lured Marlon Brando Back to Work—for Free,’’ in *American Film* (Hollywood), September 1989.

Infusino, Divina, ‘‘Euzhan Palcy: Directing on Purpose: She Sees Her *Season* as Opportunity to Tell World about Apartheid,’’ in *San Diego Union-Tribune*, 8 October 1989.

Southgate, Martha, ‘‘Euzhan Palcy: The Director of *A Dry White Season* May Well Be the First Black Woman Ever to Direct a Major Studio Film,’’ in *Essence*, October 1989.

Easton, Nina J., ''New Black Films, New Insights: As Studios Open Their Gates to African-American Filmmakers, Fresh and Powerful Social Messages Are Making Their Way onto the Screen,'' in *New York Times*, 3 May 1991.

Easton, Nina, J., ''The Invisible Women: In Hollywood's Rush to Embrace Black Filmmakers, Women Directors Are Being Left out, but Some Expect that Picture to Change,'' in *New York Times*, 29 September 1991.

Carchidi, Vitoria, ''South Africa from Text to Film: *Cry Freedom* and *A Dry White Season*,'' in *Literature and Film in the Historical Dimension: Selected Papers from the Fifteenth Annual Florida State University Conference on Literature and Film*, edited by John D. Simons, Gainesville, 1994.

''New Orleans in '60s Comes to Life in Disney's *Ruby Bridges*: Six-Year-Old Integrates Public School,'' in *New Pittsburgh Courier*, 3 January 1998.

Price, Michael H., ''Euzhan Palcy: Director of *Ruby Bridges*,'' in *Fort Worth Star-Telegram*, 13 January 1998.

Koch, John, ''*Bridges* Artfully Traverses '60s Racial Divide,'' in *Boston Globe*, 16 January 1998.

Yarbrough, Freda, ''French Director Just Wanted to Get It Right,'' in *Baton Rouge Sunday Advocate*, 18 January 1998.

On PALCY: other media—

In Darkest Hollywood: Cinema and Apartheid, (video recording), 1993.

Filmmakers on Film, Reel Women Videos: The Producer/Director Relationship (video recording), produced by Ally Acker, Reel Women Trust Foundation, Roslyn Heights, New York, 1993.

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''The power of the film is incredible to change people's minds, open their eyes, their vision of the world,'' explained Euzhan Palcy in an interview in *American Film* in 1989. Her words describe her own effect on film; she is rapidly creating a legacy to the history of film as an artist, vanguard, and pioneer filmmaker.

Palcy was born on the French West Indian island of Martinique. From all accounts, Palcy was a precocious and artistically gifted child, encouraged in large part by her father. ''I grew up in a cultured, artistic environment. We weren't rich but there were painters, writers and intellectuals in my family.'' Palcy wrote stories, poetry, short dramas and—while still a teenager—produced and directed *La messegère* (1974), a 50-minute drama about a grandmother who works on a banana plantation. The work stands out as probably the first of its kind to be produced in Martinique specifically for West Indian television.

Like many film artists, Palcy admits to having been captivated by movies at a tender age. ''I loved the movies from the time I was a little girl,'' she reveals in *American Film*, ''by the time I was 10, I wanted to be a filmmaker.'' Because the filmmaking industry of Martinique was all but non-existent, she instead was raised on a steady diet of American-produced fare and influenced in large part by the style of some revered directors, including Alfred Hitchcock, Orson Welles, and Fritz Lang. The films Palcy watched included such marginalized, conventionalized, and stereotyped imagery that she was inspired to take a camera into her own hands.''The desire to be a director came out of rage, anger, she noted in *Film Comment.* ''I was so upset when I would see all those stupid portrayals of black people in American movies.''

At the age of seventeen, and to the consternation of her father, Palcy decided to become a filmmaker. ''It is as if your child today would say, 'I want to be a cosmonaut,'' Palcy explained in an interview with Ally Acker.

She left Martinique for Paris, studying art and French literature at the prestigious Sorbonne and earning a degree in photography at the equally prestigious Louis Lumière School of Cinema. While in Paris she continued work on her screen adaptation of Joseph Zobel's book *Rue cases nègres*, a novel that Palcy reveals profoundly effected her. She earned a grant from French television and even won the support of French film luminary, François Truffaut, who became part mentor, part godfather.

In 1981, she directed the film *L'atelier du diable (The Devil's Workshop)* a piece derived largely from the story she would pursue in *Rue cases nègres.* It took some three years to raise the $800,000 for the production of *Rue cases nègres.* The film examines the 1930s sugar-cane plantations of the French West Indian island of Martinique. Striking are the scenes of crushing poverty and cruel exploitation: children go without shoes and marvel at the thought of sharing the taste of a found egg. We see the alleys, lined with the shacks that serve as dwellings for the indigent cane-cutters, and watch as a worker has his already tiny pittance docked simply because he stopped work to relieve himself.

Seen through the eyes of a personable young adolescent boy named Jose, *Rue cases nègres* is a tale of colonialism, exploitation, and hope. Jose's grandmother M'Man Tine, sacrifices her own well-being so that he may have the benefit of an education and need not follow her into a life as a sugar cane field worker. The success of *Rue cases nègres* earned Palcy international attention and a number of awards, including the French César.

In the space of a few years, Palcy carved a unique place for herself in film largely unbeknownst to women of color. Yet, her story had only just begun. In 1989, she burst into the public eye with the production of the film, *A Dry White Season.* The legacy of this film is multi-layered. First and foremost is the film's unflinching depiction of the cruelty of the system of apartheid in South Africa. A few filmmakers had sought to do this, most notably Richard Attenborough's production of *Cry Freedom* (1987). Palcy's film adaptation of the André Brinke novel pulled no punches. The brutality and violence of the system is laid bare. Viewers witness the legacy of institutionalized racism and indifference: a severe lashing given a young boy by police leave his buttocks bloodied, children are gunned down in the streets, and other torture is shown. Critical reviews of the film were abundant and overwhelmingly positive. ''No other contemporary mainstream film takes us so deeply, so unflinchingly into the tragically divided heart of South Africa,'' noted Kevin Thomas of the *Los Angeles Times.* The film earned heightened interest because of its high-powered cast. Donald Sutherland played the Afrikaner school teacher Ben du Toit, whose well-ordered and seemingly ideal life is slowly and inexorably shattered by the realities of the brutal and unfair system that he has somehow managed to ignore of for most of his life. In addition, Palcy managed to lure the services of the reclusive and semi-retired Marlon Brando, who took on the role of a sensitive and supportive South African barrister, receiving scale wages and an Oscar nomination for his appearance. Most significantly, the film positioned Palcy as the first black woman director of a feature film for a major Hollywood studio.

Palcy continued her success in 1992 when she directed the internationally acclaimed *Siméon*, a music-filled ghost story about a young Martinican girl who holds the dream of bringing her native music to the world. In 1994 she produced *Aimé Céaire: un voix pour l'histoire (Aimé Céaire: A Voice for History)*, a three-part study of the life of the celebrated Martinican author.

The end of the century saw Palcy's work take on a slightly different focus. In 1998, she directed the made-for-television movie *Ruby Bridges*, the poignant story of the little black girl who helped to bring racial integration to the all-white New Orleans school system. She has turned her attention to the production of *Wings against the Wind*, a tale of the life of Bessie Coleman, black America's first female aviatrix and has plans for an adaptation of the story of Haitian military leader Toussaint L'Overture.

—Pamala S. Deane

PARADZHANOV, Sergei

Nationality: Soviet Georgian. **Born:** Tiflis (Tbilisi), Soviet Georgia, 1924. Transliterations of name include ''Paradjanov'' and ''Parajanov.'' **Education:** Kiev Conservatory of Music, 1942–45; studied under Igor Savchenko at Moscow Film Institute (V.G.I.K.), graduated 1951. **Family:** Married Svetlana (Paradzhanova), early 1950s (divorced after 2 years), one son. **Career:** Began as director at Kiev Dovzhenko Studio, 1953; following international success of *Shadows of Our Forgotten Ancestors*, ten filmscripts rejected by authorities through 1974; indicted for a variety of crimes, convicted of trafficking in art objects, sentenced to six years hard labor, 1974; released after international and Russian protests to Supreme Soviet, 1978. **Awards:** British Film Academy Award for *Shadows of Our Forgotten Ancestors*, 1966. **Died:** In Yerevan, of cancer, 20 July 1990.

Films as Director and Scriptwriter:

1951	*Moldavskaia skazka* (*Moldavian Fairy Tale*) (short)
1954	*Andriesh* (co-d)
1958	*Pervyi paren* (*The First Lad*)
1961	*Ukrainskaia rapsodiia* (*Ukrainian Rhapsody*)
1963	*Tsvetok no kamne* (*Flower on the Stone*)
1964	*Dumka* (*The Ballad*)
1965	***Teni zabytykh predkov*** (*Shadows of Our Forgotten Ancestors*) (co-sc)
1969	*Sayat nova* (*The Color of Pomegranates*; *The Blood of the Pomegranates*) (released 1972)
1978	*Achraroumès* (*Retour à la vie*)
1985	*Legenda o Suramskoj kreposti* (*The Legend of the Suram Fortress*)
1986	*Arabeski na temu Pirosmani* (doc)
1988	*Ashik kerib*

Publications

By PARADZHANOV: articles—

''Perpetual Motion,'' and ''*Shadows of Our Forgotten Ancestors*,'' in *Film Comment* (New York), Fall 1968.
Interview with H. Anassian, in *Le Monde* (Paris), 27 January 1980.
Interview with M. Vartanov, in *Cahiers du Cinéma* (Paris), March 1986.
Interview with C. Tesson, in *Cahiers du Cinéma* (Paris), July/August 1988.
Interview with B. Steinborn, in *Filmfaust*, vol. 15, July-October 1990.
Interview with Ronald Holloway, in *Filmrutan* (Sundsvall, Sweden), vol. 39, no.1, 1996.

On PARADZHANOV: articles—

Marshall, Herbert, ''The Case of Sergo Paradjanov,'' in *Sight and Sound* (London), Winter 1974/75.
Liehm, Antonin, ''A Certain Cowardice,'' in *Film Comment* (New York), July/August 1975.
''Film Names Bid Soviets Be Kind to Paradzhanov,'' in *Variety* (New York), 17 November 1976.
Fargier, J.P., ''Libérons Paradjanian,'' in *Cahiers du Cinéma* (Paris), August/September 1977.
Grenier, Richard, ''A Soviet Filmmaker's Plight,'' in the *New York Times*, 16 July 1981.
Barsky, V., ''Uber Sergj Paradschanow und seine Filme,'' in *Filmfaust* (Frankfurt), October/November 1985.
Stanbrook, Alan, ''The Return of Paradjanov,'' in *Sight and Sound* (London), Autumn 1986.
''Ukrainian Rhapsody—Sergei Paradjanov,'' in *Monthly Film Bulletin* (London), November 1986.
Williamson, A., ''Prisoner: The Essential Paradjanov,'' in *Film Comment* (New York), May/June 1989.
Rayns, Tony, ''*Ashik kerib*,'' in *Monthly Film Bulletin* (London), September 1989.
Alekseychuk, Leonid, ''A Warrior in the Field,'' in *Sight and Sound* (London), Winter 1990/91.
Obituary, in *Cinéma* (Paris), September 1990.
Obituary, in *EPD Film* (Frankfurt/Main), vol. 7, September 1990.
Olofsson, A., ''Bara en forbanned filmmakare,'' in *Chaplin* (*Stockholm*), vol. 32, 1990.
Kopanevora, G., ''Dilo a osud Sergeje Paradžanova,'' in *Film Dope* (Nottingham), December 1990.
Alekseychuk, L., ''A Warrior in the Field,'' in *Sight and Sound* (London), vol. 55, Winter 1990–1991.
Picchi, M., ''L'arte globale nelle forme espressive di Paradznov,'' in *Cinema Nuovo* (Rome), vol. 42, July-October 1993.
Kuncev, G., and others, in *Iskusstvo Kino* (Moscow), no 8, August 1995.

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The cinema, like heaven, has many mansions, and the place occupied by Sergei Paradzhanov is a very rich one indeed. This dissident, highly individual film creator made films startling in their beauty, deeply imbued with ethnic consciousness, as unique in their style as, say, the work of Miklos Jancsó.

Paradzhanov was unmistakably a dissident. Not for him the systematic social realism of the authorities. Like his distinguished predecessors Eisenstein and Dovzhenko, it was the poetry of life that he sought. His films must be taken in their totality, for the cumulative effect is stunning. His beautiful images, created with the eye of a painter, while striking in themselves, progress with the steady tempo of tableaux vivants.

When Paradzhanov's *Teni zabytykh predkov (Shadows of Our Forgotten Ancestors)* burst upon world screens, it was quite evident that a major artist had appeared in Soviet cinema. This film, more flexible than his later stylized creations, revealed a powerful individuality. A tale of life in an ancient Carpathian village, it revealed also a sensitive feeling for nature and landscapes and an awareness of religious forces as it probed into the recesses of the inherited mind.

It was inevitable that Paradzhanov's work would not be appreciated by lesser men. He was uncompromising even when pressures and persecution pursued him. His personal lifestyle and his dogged pursuit of an ideal made him a marked man for bureaucratic tyranny, and after his *Sayat nova (The Colour of Pomegranates)* was completed in 1972 he was driven from the cinema. He was sentenced to six years in a labour camp for charges ranging from homosexuality and fraud to incitement to suicide. After several years under duress, world opinion forced the Soviet authorities to release him. He knew shame and beggary until with great determination he won his way back to making films once more.

The Colour of Pomegranates (or *The Blood of the Pomegranates*) evokes the life of the eighteenth-century Armenian poet Arution Sayadian. In it the images are almost an *embarras de richesses.* The bleeding pomegranates, the struggling fish, details of utensils and native crafts, the boy swinging from the bellrope, pages of hundreds of books blown in the wind, the stately horseman parading back and forth, and the blazing colours of textiles in the dye-works scene pile up in a series of unforgettable impressions.

More sombre in tone is the *Legenda o Suramskoj kreposti (The Legend of the Suram Fortress)*, made in 1984 when Paradzhanov returned to the Georgian Film Studio. It is again a series of episodes integrated in mood and feeling and characteristically poetic in approach. His last film, *Ashik kerib*, is suitably dedicated to Tarkovsky and tells the tale of a Turkish minstrel and his frustrated love. Again rich images prevail and the idiosyncratic style persists.

Paradzhanov was a poet of the Eastern Soviet Republics. A Georgian, born in Tiflis, he was steeped in the culture and traditions of his native region. His concern with its past was the source of his creative strength and his independence of mind. He lived, thankfully, to see repressive forces at least temporarily dissipated, bringing freedom to himself as an artist. Yet it is a great pity that in the West he is known by only a few, if important, key films. The future will no doubt bring a greater knowledge of his work.

—Liam O'Leary

PARKER, Alan

Nationality: English. **Born:** Islington, London, 14 February 1944. **Family:** Married Annie Inglis, 1966; four children. **Career:** Mailboy, later writer and director, for advertising industry, London, from mid-1960s; with producer Alan Marshall, set up Alan Parker Film Company to make advertisements, 1970; directed *The Evacuees* for TV, and first feature, *Bugsy Malone*, 1975; founding member and vice-chairman, Directors Guild of Great Britain, and member, British Screen Advisory Council; directed *The Turnip Head's Guide to British Cinema* for Thames TV, 1986; signed deal with Tri-Star Pictures, 1989; also cartoonist and novelist. **Awards:** British Academy Award for Best Screenplay, for *Bugsy Malone*, 1984; Special Jury Prize, Cannes Festival, for *Birdy*, 1984; Michael Balcon Award for Outstanding Contribution to Cinema (with Alan Marshall), 1984; BAFTA Award for Best Director, for *The Commitments*, 1991. **Agent:** c/o Judy Scott-Fox, William Morris Agency, Inc., 151 El Camino Drive, Beverly Hills, CA 90212, U.S.A. **Address:** Lives in Richmond, Surrey, and Los Angeles.

Films as Director:

1973 *Footsteps* (short) (+ sc); *Our Cissy* (short) (+ sc)
1976 *Bugsy Malone* (+ sc)
1978 ***Midnight Express***
1980 *Fame*
1981 *Shoot the Moon*
1982 *Pink Floyd—The Wall*
1985 *Birdy*
1987 *Angel Heart* (+ sc)
1988 *Mississippi Burning*
1990 *Come See the Paradise* (+ sc)
1991 *The Commitments* (+ role as record producer)
1994 *The Road to Wellville* (+ pr, sc)
1996 *Evita* (+ pr, sc)
1999 *Angela's Ashes* (+ pr, sc)

Other Films:

1971 *Melody* (sc)

Publications

By PARKER: books—

Bugsy Malone, London, 1976.
Puddles in the Rain, London, 1977.
Hares in the Gate (cartoons), London, 1983.
A Filmmaker's Diary, London, 1984.
In the Lap of the Gods and the Hands of the Beatles, St. Louis, 1990.
The Making of Evita, London, 1998.

By PARKER: articles—

Interviews in *Time Out* (London), 23 July 1976 and 11 August 1978.
Interviews in *Focus on Film* (London), April 1980.
Interview in *Cinema* (London), August 1982.
''Alan Parker on *Pink Floyd—The Wall*,'' in *American Cinematographer* (Los Angeles), October 1982.
Cartoons, in *Sight and Sound* (London), Summer 1983.
''Britain's Angry Young Man,'' an interview with A. Horton, in *Cineaste* (New York), vol. 15, no. 2, 1986.
Interview in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 15, no. 3, 1987.
''The Making of *Angel Heart*,'' in *Films and Filming* (London), September and October 1987.
''Dialogue on Film: Alan Parker,'' in *American Film* (Washington, D.C.), January-February 1988.
Interview in *American Film* (Washington, D.C.), September 1990.
''Paradise Lost: Production of the Motion Picture *Come See the Paradise*,'' in *Premiere*, January 1991.
Film Dope (Nottingham), April 1994.
''Cereal Thriller,'' an interview with Brian Case, in *Time Out* (London), 11 January 1995.

Alan Parker

Interview with Barry Norman, in *Radio Times* (London), 28 January 1995.

''An Iconic *Evita*,'' an interview with Stephen Pizzello, in *American Cinematographer* (Hollywood), January 1997.

''The Thoughts of Chairman Alan,'' an interview with Nick James, in *Sight and Sound* (London), November 1997.

On PARKER: articles—

Roddick, Nick, ''Alan Parker: From Bugsy to Birdy,'' in *Cinema Papers* (Melbourne), July 1985.

Houston, Penelope, ''Parker, Attenborough, Anderson,'' in *Sight and Sound* (London), Summer 1986.

Smith, Gavin, ''Mississippi Gambler: Alan Parker Rides Again,'' in *Film Criticism* (Meadville, Pennsylvania), vol. 24, no. 6, 1988.

Stam, H., ''Het ernstige onderwerp en het grote publiek,'' in *Skoop*, April 1989.

''Alan Parker,'' in *Film a Doba*, January 1990.

Zimmer, J., ''Alan Parker,'' in *Revue du Cinema*, July-August 1990.

Apted, M., ''One on One: Michael Apted and Alan Parker,'' in *American Film*, September 1990.

Kirk, P., ''Working for High Standards,'' in *Boxoffice*, January 1991.

Chase, D., ''Alan Parker,'' in *Millimeter*, February 1991.

Lally, K., ''Director Parker Makes Hearty *Commitments*,'' in *Film Journal*, August 1991.

Dibbell, J., ''Straight outta Dublin,'' in *Village Voice*, August 20, 1991.

Fuller, Graham, article in *Interview*, August 1991.

Kauffmann, Stanley, article in *New Republic*, September 16, 1991.

Maslin, Janet, article in *New York Times*, October 28, 1994.

Denby, David, ''*The Road to Wellville*,'' in *New York*, November 14, 1994.

Benoliel, B., ''Alan Parker,'' in *Film Dope* (Nottingham), April 1994.

Griffin, N., ''Madonna Tangos with *Evita*,'' in *Newsweek*, 16 December 1996.

Elder, S., ''Musical Man,'' in *New Yorker*, 31 March 1997.

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Of all his fellow graduates from the prolific British commercials school of the 1960s (Ridley and Tony Scott, Hugh Hudson, and others), Alan Parker appears to have made far and away the most successful complete transition to theatrical filmmaking. Which is not to say that his movies to date—from *Bugsy Malone* to *Angela's Ashes*—have all been wholly successful in either box-office terms, critical reception or, blissfully, both at the same time. However, what Parker has managed always to achieve, with admittedly varying degrees of success, is that elusive blend of strong story and elegant frame, a symbiosis that tends regularly to elude other directors schooled in (and too often hamstrung by) the purely visual.

Two themes could be said to dominate Parker's work: children and controversy. After an award-winning teleplay, *The Evacuees*, about the bittersweet plight of evacuated London children during World War II, he made his feature debut with *Bugsy Malone*, an ingenious gangster spoof substituting kids for adults and cream balls for bullets. It was energetic and surprisingly un-quaint, ingredients that also characterised his high-voltage *Fame*, centering on a group of ambitious students at the New York High School for the Performing Arts. In between, though, controversy had first raised its head in the form of *Midnight Express*, an ultimately reprehensible and unashamedly manipulative piece of docudrama, unhappily dignified by sheer technique, about the supposed fate of a young American jailed for drug offences in Turkey.

Later, after both *Angel Heart*, a labyrinthine Faustian tale which was briefly threatened with an American ''X'' rating, and *Mississippi Burning*, a powerful civil rights drama that was accused of blatant Hollywood-isation, Parker's unquenchable passion and his admitted preference for ''the theatrical edge'' have continued to be, rather unfairly, mistaken for a filmmaking arrogance that tends to help make him less than a darling to those critics whom he has always termed ''the Sight & Sound mafia.''

Shoot the Moon, Parker's most personal film about marital mishaps and muddled offspring, and *Birdy*, which seamlessly transposed novelist William Wharton's post-World War II traumas to a post-Vietnam setting, best demonstrate his theatrical style carefully crafted into (though never subsuming) strong content. Especially the latter, which deals with two emotionally damaged young men whose bond transcends the scars resulting in a message—common to much of Parker's work—that is joyously life-affirming.

In 1991 Parker released *The Commitments*, a film based on a novel by Irish writer Roddy Doyle. The film, which garnered mixed reviews, told the story of the efforts of a ragtag group of musicians with widely varied individual agendas and their efforts to launch a successful band. 1994's *The Road to Wellville*, meanwhile, despite an impressive cast headed by Anthony Hopkins, was a decidedly unsuccessful adaptation of T. Coraghessan Boyle's novel.

—Quentin Falk

PARKS, Gordon

Nationality: American. **Born:** Fort Scott, Kansas, 30 November 1912. **Education:** Attended high school in St. Paul, Minnesota. **Family:** Married 1) Sally Alvis, 1933 (divorced 1961); 2) Elizabeth Campbell, December, 1962 (divorced 1973); 3) Genevieve Young (a book editor), August 26, 1973; children: (first marriage) Gordon, Jr. (deceased), Toni (Mrs. Jean-Luc Brouillaud), David; (second marriage) Leslie. **Career:** Worked at various jobs prior to 1937; freelance fashion photographer in Minneapolis, 1937–42; photographer with Farm Security Administration, 1942–43, with Office of War Information, 1944, and with Standard Oil Company of New Jersey, 1945–48; *Life* (magazine), New York City, photo-journalist, 1948–72; *Essence* (magazine), New York City, editorial director, 1970–73. President of Winger Corp. Film director, 1968—, director of motion pictures for Warner Brothers-Seven Arts, Metro-Goldwyn-Mayer (MGM), and Paramount Pictures. Composer of concertos and sonatas performed by symphony orchestras in the United States and Europe. Also author of *Martin*, a ballet, 1990, and of several television documentaries produced by National Educational Television, including *Flavio* and *Mean Streets.* Contributor to *Show*, *Vogue*, *Venture*, and other periodicals. **Awards:** Rosenwald Foundation fellow, 1942; once chosen Photographer of the Year, Association of Magazine Photographers; Frederic W. Brehm award, 1962; Mass Media Award, National Conference of Christians and Jews, for outstanding contributions to better human relations, 1964; Carr Van Adna Journalism Award, University of Miami, 1964, Ohio University,1970; named photographer-writer who had done the most to promote understanding among nations of the world in an international vote conducted by the makers of Nikon photographic equipment, 1967; A.F.D., Maryland Institute of Fine Arts, 1968; Litt.D., University of Connecticut, 1969, and Kansas State University, 1970; Spingarn Medal from National Association for the Advancement of Colored People, 1972; H.H.D., St. Olaf College, 1973, Rutgers University, 1980, and Pratt Institute, 1981; Christopher Award, 1980, for *Flavio*; President's Fellow award, Rhode Island School of Design, 1984; named Kansan of the Year, Native Sons and Daughters of Kansas, 1986; World Press Photo award, 1988; Artist of Merit, Josef Sudek Medal, 1989; additional awards include honorary degrees from Fairfield University, 1969, Boston University, 1969, Macalaster

Gordon Parks

College, 1974, Colby College, 1974, Lincoln University, 1975, Columbia College, 1977, Suffolk University, 1982, Kansas City Art Institute, 1984, Art Center and College of Design, 1986, Hamline University, 1987, American International College, 1988, Savannah College of Art and Design, 1988, University of Bradford (England), 1989, Rocheseter Institute of Technology, 1989, Parsons School of Design, 1991, Manhattanville College, 1992, College of New Rochelle, 1992, Skidmore College, 1993, Montclair State University, 1994, and awards from Syracuse University School of Journalism, 1963, University of Miami, 1964, Philadelphia Museum of Art, 1964, Art Directors Club, 1964, 1968, and International Center of Photography, 1990. **Agent:** Ben Benjamin, Creative Management Associates, 9255 Sunset Boulevard, Los Angeles, CA 90069, U.S.A.

Films as Director:

1969 *The Learning Tree* (+ mus, pr, sc)
1971 ***Shaft***
1972 *Shaft's Big Score!* (+ mus)
1974 *The Super Cops*
1976 *Leadbelly*
1984 *Solomon Northrup's Odyssey* (*Half-Slave, Half-Free*) (—for TV)

Films as Actor:

1992 *Lincoln* (Kunhardt—for TV) (voice of Henry H. Garnet)
2000 *Shaft* (Singleton) (as Lenox Lounge Patron)

Publications

By PARKS: books—

Flash Photography, New York, 1947.
Camera Portraits: The Techniques and Principles of Documentary Portraiture, New York, 1948.
The Learning Tree, New York, 1963.
A Choice of Weapons (autobiography), New York, 1966.
A Poet and His Camera (poems), self-illustrated with photographs, New York, 1968.
Gordon Parks: Whispers of Intimate Things (poems), self-illustrated with photographs, New York, 1971.
Born Black (essays), self-illustrated with photographs, Philadelphia, 1971.
In Love (poems), self-illustrated with photographs, New York, 1971.
Moments without Proper Names (poems), self-illustrated with photographs, New York, 1975.
Flavio, New York, 1978.
To Smile in Autumn: A Memoir, New York, 1979.
Shannon (novel), Boston, 1981.
Voices in the Mirror: An Autobiography, New York, 1990.
Author of foreword, *Harlem: Photographs by Aaron Siskind, 1932–1940*, edited by Ann Banks, Washington D.C., 1991.
Author of introduction, *Soul Unsold*, by Mandy Vahabzadeh, Marina del Rey, California, 1992.
Author of introduction, *A Ming Breakfast: Grits and Scrambled Moments*, New York, 1992.
Arias in Silence, Boston, 1994.
Contributor, *In the Alleys: Kids in the Shadow of the Capitol*, Washington D.C., 1995.
Glimpses toward Infinity, Boston, 1996.
Contributor, *Spirited Minds*, Minneapolis, 1996.
A Star for Noon, Boston, 2000.
Contributor, *Autobiography of a People: Three Centuries of African-American History Told by Those Who Lived It*, edited by Herb Boyd, New York, 2000.

On PARKS: books—

Rolansky, John D., editor, *Creativity*, New York, 1970.
Turk, Midge, *Gordon Parks*, New York, 1971.
Harnan, Terry, *Gordon Parks: Black Photographer and Film Maker*, London, 1972.
Monaco, James, *American Film Now: The People, the Power, the Money, the Movies*, New York,1979.
Dictionary of Literary Biography, Volume 33: Afro-American Fiction Writers after 1955, Detroit, 1984.
Bogle, Donald, *Toms, Coons, Mulattoes, Mammies & Bucks: A History of Blacks in American Films from Birth of a Nation to Malcolm X*, New York, 1994.
Parks, Gordon, Jr. *Half Past Autumn: A Retrospective*, Boston, 1998.
Martinzez, Gerald, Diana Martinzez, and Andres Chavez, *What It Is, What It Was!*, New York, 1998.

On PARKS: articles—

America, 24 July 1971.
American Photo, September-October 1991.
American Visions, December 1989, February 1991, and February-March 1993.
Best Sellers, 1 April 1971.
Black Enterprise, January 1992.
Black World, August 1973.
Commonweal, 5 September 1969.
Cue, 9 August 1969.
Ebony, July 1946.
Films and Filming, April 1972 and October 1972.
Films in Review, October 1972.
Focus on Film, October 1971.
Journal of American History, December 1987.
Life, October 1994 and February 1996.
Newsweek, 29 April 1968, 11 August 1969, 17 July 1972, and 19 April 1976.
New Yorker, 2 November 1963 and 13 February 1966.
New York Times, 4 October 1975, 3 December 1975, and 1 March 1986.
New York Times Book Review, 15 September 1963, 13 February 1966, 23 December 1979, 9 December 1990, and 1 March 1996.
Point of View, Winter 1998.
PSA (Photographic Society of America) *Journal*, November 1992.

San Jose Mercury News, 23 February 1990.
Saturday Review, 12 February 1966 and 9 August 1969.
Show Business, 2 August 1969.
Smithsonian, April 1989.
Time, 6 September 1963, 29 September 1969, 24 May 1976, and 26 June 2000.
Variety, 6 November 1968 and 25 June 1969.
Vogue, 1 October 1968 and January 1976.
Washington Post, 20 October 1978 and 24 January 1980.

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Already an award-winning photographer and novelist, Gordon Parks beat out Melvin Van Peebles by a few months to become, in 1969, the first African American hired to direct a major studio production. Parks had his Kansas-set *The Learning Tree* under way at Warner Bros. when Van Peebles was tapped to do the satire *Watermelon Man* for Columbia Pictures. As the trajectory of both men's careers would later make clear, Parks' historic role had more to do with versatility and fortitude than timing or blind luck. One need only compare the directors' follow-up projects—Parks went on to do the trend-setting *Shaft* for MGM; Van Peebles made the incendiary, X-rated *Sweet Sweetback's Baadasssss Song*—to understand why Hollywood was more comfortable casting Parks as civil rights standard bearer. Professorial in demeanor (with ever-present pipe, ascot, and natty sports jacket), Parks, one could argue, was less threatening to a power structure more interested in salving its conscience and tapping into a new urban market than in advancing the cause of blacks in Hollywood.

Was Parks then establishment Hollywood's token black director, a ''sell-out,'' in the parlance of the day? This has been a subject of some debate by, among others, Van Peebles (who charges yes) and Parks (who resents the implication, pointing to the large number of blacks employed on his films). To answer in the affirmative is in no way to diminish Parks importance to the erratic, snail-paced integration of the studio system. Someone had to be first, and that role fell to Parks more as an outgrowth of his deep-rooted humanism than as a result of any filmmaking skills. Indeed, Parks learned as he went on the set of *The Learning Tree.* The son of a Fort Scott, Kansas, sharecropper, Parks, the youngest of 15 children, bounced among menial jobs until, at age 25, he found his niche: still photography. He would go on to break color barriers in the worlds of fashion photography and photo-journalism, first with *Vogue* and then with *Life* magazine. Among Parks' most famous portraitures were studies of Langston Hughes, Duke Ellington, and Ingrid Bergman. As photojournalist, he chronicled the lives of a Harlem gang member, a Washington, D.C., cleaning woman named Ella Watson, and a Brazilian street orphan named Flavio. The *Life* studies—bracing, accusatory, always empathetic—brought accolades and retrospectives. In 1963, Parks added an autobiographical novel to his already-standard works on portrait and documentary photography. *The Learning Tree*, set in Cherokee Flats, Kansas, in the 1920s, is at once nostalgic, heartbreaking, and richly layered. The protagonist, a 12-year-old named Newt, comes of age as he witnesses acts of violence and betrayal from both blacks and whites. Newt's mother offers a metaphoric lesson: ''Some of the people are good and some of them are bad—just like the fruit on a tree . . . No matter if you go or stay, think of Cherokee Flats like that till the day you die—let it be your learnin' tree.''

Likened to stories of Faulkner and Steinbeck, and quickly added to required reading lists, *The Learning Tree* was immediately sought by Hollywood. Taking a page from silent-movie pioneer Oscar Micheaux, who produced and directed movies from his own books, Parks said he would only option the novel with himself attached as producer, director, screenwriter, and composer. In 1968, Warner Bros. agreed, and Parks, at age 56, returned to Fort Scott, Kansas, to shoot his first film, an at-times jarring blend of soft-focus sentimentality and bitter life lessons. Generally dismissed by critics expecting a harsher indictment of the System, *The Learning Tree* (1969) found vindication in 1989, when it become, along with *Citizen Kane* and *Casablanca*, one of the first ''landmark'' films selected by the Library of Congress's National Film Registry.

Shaft (1971), Parks' second feature, could not have been more of a departure. It starred Richard Roundtree as a Greenwich Village private eye—''the cat that won't cop out when there's danger all about''—who's caught between black militants, racist cops, and warring racketeers. The character (created by novelist Ernest Tidyman) remains, according to *Time* magazine, ''one of the first black movie heroes to talk back to the Man and get away with it.'' Produced for $1 million, it grossed over $12 million and, with Van Peebles' *Sweet Sweetback's Baadasssss Song*, ushered in the short-lived blaxploitation craze. An Oscar-winner (for Isaac Hayes' theme song), *Shaft* far outdistanced the black-themed (and predominantly white-produced) action pictures to come by walking the line between crass exploitation and stinging indictment of urban racism, in its many permutations.

In 1972—the year his son, Gordon Parks Jr., directed and starred in *Superfly* (1972)—Parks Sr. directed and composed the music for *Shaft's Big Score* (1972), a slicker, less successful sequel that climaxed in a 16-minutes, air-sea-land chase a la countless James Bond capers. Instead of doing the third *Shaft* (*Shaft in Africa*), Parks became the first black director to do a non-black-themed studio picture: *The Super Cops* (1974), starring Ron Liebman and David Selby as undercover narcs who, like Mel Gibson and Danny Glover in the ''Lethal Weapon'' movies, bend the law to exact street justice. Many critics consider *Super Cops* Parks' best film.

In his sixties, Parks changed gears yet again to do a period biopic of blues-folk singer Huddie Ledbetter titled *Leadbelly* (1976). Roger E. Mosley played Ledbetter, a gifted 12-string guitarist who drifts in and out of prison as he's told, ''It's gonna cost you to play the blues.'' Though it received favorable reviews—and remains Parks' favorite film —*Leadbelly* failed to find wide release and Parks' cachet as trailblazer continued to erode. In the 1980s, he turned to public television (doing the music and libretto for a PBS ballet based on Martin Luther King Jr.'s life) and had to content himself with the role of unofficial technical adviser on Steven Spielberg's *The Color Purple* and other prestige race films overseen by whites. In 1990, upon receiving the Black Filmmakers Hall of Fame's Paul Robeson Award, Parks said, ''I found myself thinking, 'I could direct this film (*The Color Purple*).' And looking back, I'm sure certain black directors could have brought a hell of a lot more sensitivity to certain 'white' movies about blacks.'' Little has changed in Hollywood since the early 1970s, he charges. ''There's still a tremendous amount of discrimination and prejudice, and a lot of black talent continues to be wasted. . . . Getting money from white-run studios is still the problem. They still pay us a lot of lip service, but that's all.''

Though he continues to write and collect honorary degrees, Parks' role in the integration of Hollywood has been all but forgotten. Critics generally disparage his studio films, which, like some of his best-known photographs, combine social awareness with a vulgarian's love of glitz and excess. In the 1990s, Parks was discovered by the new generation of black filmmakers anxious to seek his advice and validation. *Boyz N the Hood* director John Singleton called *Shaft* ''a benchmark in American film'' and added, ''I think I'm walking in the path of Gordon Parks more than anybody.'' In 2000, Singleton put his own less-political spin on *Shaft* by casting Samuel L. Jackson as John Shaft's even more stylish and volatile nephew, now a member of the NYPD. Parks, still sporting a pipe and walrus mustache, can be seen in a Harlem lounge cameo.

—Glenn Lovell

PASOLINI, Pier Paolo

Nationality: Italian. **Born:** Bologna, 5 March 1922. **Education:** School Reggio Emilia e Galvani, Bologna, until 1937; University of Bologna, until 1943. **Military Service:** Conscripted, 1943; regiment taken prisoner by Germans following Italian surrender; escaped and took refuge with family in Casarsa. **Career:** Formed ''Academiuta di lenga furlana'' with friends, publishing works in Friulian dialect, 1944; secretary of Communist Party cell in Casarsa, 1947; accused of corrupting minors, sacked from teaching post, moved to Rome, 1949; teacher in Ciampino, suburb of Rome, early 1950s; following publication of *Ragazzi di vita*, indicted for obscenity, 1955; co-founder and editor of review *Officina* (Bologna); prosecuted for ''vilification of the Church'' for directing ''La ricotta'' episode of *Rogopag*, 1963. **Awards:** Special Jury Prize, Venice Festival, for *Il vangelo secondo Matteo*, 1964. **Died:** Bludgeoned to death in Ostia, 2 November 1975; buried at Casarsa.

Films as Director:

1961 ***Accattone*** (+ sc)
1962 *Mamma Roma* (+ sc)
1963 ''La ricotta'' episode of *Rogopag* (+ sc); *La rabbia* (part one) (+ sc)
1964 *Comizi d'amore* (+ sc); *Sopralluoghi in Palestina* (+ sc); ***Il vangelo secondo Matteo*** (*The Gospel according to Saint Matthew*) (+ sc)
1966 *Uccellacci e uccellini* (*The Hawks and the Sparrows*) (+ sc); ''La terra vista dalla luna'' episode of *Le Streghe* (*The Witches*) (+ sc)
1967 ''Che cosa sono le nuvole'' episode of *Cappriccio all'italiana* (+ sc); *Edipo re* (*Oedipus Rex*) (+ sc)
1968 *Teorema* (+ sc); ''La sequenza del fiore di carta'' episode of *Amore e rabbia* (+ sc)
1969 *Appunti per un film indiano* (+ sc); *Appunti per una Orestiade africana* (*Notes for an African Oresteia*) (+ sc); *Porcile* (*Pigsty*; *Pigpen*) (+ sc); *Medea* (+ sc)
1971 *Il decameron* (*The Decameron*) (+ sc, role as Giotto)
1972 *12 dicembre* (co-d, sc); *I racconti di Canterbury* (*The Canterbury Tales*) (+ sc, role)
1974 ***Il fiore delle mille e una notte*** (*A Thousand and One Nights*) (+ sc)
1975 *Salò o le 120 giornate di Sodome* (*Salo—The 120 Days of Sodom*) (+ co-sc)

Other Films:

1954 *La donna del fiume* (co-sc)
1955 *Il prigioniero della montagna* (co-sc)
1956 *Le notti di Cabiria* (Fellini) (co-sc)
1957 *Marisa la civetta* (Bolognini) (co-sc)
1958 *Giovanni Mariti* (Bolognini) (co-sc)
1959 *La notte brava* (Bolognini) (co-sc)
1960 *La canta delle marane* (sc); *Morte di un amico* (co-sc); *Il bell' Antonio* (Bolognini) (co-sc); *La giornata balorda* (Bolognini) (co-sc); *La lunga notte del '43* (co-sc); *Il carro armato dell '8 settembre* (co-sc); *Il gobbo* (role)
1961 *La ragazza in vetrina* (co-sc)
1962 *La commare secca* (Bertolucci) (sc)
1966 *Requiescat* (role)
1969 *Ostia* (co-sc)
1973 *Storie scellerate* (co-sc)

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Pier Paolo Pasolini on the set of *Salòa le 120 giornate di Sodome*

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Pier Paolo Pasolini, poet, novelist, philosopher, and filmmaker, came of age during the reign of Italian fascism, and his art is inextricably bound to his politics. Pasolini's films, like those of his early apprentice Bernardo Bertolucci, began under the influence of neorealism. He also did early scriptwriting with Bolognini and Fellini. Besides these roots in neorealism, Pasolini's works show a unique blend of linguistic theory and Italian Marxism. But Pasolini began transcending the neorealist tradition even in his first film, *Accattone* (which means ''beggar'').

The relationship between Pasolini's literary work and his films has often been observed, and indeed Pasolini himself noted in an introduction to a paperback selection of his poetry that ''I made all these films as a poet.'' Pasolini was a great champion of modern linguistic theory and often pointed to Roland Barthes and Erich Auerbach in discussing the films many years before semiotics and structuralism became fashionable. His theories on the semiotics of cinema centered on the idea that film was a kind of ''real poetry'' because it expressed reality with reality itself and not with other semiotic codes, signs, or systems.

Pasolini's interest in linguistics can also be traced to his first book of poetry, *Poems of Casarsa*, which is written in his native Friuli dialect. This early interest in native nationalism and agrarian culture is also a central element in Pasolini's politics. His first major poem, ''The Ashes of Gramsci'' (1954), pays tribute to Antonio Gramsci, the Italian Marxist who founded the Italian Communist party. It created an uproar unknown in Italy since the time of D'Annunzio's poetry and was read by artists, politicians, and the general public.

The ideas of Gramsci coincided with Pasolini's own feelings, especially concerning that part of the working class known as the subproletariat, which Pasolini described as a prehistorical, pre-Christian, and pre-bourgeois phenomenon, one which occurs for him in the South of Italy (the Sud) and in the Third World.

This concern with ''the little homelands,'' the indigenous cultures of specific regions, is a theme linking all of Pasolini's films, from *Accattone* to his final black vision, *Salò.* These marginal classes, known as *cafoni* (hicks or hillbillies), are among the main characters in Pasolini's novels *Ragazzi de vita* (1955) and *A Violent Life* (1959), and appear as protagonists in many of his films, notably *Accattone, Mamma Roma, Hawks and Sparrows*, and *The Gospel according to Saint Matthew.* To quote Pasolini: ''My view of the world is always at bottom of an epical-religious nature: therefore even, in fact above all, in misery-ridden characters, characters who live outside of a historical consciousness, these epical-religious elements play a very important part.''

In *Accattone* and *The Gospel*, images of official culture are juxtaposed against those of a more humble origin. The pimp of *Accattone* and the Christ of *The Gospel* are similar figures. When Accattone is killed at the end of the film, a fellow thief is seen crossing himself in a strange backward way, it is Pasolini's indictment of how Christianity has ''contaminated'' the subproletarian world of Rome. Marxism is never far away in *The Gospel*; it is evident, for instance, in the scene where Satan, dressed as a priest, tempts Christ. In *The Gospel*, Pasolini has put his special brand of Marxism even into camera angles and has, not ironically, created one of the most moving and literal interpretations of the story of Christ. A recurrent motif in Pasolini's filmmaking, and especially prominent in *Accattone* and *The Gospel*, is the treatment of individual camera shots as autonomous units; the cinematic equivalent of the poetic image. It should also be noted that *The Gospel according to Saint Matthew* was filmed entirely in southern Italy.

In the 1960s Pasolini's films became more concerned with ideology and myth, while continuing to develop his epical-religious theories. *Oedipus Rex* (which has never been distributed in the United States) and *Medea* reaffirm Pasolini's attachment to the marginal and pre-industrial peasant cultures. These two films indict capitalism as well as communism for the destruction of these cultures, and the creation of a world which has lost its sense of myth.

In *Teorema* (''theorem'' in Italian), which is perhaps Pasolini's most experimental film, a mysterious stranger visits a typical middle-class family, sexually seduces mother, father, daughter, and son, and destroys them. The peasant maid is the only character who is transformed because she is still attuned to the numinous quality of life which the middle class has lost. Pasolini has said about this film: ''A member of the bourgeoisie, whatever he does, is always wrong.''

Pigpen, which shares with *Teorema* the sulphurous volcanic location of Mount Etna, is a double film. The first half is the story or parable of a fifteenth-century cult of cannibals and their eventual destruction by the church. The second half concerns two former Nazis-turned-industrialists in a black comedy of rank perversion. It is the film closest in spirit to the dark vision of *Salò.* In the 1970s Pasolini turned against his elite international audience of intellectuals and film buffs and embraced the mass market with his ''Trilogy of Life'': *Decameron, Canterbury Tales*, and *Arabian Nights.* The *Decameron* was his first major European box-office hit, due mainly to its explicit sexual content. All three films are a celebration of Pasolini's philosophy of ''the ontology of reality, whose naked symbol is sex.'' Pasolini, an avowed homosexual, in *Decameron*, and especially *Arabian Nights*, celebrates the triumph of female heterosexuality as the epitome of the life principle. Pasolini himself appears in two of these films, most memorably in the *Decameron* as Giotto's best pupil, who on completion of a fresco for a small town cathedral says, ''Why produce a work of art, when it's so much better just to dream about it.''

As a result of his growing political pessimism Pasolini disowned the ''Trilogy'' and rejected most of its ideas. His final film, *Salò*, is an utterly clinical examination of the nature of fascism, which for Pasolini is synonymous with consumerism. Using a classical, unmoving camera, Pasolini explores the ultimate in human perversions in a static, repressive style. *Salò*, almost impossible to watch, is one of the most horrifying and beautiful visions ever created on film. Pasolini's tragic, if not ironic, death in 1975 ended a visionary career that almost certainly would have continued to evolve.

—Tony D'Arpino

PASTRONE, Giovanni

Nationality: Italian. Also known as Piero Fosco. **Born:** Montechario d'Asti, 11 September 1883. **Career:** Administrative assistant, Carlo Rossi & Company, Turin, 1905; company reorganized as Itala Film, became adminstrative director, 1907; director, from 1910; production supervisor of Itala, from 1914; left film industry, worked on medical research, early 1920s. **Died:** In Turin, 27 June 1959.

Films as Director:

1910 *Agnese Visconti* (+ pr); *La caduta di Troia* (+ pr)
1912 *Padre* (co-d, pr)

1914 ***Cabiria*** (+ pr)
1915 *Il fuoco* (+ pr); *Maciste* (+ pr)
1916 *Maciste alpino* (co-d, pr); *Tigre reale* (+ pr)
1919 *Hedda Gabler* (+ pr)
1923 *Povere bimbe* (+ pr)

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The firm Carlo Rossi and Company (of Turin) began to manufacture films and apparatus in 1907, drawing their personnel from the Pathé Company of Paris. When Rossi left the Company, Sciamengo and Giovanni Pastrone took over what was by then Itala Films, and Pastrone soon proved himself an active and inspired manager. The services of the French comedian André Deed were acquired by the company in 1908. The comedian's role as Cretinetti proved a goldmine. Another valuable addition to the company was Segundo de Chomon, a Spanish cameraman who was a master of special effects. His first film for Itala was the sensational thriller *Tigris* in 1912.

In the meantime, Pastrone's ambitions led him into direction, and in 1910 he made *Agnese Visconti* and the sensational *Caduta del Troia*, which reached American cinemas in spite of an embargo on foreign films. His film *Padre* introduced the famous actor Ermete Zacconi to the screen. In 1913 Pastrone conceived a vast project set in the time of the Punic Wars, when Scipio conquered Carthage. Armed with a showman's instinct, Pastrone approached d'Annunzio and secured the approval and prestige of the great man's name for a tidy sum. Pastrone, under the name Piero Fosco, directed the film *Cabiria* with a script duly credited to the famous author, D'Annunzio.

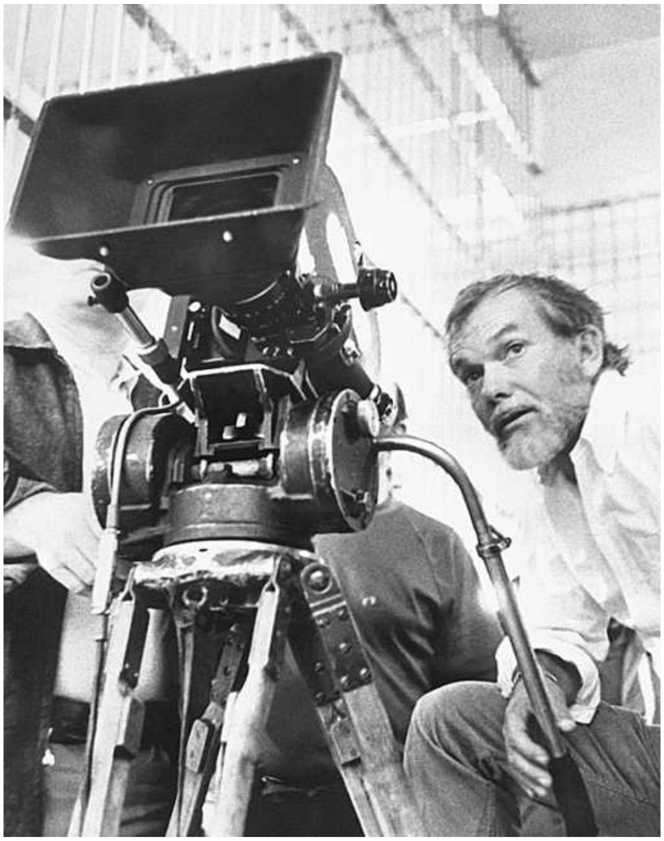
Pastrone did his homework for the film with dynamic thoroughness. The period behavior, architecture, and costumes were patiently researched. Vast structures were built. Shooting took six months, ranging from the Itala studios in Turin to Tunisia, Sicily, and the Val de Lanzo, where Hannibal is reputed to have crossed the Alps. Not only was the film spectacular but, artistically, it broke new ground. The striking camerawork by de Chomon made use of travelling shots with remarkable skill, and the effects of the eruption of Mount Etna and the naval battle of Syracuse were awe-inspiring. The character of the strong man Maciste became a legend of the cinema. Later, Pastrone directed this ex-dock laborer in a further adventure, *Maciste*, and in the same year, he directed Pina Menichelli and Febo Mari in *Il Fuoco*, the love story of a young painter and a wealthy woman. The film's erotic atmosphere caused it to be banned and prompted clerical demonstrations against the film.

In 1916 Pastrone again directed Menichelli in a work by Verga, *Tigre reale*, and in 1919 he directed his former star of *Cabiria*, Itala Almirante Manzini, in *Hedda Gabler.* Before he retired at about that time he made several more films with his creation, Maciste. He abandoned the cinema to pursue research in therapeutic medicine.

—Liam O'Leary

PECKINPAH, Sam

Nationality: American. **Born:** David Samuel Peckinpah in Fresno, California, 21 February 1925. **Education:** Fresno State College, B.A. in Drama 1949; University of Southern California, M.A. 1950. **Family:** Married 1) Marie Selland, 1947, four children; 2) Begonia Palacios, 1964 (divorced), one child; 3) Joie Gould, 1972 (divorced). **Military Service:** Enlisted in Marine Corps, 1943. **Career:** Director/producer-in-residence, Huntington Park Civic Theatre, California, 1950–51; propman and stagehand, KLAC-TV, Los Angeles, then



Sam Peckinpah

assistant editor at CBS, 1951–53; assistant to Don Siegel, from 1954; writer for television, including *Gunsmoke* and *The Rifleman*, late 1950s; worked on scripts at Walt Disney Productions, 1963. **Died:** Of a heart attack, 28 December 1984.

Films as Director:

1961 *The Deadly Companions* (*Trigger Happy*)
1962 ***Ride the High Country*** (*Guns in the Afternoon*) (+ co-sc, uncredited)
1965 *Major Dundee* (+ co-sc)
1966 *Noon Wine* (+ sc)
1969 ***The Wild Bunch*** (+ co-sc)
1970 *The Ballad of Cable Hogue*
1971 *Straw Dogs* (+ co-sc)
1972 *Junior Bonner; The Getaway*
1973 *Pat Garrett and Billy the Kid*
1974 *Bring Me the Head of Alfredo Garcia* (+ co-sc)
1975 *The Killer Elite*
1977 *Cross of Iron*
1978 *Convoy*
1983 *The Osterman Weekend*

Other Films:

1956 ***Invasion of the Body Snatchers*** (Siegel) (role as Charlie the meter reader)
1978 *China 9 Liberty 37* (Hellmann) (role)
1980 *Il Visitatore* (Paradise) (role)

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By PECKINPAH: articles—

''A Conversation with Sam Peckinpah,'' with Ernest Callenbach, in *Film Quarterly* (Berkeley), Winter 1963/64.
''Peckinpah's Return,'' an interview with Stephen Farber, in *Film Quarterly* (Berkeley), Fall 1969.
''Talking with Peckinpah,'' with Richard Whitehall, in *Sight and Sound* (London), Autumn 1969.
''Playboy Interview: Sam Peckinpah,'' with William Murray, in *Playboy* (Chicago), August 1972.
''Don Siegel and Me,'' in *Don Siegel: Director*, by Stuart Kaminsky, New York, 1974.
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Simmons, Garner, *Peckinpah: A Portrait in Montage*, Austin, Texas, 1982.
Arnols, Frank, and Ulrich von Berg, *Sam Peckinpah: Eine Outlaw in Hollywood*, Frankfurt, 1987.
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Andrews, Nigel, ''Sam Peckinpah: The Survivor and the Individual,'' in *Sight and Sound* (London), Spring 1973.
Madsen, A., ''Peckinpah in Mexico,'' in *Sight and Sound* (London), Spring 1974.
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Kael, Pauline, ''Notes on the Nihilist Poetry of Sam Peckinpah,'' in the *New Yorker*, 12 January 1976.
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Bryson, J., ''Sam Peckinpah,'' in *American Film* (Washington, D.C.), April 1985.
Engel, L.W., ''Sam Peckinpah's Heroes: Natty Bumppo and the Myth of the Rugged Individual Still Reign,'' in *Literature/Film Quarterly* (Salisbury, Maryland), January 1988.
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It is as a director of westerns that Sam Peckinpah remains best known. This is not without justice. His non-western movies often lack the sense of complexity and resonance that he brings to western settings. He was adept at exploiting this richest of genres for his own purposes, explaining its ambiguities, pushing its values to uncomfortable limits. *Ride the High Country, Major Dundee*, and *The Wild Bunch* are the work of a filmmaker of high ambitions and rare talents. They convey a sense of important questions posed, yet finally left open and unanswered. At their best they have a visionary edge unparalleled in American cinema.

His non-westerns lose the additional dimensions that the genre brings, as in, for example, *Straw Dogs.* A polished and didactic parable about a besieged liberal academic who is forced by the relentless logic of events into extremes of violence, it is somehow too complete, its answers too pat, to reach beyond its own claustrophobic world. Though its drama is entirely compelling, it lacks the referential framework that carries Peckinpah's westerns far beyond the realm of tautly-directed action. Compared to *The Wild Bunch*, it is a one-dimensional film.

Nevertheless, *Straw Dogs* is immediately recognizable as a Peckinpah movie. If a distinctive style and common themes are the marks of an *auteur*, then Peckinpah's right to that label is indisputable. His concern with the horrors and the virtues of the male group was constant, as was his refusal to accept conventional movie morality. ''My father says there's only Right and Wrong, Good and Evil, with nothing in between. But it's not that simple, is it?'' asks Elsa in *Ride the High Country.* Judd's reply could almost be Peckinpah's: ''No. It should be, but it isn't.''

In traditional westerns, of course, right and wrong are clearly distinguishable. The westerner, as Robert Warshow has characterised him, is the man with a code. In Peckinpah's westerns, as in some of his other movies such as *Cross of Iron*, it is the code itself that is rendered problematic. Peckinpah explores the ethic rather than taking it for granted, plays off its elements one against the other, and uses his characters as emblems of those internal conflicts. He presents a world wherein moral certainty is collapsing, leaving behind doomed variations on assertive individualism. In some modern westerns that theme has been treated as elegy; in Peckinpah it veers nearer to tragedy. His is a harsh world, softened only rarely in movies like *The Ballad of Cable Hogue* and *Junior Bonner.* Peckinpah's richest achievements remain the two monumental epics of the 1960s, *Major Dundee* and *The Wild Bunch.* In both, though *Major Dundee* was butchered by its producers both before and after shooting, there is ample evidence of Peckinpah's ability to marshall original cinematic means in the service of a morally and aesthetically complex vision. It has become commonplace to associate Peckinpah with the rise of explicit violence in modern cinema, and it is true that few directors have rendered violence with such horrific immediacy. But his cinema is far more than that: his reflections upon familiar western themes are technically sophisticated, elaborately constructed, and, at their best, genuinely profound.

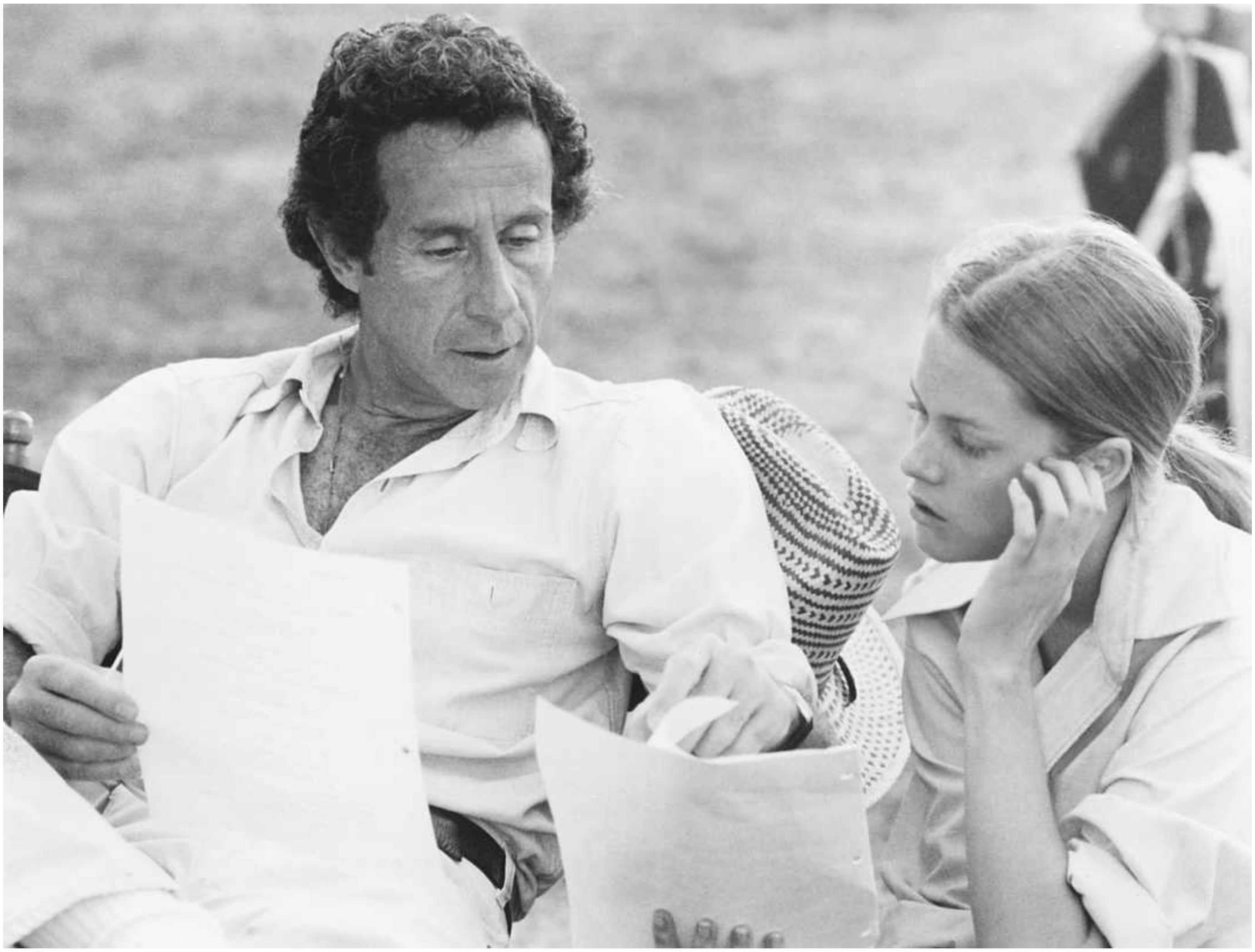
—Andrew Tudor

PENN, Arthur

Nationality: American. **Born:** Philadelphia, 27 September 1922. **Education:** Black Mountain College, North Carolina, 1947–48; studied at Universities of Perugia and Florence, 1949–50; trained for the stage with Michael Chekhov. **Military Service:** Enlisted in Army, 1943; joined Soldiers Show Company, Paris, 1945. **Family:** Married actress Peggy Maurer, 1955, one son, one daughter. **Career:** Assistant director on *The Colgate Comedy Hour*, 1951–52; TV director, from 1953, working on *Gulf Playhouse: 1st Person* (NBC), *Philco Television Playhouse* (NBC), and *Playhouse 90* (CBS); directed first feature, *The Left-handed Gun*, 1958; director on Broadway, from 1958. **Awards:** Tony Award for stage version of *The Miracle Worker;* two Sylvania Awards. **Address:** c/o 2 West 67th Street, New York, NY 10023, U.S.A.

Films as Director:

1958 *The Left-handed Gun*
1962 *The Miracle Worker*
1965 *Mickey One* (+ pr)
1966 *The Chase*
1967 ***Bonnie and Clyde***
1969 *Alice's Restaurant* (+ co-sc)
1970 *Little Big Man* (+ pr)
1973 ''The Highest,'' in *Visions of 8*
1975 *Night Moves*
1976 *The Missouri Breaks*
1981 *Four Friends*



Arthur Penn with Melanie Griffith on the set of *Night Moves*

1985 *Target*
1987 *Dead of Winter*
1989 *Penn and Teller Get Killed* (+ pr)
1993 *The Portrait* (for TV)
1995 *Lumière et compagnie*
1996 *Inside*

Publications

By PENN: articles—

''Rencontre avec Arthur Penn,'' with André Labarthe and others, in *Cahiers du Cinéma* (Paris), October 1965.

''*Bonnie and Clyde*: Private Morality and Public Violence,'' in *Take One* (Montreal), vol. 1, no. 6, 1967.

Interview with Michael Lindsay, in *Cinema* (Beverly Hills), vol. 5, no. 3, 1969.

Interview in *The Director's Event* by Eric Sherman and Martin Rubin, New York, 1970.

''Metaphor,'' an interview with Gordon Gow, in *Films and Filming* (London), July 1971.

''Arthur Penn at the Olympic Games,'' an interview in *American Cinematographer* (Los Angeles), November 1972.

''Night Moves,'' an interview with T. Gallagher, in *Sight and Sound* (London), Spring 1975.

''Arthur Penn ou l'anti-genre,'' an interview with Claire Clouzot, in *Ecran* (Paris), December 1976.

Interview with R. Seidman and N. Leiber, in *American Film* (Washington, D.C.), December 1981.

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Interview with Richard Combs, in *Monthly Film Bulletin* (London), August 1986.

''1968–1988,'' in *Film Comment* (New York), August 1988.

''L'Amerique qui change: entretien avec Arthur Penn,'' with P. Merenghetti, in *Jeune Cinema*, October/November 1990.

''The Importance of a Singular, Guiding Vision,'' an interview with Gary Crowdus and Richard Porton, in *Cineaste* (New York), 1993.

''Acteurs et metteurs en scène: Metteurs en scène et acteurs,'' in *Positif* (Paris), June 1994.
''L'occhio aperto,'' an interview with G. Garlazzo, in *Filmcritica* (Siena), May 1997.
''Song of the Open Road,'' an interview with Geoffrey Macnab, in *Sight and Sound* (London), August 1999.

On PENN: books—

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Marchesini, Mauro, and Gaetano Stucchi, *Cinque film di Arthur Penn*, Turin, 1972.
Cawelti, John, editor, *Focus on Bonnie and Clyde*, Englewood Cliffs, New Jersey, 1973.
Carlini, Fabio, *Arthur Penn*, Milan, 1977.
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Zuker, Joel S., *Arthur Penn: A Guide to References and Resources*, Boston, 1980.
Giannetti, Louis D., *Masters of the American Cinema*, Englewood Cliffs, New Jersey, 1981.
Haustrate, Gaston, *Arthur Penn*, Paris, 1986.
Vernaglione, Paolo, *Arthur Penn*, Florence, 1988.
Kindem, Gorham, *The Live Television Generation of Hollywood Film Directors*, Jefferson, North Carolina, and London, 1994.

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Hillier, Jim, ''Arthur Penn,'' in *Screen* (London), January/February 1969.
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Wood, Robin, ''Arthur Penn in Canada,'' in *Movie* (London), Winter 1970/71.
Margulies, Lee, ''Filming the Olympics,'' in *Action* (Los Angeles), November/December 1972.
''*Le Gaucher* Issue'' of *Avant-Scène du Cinéma* (Paris), November 1973.
Byron, Stuart, and Terry Curtis Fox, ''What *Is* a Western?,'' in *Film Comment* (New York), July/August 1976.
Butler, T., ''Arthur Penn: The Flight from Identity,'' in *Movie* (London), Winter 1978/79.
Penn Section of *Casablanca* (Madrid), March 1982.
''TV to Film: A History, a Map, and a Family Tree,'' in *Monthly Film Bulletin* (London), February 1983.
Gallagher, J., and J. Hanc, ''Penn's Westerns,'' in *Films in Review* (New York), August/September 1983.
Camy, G., ''Arthur Penn: Un regard sévère sur les U.S.A. des années 60–70,'' in *Jeune Cinéma* (Paris), April 1985.
Andrew, Geoff, ''*The Shootist*,'' in *Time Out* (London), 13 August 1986.
Matheson, Nigel, ''Arthur Penn,'' in *City Limits* (London), 21 August 1986.
Richards, P., ''Arthur Penn: A One-Film Director?'' in *Film*, October 1987.
Knowles, Peter C., ''Genre and Authorship: Two Films of Arthur Penn,'' in *CineAction!* (Toronto), Summer/Autumn 1990.
McCloy, Sean, ''Focus on Arthur Penn,'' in *Film West* (Dublin), July 1995.
Kock, I. de, ''Arthur Penn,'' in *Film en Televisie + Video* (Brussels), November 1996.
Lally, K., '''Inside' with Arthur Penn,'' in *Film Journal* (New York), January/February 1997.
Elia, Maurice, ''Bonnie and Clyde,'' in *Séquences* (Haute-Ville), July-August 1997.

* * *

Arthur Penn has often been classed—along with Robert Altman, Bob Rafelson, and Francis Coppola—among the more ''European'' American directors. Stylistically, this is true enough. Penn's films, especially after *Bonnie and Clyde*, tend to be technically experimental, and episodic in structure; their narrative line is elliptical, undermining audience expectations with abrupt shifts in mood and rhythm. Such features can be traced to the influence of the French New Wave, in particular the early films of François Truffaut and Jean-Luc Godard, which Penn greatly admired.

In terms of his thematic preoccupations, though, few directors are more utterly American. Repeatedly, throughout his work, Penn has been concerned with questioning and re-assessing the myths of his country. His films reveal a passionate, ironic, intense involvement with the American experience, and can be seen as an illuminating chart of the country's moral condition over the past thirty years. *Mickey One* is dark with the unfocused guilt and paranoia of the McCarthyite hangover, while the stunned horror of the Kennedy assassination reverberates through *The Chase.* The exhilaration, and the fatal flaws, of the 1960s anti-authoritarian revolt are reflected in *Bonnie and Clyde* and *Alice's Restaurant. Little Big Man* reworks the trauma of Vietnam, while *Night Moves* is steeped in the disillusioned malaise that pervaded the Watergate era.

As a focus for his perspective on America, Penn often chooses an outsider group and its relationship with mainstream society. The Indians in *Little Big Man*, the Barrow Gang in *Bonnie and Clyde*, the rustlers in *The Missouri Breaks*, the hippies in *Alice's Restaurant*, the outlaws in *The Left-handed Gun*, are all sympathetically presented as attractive and vital figures, preferable in many ways to the conventional society which rejects them. But ultimately they suffer defeat, being infected by the flawed values of that same society. ''A society,'' Penn has commented, ''has its mirror in its outcasts.''

An exceptionally intense, immediate physicality distinguishes Penn's work. Pain, in his films, unmistakably *hurts*, and tactile sensations are vividly communicated. Often, characters are conveyed primarily through their bodily actions: how they move, walk, hold themselves, or use their hands. Violence is a recurrent feature of his films—notably in *The Chase, Bonnie and Clyde*, and *The Missouri Breaks*—but it is seldom gratuitously introduced, and represents, in Penn's view, a deeply rooted element in the American character which has to be acknowledged.

Penn established his reputation as a director with *Bonnie and Clyde*, one of the most significant and influential films of its decade. But since 1970 he has made only a handful of films, none of them successful at the box office. *Night Moves* and *The Missouri Breaks*, both poorly received on initial release, now rank among his most subtle and intriguing movies, and *Four Friends*, though uneven, remains constantly stimulating with its oblique, elliptical narrative structure.

But since then Penn seems to have lost his way. Neither *Target*, a routine spy thriller, nor *Dead of Winter*, a reworking of Joseph H. Lewis's cult B-movie *My Name Is Julia Ross*, offered material worthy of his distinctive talents. *Penn and Teller Get Killed*, a spoof psycho-killer vehicle for the bad-taste illusionist team, got few showings outside the festival circuit. Among his few recent directorial works is *The Portrait*, a solidly crafted adaptation for television of Tina Rowe's Broadway hit, *Painting Churches*. ''It's not that I've drifted away from film,'' Penn told Richard Combs in 1986. ''I'm very drawn to film, but I'm not sure that film is drawn to me.'' Given the range, vitality, and sheer unpredictability of his earlier work, the estrangement is much to be regretted.

—Philip Kemp

PEREIRA DOS SANTOS, Nelson

Nationality: Brazilian. **Born:** São Paolo, 1928. **Education:** Educated in law; studied at IDHEC, Paris. **Career:** Journalist, editor at *Jornal do Brasil*, late 1940s; directed first feature, *Rio, quarenta graus*, 1955; teacher of cinema, University of Brasilia, from 1956; collaborated on short films with I. Rozemberg and J. Manzon, 1958–60; director of Department of Cinematographic Art, Federal University of Nitéroi, from 1968; participated in founding of filmmakers' cooperative, late 1970s; also editor and co-director of film revue *Luz e Açao.*

Films as Director and Scriptwriter:

1950 *Juventude* (short); *Atividades politicas em Sao Paolo* (short)
1955 *Rio, quarenta graus* (*Rio, 40 Degrees*)
1957 *Rio, zona norte* (*Rio, zone nord*)
1958 *Soldados do fogo* (short)
1960 Part of a documentary on Karl Gass made in East Germany
1961 *Mandacaru vermelho* (+ co-pr, role)
1962 *O Bôca de Ouro*; *Ballet do Brasil* (short)
1963 ***Vidas secas*** (*Barren Lives*); *Um môco de 74 anos* (short)
1964 *O Rio de Machado de Assis* (short)
1965 *Fala Brasilia*
1966 *Cruzada ABC*
1967 *El justiciero* (*Le Justicier*) (+ co-pr)
1968 *Fome de amor* (*Soif d'amour*); *Abastecimento, nova política* (short)
1969 *Azyllo muito louco* (*L'Alieniste*) (co-d)
1971 *Como era gostoso o meu frances* (*How Tasty Was My Little Frenchman*) (+ co-pr)
1972 *Quem e beta* (*Pas de violence entre nous*)
1974 *O Amuleta de Ogum* (*The Amulet of Ogum*); *Tenda dos milagres* (*Tent of Miracles*)
1980 *Na estrada da vida* (*On the Highway of Life*)
1984 *Memorias do carcere* (*Memories of Jail*)
1986 *Jubiaba*
1994 *A Terceira margem do rio* (*The Third Bank of the River*) (+ sc)
1995 *Cinema de lágrimas* (+ co-sc)
1998 *Guerra e liberdade Castro alves em São Paulo*

Other Films:

1951 *O scai* (Nanni) (asst d)
1952 *Agulha no palheiro* (Viany) (asst d)
1953 *Balança mas nao caid* (Vanderlei) (asst d)
1958 *O grande momento* (Santos) (pr)
1962 *Barravento* (Rocha) (ed); *Pedreira de São Diogo* (Hirszman) (ed)
1998 *For all o trampolim da Vitória* (ro as Almirante Johnes)

Publications

By PEREIRA DOS SANTOS: articles—

Interview with Leo Murray, in *Cahiers du Cinéma* (Paris), March 1966.
Interview with Fedéric de Cárdenas and Max Tessier, in *Etudes Cinématographiques* (Paris), no. 93–96, 1972.
Interview with J. Frenais, in *Cinéma* (Paris), October 1976.
Interview with A. Lima, in *Filme Cultura* (Rio de Janeiro), February 1979.
Interview with Agustin Mahieu, in *Cine Libre* (Madrid), no. 6, 1983.
Interview with Richard Peña, in *Framework* (Norwich), no. 29, 1985.
Interview with Robert Stam, and others, in *Cineaste* (New York), vol. 14, no. 2, 1985.
''Manifesto por un cinema popular,'' in *Hojas de cine*, by Marcelo Beraba, Mexico City, 1986.
''La comète Grierson en Amérique latine,'' in *Positif* (Paris), June 1994.
''Cinéma de larmes,'' an interview with Sylvie Pierre, in *Cahiers du Cinéma* (Paris), June 1995.

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Rocha, Glauber, *Revisao critica do cinema brasiliero*, Rio de Janeiro, 1963.
Frías, Isaac Léon, *Los años de la conmoción*, Mexico City, 1979.
Johnson, Randal, and Robert Stam, editors, *Brazilian Cinema*, Rutherford, New Jersey, 1982.
Johnson, Randal, *Cinema Novo x 5*, Austin, Texas, 1984.
Burton, Julianne, editor, *Cinema and Social Change in Latin America*, Austin, Texas, 1986.

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Lefèvre, Raymond, ''*Vidas secas*,'' in *Cinéma* (Paris), November 1965.
Monteiro, José, ''Nelson Pereira dos Santos,'' in *Filme Cultura* (Rio de Janeiro), September/October 1970.
Kinder, Marsha, ''*Tent of Miracles*,'' in *Film Quarterly* (Berkeley), Summer 1978.

''Dossier criticos: *Barre Pesada*,'' in *Filme Cultura* (Rio de Janeiro), February 1979.

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Paranagua, P. A., ''Nelson Pereira dos Santos: Trajectoire d'un dépouillement,'' in *Positif* (Paris), December 1985.

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Mraz, John, ''What's Popular in the New Latin American Cinema?,'' in *Studies in Latin American Popular Culture*, no. 7, 1988.

Stam, Robert, ''São Nelson,'' in *Film Comment* (New York), January-February 1995.

Maier-Schoen, Petra, ''Das filmische Gewissen,'' in *Film-Dienst* (Cologne), 12 March 1996.

* * *

Considered to be the ''mentor'' and ''conscience'' of *Cinema Novo* (New Cinema)—the movement that fundamentally transformed the theory and practice of film in Brazil and Latin America—Nelson Pereira dos Santos encapsulates many of its ideals in his works.

The most important of these is the reaction against the domination of Brazilian screens by foreign films and imported cinematic models, for *Cinema Novo* is the result of efforts by directors such as Pereira, Glauber Rocha, and Carlos Diegues to make a genuinely ''popular cinema.'' This concept has been used in a variety of ways, but to Pereira it represents a combination of commercial success and a concern with national identity. Thus, though he criticized early *Cinema Novo* works because they were inaccessible to the general public, he also feels that marketability is not the only criteria by which to judge what is ''popular.'' For Pereira, films must also affirm the principles of Brazilian popular culture, which he sees as dramatically different from ''superficial, elitist cultural forms that follow antiquated, colonized models.''

The first film to embody the principles of *Cinema Novo* was *Rio, 40 Degrees*, which Pereira dos Santos made in 1955. Greatly influenced by Italian neo-realism, *Rio* was made in the streets of that city and outside studios, and was immersed in Brazil's reality. The storyline presents the poles of Brazilian society, contrasting the lives of the upper and the lower classes through the device of following the activities of five peanut vendors who leave their slum houses to sell their wares in different parts of Rio.

Aside from the thematic focus on everyday life, Pereira believes the structure of the production also reflected the film's innovative approach to storytelling. The work was made with an absolute minimum of technical resources (a camera and some lights); the crew was composed of friends who did whatever was required of them, rather than technicians who worked only in their specialty; and the film was shot on location, in the places where the stories take place. However, in spite of such low-budget strategies, production of *Rio* was still expensive enough to sink Pereira deeply in debt. As a consequence, he was unable to make another feature for four years.

When Pereira did return to feature production, it was to make another ''classic'' of *Cinema Novo, Barren Lives.* During 1957 and 1958, the filmmaker had directed documentaries in the Brazilian northeast, where he was greatly struck by the extreme drought conditions typical of that region. At the time, there was much debate about Brazil's agrarian problems, and Pereira participated in that discussion by adapting Graciliano Ramos' book *Vidas secas* to the screen.

Pereira's experience in making documentaries there served him well, for he was aware that the usual camera filters transformed the arid countryside into an exotic garden. He worked closely with Luiz Carlos Barreto, one of the finest Brazilian cameramen of the time, to produce an austere kind of photography, achieved through high-contrast film shot without filters, which reflected the reality of the area. Pereira further struggled against the sentimentalized and picturesque vision so often rendered of such regions by creating a soundtrack in which harsh noises punctuate the narrative.

History is an important source of national identity, and Pereira has directed two historical films of uncommon power and beauty: *How Tasty Was My Little Frenchman* and *Prison Memories. My Little Frenchman* was made at a time when government censorship made it difficult to produce films on contemporary problems; as Pereira noted: ''The government financed historical films, but it wanted the history to be within official parameters—the hero, the father of the country, all those things we have been told since elementary school.'' This was a seemingly impossible task, but one that Pereira turned to his own uses by making a work that subverted ''official history'' by focusing on the Indian perspective of the ''discovery'' of America and through incorporating contradictions between the images shown and the discourses of government officials in the film.

With *Prison Memories*, Pereira returned to Graciliano Ramos for inspiration. Freely adapting the book, in which Ramos described his experiences as a political prisoner during the 1930s, Pereira turned the jail into a metaphor for ''the prison of social and political relations which oppress the Brazilian people.'' In his contemporary and historical cinema, Nelson Pereira dos Santos has explored the depths of Brazilian reality as well as the heights to which that nation's culture is capable of rising.

—John Mraz

PETERSEN, Wolfgang

Nationality: German. **Born:** Emden, Germany, 14 March 1941. **Education:** Studied theater arts in Berlin and Hamburg at various drama schools, and at the Film and TV Academy in Berlin, where he directed short films. **Career:** Worked as assistant director at Jungen Theater, Hamburg, 1960; completed studies in film and theater and worked as stage director and actor at the Ernst Deutsch Theatre in Hamburg, 1964–1969; directed six 100-minute episodes for West German TV series *Tatort (Scene of the Crime)*, 1971–1976; directed first feature film, *Einer von uns beiden*, 1973; earned initial international acclaim with *Die Konsequenz*, 1977; directed first American feature, *Enemy Mine*, 1985. **Awards:** Prix Futura, Berlin Festival, for *Smog*, 1972; German National Film Prize Best New Director, for *Einer von uns beiden*, 1973; Prix Italia and Best Director Monte Carlo Television Festival, for ''Reifenzeugnis'' (episode of *Tatort*), 1977; Bavarian Film Award for Best Director, for *Das Boot*, 1983. **Agent:** CAA, 9830 Wilshire Blvd., Beverly Hills, CA 90212, U.S.A.

Wolfgang Petersen (right) with Clint Eastwood

Films as Director:

1970 *Ich Werde Dich Toten Wolf* (*I Will Kill You, Wolf*) (doc)
1972 *Smog* (for TV)
1973 *Einer von uns beiden* (*One of Us*; *One or the Other*); *Van Der Valk and the Rich* (for TV)
1974 *Auf's kreuz gelegt* (*Pinned to the Ground*) (for TV); *Stadt im tal* (*Town in the Valley*) (for TV)
1975 *Stellenweise glatteis* (*Icy in Spots*) (for TV)
1976 *Hans im gluck* (*Hans' Good Fortune*) (for TV); *Vier genen die bank* (*Four against the Bank*) (for TV)
1977 *Die Konsequenz* (*The Consequence*) (+ co-sc); *Plannbung* (*The Rehearsal*) (for TV)
1978 *Schwarz und Weiss wie Tage und Nachte* (*Black and White like Day and Night*) (for TV) (+ co-sc)
1981 ***Das Boot*** (*The Boat*) (+ sc) (originally a TV mini-series)
1982 *Reifezeugnis* (*For Your Love Only*) (+ co-sc)
1984 *The NeverEnding Story* (+ co-sc)
1985 *Enemy Mine*
1991 *Shattered* (+ sc, co-pr)
1993 *In the Line of Fire* (+ co-exec pr)
1995 *Outbreak* (+ co-pr)
1997 *Air Force One* (+ co-pr)
2000 *The Perfect Storm* (+ co-pr)

Publications

By PETERSEN: articles—

Interview with T. MacTrevor, in *Cine Revue* (Brussels), 22 November 1984.
Interview with P. Pawlikowski, in *Stills* (London), April 1985.
Interview with D. Osswald, in *Cinema Papers* (Melbourne), May 1986.

On PETERSEN: articles—

Naha, Ed, article in *New York Post*, 16 February 1982.
Curtin, John, article in *New York Times*, 15 July 1984.
Article in *Variety*, 25 July 1984.
Pourroy, J., article in *Cinefex* (Riverside, California), February 1986.

Honeycutt, Kirk, article in *Los Angeles Times*, 17 June 1990.
Chutnow, Paul, article in *New York Times*, 6 October 1991.
Weinraub, Bernard, ''Great Expectations Help Two Directors Enjoy the Summer,'' in *New York Times*, 6 July 1993.
Anderson, John, article in *Newsday* (Melville, New York), 8 July 1993.
Abbott, D., ''Turning America's Anxieties Into Big-Screen Suspense,'' in *On Production and Post-Production* (Los Angeles), no. 4, 1995.
Grob, N., ''In the Line of Light,'' in *EPD Film* (Frankfurt), June 1996.

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In a review of Wolfgang Petersen's first theatrical feature, *Einer von uns beiden*—a suspense drama of romance, blackmail, and murder—a *Variety* critic noted that ''After some 20 TV pix, many of them detective stories, Wolfgang Petersen is recognized as West Germany's leading action director in the Hollywood vein.''

Not all of Petersen's early films fit into the action genre. *The Consequence*, for example, is a drama that charts the romantic relationship between an imprisoned gay male and the son of one of his guards. But *Das Boot*, the film which brought Petersen to international prominence, might easily have been a Hollywood-produced submarine movie spectacle. At the time of its release, *Das Boot* was the most expensive German film ever made; it originally was shot as a six-hour television mini-series, and was to become the highest-grossing foreign-language film ever released in the United States.

Das Boot is a breathtakingly filmed drama detailing the plight of a German U-boat patrolling the Atlantic during World War II. What is especially impressive about the film is that its scenario runs its course entirely within the tight confines of the vessel. With skill and precision, Petersen uses a Steadicam to visually capture the manner in which the claustrophobic quarters and the constant fear of going into battle affect the crew members, without allowing the lack of space to hamper his directorial style. Furthermore, the film takes on an antiwar aura in that there is an ever-present sense of the wastefulness of war, and the needlessness for the men to have to endure their experience aboard the U-boat. Ironically, Americans who see the film come to empathize with the various characters and pull for their survival—even though, at the time in which the film is set, Germany was America's enemy. *Das Boot* is at once an action-spectacle with a provocative point-of-view, a tremendously thrilling entertainment—and an impressive Hollywood calling card for Petersen.

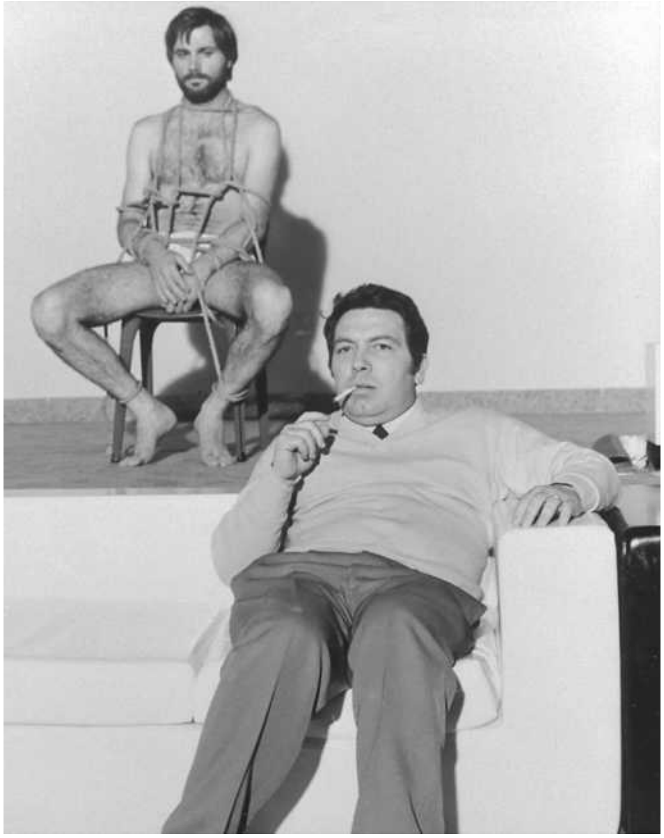
The director's next noteworthy production (as well as first English-language feature) is *The NeverEnding Story*, a German-British-made fantasy about a boy who envisions the story he is reading in a book. Petersen effectively employs his skills as an action director as the book comes alive and a young hero takes on an evil wizard who has threatened to destroy the Kingdom of Fantasia. Unfortunately, the filmmaker faltered in his first two American-made films. *Enemy Mine* is a middling science-fiction tale, while *Shattered* is a just-adequate Hitchcock clone about a car crash victim attempting to patch together his life after becoming an amnesiac.

With *In the Line of Fire*, Petersen redeemed himself and proved that he is capable of making a smashingly entertaining, financially successful, big-budget Hollywood nail-biter. Clint Eastwood plays one of his best roles in a non-Eastwood directed film as an aging Secret Serviceman, haunted by his failure to come between President John F. Kennedy and an assassin's bullet in November 1963, who now must contend with a sadistic killer who aspires to murder the current U.S. chief executive. The director's follow-up, *Outbreak*, is another topical thriller, in which an army researcher (Dustin Hoffman) races to halt the spread of a killer virus. The film's limitations have to do with the script; what starts out as a credible thriller soon degenerates into a cartoon-like fantasy littered with counterfeit heroics. But Petersen's direction consistently is first-rate. By the late 1990s, the filmmaker was firmly entrenched as a director of slick, high-profile/high-budget Hollywood action-adventures. He returned to the U.S. president-in-danger theme with *Air Force One*, a top-notch thriller featuring Harrison Ford as a chief executive who, along with his family and staff, is taken hostage by Kazakhstani terrorists while onboard the presidential plane. Petersen also directed one of the most anticipated movies of the year 2000, *The Perfect Storm*, based on Sebastian Junger's account of a fishing boat lost at sea in a huge storm.

—Audrey E. Kupferberg

PETRI, Elio

Nationality: Italian. **Born:** Eraclio Petri in Rome, 29 January 1929. **Education:** University of Rome. **Career:** Film critic for communist daily *L'Unita*, 1950s; scriptwriter and assistant director, through 1950s; directed first feature, 1961. **Awards:** Academy Award for Best Foreign-Language Film, for *Investigation of a Citizen above Suspicion*, 1970; Best Film (*ex aequo*), Cannes Festival, for *The Working Class Goes to Paradise*, 1972. **Died:** 1982.



Elio Petri (foreground)

Films as Director:

1954 *Nasce un campione* (short) (+ co-sc)
1957 *I sette Contadini* (short) (+ co-sc)
1961 *L'assassino* (*The Lady Killer of Rome*) (+ co-sc)
1962 *I giorni contati* (+ co-sc)
1963 *Il maestro di Vigevano*
1964 ''Peccato nel pomeriggio'' (Sin in the Afternoon) episode of *Alta infedelta* (*High Infidelity*)
1965 *La decima vittima* (*The Tenth Victim*) (+ co-sc)
1967 *A ciascuno il suo* (*We Still Kill the Old Way*) (+ co-sc)
1968 *Un tranquillo posto di campagna* (*A Quiet Place in the Country*) (+ co-sc)
1970 *Indagine su un cittadino al di sopra di ogni sospietto* (*Investigation of a Citizen above Suspicion*) (+ co-sc); ''Documenti su Giuseppe Pinelli'' episode of *Ipotesi* (+ co-sc)
1971 *La classe operaia va in paradiso* (*The Working Class Goes to Heaven*; *Lulu the Tool*) (+ co-sc)
1973 *La proprietà non è piú un furto* (+ co-sc)
1976 *Todo modo* (+ co-sc)
1978 *Le Mani sporche* (for TV) (+ sc)
1979 *Le buone notizie* (+ co-sc, pr)

Other Films:

1952 *Roma ore undici* (*Rome Eleven O'Clock*) (De Santis) (co-sc)
1953 *Un marito per Anna Zaccheo* (*A Husband for Anna*) (De Santis) (co-sc)
1954 *Giorni d'amore* (*Days of Love*) (De Santis) (co-sc)
1956 *Uomini e lupi* (*Men and Wolves*) (De Santis) (co-sc)
1957 *L'Uomo senza domenica* (De Santis) (co-sc)
1958 *Cesta duga godinu dana* (*La strada lunga un anno*) (De Santis) (co-sc)
1960 *La Garconnière* (De Santis) (co-sc)

Publications

By PETRI: books—

L'assassino, Milan, n.d.
Roma ora undici, Rome and Milan, 1956.
Indagine su un cittadino al di sopra ogni sospetto, with Ugo Pirro, Rome, 1970.

By PETRI: articles—

Interview with G. Haustrate, in *Cinéma* (Paris), July/August 1972.
''Cinema Is Not for an Elite but for the Masses,'' an interview with Joan Mellen, in *Cinéaste* (New York), vol. 6, no. 1, 1973.
''*Todo modo*,'' an interview with J. A. Gili, in *Ecran* (Paris), January 1977.
''L'Enfer selon Petri: bonnes nouvelles,'' an interview with A. Tournès and A. Tassone, in *Jeune Cinéma* (Paris), September/October 1980.

On PETRI: books—

Gili, Jean, *Elio Petri*, Nice, 1973.
Rossi, Alfredo, *Elio Petri*, Firenze, 1979.
Michalczyk, John J., *The Italian Political Filmmakers*, Cranbury, New Jersey, 1986.

On PETRI: articles—

MacBean, James in *Film Quarterly* (Berkeley), Spring 1972 and Spring 1973.
Alemanno, R., ''Da Rosi a Peteri todo modo dentro il contesto,'' in *Cinema Nuovo* (Bari), July/August 1976.
Roy, J., obituary, in *Cinéma* (Paris), January 1983.
Savioli, A., ''I trent'anni di Elio Petri,'' in *Bianco e Nero* (Rome), October/December 1983.
Elio Petri Section of *Jeune Cinéma* (Paris), December 1983/January 1984.
Rausa, G., ''Il grottesco del potere l'ironia della storia,'' in *Segnocinema* (Vicenza), vol. 4, January 1984.
Goffers, Eric, and Ivo de Kock, in *Film en Televisie* (Brussels), no. 430, March 1993.
Everschor, Franz, ''Faszination mit Gewalt und Tod,'' in *Film-Dienst* (Cologne), vol. 47, 20 December 1994.
Sight and Sound (London), vol. 5, no. 10, October 1995.
Cineforum (Boldone), vol. 36, no. 351, January-February 1996.

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In his brief career, Elio Petri became renowned as one of the major political filmmakers of the 1960s and 1970s. He was also among the directors who achieved an international stature for the Italian cinema for the third time in its history. From his first feature, an original variation on the police thriller, he maintained a consistently high quality of style and poignant subject matter. Even with the bitterness, grotesqueness, and complexity of his films, many of them achieved a huge commercial success.

The Tenth Victim, for example, a stylized science-fiction collage of Americanisms that concentrates on the voracious rapport between a man (Marcello Mastroianni) and a woman (Ursula Andress), plays repeatedly on American television. *Investigation of a Citizen above Suspicion* (which won the Oscar for best foreign film) and *The Working Class Goes to Heaven* have enjoyed continued success with contemporary audiences through repertory screenings and 16mm distribution. With *Investigation*, Petri wanted to make a film against the police and the mechanisms that guaranteed immunity to the servants of power, yet intended no precise political references. His claim was that the state manifests itself through the police. Like his earlier film, *A ciascuno il suo*, it opens with a murder committed by a police official (Gian Maria Volonté), but, because of his position and manipulation of the system, it remains a crime without punishment. The film brilliantly studies the psychopathology of power, whereas with his other enormous success, *The Working Class Goes to Heaven*, Petri wanted to return to what he considered was the real basis of Italian neorealism—a popular hero. Filmed in a factory whose director was serving a prison sentence, it investigates the reasons why a worker is driven to strike. Again the protagonist was played by Volonté (whose name in the film, Massa, means ''the masses''). Although he is a highly individualized character, Petri continually stresses that his actions, thoughts, goals, and even his sexuality are determined by society and its rules.

Two common themes running throughout Petri's work have been the alienation of modern man and investigations of the socio-political relationships between an individual and his/her society. Petri usually employs a highly stylistic form which he often describes as expressionist. This is most obvious, for example, in *Todo modo*, aptly described as a celebration of death. Quite grotesque, the film was not well received in Italy, where, despite its extreme stylization, it was read as a precise analogy of the ruling political party.

Petri began his film career as a scriptwriter, most notably for Giuseppe De Santis's *Rome Eleven O'Clock*: Petri often stated that De Santis was his only mentor, and like him, Petri directed relatively few films, carefully chosen for content and precisely planned in style and detail. Filmmaking was, in his opinion, the most popular tool with which a culture could understand itself. Thus, he is considered not an artisan, but an auteur, a filmmaker who closely identified the filmmaking process with personal, social, moral, and political duties.

—Elaine Mancini

PHALKE, Dadasaheb

Nationality: Indian. **Born:** Dhundiraj Govind Phalke in Trymbakeshwar, near Nasik, 30 April 1870. **Education:** Studied drawing at J.J. School of Arts, Bombay; art studies at Kalabhavan, Baroda. **Family:** Married first wife in 1885 (she died in 1900); married Saraswatabai (Phalke), daughter Mandakini. **Career:** Portrait photographer and scene painter, from 1900; draughtsman and photographer, Government of India's Archaelogical Department, 1903; opened Phalke Engraving and Printing Works, 1905; left business, saw *Life of Christ* in Bombay, inspired to make films, 1910; made short film, *Growth of a Pea Plant*, 1911; suffered temporary blindness; travelled to London to buy filmmaking equipment, met Cecil Hepworth, 1912; returned to build studio in Bombay, then made first feature film and first Indian film, *Raja Harishchandra*, released April 1913; ''Phalke's Films'' incorporated into the Hindustan Film Company, 1917; daughter played role of boy Krishna in *Kaliya Mardan*, 1918; retired to Benares, 1919; recalled to direct, 1922; attempted to set up business selling enamel boards, 1933; recalled for last film as director, *Gangavataran*, 1934 (completed 1936). **Died:** In Nasik, 16 February 1944.

Films as Director, Scriptwriter, Producer, and Cinematographer:

(partial list: Phalke made approximately one hundred feature films and twenty-two shorts)

1911 *Growth of a Pea Plant* (short)
1913 *Raja Harishchandra*
1914 *Mohini Bhasmasur*; *Pithache Panje* (short); *Savitri Stayavan*
1914/15 *Soulagna Rasa*; *Mr. Sleepy's Good Luck*; *Agkadyanchi Mouj* (anim); *Animated Coins* (anim); *Vichitra Shilpa* (*Inanimate Animated*) (anim); *Sinhasta Parvani*; *Kartiki Purnima Festival*; *Ganesh Utsava*; *Glass Works* (doc); *Talegaon* (doc); *Bird's Eye View of Budh Gaya* (doc); *Rock-Cut Temples of Ellora* (doc); *How Films Are Made* (short); *Prof. Kelpha's Magic* (+ role)
1916/17 *Raja Harishchandra* (new version); *Lanka Dahan*
1918 *Shree Krishna Janma*; *Kaliya Mardan*
1923 *Sati Mahananda*
1932 *Setu Bandhan*
1937 *Gangavataran*
1965 *Raja Harishchandra: D.G. Phalke (1870–1944): The First Indian Film Director* (compiled by Prof. Satish Bahadur)

Publications

By PHALKE: articles—

Four articles in *Navyug* (Bombay), September 1983.
Interview reprinted in *Close Up* (India), July 1968.

On PHALKE: books—

Barnouw, Erik, and S. Krishnasway, *Indian Film*, New York, 1965.
Ramachandran, T.M., *70 Years of Indian Cinema (1913–1983)*, Bombay, 1985.

On PHALKE: articles—

Close Up (India), January/March 1979.
Cinema Vision, January 1980.
Rajadhyaksha, A., ''Neo-Traditionalism,'' in *Framework* (Norwich), no. 32–33, 1986.
Shoesmith, B., ''Swadeshi: Cinema, Politics, and Culture: The Writings of D. G. Phalke,'' in *Continuum*, vol. 2, 1988–1989.
Chabria, S., ''D. G. Phalke and the Méliès Tradition in Early Indian Cinema,'' in *Kintop*, no. 2, 1993.

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In 1912 Dadasaheb Phalke made *Raja Harishchandra*, conventionally considered India's first feature film. Between 1912 and 1917, despite problems relating to finance and the import of equipment because of the war, Phalke and Co. (as the director's concern was called) managed to remain in production. Given such historical facts, Phalke's grand claim that he started the Indian film industry is actually quite a reasonable one.

Phalke brought an impressive string of qualifications to the cinema: painter, printer, engraver, photographer, drama teacher, and magician. The last distinction is particularly notable. He explained that his decision to make Hindu mythological films was due not only to his religious-minded audiences, but also because such subjects allowed him ''to bring in mystery and miracles.'' The mythological aspect of the works he pursued was especially suited to fulfil the early fascination with the cinema as magical toy: hence the extensive use of dissolves and superimpositions to herald miraculous happenings in the handful of Phalke's films that have survived.

The Phalke biography is instructive for the insights it provides about media history. A well-known early story is that Phalke's immersion in intense viewing and experimentation led to ill health and temporary blindness. There is a revelatory, metaphorical aspect to the loss and recovery of sight in a man who declared that he would bring images of revered Indian deities to the screen, just as Christ's image had been presented in the West. Earlier, as photographer and printer, Phalke had been involved in the mass production of the famous religious paintings of Raja Ravi Varma. Phalke's work therefore wove into the early history of cultural self-representation through new media technologies, a period intimately related to the creation of a mass market in indigenous imagery and identity.

Equally important was Phalke's relationship with the theatre. At the time Phalke's first films were released in Bombay, it was said that the cinema was displacing traditional entertainments, such as the theatre and circus, because of its astounding popularity. When Phalke took his films to Poona in 1913, they were screened at a theatre which normally exhibited performances of *Tamasha*, a western Indian dramatic form.

Theatre also left its mark on the new entertainment. In *Raja Harischandra*, the priest as comic character—a staple of the western Indian stage—was used. Moreover, it was because of the development of the theatrical tradition that Phalke was able get the women performers he sought for his female roles—even prostitutes had refused to associate themselves with films. A lay-off in a theatrical company briefly secured for him the services of Durgabhai Gokhale and her daughter, Kamalabhai, the first women actresses of the Indian cinema.

For financial reasons, Phalke and Co. merged with the Hindustan Film Company in 1918. Except for the period 1919–22, Phalke continued to work with this company till 1932, when it was wound up. In his working life as director, which spanned the ages of forty-two to sixty-four, Phalke made some 122 feature films and shorts, concluding his career with *Gangavataran*, the only one planned as a talkie. Thereafter he conceived of various schemes, such as setting up a production unit for short films for the Prabhat company, but nothing came of these ideas, and the last years of his life were spent in relative obscurity.

—Ravi Vasudevan

PIALAT, Maurice

Nationality: French. **Born:** Puy de Dôme, 31 August 1925. **Education:** Studied Art at Ecole des Arts Décoratifs and Ecole des Beaux Arts, Paris. **Career:** Exhibited work at salons, 1945–47; actor and assistant stage director to Michel Vitold, from 1955; worked in TV, made films, from 1960; directed first feature, 1967. **Awards:** Jean Vigo Prize, for *L'enfance nue*, 1967; Prix Louis Delluc, and César for Best Film, for *A nos amours*, 1983; Palme d'Or, Cannes Festival, for *Sous le soleil de Satan*, 1987.

Maurice Pialat

Films as Director:

1960 *L'amour existe* (short)
1961 *Janine* (for TV)
1962 *Maitre Galip* (for TV)
1967 *L'enfance nue* (+ sc)
1971 *La maison des bois* (for TV) (+ role)
1972 *Nous ne vieillirons pas ensemble* (+ sc, pr)
1974 *La gueule ouverte* (+ sc, pr)
1979 *Passe ton bac d'abord*
1979 *Loulou*
1983 *A nos amours* (*To Our Loves*)
1985 *Police* (+ co-sc)
1987 *Sous le soleil de Satan* (*Under Satan's Sun*) (+ co-sc, role)
1991 *Van Gogh* (+ sc)
1995 *Le Garçu* (+ sc)
1997 *Les Auto-stoppeuses*

Other Film:

1969 *Que la bete meure* (Chabrol) (role)

Publications

By PIALAT: book—

Nous ne vieillirons pas ensemble, Paris, 1972.

By PIALAT: articles—

Interview in *Image et Son* (Paris), March 1972.
Interviews in *Positif* (Paris), May 1974 and October 1980.
Interviews in *Cahiers du Cinéma* (Paris), October 1979 and December 1983.
Interview with E. Carrère and M. Sineux, in *Positif* (Paris), January 1984.

Interview with Michel Ciment and others, in *Positif* (Paris), October 1985.
Interview with Serge Toubiana and Alain Philippon, in *Cahiers du Cinéma* (Paris), September 1987.
Interview with L. Vachaud, in *Positif* (Paris), November 1991.
Interview with Michel Ciment and M. Sineux, in *Positif* (Paris), May 1992.
Interview with C. Collard, in *Cahiers du Cinéma* (Paris), April 1993.
Interview with Frédéric Strauss and others, in *Cahiers du Cinéma* (Paris), April 1993.
Interview with Philippe Garel, in *Cahiers du Cinéma* (Paris), March 1994.
Interview with Jacques Kermabon, in *24 Images* (Montreal), no. 77, Summer 1995.
Interview with Vincent Amiel and others, in *Positif* (Paris), December 1995.

On PIALAT: books—

Magny, Joel, *Maurice Pialat*, Paris, 1992.
Toffetti, Sergio, and Aldo Tassone, *Maurice Pialat: L'enfant sauvage*, Torino, 1992.

On PIALAT: articles—

Bonitzer, Pascal, ''Le rayonnement Pialat,'' in *Cahiers du Cinéma* (Paris), May 1981.
Dossier on Pialat, in *Cinématographe* (Paris), November 1983.
Pialat Section of *Cahiers du Cinéma* (Paris), December 1983.
Gras, P., ''Maurice Pialat,'' in *Revue du Cinéma* (Paris), September 1985.
Vincendeau, Ginette, ''Pialat le terrible,'' in *Monthly Film Bulletin* (London), March 1986.
Martin, Marcel, and G. Lenne, ''Le silence de Dieu: Critiques dans l'auditorium—perplexes,'' in *Revue du Cinéma* (Paris), September 1987.
Chevassu, F., ''Les droles de chemins de Maurice Pialat,'' in *Revue du Cinéma* (Paris), December 1990.
Vrdlovec, Z., ''Maurice Pialat,'' in *Ekran* (Ljubljana), vol. 16, no. 9/10, 1991.
Jousse, T., ''L'affaire *Van Gogh*,'' in *Cahiers du Cinéma* (Paris), June 1991.
Rouyer, P., ''Quelques jours avec lui,'' in *Positif* (Paris), November 1991.
Signorelli, A., ''France Cinema: la Scoperta si chiama Pialat,'' in *Cineforum* (Bergamo), January-February 1993.
Roy, A., ''Petit dictionnaire pour Maurice Pialat,'' in *Revue de la Cinématheque* (Montreal), March/April 1993.
Depardieu Gérard, ''Je vous salue Maurice,'' in *Télérama* (Paris), 19 July 1995.

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Described by Alain Bergala in *Cahiers du Cinéma* as ''Renoir's true heir today,'' Maurice Pialat is squarely in the tradition of French *auteur* cinema. Like Renoir, Feyder, and Grémillon in the 1930s, and Godard, Resnais, Varda, and a few others after the war, Pialat is an artisan who works both within and against the French film industry. He has often acknowledged his ''debt'' to Renoir, as well as to Pagnol, in terms of both working methods and a certain conception of realism. However, unlike the benign humanism of these two predecessors, Pialat's work is marked by harshness, violence, and conflict, both on and off screen.

From his first feature (*L'enfance nue*, on deprived childhood), Pialat's films have shown an almost ethnographic concern with unglamorous areas of French society: difficult adolescents (*Passe ton bac d'abord*), semi-hooligans (*Loulou*), the bitter breakdown of a couple (*Nous ne vieillirons pas ensemble*) and cancer (*La gueule ouverte*), combining a quasi *cinéma-vérité* approach with the reworking of deeply personal matters. Although Pialat has claimed to be ''fed up with realism,'' and even though he has made forays into genre films with *Police* and *Sous le soleil de Satan*, his cinema is still within a realistic idiom, fusing the New Wave (and neo-realist) concern with location shooting and contemporary setting with the ''intimate'' realism of the central European cinema of the 1960s. His films draw on basic realist strategies such as the use of non-professional or little-known actors (sometimes alongside stars like Gérard Depardieu, and on occasion—Renoir-style—the charismatic Pialat himself), the frequent recourse to improvisation and colloquial language, hand-held camerawork, long takes, and shooting without a finished script. If these strategies traditionally produce a sense of immediacy and authenticity, they often combine, in Pialat's films, with a rare violence.

Pialat has earned a reputation as a ''difficult'' director. To some extent, this is an inherent part of the myth of *auteur* cinema which stresses the romantic pains of creation. Yet Pialat's career is littered with well-publicized working and personal conflicts: with actors Gérard Depardieu (*Loulou*) and Sophie Marceau (*Police*), with scriptwriter Catherine Breillat over *Police*, and with technicians on many occasions. But part of his method consists precisely of inscribing his own personal relationships within the fabric of his films, as epitomised in *A nos amours* by the Pialat/Bonnaire couple (on several professional and personal levels).

''*Pialat le terrible*,'' as he was dubbed by a French paper, sometimes makes headlines, and occasionally the courtrooms. This would be mere gossip if it did not echo the very subject matter of his films. In the same way as Sam Fuller defined cinema as ''a battleground,'' Pialat's filmmaking might be described as belonging to the boxing ring. He has repeatedly stated his preference for situations where people have rows, where they clash, where ''there is trouble,'' and this is borne out by all his films, where conflict is the preferred element, a type of conflict which moreover assumes a great physicality. In Pialat's cinema, contact is more likely to be made through violence than through tenderness, particularly within the family, where the boxing ring overlaps with the Oedipal stage. This is true both thematically (families and couples tearing each other apart) and in the way Pialat's films address their spectators. A predominance of indoor scenes shot in claustrophobic medium close-ups, and the deliberate inclusion of ''flawed'' episodes, of moments of rupture or tension in the films, are ways of capturing ''the truth'' of characters or situations, sometimes with little regard for narrative continuity. Pialat does not pull his punches, and his cinema, in the words of editor Yann Dedet, ''tends more towards emotion than comprehension.''

If Pialat's films, in their bleak examination of some of the least palatable aspects of contemporary French society and personal emotions, make for difficult viewing, their reward lies in an emotional and documentary power rare in French cinema today.

—Ginette Vincendeau

PICK, Lupu

Nationality: Romanian. Also known as ''Lupu-Pick.'' **Born:** Iasi (Jassy), 2 January 1886. **Family:** Married Edith Pasca. **Career:** Actor in Romania, 1914; immigrated to Germany, acted in Hamburg and Berlin, 1915; founded production company Rex Filmgesellschaft, 1917; directed first film, 1918; elected President of DACHO (German actors' union), 1930. **Died:** In Berlin, 9 March 1931.

Films as Director:

1918 *Der Weltspiegel*; *Die Liebe des van Royk*; *Die Rothenburger*; *Die tolle Heirat von Laló*; *Mister Wu*
1919 *Der Seelenverkäufer*; *Herr über Leben und Tod*; *Kitsch*; *Marionetten der Leidenschaft*; *Mein Wille ist Gesetz*; *Tötet nicht mehr!*; *Misericordia* (+ pr)
1920 *Der Dummkopf* (*The Idiot*) (+ role); *Niemand weiss es*
1921 *Aus den Erinnerungen eines Frauenarztes* Part 2; *Grausige Nächte*; *Scherben* (*Shattered*)
1922 *Zum Paradies der Damen*
1923 *Sylvester* (*New Year's Eve*); *Der verbotene Weg* (+ role)
1924 *La Péniche tragique*
1925 *Das Haus der Lüge*
1926 *Das Panzergewölbe* (*Armored Vault*) (+ co-sc)
1928 *Eine Nacht in London* (*A Night in London*) (+ pr)
1929 *Napoléon a Sainte-Hélène* (*Napoleon auf St. Helena*)
1931 *Les Quatres Vagabonds*; *Gassenhauer*

Other Films:

1915 *Schlemihl* (Oswald) (role); *Hoffmanns Erzählungen* (Oswald) (role); *Die Pagode* (Mr. Wu) (role)
1916 *Nächte des Grauens* (Robison) (role); *Homunculus* series (role)
1917 *Die Fremde* (role)
1917/18 *Es werde Licht* (three episodes) (role)
1922 *Fliehende Schatten* (Lamprecht) (co-sc, role)
1923 *Stadt in Sicht* (role)
1926 *Alte Herzen, neue Zeiten* (role)
1928 *Spione* (Lang) (role)

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* * *

Lupu Pick, a pioneer of the German *Kammerspielfilm* that led the way from expressionism to the new realism of the late 1920s, came to the cinema from the Berlin stage, where he worked as an actor under Piscator and Reinhardt. His first films as a director were segments of an adventure series for popular actor Bernd Aldor.

Two films that Pick created with scriptwriter Carl Mayer, *Scherben* and *Sylvester*, are the basis of his reputation. *Scherben* was the first German experiment in filmmaking without intertitles. Pick and Mayer adapted the name of Reinhardt's smallest stage—which had come to represent the intimacy and concentration of the plays staged there—in the subtitle of their first film together: *Scherben, ein deutsches Filmkammerspiel.* Critics often attribute the success of *Scherben* and *Sylvester* to Mayer. Indeed, Mayer wrote many of the films usually counted as *kammerspielfilme*, working with Murnau, Jessner, and Gerlack. But Pick undeniably contributed his unique interpretation of Mayer's scripts.

Scherben uses a single intertitle and is distinguished by the extended use of a moving camera, especially in long tracking shots along railway ties. This movement contrasts sharply with the stationary plot, the slow movement of the actors, and the long-held, still shots. At times masks seem to be used in response to the expressionist punctuation Mayer used in his scripts. Diagonal slash masks isolate an image just as Mayer's one word sentences are set off by exclamation marks.

Pick created a new, non-expressionist style, concentrating on naturalistic detail rather than on abstraction. Perhaps it was this enthusiasm for naturalism that led Pick to linger over the process of mechanical tasks and everyday events. Yet his work remains tied to the expressionist movement. The actors in his films, especially his wife Edith Posca and Werner Krauss, operated within the range of theatrical expressionist style. Shot at Pick's own Rex Studios in Berlin, *Scherben* is to a great extent manufactured in the studio, although its intent and its effect involve a realist illusion.

Unlike filmmakers truly caught up in expressionism, Pick was concerned with portraying individual psychology. In his attempts to construct a drama without language he developed a system of irises and dissolves that was quite different from the psychological editing style then developing in Hollywood. Rather than cut to a reaction, Pick often masked the frame, isolating a single character. At other times he would compose a shot so that an object, framed in relation to a character, could represent a thought. While the style that Pick developed may have had little influence on subsequent filmmaking, it was nevertheless a bold experiment in film narrative in its time.

Originally Pick and Mayer had planned a trilogy that would include *Scherben, Sylvester*, and *Der letze Mann*, but a disagreement over the character of the doorman in the third film led to Pick's departure from the project.

The films Pick made after his collaboration with Mayer are not remembered by many. He continued to work as an actor, both on stage and in films. His best known role is that of Dr. Matsumoto in Lang's *Spione.* Pick made a single sound film, *Gassenhauer*, reportedly an experiment in asynchronous sound.

—Ann Harris

POLANSKI, Roman

Nationality: Polish. **Born:** Paris, 18 August 1933. **Education:** Krakow Liceum Sztuk Plastycznych (art school), 1950–53; State Film School, Lodz, 1954–59. **Family:** Married 1) actress Barbara Kwiatkowska, 1959 (divorced 1961); 2) actress Sharon Tate, 1968 (died 1969); 3) actress Emmanuelle Seigner, 1989. **Career:** Returned to Poland, 1936; actor on radio and in theatre, from 1945, and in films, from 1951; joined filmmaking group KAMERA as assistant to Andrzej Munk, 1959; directed first feature, *Knife in the Water*, 1962, denounced by Polish Communist Party chief Gomulka, funding for subsequent films denied, moved to Paris, 1963; moved to London, 1964, then to Los Angeles, 1968; wife Sharon Tate and three friends murdered in Bel Air, California, home by members of Charles Manson cult, 1969; opera director, from 1974; convicted by his own plea of unlawful sexual intercourse in California, 1977; committed to a diagnostic facility, Department of Correction; upon completion of study, returned to Paris; also stage actor and director. **Awards:** Silver Bear, Berlin Film Festival, for *Repulsion*, 1965; Golden Bear, Berlin Festival, for *Cul-de-Sac*, 1966; César Award, for *Tess*, 1980. **Address:** Lives in Paris.

Films as Director and Scriptwriter:

1955/57 *Rower* (*The Bike*) (short)
1957/58 *Morderstwo* (*The Crime*) (short)
1958 *Rozbijemy zabawe* (*Break up the Dance*) (short); *Dwaj ludzie z szasa* (*Two Men and a Wardrobe*) (short) (+ role)
1959 *Gdy spadaja anioly* (*When Angels Fall*) (short) (+ role as old woman)
1961 *Le Gros et le maigre* (*The Fat Man and the Thin Man*) (short) (co-sc, + role as servant)
1962 *Ssaki* (*Mammals*) (short) (co-sc, + role); ***Nóz w wodzie*** (*Knife in the Water*) (co-sc)
1963 ‘‘La Rivière de diamants’’ (‘‘A River of Diamonds’’) episode of *Les Plus Belles Escroqueries du monde* (*The Most Beautiful Swindles in the World*) (co-sc)
1964 ***Repulsion*** (co-sc)
1965 *Cul-de-sac* (co-sc)
1967 *The Fearless Vampire Killers* (*Pardon Me, but Your Teeth Are in My Neck*; *Dance of the Vampires*) (co-sc, + role as Alfred)
1968 ***Rosemary's Baby***
1972 *Macbeth* (co-sc)
1973 *What?* (*Che?*; *Diary of Forbidden Dreams*) (co-sc, + role as Mosquito)
1974 ***Chinatown*** (d only, + role as man with knife)
1976 *Le Locataire* (*The Tenant*) (co-sc, + role as Trelkovsky)
1979 *Tess* (co-sc)
1985 *Pirates* (co-sc)
1988 *Frantic* (co-sc)
1992 *Bitter Moon* (co-sc,pr)
1993 *Death and the Maiden*
1999 *The Ninth Gate* (co-sc, pr)
2001 *The Pianist* (+ co-sc, pr)

Other Films:

1953 *Trzy opowiesci* (*Three Stories*) (Nalecki, Poleska, Petelski) (role as Maly)
1954 *Pokolenie* (*A Generation*) (Wajda) (role as Mundek)
1955 *Zaczárowany rower* (*The Enchanted Bicycle*) (Sternfeld) (role as Adas)
1956 *Koniec wojny* (*End of the Night*) (Dziedzina, Komorowski, Uszycka) (role as Maly)
1957 *Wraki* (*Wrecks*) (Petelski) (role)
1958 *Zadzwoncie do mojej zony* (*Phone My Wife*) (Mach) (role)
1959 *Lotna* (Wajda) (role as bandsman)
1960 *Niewinni czarodziejie* (*Innocent Sorcerors*) (Wajda) (role as Dudzio); *Ostroznie yeti* (*The Abominable Snowman*) (Czekalski) (role); *Do Widzenia do Jutra* (*See You Tomorrow*) (Morgenstern) (role as Romek); *Zezowate szczescie* (*Bad Luck*) (Munk) (role)
1964 *Do You Like Women?* (Léon) (co-sc)
1968 *The Woman Opposite* (Simon) (co-sc)
1969 *A Day at the Beach* (Hessera) (pr); *The Magic Christian* (McGrath) (role)
1972 *Weekend of a Champion* (Simon) (pr, role as interviewer)
1974 *Blood for Dracula* (Morrissey) (role as a villager)
1991 *Back in the USSR* (Serafian) (role as Kurilov)
1994 *Gross Fatigue* (role as himself)
1995 *A Simple Formality* (role as Inspector)
2000 *Ljuset häller mig sällskap* (*Light Keeps Me Company*) (Nykvist) (role as himself); *Hommage à Alfred Lepetit* (*Tribute to Alfred Lepetit*) (Rousselot) (role)

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Roman Polanski

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‘‘From Knife to Death with Roman Polanski,’’ an interview with Tomm Carroll, in *DGA Magazine* (Los Angeles), December-January 1994–1995.

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As a student at the Polish State Film School and later as a director working under government sponsorship, Roman Polanski learned to make films with few resources. Using only a few trained actors (there are but three characters in his first feature) and a hand-held camera (due to the unavailability of sophisticated equipment) Polanski managed to create several films which contributed to the international reputation of the burgeoning Polish cinema.

These same limitations contributed to the development of a visual style which was well suited to the director's perspective on modern life: one which emphasized the sort of precarious, unstable world suggested by a hand-held camera, and the sense of isolation or removal from a larger society which follows the use of only small groupings of characters. In fact, Polanski's work might be seen as an attempt to map out the precise relationship between the contemporary world's instability and tendency to violence and the individual's increasing inability to overcome his isolation and locate some realm of meaning or value beyond himself.

What makes this concern with the individual and his psyche especially remarkable is Polanski's cultural background. As a product of a socialist state and its official film school at Lodz, he was expected to use his filmmaking skills to advance the appropriate social consciousness and ideology sanctioned by the government. However, Polanski's first feature, *Knife in the Water*, drew the ire of the Communist Party and was denounced at the Party Congress in 1964 for showing the negative aspects of Polish life. Although less an ideological statement than an examination of the various ways in which individual desires and powers determine our lives, *Knife in the Water* and the response it received seem to have precipitated Polanski's subsequent development into a truly international filmmaker. In a career that has taken him to France, England, Italy, and the United States in search of opportunities to write, direct, and act, he has consistently shown more interest in holding up a mirror to the individual impulses, unconscious urges, and the personal psychoses of human life than in dissecting the different social and political forces he has observed.

The various landscapes and geographies of Polanski's films certainly seem designed to enhance this focus, for they pointedly remove his characters from most of the normal structures of social life as well as from other people. The boat at sea in *Knife in the Water*, the oppressive flat and adjoining convent in *Repulsion*, the isolated castle and flooded causeway of *Cul-de-sac*, the prison-like apartments of *Rosemary's Baby* and *The Tenant*, and the empty fields and deserted manor house in *Tess* form a geography of isolation that is often symbolically transformed into a geography of the mind, haunted by doubts, fears, desires, or even madness. The very titles of films like *Cul-de-sac* and *Chinatown* are especially telling in this regard, for they point to the essential strangeness and isolation of Polanski's locales, as well as to the sense of alienation and entrapment which consequently afflicts his characters. Brought to such strange and oppressive environments by the conditions of their culture (*Chinatown*), their own misunderstood urges (*Repulsion*), or some inexplicable fate (*Macbeth*), Polanski's protagonists struggle to make the unnatural seem natural, to turn entrapment into an abode, although the result is typically tragic, as in the case of *Macbeth*, or absurd, as in *Cul-de-sac.* Such situations have prompted numerous comparisons, especially of Polanski's early films, to the absurdist dramas of Samuel Beckett. As in many of Beckett's plays, language and its inadequacy play a significant role in Polanski's works, usually forming a commentary on the absence or failure of communication in modern society. The dramatic use of silence in *Knife in the Water* actually ''speaks'' more eloquently than much of the film's dialogue of the tensions and desires which drive its characters and operate just beneath the personalities they try to project. In the conversational clichés and banality which mark much of the dialogue in *Cul-de-sac*, we can discern how language often serves to cloak rather than communicate meaning. The problem, as the director most clearly shows in *Chinatown*, is that language often simply proves inadequate for capturing and conveying the complex and enigmatic nature of the human situation. Detective Jake Gittes's consternation when Evelyn Mulwray tries to explain that the girl he has been seeking is both her daughter and her sister—the result of an incestuous affair with her father—points out this linguistic inadequacy for communicating the most discomfiting truths. It is a point driven home at the film's end when, after Mrs. Mulwray is killed, Gittes is advised not to try to ''say anything.'' His inability to articulate the horrors he has witnessed ultimately translates into the symptomatic lapse into silence also exhibited by the protagonists of *The Tenant* and *Tess*, as they find themselves increasingly bewildered by the powerful driving forces of their own psyches and the worlds they inhabit.

Prompting this tendency to silence, and often cloaked by a proclivity for a banal language, is a disturbing force of violence which all of Polanski's films seek to analyze—and for which they have frequently been criticized. Certainly, his own life has brought him all too close to this most disturbing impulse, for when he was only eight years old Polanski and his parents were interned in a German concentration camp where his mother died. In 1969 his wife Sharon Tate and several friends were brutally murdered by Charles Manson's followers. The cataclysmic violence in the decidedly bloody adaptation of *Macbeth*, which closely followed his wife's death, can be traced through all of the director's features, as Polanski has repeatedly tried to depict the various ways in which violence erupts from the human personality, and to confront in this specter the problem of evil in the world.

The basic event of *Rosemary's Baby*—Rosemary's bearing the offspring of the devil, a baby whom she fears yet, because of the natural love of a mother for her own child, nurtures—might be seen as a paradigm of Polanski's vision of evil and its operation in our world. Typically, it is the innocent or unsuspecting individual, even one with the best of intentions, who unwittingly gives birth to and spreads the very evil or violence he most fears. The protagonist of *The Fearless Vampire Killers*, for example, sets about destroying the local vampire and saving his beloved from its unnatural hold. In the process, however, he himself becomes a vampire's prey and, as a concluding voice-over solemnly intones, assists in spreading this curse throughout the world.

It is a somber conclusion for a comedy, but a telling indication of the complex tone and perspective which mark Polanski's films. He is able to assume an ironic, even highly comic attitude towards the ultimate and, as he sees it, inevitable human problem—an abiding violence and evil nurtured even as we individually struggle against these forces. The absurdist stance of Polanski's short films, especially *Two Men and a Wardrobe* and *The Fat and the Lean*, represents one logical response to this paradox. That his narratives have grown richer, more complicated, and also more discomfiting in their examination of this situation attests to Polanski's ultimate commitment to understanding the human predicament and to rendering articulate that which seems to defy articulation. From his own isolated position—as a man effectively without a country—Polanski tries to confront the problems of isolation, violence, and evil, and to speak of them for an audience prone to their sway.

After a highly publicized 1977 sex scandal resulted in his flight from the United States and subsequent exile, Polanski surprised many by doing an apparent about face in terms of subject matter, and creating one of his most restrained and visually beautiful films: the aforementioned *Tess.* It was based on the classic Thomas Hardy novel of innocence destroyed, *Tess of the D'Urbervilles.* Polanski dedicated the movie to the memory of his murdered wife, Sharon Tate. *Tess* was followed by *Pirates*, a parody of the swashbuckling adventure films starring Errol Flynn that Polanski had enjoyed as a youth. Walter Matthau starred in the film as the comically villainous Captain Red, a role Polanski had written for Jack Nicholson. When *Pirates* failed at the box-office, Polanski returned to the cinema of fear with *Frantic*, a Hitchcock-style thriller with a Polanski touch, starring Harrison Ford. The story of a man inadvertently trapped in a nightmare situation in a foreign land, *Frantic* drew upon many of Polanski's favorite themes. But as a bid for critical and commercial success, it failed to repeat the performance of his earlier fear-films. The master of psychological suspense was not to be counted out yet, though. In 1992, Polanski bounced back with the film his fans had been clamoring for for years—a potent and powerful synthesis of all the absurdist comedies, parodies, thrillers, fear-films, and detective yarns Polanski had made in the past: *Bitter Moon.* He followed it up with the taut and well-reviewed but only modestly successful *Death and the Maiden.* Roman Polanski's importance as a filmmaker hinges upon a uniquely unsettling point of view. All his characters try continually, however clumsily, to connect with other human beings, to break out of their isolation and to free themselves of their alienation. Could it be that his nightmarish films serve much the same purpose? Perhaps they too are the continuing efforts of a terrified young Jewish boy, adrift in a war-torn land, to connect with the rest of humanity—even after all these years.

—J. P. Telotte, updated by John McCarty

POLLACK, Sydney

Nationality: American. **Born:** Lafayette, Indiana, 1 July 1934. **Education:** South Bend Central High School; studied with Sanford Meisner, Neighborhood Playhouse, New York. **Military Service:** U.S. Army, 1957–59. **Family:** Married Claire Griswold, 1958, three children. **Career:** Actor on Broadway and for TV, also acting instructor, from 1955; TV director in Los Angeles, from 1960; directed first film, 1965; also produced his own films, from 1975. **Awards:** Emmy Award for *The Game*, 1966; Oscars for Best Film and Best Direction, for *Out of Africa*, 1986.

Sydney Pollack

Films as Director:

1965 *The Slender Thread*
1966 *This Property Is Condemned*
1968 *The Swimmer* (Perry) (d one sequence only); *The Scalphunters*
1969 *Castle Keep*; *They Shoot Horses, Don't They?*
1972 *Jeremiah Johnson*
1973 *The Way We Were*
1975 *Three Days of the Condor*; *The Yakuza* (*Brotherhood of the Yakuza*) (+ pr)
1976 *Bobby Deerfield* (+ pr)
1979 *The Electric Horseman*
1981 *Absence of Malice* (+ pr)
1982 *Tootsie* (+ co-pr, role as George Fields)
1985 *Out of Africa* (+ pr)
1990 *Havana* (+ co-pr)
1993 *The Firm* (+ pr)
1995 *Sabrina* (+ pr)
1999 *Random Hearts* (+ pr, role)

Other Films:

1961 *The Young Savages* (Frankenheimer) (dialogue coach)
1962 *War Hunt* (Sanders) (role as Sergeant Van Horn)
1963 ***Il gattopardo*** (*The Leopard*) (Visconti) (supervisor of dubbed American version)
1973 *Scarecrow* (Schatzberg) (pr)
1980 *Honeysuckle Rose* (Schatzberg) (exec pr)
1984 *Songwriter* (Rudolph) (pr); *Sanford Meisner—The Theater's Best Kept Secret* (doc) (exec pr)
1988 *Bright Lights, Big City* (Bridges) (pr)
1990 *Presumed Innocent* (Pakula) (pr); *White Palace* (Mandoki) (exec pr)
1992 ***The Player*** (Altman) (role); *Death Becomes Her* (role); *Husbands and Wives* (Allen) (role)
1993 *Flesh and Bone* (Kloves) (exec pr); *Sense and Sensibility*(Lee) (exec pr)
1998 *Bronx County* (Carter—for TV) (exec pr); *Sliding Doors* (Howitt) (pr); *Poodle Springs* (B. Rafelson—for TV) (exec pr); *A Civil Action* (Zaillian) (role)
1999 *The Talented Mr. Ripley* (Minghella) (exec pr); *Eyes Wide Shut* (Kubrick) (role)
2000 *Up at the Villa* (Haas) (exec pr)
2001 *The Quiet American* (Noyce) (pr)

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By POLLACK: book—

Out of Africa: The Shooting Script, with Kurt Luedke, New York, 1987.

By POLLACK: articles—

Interview with G. Langlois, in *Cinéma* (Paris), July/August 1972.
''Nos Plus Belles Années,'' an interview with Max Tessier, in *Ecran* (Paris), April 1974.
Interview with L. Salvato, in *Millimeter* (New York), June 1975.
''Sydney Pollack: The Way We Are,'' an interview with Patricia Erens, in *Film Comment* (New York), September/October 1975.
''Dialogue on Film: Sydney Pollack,'' in *American Film* (Washington, D.C.), April 1978.
''Sydney Pollack, An Actor's Director,'' an interview with P. Childs, in *Millimeter* (New York), December 1979.
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Interview with J. A. Gili and M. Henry, in *Positif* (Paris), April 1986.
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''Le papillon et l'ouragan: entretien avec Sydney Pollack,'' with M. Henry, in *Positif* (Paris), March 1991.
''Intervista a Sydney Pollack fra produzione e regia,'' with F. La Polla, in *Cineforum* (Bergamo), July/August 1991.
''J'espere que c'est a cause de Tootsie!'' an interview with M. Henry, in *Positif* (Paris), December 1992.
''John Seale, ACS Lends Firm Hand to Law Thriller,'' an interview with Rick Baker and John Seale, in *American Cinematographer* (Hollywood), July 1993.
McGregor, Alex and Brian Case, ''The Bright Stuff: That Thinking Feeling,'' in *Time Out* (London), 1 September 1993.
Segnocinema (Vicenza), January/February 1994.

Stivers, C., ''Scions of the Times,'' in *Premiere* (Boulder), November 1995.

Hindes, A., ''Pollack Packs Full Bag,'' in *Variety* (New York), 11/17 December 1995.

Jacobsen, M., ''Copyright on Trial in Denmark,'' in *Image Technology* (London), May 1997.

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Camy, G., ''Sydney Pollack: Souvenirs d'Amérique,'' in *Jeune Cinéma* (Paris), May/June 1986.

Wharton, Dennis, ''Top Directors Get behind Film-Labeling Legislation,'' in *Variety* (Paris), 29 July 1991.

Bart, Peter, ''Filmers Face the Future,'' in *Variety* (Paris), 15 November 1993.

Stevenson, Jack, ''Pan-and-Scan,'' in *Skrien* (Amsterdam), April-May 1997.

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Sydney Pollack is especially noted for his ability to elicit fine performances from his actors and actresses and has worked with leading Hollywood stars, including Robert Redford (who has appeared in five Pollack films), Jane Fonda, Barbra Streisand, Dustin Hoffman, Paul Newman, and Burt Lancaster, among others. Though Pollack has treated a cross-section of Hollywood genres, the majority of his films divide into male-action dramas and female melodramas. Among the former are *The Scalphunters, Castle Keep, Jeremiah Johnson, Three Days of the Condor*, and *The Yakuza.* Among the latter are *The Slender Thread, This Property Is Condemned, The Way We Were*, and *Bobby Deerfield.* The typical Pollack hero is a loner whose past interferes with his ability to function in the present. Throughout the course of the narrative, the hero comes to trust another individual and exchanges his isolation for a new relationship. For the most part, Pollack's heroines are intelligent women, often with careers, who possess moral strength, although in several cases they are victims of emotional weakness. Pollack is fond of portraying the attraction of opposites. The central issue in all of Pollack's work focuses on the conflict between cultural antagonists. This can be racial, as in *The Slender Thread, The Scalphunters*, or *Jeremiah Johnson* (black vs. white; white vs. Indian); religious, as in *The Way We Were* (Protestant vs. Jew); geographic, as in *This Property Is Condemned* and *The Electric Horseman* (city vs. town); nationalistic, as in *Castle Keep* (Europe vs. America; East vs. West); or based on gender differences, as in *Tootsie* (feminine vs. masculine).

Pollack's films do not possess a readily identifiable visual style. However, his works are generally noteworthy for their total visual effect, and he frequently utilizes the helicopter shot. Structurally the plots possess a circular form, often ending where they began. Visually this is echoed in the circular dance floor of *They Shoot Horses, Don't They?*, but is also apparent in *Jeremiah Johnson* and *The Way We Were.* Along with Sidney Lumet, Pollack is one of Hollywood's foremost liberals. His work highlights social and political issues, exposing organized exploitation rather than individual villainy. Most prominent among the issues treated are racial discrimination (*The Scalphunters*), the destructiveness of war (*Castle Keep*), the Depression (*They Shoot Horses, Don't They?*), Hollywood blacklisting (*The Way We Were*), CIA activities (*Three Days of the Condor*), commercial exploitation (*The Electric Horseman*), media exploitation (*Absence of Malice*), and feminism (*Tootsie*). Although Pollack has often been attacked for using these themes as background, rather than delving deeply into their subtleties, the French critics, among others, hold his work in high esteem.

Over the years, Pollack's cache in the Hollywood community has steadily risen. Unlike Lumet, to whom his work and directorial approach bear many similarities, he is not a New York director who occasionally works in Hollywood, but a Hollywood insider. His films make money and score multiple Oscar nominations. He is instantly forgiven for a failure like *Havana*, his sweeping attempt to recall the filmmaking styles of the Old Hollywood and such pictures as *Casablanca.* Because of all this, an American Film Institute Life Achievement Award cannot be long in coming for him. Pollack began his career as an actor and frequently appears, sometimes unbilled, in the films of other directors—though, ironically, not his own films a la Hitchcock (for whose legendary TV series Pollack both acted and directed). Woody Allen gave this former actor a particularly juicy part in *Husbands and Wives.* But Pollack prefers to direct, and with his standing in the industry he is able to command big budgets and big stars—and choice properties—for his work. His *The Firm*, based on the runaway best-seller by lawyer-turned-novelist John Grisham, and starring Tom Cruise, was a sizable hit, the film's alteration of the book's ending not even a minus with Grisham fans. His 1995 work, *Sabrina*, is, surprisingly, Pollack's first outright romantic comedy, a remake of the 1954 Billy Wilder gem, with Harrison Ford, Julia Ormond, and Greg Kinnear taking the respective roles of Humphrey Bogart, Audrey Hepburn, and William Holden.

—Patricia Erens, updated by John McCarty

POLONSKY, Abraham

Nationality: American. **Born:** New York City, 5 December 1910. **Education:** City College of New York; Columbia University, law degree. **Career:** Lawyer with Manhattan firm, then quit to write; signed with Paramount, late 1930s; served in Europe with Office of Strategic Services (O.S.S.), World War II; moved to Enterprise Productions, 1947; directed first feature, 1948; spent year in France, 1949; signed with Twentieth Century-Fox, 1950; called to testify

Abraham Polonsky

before House Un-American Activities Committee (HUAC), invoked Fifth Amendment, 1951; blacklisted until 1968; also novelist. **Died:** 26 October 1999, in Beverly Hills, California, of heart attack.

Films as Director and Scriptwriter:

1948 *Force of Evil*
1970 *Tell Them Willie Boy Is Here*
1971 *Romance of a Horsethief*

Other Films:

1947 *Golden Earrings* (Leisen) (sc); *Body and Soul* (Rossen) (sc)
1951 *I Can Get It for You Wholesale* (Gordon) (sc)
1968 *Madigan* (Siegel) (sc)
1979 *Avalanche Express* (Robson) (sc)
1982 *Monsignor* (sc)
1991 *Guilty by Suspicion* (sc)

Publications

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A Cup of Tear: A Diary of the Warsaw Ghettos, with Abraham Lewin, Malden, 1988.
To Illuminate Our Time: The Blacklisted Teleplays of Abraham Polonsky, Los Angeles, 1993.
Force of Evil: The Critical Edition (Films as Literature Series), West Hills, 1996.
You Are There Teleplays, West Hills, 1997.
Odds against Tomorrow, West Hills, 1999.
The World Above (Radical Novel Reconsidered), Champaign, 1999.

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‘‘Abraham Polonsky and *Force of Evil*,’’ an interview with William Pechter, in *Film Quarterly* (Berkeley), Spring 1962.
Interview in *Interviews with Film Directors*, by Andrew Sarris, New York, 1967.

Interview with William Pechter, in *Film Quarterly* (Berkeley), Winter 1968/69.

Interview with Jim Cook and Kingsley Canham, in *Screen* (London), Summer 1970.

''How the Blacklist Worked,'' in *Film Culture* (New York), Fall/Winter 1970.

''Making Movies,'' in *Sight and Sound* (London), Spring 1971.

''Nuits blanches pendant la liste noir: Extrait de journal,'' in *Positif* (Paris), December/January 1977/78.

''Tutkijasta tekijaksi,'' an interview with P. von Bagh, in *Filmihullu*, no. 3, 1991.

On POLONSKY: articles—

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Butler, T., ''Polonsky and Kazan: HUAC and the Violation of Personality,'' in *Sight and Sound* (London), Autumn 1988.

Neve, Brian, ''Fellow Traveller,'' in *Sight and Sound* (London), Spring 1990.

Schultheiss, John, ''A Season of Fear: The Blacklisted Teleplays of Abraham Polonsky,'' in *Literature/Film Quarterly* (Salisbury), April 1996.

Robinson, David, ''The Unvanquished,'' in *Sight and Sound* (London), June 1996.

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Abraham Polonsky's filmography is quite thin: his second film as director, *Tell Them Willie Boy Is Here*, was released twenty-one years after his first, *Force of Evil.* ''I was a left-winger,'' he told *Look* magazine in 1970. ''I supported the Soviet Union. In the middle 1940s, we'd have meetings at my house to raise money for strikers and radical newspapers.'' For these crimes—and, equally, for the less-than-superficially patriotic qualities of his protagonists—a promising, perhaps even major, directorial career was squelched in its infancy by the insidious Hollywood blacklist.

A discussion of Polonsky would be incomplete without noting his collaborations with John Garfield, the American cinema's original anti-hero. Polonsky scripted *Body and Soul*, one of the best boxing films of all time, and both authored and directed *Force of Evil*, a ''B film'' ignored in its time, but now a cult classic highly regarded for its use of blank verse dialogue.

Garfield stars in *Force of Evil* as a lawyer immersed in the numbers racket. When his brother, a small-time gambler, is murdered by his gangster boss, he hunts the hood down and turns himself in to the police. In *Body and Soul*, the actor portrays a poor boy with a hard, knockout punch who rises in the fight game while alienating his family, friends, and the girl he loves. In the end he reforms, defying the mob by refusing to throw a fight. ''What are you gonna do, kill me?'' he chides the chief thug, ''Everybody dies.'' With that, he walks off into the night with his girl. The final cut of *Body and Soul* is as much Polonsky's as it is director Robert Rossen's. Polonsky claimed to have prevented Rossen from altering the film's finale.

Both of Polonsky's protagonists become casualties of their desire for success. They seek out the all-American dream, but are corrupted in the process. They can only attain status by throwing fights, aligning themselves with lawbreakers. Fame and money, fancy hotels and snazzy suits, come not by hard work and honesty but by cheating, throwing the fight, fixing the books—the real American way.

Polonsky, and Garfield, were blacklisted as much for the tone of their films as their politics. Polonsky's heroes are cocky, cynical loner-losers, estranged from society's mainstream, who break the rules and cause others extreme sorrow—not the moral, honest, often comic-book caricatures of American manhood that dominated Hollywood cinema. In addition, Polonsky created a character in *Body and Soul*, a washed-up boxer (lovingly played by Canada Lee), who was one of the earliest portraits of a black man as a human being with emotions and feelings, a man exploited. *Body and Soul* and *Force of Evil* played the nation's moviehouses in 1947 and 1948, when anything less than a positive vision of America was automatically suspect.

Polonsky's plight is particularly sad. His passport was revoked, and he could not escape to find work abroad. Years after others who had been blacklisted had returned to the good graces of the cinema establishment, he toiled in obscurity writing television shows and perhaps dozens of film scripts—some Academy Award winners—under assumed names. His first post-blacklist directorial credit, *Willie Boy*, is a spiritual cousin of his earlier work. It is the tale of a nonconformist Paiute Indian (Robert Blake, who played Garfield as a child in *Humoresque*), victimized by an insensitive society after he kills in self-defense. The parallels between Polonsky and his character's fate are clear.

Before the blacklist, Polonsky had hoped to film Thomas Mann's novella, *Mario and the Magician*; in 1971, he was again planning this project, among others. None was ever completed. But most significantly, the films that he might have made between 1948 and 1969—the prime years of his creative life—can now only be imagined.

—Rob Edelman

PONTECORVO, Gillo

Nationality: Italian. **Born:** Gilberto Pontecorvo in Pisa, 19 November 1919. **Education:** Studied chemistry, University of Pisa. **Military Service:** Journalist, and partisan fighter, Milan (commanded 3rd Brigade), World War II. **Career:** Youth secretary, Italian Communist Party, 1946; Paris correspondent for Italian journals, late 1940s; began in films as assistant to Yves Allegret on *Les Miracles n'ont lieu qu'une fois*, 1951; made ten shorts, 1953–55; left Communist Party following invasion of Hungary, 1956; organizer of Venice Film Festival. **Awards:** Golden Lion, Venice Festival, for *The Battle of Algiers*, 1966. **Address:** via Paolo Frisi 18, Rome, Italy.

Films as Director:

1955	''Giovanna'' episode of *Die Windrose*
1957	*La grande strada azzurra* (*La lunga strada azzurra*; *The Long Blue Road*) (+ co-sc)
1960	*Kapò* (+ co-sc)
1966	***La battaglia di Algeri*** (*The Battle of Algiers*) (+ co-sc, co-mus)
1969	*Queimada* (*Burn!*)

Gillo Pontecorvo (right) on the set of *Queimada*

1979 *Ogro* (*Operation Ogro*)
1988 *The Devil's Bishop*
1997 *Nostalgia di protezione* (+ sc); Segment titled ''Nostalgia di protezione'' in *I Corti italiani* (+ sc)

Other Films:

1946 *Il sole sorge ancora* (Vergano) (role as partisan)

Publications

By PONTECORVO: articles—

Interview with Guy Hennebelle, in *Cinéma* (Paris), December 1965.
''*The Battle of Algiers*: An Adventure in Filmmaking,'' in *American Cinematographer* (Los Angeles), April 1967.
Interview with Joan Mellen, in *Film Quarterly* (Berkeley), Fall 1972.
''Using the Contradictions of the System,'' an interview with H. Kalishman, in *Cineaste* (New York), vol. 6, no. 2, 1974.
Interview with C. Lucas, in *Cineaste* (New York), Fall 1980.
''Che cosa mi sta a cuore,'' in *Cinema Nuovo*, November/December 1992.
''Fest Topper's Trip down Memory Lane,'' an interview with David Rooney, in *Variety*, August 28, 1995.

On PONTECORVO: books—

Mellen, Joan, *Filmguide to ''The Battle of Algiers,''* Bloomington, Indiana, 1973.
Solinas, Franco, *Gillo Pontecorvo's ''The Battle of Algiers'': A Film Written by Franco Solinas*, New York, 1973.
Michalczyk, John J., *The Italian Political Filmmakers*, Cranbury, New Jersey, 1986.

On PONTECORVO: articles—

Wilson, David, ''Politics and Pontecorvo,'' in *Sight and Sound* (London), Fall 1970.
Young, Deborah, ''Pontecorvo Roars into Role as Fest Chief,'' in *Variety*, March 2, 1992.

Branbergen, A., ‘‘De stad moet onze prima donna zijn,’’ in *Skoop*, September 1992.

Young, Deborah, ‘‘Fest Topper Crusading for Filmmakers,’’ in *Variety*, September 6, 1993.

Alexander, Max, ‘‘The Road to Venice,’’ in *Variety* (New York), 30 May 1994.

Iskusstvo Kino (Moscow), no. 12, 1995.

Sight and Sound (London), March 1997.

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Gillo Pontecorvo is concerned with the oppressed, those kept down by the unjust and cruel use of power—and who will eventually rebel against the oppressor. ‘‘I’ve always wanted to look at man during the hardest moments of his life,’’ the filmmaker has stated. An examination of his filmography indicates that he has been true to his goals and ideals. *Kapò*, for example, is the story of a young Jewish girl and her attempt to survive in a Nazi concentration camp. But Pontecorvo’s masterpiece is *The Battle of Algiers*, a meticulous re-creation of the historical events surrounding the successful rebellion against the French by Algeria between 1954 and 1962.

Shot in authentic locales with both actors and non-professionals in a cinéma-vérité style, Pontecorvo’s black-and-white images seem like newsreels rather than staged sequences; the viewer can easily forget that the film is not a documentary. Additionally, the villains (chiefly the French Colonel Mathieu, played by Jean Martin) are not sadistic, one-dimensional imperialists, thugs and goons who abuse the rights of those they have colonized. While Mathieu is far from benevolent, he is believable and sympathetic, as much the victim of an exploitative society as the Algerians; the colonel even admits that the Algerians are destined to win—this is a lesson of history—and his job is just to temporarily put off the inevitable.

The same is true for the most visible tyrant in *Burn!*, Sir William Walker (Marlon Brando), a confused, self-destructive British adventurer who betrays the slaves who revolt on a Portuguese-controlled, sugar-producing Caribbean island in the mid-nineteenth century. Both Walker and Mathieu are depicted as human beings—with misguided values, perhaps, but human beings nonetheless. However, while *The Battle of Algiers* is a near-flawless film, the scenario of *Burn!* is muddled in that Walker’s motives are never really clear. Both films are potent politically in that the imperialists are not caricatured, yet at the same time it is clear that Pontecorvo sides with the Algerians and the slaves. At the beginning of *The Battle of Algiers*, for example, a tortured Algerian is held up by French paratroopers. Despite all that follows, this sequence is in and of itself a political statement, one that sets the tone for all that follows.

Pontecorvo is a Marxist: in 1941, at the age of twenty-two, he became a member of the Italian Communist Party. His initial film, the ‘‘Giovanna’’ episode from *Die Windrose*, is a women’s rights movie shot in East Germany. And, in *The Battle of Algiers*, he deals specifically with partisans of the Algerian National Liberation Front who, via their actions, increase the political awareness of their fellow citizens. Here Pontecorvo illustrates how a group of individuals can unite into a political force and defeat a common enemy. This is achieved by violent means: if freedom is to be earned, suffering and physical force and even the deaths of innocent people may be necessary. Gillo Pontecorvo is a filmmaker whose art is scrupulously true to his politics.

—Rob Edelman

PORTER, Edwin S.

Nationality: American. **Born:** Edwin Stratton Porter in Connellsville, Pennsylvania, 21 April 1869. **Military Service:** Served in U.S. Navy, assisted in development of gunnery range finder, 1893–96. **Career:** Left school at age fourteen, worked as sign painter, theater cashier, and stagehand; after military stint, worked for Raff & Gammon, marketers of Edison Vitascope; helped arrange first New York screening of motion pictures, 1896; invented and manufactured projector, 1898; business ruined by fire, rejoined Edison Company, 1900; director and cameraman, then supervisor of production at Edison studio, New York City; quit Edison, founded Defender Pictures, 1909; organized Rex Film Company, 1910; sold interest in Rex, founded ‘‘Famous Players in Famous Plays’’ company, 1912, with Adolph Zukor; director general and treasurer, supervisor and director at Famous Players until 1915; became president of Precision Machine Corp., manufacturer of Simplex projector, which he helped develop, from 1915. **Died:** 30 April 1941.

Films as Director:

(partial list, also frequently sc, ph and ed)

1899 *The America’s Cup Race*

1900 *Why Mrs. Jones Got a Divorce*; *Animated Luncheon*; *An Artist’s Dream*; *The Mystic Swing*; *Ching Lin Foo Outdone*; *Faust and Marguerite*; *The Clown and the Alchemist*; *A Wringing Good Joke*; *The Enchanted Drawing*

1901 *Terrible Teddy the Grizzly King*; *Love in a Hammock*; *A Day at the Circus*; *What Demoralized the Barber Shop*; *The Finish of Bridget McKeen*; *Happy Hooligan Surprised*; *Martyred Presidents*; *Love by the Light of the Moon*; *Circular Panorama of the Electric Tower*; *Panorama of the Esplanade by Night*; *The Mysterious Cafe*

1902 *Uncle Josh at the Moving Picture Show*; *Charleston Chain Gang*; *Burlesque Suicide*; *Rock of Ages*; *Jack and the Beanstalk*; *Happy Hooligan Turns Burglar*; *Capture of the Biddle Brothers*; *Fun in a Bakery Shop*

1903 *The Life of an American Fireman*; *The Still Alarm*; *Arabian Jewish Dance*; *Razzle Dazzle*; *Seashore Frolics*; *Scenes in an Orphans’ Asylum*; *The Gay Shoe Clerk*; *The Baby Review*; *The Animated Poster*; *The Office Boy’s Revenge*; *Uncle Tom’s Cabin*; *The Great Train Robbery*; *The Messenger Boy’s Mistake*; *Casey and His Neighbor’s Goat*

1904 *The Ex-Convict*; *Cohen’s Advertising Scheme*; *European Rest Cure*; *Capture of Yegg Bank Burglars*; *City Hall to Harlem in Fifteen Seconds via the Subway Route*; *Casey’s Frightful Dream*; *The Cop Fools the Sergeant*; *Elephant Shooting the Chutes at Luna Park*

1905 *The Kleptomaniac*; *Stolen by Gypsies*; *How Jones Lost His Roll*; *The Little Train Robbery*; *The White Caps*; *Seven Ages*; *The Life of an American Policeman*

1906 *The Dream of a Rarebit Fiend*; *The Life of a Cowboy*; *Three American Beauties*; *Kathleen Mavourneen*

1907 *Daniel Boone*; *Lost in the Alps*; *The Midnight Ride of Paul Revere*; *Laughing Gas*; *Rescued from an Eagle’s Nest*; *The Teddy Bears*

1908 *Nero and the Burning of Rome*; *The Painter's Revenge*; *The Merry Widow Waltz Craze*; *The Gentleman Burglar*; *Honesty Is the Best Policy*; *Love Will Find a Way*; *Skinny's Finish*; *The Face on the Barroom Floor*; *The Boston Tea Party*; *Romance of a War Nurse*; *A Voice from the Dead*; *Saved by Love*; *She*; *Lord Feathertop*; *The Angel Child*; *Miss Sherlock Holmes*; *An Unexpected Santa Claus*

1909 *The Adventures of an Old Flirt*; *A Midnight Supper*; *Love Is Blind*; *A Cry from the Wilderness*; *Hard to Beat*; *On the Western Frontier*; *Fuss and Feathers*; *Pony Express*; *Toys of Fate*; *The Iconoclast*; *Hansel and Gretel*; *The Strike*; *Capital versus Labor*

1910 *All on Account of a Laundry Mark*; *Russia—the Land of Oppression*; *Too Many Girls*; *Almost a Hero*; *The Toymaker on the Brink and the Devil*

1911 *By the Light of the Moon*; *On the Brink*; *The White Red Man*; *Sherlock Holmes Jr.*; *Lost Illusions*

1912 *A Sane Asylum*; *Eyes That See Not*; *The Final Pardon*; *Taming Mrs. Shrew*

1913 *The Prisoner of Zenda* (co-d); *His Neighbor's Wife*; *The Count of Monte Cristo* (co-d); *In the Bishop's Carriage* (co-d); *A Good Little Devil* (co-d)

1914 *Hearts Adrift*; *Tess of the Storm Country*; *Such a Little Queen* (co-d)

1915 *The Eternal City* (co-d); *Zaza* (co-d); *Sold* (co-d); *The Prince and the Pauper* (co-d); *Bella Donna* (co-d)

1916 *Lydia Gilmore* (co-d)

Publications

By PORTER: article—

Statement, in *Filmmakers on Filmmaking*, edited by Harry Geduld, Bloomington, Indiana, 1967.

On PORTER: books—

Balshofer, Fred, and Arthur Miller, *One Reel a Week*, Berkeley, 1967.
Pratt, George, *Spellbound in Darkness*, Greenwich, Connecticut, 1973.
Salt, Barry, *Film Style and Technology: History and Analysis*, London, 1983.
Burch, Noël, *Life to Those Shadows*, Berkeley, 1990.
Elsaesser, Thomas, and Adam Barker, editors, *Early Cinema: Space-Frame-Narrative*, London, 1990.

On PORTER: articles—

Sadoul, Georges, ''English Influences on the Work of Edwin S. Porter,'' in *Hollywood Quarterly*, Fall 1947.
Spears, Jack, ''Edwin S. Porter,'' in *Films in Review* (New York), June/July 1970.
Burch, Noël, ''Porter, or Ambivalence,'' in *Screen* (London), Winter 1978/79.
Schulberg, Budd, letter, in *Variety* (New York), 9 May 1979.
Gaudreault, André, ''Detours in Film Narrative: The Development of Cross-Cutting,'' in *Cinema Journal* (Evanston), Fall 1979.
Musser, Charles, ''Early Cinema of Edwin Porter,'' in *Cinema Journal* (Evanston), Fall 1979.
Ranvaud, Don, ''After *The Great Train Robbery . . .* ,'' in *Monthly Film Bulletin* (London), December 1983.
Pearson, R., ''The Filmmaker as Scholar and Entertainer: An Interview with Charles Musser,'' in *Cineaste* (New York), vol. 8, no. 3, 1984.
Turconi, Davide, ''*Hie sunt leones*: The First Decade of American Film Comedy, 1894–1903,'' in *Griffithiana* (Gemona), September 1996.

On PORTER: film—

Musser, Charles, *Before the Nickelodeon*, United States, 1984.

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In the annals of film history, Edwin S. Porter is often credited as the first American film director. Although this may not be true in the literal sense, it is not unjustified to give Porter this title. Porter was first and foremost an engineer, an inventor, and a cameraman. In the early days of filmmaking, ''cameraman'' was synonymous with ''director,'' and Porter found himself handling both jobs. As his own editor, he also discovered new ways of creating a narrative. While most early motion pictures were composed of a single shot showing only one continuous action from beginning to end, Porter began to combine and juxtapose his filmed images, creating new meanings as one scene ''psychologically'' led into another. Porter became one of the first American directors to tell a story in his films.

Porter acknowledged an influence in his filmmaking from Georges Méliès, the French filmmaker whose ''trick films'' were extremely popular in the United States. A designer of motion picture cameras, Porter was able to study and discover the secrets to many of Méliès's ''tricks.'' Most importantly, Porter was struck by the fact that these films told a story. However, while Méliès's films told a straightforward, linear narrative, Porter expanded this idea with the use of cross-narrative (parallel action) to depict two simultaneous events or points of view.

Porter's first film of major importance was *The Life of an American Fireman*, made in 1902 or early 1903. This film was largely composed of stock shots from earlier Edison Company films. Racing fire engines were a popular subject for early filmmakers and Porter had much footage at his disposal. To complement these stock shots, Porter filmed additional footage that depicted a mother and child trapped in a burning building. By editing these scenes together Porter created the story of the mother and child's rescue by the firefighters. Porter intercut the scenes of mother and child with stock footage of the racing fire engines, thereby creating a dramatic tension—will the firefighters rescue the two victims from the burning building in time? While this technique of storytelling may seem blasé by today's standards, it was innovative and exciting to 1903 audiences.

Porter continued to develop his film editing techniques in his best known and most popular film, *The Great Train Robbery.* On its most simplistic level, the film is a story of crime, pursuit, and capture. But it is perhaps the first great American chase film, a form still popular today. Again Porter edited his film using cross-cutting to show events that were supposedly occurring at the same time: the bandits begin their escape while the posse organizes a pursuit. *The Great Train Robbery* was an enormously popular film at a time when nickelodeons were just opening across the country, and the film did a great deal of repeat business.

Surprisingly, after *The Great Train Robbery*, Porter did little else to advance the art of filmmaking. In 1912 he formed the Famous Players Film Co. with Adolph Zukor and David Frohman, acting as director-general of the company. However, his films of this period (such as *The Count of Monte Cristo* and *The Prisoner of Zenda*) contain none of the energy of his earlier films. In fact, they took several steps backward technically, for they were photographed in a very stagy, single point-of-view manner. Apparently, Porter was never really interested in directing films. He soon sold his shares in Famous Players and became more involved in designing motion picture cameras and projectors, including the Simplex. Still, Porter's one important contribution to filmmaking—a freer style of editing—was a turning point in the development of film as a narrative art form.

—Linda J. Obalil

POWELL, Michael, and Emeric PRESSBURGER

POWELL. Nationality: British. **Born:** Michael Latham Powell at Bekesbourne, near Canterbury, Kent, 30 September 1905. **Family:** Married 1) Frances Reidy, 1943 (died 1983), two sons; 2) editor Thelma Schoonmaker, 1984. **Career:** Worked in various capacities on films of Rex Ingram, Léonce Perret, Alfred Hitchcock, Lupu Pick, from 1922; director, from 1931; senior director-in-residence, Zoetrope Studios, 1981. **Died:** In Gloucestershire, 19 February 1990.

PRESSBURGER. Nationality: Hungarian/British. **Born:** Imre Pressburger in Miskolc, Hungary, 5 December 1902. **Education:** Studied at Universities of Prague and Stuttgart. **Career:** Contract writer for UFA, Berlin, 1930, later in France and, from 1935, in England, for Alexander Korda's London Films. Powell and Pressburger began collaboration on *The Spy in Black*, 1939; formed ''The Archers,'' as producing, directing, and writing team, 1942 (disbanded 1956); also set up Vega Productions Ltd.; **Awards:** (joint) British Film Institute Special Award, 1978; BAFTA fellowship, 1981; British Film Institute fellowship, 1983; (Powell) honorary doctorate, University of East Anglia, 1978; Golden Lion, Venice Festival, 1982. **Died:** In Suffolk, 5 February 1988.

Films by Powell and Pressburger:

(Powell as director, Pressburger as scriptwriter)

1939 *The Spy in Black* (*U-Boat*)
1940 *Contraband* (*Blackout*)
1941 *49th Parallel* (*The Invaders*)
1942 *One of Our Aircraft Is Missing*
1972 *The Boy Who Turned Yellow*

(produced, directed and scripted by ''The Archers'')

1943 ***The Life and Death of Colonel Blimp***; *The Volunteer*
1944 *A Canterbury Tale*
1945 *I Know Where I'm Going*
1946 ***A Matter of Life and Death*** (*Stairway to Heaven*)
1947 ***Black Narcissus***
1948 ***The Red Shoes***
1949 *The Small Back Room* (*Hour of Glory*)
1950 *Gone to Earth* (*The Wild Heart*); *The Elusive Pimpernel* (*The Fighting Pimpernel*)
1951 *The Tales of Hoffman*
1955 *Oh! Rosalinda* (*Fledermaus '55*)
1956 *The Battle of the River Plate* (*Pursuit of the Graf Spee*); *Ill Met by Moonlight* (*Intelligence Service*; *Night Ambush*)

Other Films Directed by Powell:

1931 *Two Crowded Hours*; *My Friend the King*; *Rynox*; *The Rasp*; *The Star Reporter*
1932 *Hotel Splendide*; *C.O.D.*; *His Lordship*; *Born Lucky*
1933 *The Fire-Raisers* (+ co-sc)
1934 *The Night of the Party*; *Red Ensign* (+ co-sc); *Something Always Happens*; *The Girl in the Crowd*
1935 *Lazybones*; *The Love Test*; *The Phantom Light*; *The Price of a Song*; *Someday*
1936 *The Man behind the Mask*; *Crown versus Stevens*; *Her Last Affair*; *The Brown Wallet*
1937 *Edge of the World* (+ sc)
1939 *The Lion Has Wings* (co-d)
1940 *The Thief of Bagdad* (co-d)
1941 *An Airman's Letter to His Mother* (short)
1955 *The Sorceror's Apprentice* (short)
1956 *Luna de miel* (*Honeymoon*) (+ pr)
1960 ***Peeping Tom*** (+ pr, role)
1961 *Queen's Guards* (+ pr)
1964 *Bluebeard's Castle*
1966 *They're a Weird Mob* (+ pr)
1968 *Sebastian* (Greene) (co-pr only)
1969 *Age of Consent* (+ pr)
1974 *Trikimia* (*The Tempest*) (+ pr, sc)
1978 *Return of the Edge of the World* (doc for television) (+ pr)

Other Films Written By Pressburger:

1953 *Twice upon a Time* (+ d, pr)
1957 *Miracle in Soho* (Amyes) (+ pr)

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By POWELL: books—

A Waiting Game, London, 1975.
The Red Shoes (with Pressburger), London, 1978.
A Life in Movies: An Autobiography, London, 1986.
Edge of the World, London, 1990.

Michael Powell (left) and Emeric Pressburger

By PRESSBURGER: books—

Killing a Mouse on Sunday, London, 1961
The Glass Pearls, London, 1966.
The Red Shoes (with Powell), London, 1978.

By POWELL and PRESSBURGER: articles—

''Michael Powell: The Expense of Naturalism,'' an interview with R. Collins and Ian Christie, in *Monogram* (London), no. 3, 1972.
Powell interview with R. Lefèvre and R. Lacourbe, in *Cinéma* (Paris), December 1976.
''Powell and Pressburger: The War Years,'' an interview with D.J. Badder, in *Sight and Sound* (London), no. 1, 1979.
''Michael Powell,'' an interview with Oliver Assayas, in *Cahiers du Cinéma* (Paris), March 1981.
''Michael Powell's Guilty Pleasures,'' in *Film Comment* (New York), July/August 1981.
Powell interview with T. Williams, in *Films and Filming* (London), November 1981.
Powell, Michael, ''Leo Marks and Mark Lewis,'' in *Cinématographe* (Paris), December 1983.
''Powell's Life,'' an interview with Allan Hunter, in *Films and Filming* (London), October 1986.
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Andrews, Nigel, and Harlan Kennedy, ''Peerless Powell,'' in *Film Comment* (New York), May/June 1979.
Everson, William K., ''Michael Powell,'' in *Films in Review* (New York), August/September 1980.
Thompson, D., ''The Films of Michael Powell: A Romantic Sensibility,'' in American Film (Washington, D.C.), November 1980.
''*Question de vie ou de mort* Issue'' of *Avant-Scène du Cinéma* (Paris), 15 December 1980.
Durgnat, Raymond, ''Aiming at the Archers,'' in *Positif* (Paris), February 1981.
McVay, D., ''Cinema of Enchantment: The Films of Michael Powell,'' and ''Michael Powell, Three Neglected Films,'' *Films and Filming* (London), December 1981 and January 1982.
Christie, Ian, ''Alienation Effects: Emeric Pressburger and British Cinema,'' and ''Powell and Pressburger: Putting Back the Pieces,'' in *Monthly Film Bulletin* (London), October and December 1984.
Brennan, M., ''Powell and Pressburger at the NFT,'' in *Film and Filming* (London), October 1985.
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McCarthy, T., obituary of Pressburger, in *Variety* (New York), 10 February 1988.
Bergan, Ronald, ''Emeric Pressburger,'' in *Film and Filming* (London), April 1988.
Norresred, C., ''Det lange mode,'' in *Kormorama,* vol. 35, Summer 1989.
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DeKock, I., in *Film en Televisie* (Brussels), April 1990.
Cardiff, Jack, ''Michael Powell,'' in *Films and TV Technician* (London), April 1990.
Millar, Gavin, ''Cox's Orange Pippin,'' in *Sight and Sound* (London), Summer 1990.
Kolodynski, A., and J. Slodowski, in *Iluzjon*, January-March 1991.
Morris, N. A., ''Reflections on *Peeping Tom* (1960),'' in *Movie* (Dumfiesshire, England), January-March 1991.
''Remembering Michael Powell,'' in *Sight and Sound* (London), vol. 2, October 1992.
Andrew, G., ''Team Spirit,'' in *Time Out* (London), 7 September 1994.
Durgnat, Raymond, ''The Powell and Pressburger Mystery,'' in *Cineaste* (New York), vol. 23, no. 2, December 1997.

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Millar, Gavin, *The Archers*, for ''Arena,'' BBC TV, 1981.

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Between the years 1942 and 1957, English director Michael Powell and his Hungarian partner, Emeric Pressburger, formed one of the most remarkable partnerships in cinema. Under the collaborative pseudonym ''The Archers,'' the two created a series of highly visual and imaginative treatments of romantic and supernatural themes that have defied easy categorization by film historians. Although both were listed jointly as director, screenwriter, and frequently as producer, and the extent of each one's participation on any given film is difficult to measure, it is probably most accurate to credit Powell with the actual visualization of the films, while Pressburger functioned primarily as a writer. The latter, in fact, had no background as a director before joining Powell. He had drifted through the Austrian, German, and French film industries as a screenwriter before traveling to England in 1936.

Many of the gothic, highly expressionistic characteristics of the films produced by the partnership seem to trace their origins to Powell's apprenticeship at Rex Ingram's studio in Nice in the 1920s. There he performed various roles on at least three of the visionary director's silent productions: *Mare Nostrum* (1926), *The Magician* (1926), and *The Garden of Allah* (1927). Working on these films and subsequently on his own features in the 1930s, Powell developed a penchant for expressionism that manifested itself in several rather unique ways. The most fundamental of these was in his use of the fantasy genre, as illustrated by *A Matter of Life and Death*, with its problematic juxtaposition of psychiatry and mysticism. Another manifestation was an almost philosophical sadism that permeated his later films, such as *Peeping Tom*, with a camera that impales its photographic subjects on bayonet-like legs. The mechanical camera itself, in fact, represents still another Powell motif: the use of machines and technology to create or heighten certain aspects of fantasy. For example, the camera obscura in *A Matter of Life and Death* and the German warship in the *Pursuit of the Graf Spee* (which is revealed through a slow camera scan along its eerie structure, causing it to turn into a metallic killer fish) effectively tie machines into each film's set of symbolic motifs. In doing so, a technological mythology is created in which these objects take on near-demonic proportions.

Finally, the use of color, which most critics cite as a trademark of the Powell-Pressburger partnership, is shaped into an expressionistic mode. Powell chose his hues from a broad visual palette, and brushed them onto the screen with a calculated extravagance that became integrated into the themes of the film as a whole. In the better films, the visual and technological aspects complement each other in a pattern of symbolism. The mechanical staircase which descends from the celestial vortex in *A Matter of Life and Death*, for example, blends technology and fantasy as no other image has. Similarly, when the camera replaces the young pilot's eye in the same film and the pink and violet lining of an eyelid descends over it, the effect is extravagant, even a bit bizarre, but it effectively serves notice that the viewer is closing his eyes to external reality and entering another world. The audience is left to decide whether that world is supernatural or psychological.

This world has been most palatable in popular Powell-Pressburger fantasies like *The Red Shoes*, a ballet film used as an allegory for the artist's unremitting dedication to his art; and *The Tales of Hoffman*, in which the moody eccentricities of style have been kept in bounds by the built-in circumscriptions of the fantasy genre. At least one critic, however, has noted a strange morbidity in *The Red Shoes* derived from the directors' use of certain peculiarities of color, a criticism that has been magnified when some of Powell's and Pressburger's fantastic techniques occur in more realistic films. Their appearance in otherwise veracious contexts usually upsets normal audience expectations. *Black Narcissus* and Powell's *Peeping Tom* both created some problems for critics, for both films went to extremes in the exaggeration of otherwise plausible storylines.

Thematically, Powell and Pressburger operate in a limbo somewhere between romance and realism. The former, characterized by technical effects, camera angles and movements, and the innovative use of color, often intrudes in the merest of details in fundamentally naturalistic films. In the eyes of some, this weakens the artistic commitment to realism. On the other hand, the psychological insights embodied in serious fantasies like *A Matter of Life and Death* are too often dismissed as simply entertainment. Most of the Powell-Pressburger efforts are, in fact, attempts at fundamental reconciliations between modern ideas and the irrational, between science and savagery, or between religion and eroticism. This dichotomy usually occurs in one character's mind—as with Peter Carter in *A Matter of Life and Death* or the sex-obsessed nun in *Black Narcissus*—and hinges upon a second character such as *A Matter of Life and Death*'s Dr. Frank Reeves, who effects a degree of movement between the two sides of the dichotomy, particularly through his own death.

Although such mergings of reality and fantasy met with approval by the moviegoing public, Powell and Pressburger were less successful with the British film establishment. In a sense they were alienated from it through their exercise of a decidedly non-British flamboyance. To some degree, the Clive Candy character in *The Life and Death of Colonel Blimp* embodies the British film community during the period after the war. Powell and Pressburger's visual and thematic extravagances of style conflicted with the self-consciousness of the film industry's strivings for a rigid postwar realism not to be embellished by colorful and expressionistic ventures.

The team broke up in 1957 after *Ill Met by Moonlight*, and although Pressburger subsequently made some films by himself, they were not well received. Powell, though, continued in the vein established by his collaboration with the Hungarian director. *Luna de Miel* and *The Queen's Guards* pursue all of the philosophical concerns of his earlier efforts, while *Peeping Tom*, which is now regarded as his masterpiece, indicates a certain morbid refinement of his thematic interests. Unfortunately, the film was perhaps ahead of its time—a problem that plagued the director and his collaborator for most of their careers.

—Stephen L. Hanson

PREMINGER, Otto

Nationality: American. **Born:** Vienna, 5 December 1905, became U.S. citizen, 1943. **Education:** University of Vienna, LL.D, 1926. **Family:** Married 1) Marion Deutsch (stage name Marion Mill), 1932 (divorced); 2) Mary Gardner, 1951 (divorced 1959); 3) Hope (Preminger), 1960, two children; also one son by Gypsy Rose Lee. **Career:** Actor with Max Reinhardt company, 1924; joined theater in der Josefstadt, 1928 (succeeding Reinhardt as director, 1933); invited to Hollywood by Joseph Schenck, 1935; contract with Fox broken, moved to New York, 1937; director on Broadway, 1938–41 (and later); returned to Hollywood as actor, 1942; signed seven-year contract with Fox, 1945; independent producer, from early 1950s. **Died:** Of cancer, in New York City, 23 April 1986.

Otto Preminger

Films as Director:

1931 *Die grosse Liebe*
1936 *Under Your Spell*
1937 *Danger, Love at Work*
1943 *Margin for Error* (+ role as Nazi consul Rudolf Forster)
1944 *In the Meantime, Darling* (+ pr); ***Laura*** (+ pr)
1945 *Royal Scandal*; *Fallen Angel* (+ pr)
1946 *Centennial Summer* (+ pr)
1947 *Forever Amber*; *Daisy Kenyon* (+ pr)
1948 *That Lady in Ermine*
1949 *The Fan* (*Lady Windermere's Fan*) (+ pr); *Whirlpool* (+ pr)
1950 *Where the Sidewalk Ends* (+ pr); *The Thirteenth Letter* (+ pr)
1952 *Angel Face*
1953 *The Moon Is Blue* (+ co-pr)
1954 *River of No Return*; *Carmen Jones* (+ pr)
1955 *The Man with the Golden Arm* (+ pr); *The Court Martial of Billy Mitchell* (*One-Man Mutiny*)
1957 *Saint Joan* (+ pr); *Bonjour Tristesse* (+ pr)

1959 *Porgy and Bess*; *Anatomy of a Murder* (+ pr)
1960 *Exodus* (+ pr)
1962 *Advise and Consent* (+ pr)
1963 *The Cardinal* (+ pr)
1964 *In Harm's Way* (+ pr)
1965 *Bunny Lake Is Missing* (+ pr)
1966 *Hurry Sundown* (+ pr)
1968 *Skidoo* (+ pr)
1970 *Tell Me That You Love Me, Junie Moon* (+ pr)
1971 *Such Good Friends* (+ pr)
1975 *Rosebud* (+ pr)
1980 *The Human Factor* (+ pr)

Other Films:

1942 *The Pied Piper* (role); *They Got Me Covered* (role)
1945 *Where Do We Go from Here* (role)
1953 *Stalag 17* (Wilder) (role as camp commandant)
1981 *Unsere Leichen Leben Noch* (Von Prauheim) (role)

Publications

By PREMINGER: book—

Preminger: An Autobiography, Garden City, New York, 1977.

By PREMINGER: articles—

‘‘Recontre avec Otto Preminger,’’ with Jacques Rivette, in *Cahiers du Cinéma* (Paris), December 1953.
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‘‘*The Cardinal* and I,’’ in *Films and Filming* (London), November 1963.
Interview with Ian Cameron and others, in *Movie* (London), Summer 1965.
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Interview with Gene Phillips, in *Focus on Film* (London), August 1979.
‘‘Cult and Controversy,’’ an interview with Gordon Gow, in *Films and Filming* (London), November 1979.

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Lourcelles, Jacques, *Otto Preminger*, Paris, 1965.
Pratley, Gerald, *The Cinema of Otto Preminger*, New York, 1971.
Frischauer, Willi, *Behind the Scenes of Otto Preminger*, London, 1973.

On PREMINGER: articles—

Gehman, Richard, ‘‘Otto Preminger,’’ in *Theater Arts* (New York), January 1961.
‘‘Preminger Issue’’ of *Présence du Cinéma* (Paris), February 1962.
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‘‘Preminger Issues’’ of *Interciné* (Toulouse), no. 1, and no. 2, 1963.
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Sarris, Andrew, ‘‘Preminger's Two Periods—Studio and Solo,’’ in *Film Comment* (New York), Summer 1965.
Ross, Lillian, ‘‘Profiles: Anatomy of a Commercial Interruption,’’ in the *New Yorker*, 19 February 1966.
Bogdanovich, Peter, ‘‘Otto Preminger,’’ in *On Film*, 1970.
Borok, B., ‘‘*Laura*: The Story behind the Picture,’’ in *Thousand Eyes* (New York), November 1976.
Lacourcelles, J., ‘‘*Laura* Issue’’ of *Avant-Scène du Cinéma* (Paris), July/September 1978.
Wegner, H., ‘‘From Expressionism to Film Noir: Otto Preminger's *Where the Sidewalk Ends*,’’ in *Journal of Popular Film* (Washington, D.C.), Summer 1983.
McCarthy, T., obituary, in *Variety* (New York), 30 April 1986.
Hodsdon, Barrett, ‘‘Otto Preminger: Found or Lost?’’ in *Filmnews*, vol. 14, June 1986.
Obituary, in *Revue du Cinéma* (Paris), no. 418, July-August 1986.
Luft, H.G., in *Films in Review* (New York), August/September 1986.
Lippe, Richard, ‘‘At the Margins of *Film Noir*: Preminger's *Angel Face*,’’ in *CineAction*! (Toronto), no. 13–14, 1988.
Sarris, Andrew, ‘‘Otto Preminger,’’ in *American Film* (Washington, D.C.), June 1989.
Castoro Cinema (Milan), special section, no. 145, January-February 1990.
Kurowski, U., ‘‘Die Imago. Schauspieler bei Otto Preminger,’’ in *EPD Film* (Frankfurt), vol. 7, May 1990.
Rauger, J.-F., ‘‘L'homme qui en savait trop,’’ in *Cahiers du Cinéma* (Paris), April 1993.
Mensuel du Cinéma (Paris), special section, no. 5, April 1993.
Everschor, Franz, ‘Rebell in den eigenen Reihen,’’ in *Film-Dienst* (Köln), vol. 49, 3 December 1996.

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The public persona of Austrian-born Otto Preminger has epitomized for many the typical Hollywood movie director: an accented, autocratic, European-born disciplinarian who terrorized his actors, bullied his subordinates, and spent millions of dollars to ensure that his films be produced properly, although economically. Before the *Cahiers du Cinéma* critics began to praise Preminger, it may have been this public persona, more than anything else, which impeded an appreciation of Preminger's extraordinarily subtle style or thematic consistencies.

Preminger's career can be divided into two periods. Throughout the first period, Preminger worked as a studio director for Twentieth Century-Fox, where he had several well-publicized conflicts with Darryl F. Zanuck and found it difficult to conform to studio demands or to collaborate without retaining overall artistic control. His evocative and romantic mystery *Laura*, his breakthrough film, was produced during this period. Among the other eclectic assignments he directed at Fox, the most interesting include a series of film noir features in the late 1940s: *Whirlpool, Where the Sidewalk Ends, The Thirteenth Letter*, and *Angel Face.* Throughout the second and far more interesting period of Preminger's career, he worked as one of the first notable independent producer-directors, in the process successfully undermining the studio system in various ways. He fought against institutional censorship by releasing several films without the Motion Picture Association seal (for example, *The Moon is Blue*) and he explored controversial subjects the studios might have been hesitant to touch (such as criticism of the War Department in *The Court Martial of Billy Mitchell* or homosexuality in *Advise and Consent*). Preminger also championed the independent producers movement by exploiting the Paramount Divorcement Decree and aggressively marketing and arranging exhibition for his films

Preminger incorporated fresh and authentic backgrounds by promoting location shooting away from Hollywood. He worked diligently to discover new performers (such as Jean Seberg) and to develop properties (such as *Carmen Jones* and *Hurry Sundown*) which would allow the casting of Hollywood's under-used black performers. Finally, he even helped to break the studio blacklist by hiring and publicly crediting Dalton Trumbo as screenwriter on *Exodus.* Preminger's tastes have always been as eclectic as the disparate sources from which his films have been adapted. Throughout the 1950s and 1960s, however, Preminger's films grew in pretention, displaying considerable interest in monolithic institutions (the military in *The Court Martial of Billy Mitchell* and *In Harms's Way*; the Senate in *Advise and Consent*; the Catholic Church in *The Cardinal*; the medical profession in *Such Good Friends*) as well as the examination of social and political problems (drug addiction in *The Man with the Golden Arm*; Jewish repatriation in *Exodus*; racial prejudice in *Hurry, Sundown*; political terrorism in *Rosebud*). A consistent archetype in Preminger's films is the quest for truth; indeed, the director's recurring image is the courtroom.

What has especially fascinated Preminger's admirers is the subtlety of his mise-en-scène; his most typical effort is a widescreen film with long takes, no pyrotechnical montage, few reaction shots, fluid and simple camera movements, and careful yet unselfconscious compositions. Preminger's style, though apparently invisible, is one which forces the audience to examine, to discern, to arrive at some ultimate position. Several critics have written persuasively on the ambiguity associated with Preminger's apparent objectivity, including Andrew Sarris, who has characterized Preminger as a ''director who sees all problems and issues as a single-take two-shot, the stylistic expression of the eternal conflict, not between right and wrong, but between the right-wrong on one side and the right-wrong on the other, a representation of the right-wrong in all of us as our share of the human condition.''

If Preminger's formula floundered in the 1970s and 1980s, an era in which the American cinema seemed dominated by mainstream genre works and overt escapism, one cannot help but feel nostalgia and profound respect for Preminger's serious subjects and artistry. Indeed, his series of films beginning with *Bonjour, Tristesse* in 1957 and continuing through *Porgy and Bess, Anatomy of a Murder, Exodus, Advise and Consent, The Cardinal, In Harm's Way, Bunny Lake Is Missing*, and *Hurry, Sundown* in 1966, constitute one of the longest strings of ambitious, provocative films in American cinema.

—Charles Derry

PRESSBURGER, Emeric

See **POWELL, Michael, and Emeric PRESSBURGER**

PROTAZANOV, Yakov

Nationality: Russian. **Born:** Yakov Alexandrovitch Protazanov in Moscow, 4 February 1881. **Education:** Commercial school, Moscow. **Career:** Film actor, from 1905; translator, then writer of scenarios and director, Gloria studios, from 1909; moved to Ermoliev company, began collaboration with actor Ivan Mozhukhin, 1915; Ermoliev studios moved to Yalta, 1918, then to Istanbul and Marseilles, 1919–20; moved to Paris, worked in France and Germany, 1920–22; returned to Russia, joined Mezhrabpom-Rus Studio, Moscow, 1923. **Awards:** Merited Artist of the RSFSR, 1935. **Died:** In Moscow, 8 August 1945.

Films as Director:

1909 *The Fountains of Bakhisarai*

1911 *Pesnya katorzhanina* (*The Prisoner's Song*) (+ sc)

1912 *Anfisa*; *Ukhod velikovo startza* (*Departure of a Grand Old Man*) (co-d)

1913 *Razbitaya vaza* (*The Shattered Vase*) (+ sc); *Klyuchi shchastya* (*Keys to Happiness*) (co-d); *Kak khoroshi, Kak svezhi byli rozi* (*How Fine, How Fresh the Roses Were*) (+ sc)

1915 *Petersburgskiye trushchobi* (*Petersburg Slums*) (co-d, co-sc); *Voina i mir* (*War and Peace*) (co-d, co-sc); *Plebei* (*Plebeian*) (+ sc); *Nikolai Stavrogin* (+ sc)

1916 *Pikovaya dama* (*The Queen of Spades*); *Zhenshchina s kinzhalom* (*Woman with a Dagger*); *Grekh* (*Sin*) (co-d)

1917 *Prokuror* (*Public Prosecutor*); *Andrei Kozhukhov* (+ sc); *Ne nado krovi* (*Blood Need Not Be Spilled*) (+ sc); *Prokliatiye millioni* (*Cursed Millions*); *Satana likuyushchii* (*Satan Triumphant*)

1918 *Otets Sergii* (*Father Sergius*)

1919 *Taina koroloevy* (*The Queen's Secret*) (+ sc)

1920/23 *L'Angoissante aventure*; *L'Amour et la loi* (*Love and Law*); *Pour une nuit d'amour*; *Justice d'Abord*; *Le Sens de la mort*; *L'Ombre du pêché*; *Der Liebes Pielgerfahrt*

1924 *Aelita*

1925 *Yevo prizyv* (*Broken Chains*; *His Call*); *Zakroichik iz Torzhka* (*Tailor from Torzhok*)

1926 *Protsess o tryokh millyonakh* (*The Three Million Case*) (+ co-sc)

1927 *Sorok pervyi* (*The 41st*)

1928 *Byelyi orel* (*The White Eagle*) (+ co-sc); *Dondiego i Pelaguya* (*Don Diego and Pelagea*)

1929 *Chiny i liudi* (*Ranks and People*) (+ co-sc); *The Man from the Restaurant*

1930 *Prazdnik svyatovo Iorgena* (*The Feast of St Jorgen*) (+ sc)

1931 *Tommy* (+ sc)

1934 *Marionetki* (*Marionettes*)

1937 *Bespridannitsa* (*Without Dowry*) (+ co-sc)

1938 *Pupils of the Seventh Grade*

1941 *Salavat Yulayev*

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As a pioneer of the czarist cinema, as a director who filmed in Moscow, Yalta, Paris, and Berlin, and as one who worked under various social systems and managed to survive, Yakov Protazanov has a unique place in the story of the Russian cinema.

Originally intended for a commercial career, Protazanov fell under the spell of films and began his apprenticeship with Gloria Films, later to become Thiemann and Reinhardt, in Moscow. The cinema in Russia had been socially acceptable from the beginning and enjoyed the patronage of imperial circles. From script-writing and acting Protazanov moved into directing. In 1911 he made *Pesnya katorzhanina* (*The Prisoner's Song*) with Vladimir Shaternikov, an actor he was to use many times. The following year Andreyev scripted for him an adaptation of his play *Anfisa.* The same year he made *Ukhod velikovo startza* (*The Departure of a Grand Old Man*), thereby antagonising Countess Tolstoy, who objected to the depiction of her husband as played by Shaternikov. The film was subsequently banned. A happier venture was *Klyuchishchastya* (*Keys to Happiness*), written by a popular novelist, A. Verbitskaya. The wide appeal of this film made it a great box-office success throughout Russia.

By the time of World War I, Protazanov had directed some forty films covering a wide range of material, from the perfervid, morbid, and even decadent themes so popular in Russia at the time to historical spectacles and films based on the literary heritage of his country. In *Kak khoroshi, kak svezhi byli rosi* (*How Fine, How Fresh the Roses Were*) of 1913 he was inspired by Turgenev. He utilized Shaternikov once again in the film, casting him as Lev Tolstoy.

After his experiences as a soldier Protazanov joined the Ermoliev Company, as did his former colleague Vladimir Gardin. In 1915 they shared the direction of the elaborate *Voina i mir* (*War and Peace*) and a serial called *Petersburgskiye trushchobi* (*Petersburg slums*), while Protazanov directed a version of Strindberg's *Froken Julie* under the title *Plebei* (*Plebian*). In these three films the lead was taken by Olga Preobrazhenskaya, herself to become a director of distinction in later years.

Ermoliev's greatest actor was Ivan Mozhukin, whose knowledge and interest in the whole field of cinema transcended his interpretive skills. Protazanov directed him in *Nicolai Stavrogin* (based on Dostoievsky) in 1915 and the following year in *Pikovaya dama* (*The Queen of Spades*). The latter film was a milestone in Mozhukin's career. The script, incidentally, was written by a young Fedor Otsep. Other important Protazanov films with Mozhukin were *Prokuror* (*Public Prosecutor*), *Satana likuyushchii* (*Satan Triumphant*), *Andrei Kozhukov*, and *Otets Sergii* (*Father Sergius*). The last film is undoubtedly his masterpiece. Tolstoy's story of the spiritual struggles of a young officer of the Imperial Court who gives up a life of pleasure to become a monk was a *tour de force* for Mozhukin. The actor's transition from youth to age, the authenticity of the settings, and the cohesion of the film help to make it one of the great classics of the cinema.

On a very different level was *Taina koroloevy* (*The Queen's Secret*), a film based on a novel by Elinor Glynn that again featured Mozhukin. This work was filmed in Moscow and Yalta, for with the coming of the Revolution many film artists fled to the south. Ermoliev transferred his studio to Yalta, bringing all his equipment, technicians, and artists with him. Here Protazanov made three films, but political unrest soon made work impossible. Ermoliev and all his people embarked on a British ship at Odessa which took them to Constantinople, where Protazanov continued with the direction of the film *L'Angoissante Aventure*, from a script by Mozhukin. This ambulatory film went on from Constantinople to Marseilles and Paris, where Ermoliev's production continued at Méliès' old studio at Monteuil. In spite of the circumstances under which it was made, *L'Angoissante Aventure* was a quite ingenious comedy that effectively utilized the diverse talents of Mozhukin. The film ranged from comedy to tragedy, but was resolved by the typically Russian device of being a dream.

Protazanov's *Justice d'Abord* was a remake of *Prokuror*, but he broke away from Ermoliev and his company. He adapted novels by Zola and Paul Bourget before going to Berlin, where he made *Liebes Pilgerfahrt.* Invited back to Russia to make a film of *Taras Bulba*, he instead directed *Aelita* for Mezhrabpom-Russ. This fantasy, in which life on Mars is compared with contemporary Russia, featured extraordinary sets by Alexandra Exter of the Kamerny Theatre. *Yevo prizyv* (*His Call*) was released the following year. A propaganda film with a human face, the work showed that Protazanov was still his own man. *Protsess o tryoch millyonakh* (*The Three Million Case*) of 1926 and subsequent films like *Sorok pervyi* (*The 41st*), *Byelyi orel* (*The White Eagle*), *Dondiego i Pelaguya* (a satiric comment on bureaucracy), *Chiny i Liudi* (*Ranks and People*, a compendium of three Chekhov stories), and *Prazdnik svyatovo Iorgena* (*The Feast of St Jorgen*, a satirical anti-religious film) all established him as an artist who could hold his own with the new young school of Russian film directors.

In *Sorok pervyi*, a story of the fighting in Turkestan, a young girl partisan is torn between love and duty and has to kill a young White officer, the only man she ever loved. Set in a memorable landscape of sandy desert, the film develops with a powerful impact. *Tommy*, which was released in 1931, was Protazanov's first sound film. It tells of a British soldier's reaction to a group of partisans.

A recipient of official honours, Protazanov continued to be regarded as an outstanding creative artist, and many of his films were set in far-flung locations in outlying Soviet republics. When the centre of Soviet film production moved to Alma Ata in the Urals during the German invasion of Russia in World War II, Protazanov moved with it. His last film, though, was filmed on location in Uzbekistan. *Nazreddin ve Bukhare* (*Nazreddin in Bukhara*) was a delightful comedy that featured Meyerhold's great actor Lev Sverdlin in the title role, where he gave a performance reminiscent of Fairbanks' in *Thief of Bagdad.* When Protazanov died in 1945 he was working on a script based on a play by Ostrovsky. A prolific creator of films, he remains known as a great man of the cinema.

—Liam O'Leary

PUDOVKIN, Vsevolod

Nationality: Russian. **Born:** Vsevolod Illarionovitch Pudovkin in Penza, 16 February 1893. **Education:** Educated in physics and chemistry, Moscow University; entered State Cinema School, 1920. **Military Service:** Enlisted in artillery, 1914; wounded and taken prisoner, 1915; escaped and returned to Moscow, 1918. **Family:** Married actress and journalist Anna Zemtsova, 1923. **Career:** Worked as writer and chemist, 1919–20; worked on agit films, 1920–21; student at Lev Kuleshov's studio, from 1922; quit State Cinema Institute to join Kuleshov's Experimental Laboratory, 1923; began collaboration with cinematographer Anatoly Golovnia and scriptwriter Nathan Zarkhi, 1925; with Alexandrov, signed Eisenstein's ''Manifesto on Audio-Visual Counterpoint,'' 1928; travelled to England and Holland, 1929; joined Communist Party, 1932; after car accident, taught theoretic studies at V.G.I.K., 1935; joined Mosfilm studios, 1938. **Awards:** Order of Lenin, 1935. **Died:** In Riga, 30 June 1953.

Vsevolod Pudovkin

Films as Director:

1921 *Golod . . . golod . . . golod* (*Hunger . . . Hunger . . . Hunger*) (co-d, co-sc, role)
1925 *Shakhmatnaya goryachka* (*Chess Fever*) (co-d)
1926 *Mekhanikha golovnovo mozga* (*Mechanics of the Brain*) (+ sc); ***Mat*** (*Mother*)
1927 ***Konyets Sankt-Peterburga*** (*The End of St. Petersburg*)
1928 ***Potomok Chingis-khan*** (*The Heir to Genghis-Khan*; *Storm Over Asia*)
1932 *Prostoi sluchai* (*A Simple Case*) (revised version of *Otchen kharacho dziviosta* (*Life's Very Good*); first screened in 1930)
1933 *Dezertir* (*Deserter*)
1938 *Pobeda* (*Victory*) (co-d)
1939 *Minin i Pozharsky* (co-d)
1940 *Kino za XX liet* (*Twenty Years of Cinema*) (co-d, co-ed)
1941 *Suvorov* (co-d); *Pir v Girmunka* (*Feast at Zhirmunka*) (co-d) (for ''Fighting Film Album'')
1942 *Ubitzi vykhodyat na dorogu* (*Murderers Are on Their Way*) (co-d, co-sc)
1943 *Vo imya rodini* (*In the Name of the Fatherland*) (co-d)
1946 *Amiral Nakhimov* (*Admiral Nakhimov*)
1948 *Tri vstrechi* (*Three Encounters*) (co-d)
1950 *Yukovsky* (co-d)
1953 *Vozvrachenia Vassilya Bortnikov* (*The Return of Vasili Bortnikov*)

Other Films:

1920 *V dni borbi* (*In the Days of Struggle*) (role)
1921 *Serp i molot* (*Sickle and Hammer*) (asst d, role)
1923 *Slesar i kantzler* (*Locksmith and Chancellor*) (co-sc)
1924 ***Neobychainye priklucheniya Mistera Vesta v stranye bolshevikov*** (*Extraordinary Adventures of Mr. West in the Land of the Bolsheviks*) (Kuleshov) (co-sc, asst, role as the ''Count'')
1925 *Luch smerti* (*The Death Ray*) (Kuleshov) (design, role); *Kirpitchiki* (*Little Bricks*) (role)
1928 *Zhivoi trup* (*A Living Corpse*) (role as Feodor Protassov)
1929 *Vessiolaia kanareika* (*The Cheerful Canary*) (role as the illusionist); ***Novyi vavilon*** (*The New Babylon*) (Kozintsev and Trauberg) (role as shop assistant)
1944 ***Ivan Grozny*** (*Ivan the Terrible*) (Eisenstein) (role as Nikolai the fanatic)

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Vsevolod Pudovkin's major contribution to the cinema is as a theorist. He was fascinated by the efforts of his teacher, the filmmaker Lev Kuleshov, in exploring the effects of montage. As Pudovkin eventually did in his own work, Kuleshov often created highly emotional moments by rapidly intercutting shots of diverse content. Of course, the results could be manipulated. In *The End of St. Petersburg*, for instance, Pudovkin mixed together shots of stock market speculation with those depicting war casualties. Occasionally, Pudovkin's images are uninspired: the above sequence looks static, even simplistic, today. Nevertheless, while other filmmakers may have advanced this technique, Pudovkin was one of the first to utilize it in a narrative.

Pudovkin's essays on film theory, ''The Film Scenario'' and ''Film Director and Film Material,'' remain just as valuable as any of his works; these texts have become primers in film technique. Pudovkin wrote that it is unnecessary for a film actor to overperform or overgesture as he might in the theater. He can underplay in a film because the director or editor, via montage, is able to communicate to the viewer the pervading feeling in the shots surrounding the actor. Meanwhile, the actor may concentrate on his or her internal emotions, transmitting the truths of the character in a more subtle manner.

Beyond this, contended Pudovkin, an actor on screen is at the mercy of his director. The performer could be directed to cry without knowing his character's motivations; the shots placed around him will pass along the cause of his grief. A non-actor could even be made to give a realistic performance as a result of perceptive editing. Pudovkin often integrated his casts with both actors and non-actors; the latter were utilized when he felt the need for realism was greater than the need for actors with the ability to perform. In *Chess Fever*, a two-reel comedy, Pudovkin even edited in shots of Jose Raoul Capablanca, a famous chess master, to make him seem an active participant in the scenario. As the filmmaker explained, ''the foundation of film art is editing.'' He noted that ''the film is not shot, but built up from separate strips of celluloid that are its raw material.''

Pudovkin's first significant credit, *The Death Ray*, was directed by Kuleshov. But he designed the production, wrote the scenario, assisted his teacher, and acted in the film. Before the end of the 1920s, he completed his three great silent features, which remain his best-remembered films: *Mother, The End of St. Petersburg*, and *The Heir to Genghis-Khan.* While they were each concerned with various aspects of the Revolution, they are not totally propagandistic: each film deals with human involvements, conflicts, and the effect that ideas and actions have on the lives of those involved. This is illustrated perfectly in *Mother*, based on a Maxim Gorky novel. Set during the 1905 Revolution, the film chronicles the plight of the title character (Vera Baranovskaya), who accidently causes her politically active worker son (Nikolai Batalov) to be sentenced to prison. Eventually, Batalov is shot during an escape attempt and Baranovskaya, whose political consciousness has been raised, is trampled to death by the cavalry attacking a workers' protest.

Baranovskaya also appears in *The End of St. Petersburg*, filmed to mark the tenth anniversary of the 1917 Revolution. The work centers on the political education of an inexperienced young peasant (Ivan Chuvelyov). This film is significant in that it is one of the first to satisfactorily blend a fictional scenario into a factual setting. Typically, Pudovkin cast real pre-Revolution stockbrokers and executives as stockbrokers and executives.

The Heir to Genghis-Khan (more commonly known as *Storm over Asia*) is not as successful as the others, but is still worthy of note. The film, set in Central Asia, details the activities of partisan revolutionaries and the English army of occupation in Mongolia (called the White Russian army in foreign prints). It focuses on a young Mongol trapper (Valeri Inkizhinov) whose fate is not dissimilar to that of Pudovkin's other heroes and heroines: he is radicalized by unfolding events after he is cheated out of a prized fox fur by a European merchant.

Pudovkin continued making films after the advent of sound. *A Simple Case*, revised from his silent *Life's Very Good*, was scheduled to be the Soviet cinema's first sound feature; instead, the honor went to Nikolai Ekk's *The Road to Life.* Pudovkin was not content to just add sound to his scenarios. His initial talkie was *Deserter*, in which he experimented with speech patterns: by editing in sound, he contrasted the conversational dialogue of different characters with crowd noises, traffic sounds, sirens, music, and even silence. But Pudovkin did not abandon his concern for visuals: *Deserter* contains approximately three thousand separate shots, an unusually high number for a feature film.

Pudovkin did make other sound films. His *Minin and Pozharsky*, released at the beginning of World War II, takes place in the seventeenth century, when Moscow was controlled by King Sigismund; it was the first major Soviet film to depict Poland as an invader. Nevertheless, his cinematic language is essentially one that is devoid of words, relying instead on visual components.

—Rob Edelman

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RAFELSON, Bob

Nationality: American. **Born:** New York City, 1933. **Education:** Attended Dartmouth College. **Family:** Married Toby, one son. **Military Service:** Served with Occupation forces in Japan; worked as disc jockey for military radio station. **Career:** Advisor to Shochiku Films on American market; also worked as rodeo rider and horse breaker, and as jazz musician in Mexico; reader and story editor for David Susskind's *Play of the Week*, late 1950s; with Bert Schneider created TV pop group The Monkees, 1966, also directed episodes of their TV show; with Schneider and Steve Blauner formed BBS Productions, and directed first feature, *Head*, featuring The Monkees, 1968. **Awards:** Best Direction, New York Film Critics, for *Five Easy Pieces*, 1970.

Films as Director and Co-Producer:

1968 *Head* (+ co-sc)
1970 ***Five Easy Pieces*** (+ co-story)
1973 *The King of Marvin Gardens* (pr, + co-story)
1977 *Stay Hungry* (+ co-sc)
1980 *Brubaker* (d 10 days only, then replaced by Stuart Rosenberg)
1981 *The Postman Always Rings Twice*
1987 *Black Widow*
1989 *Mountains of the Moon* (+ co-sc)
1992 *Man Trouble*
1994 *Wet*
1996 Segment titled ‘‘Wet’’ in *Tales of Erotica*
1997 *Blood and Wine* (+ sc)
1998 *Poodle Springs* (for TV)

Other Films:

1969 ***Easy Rider*** (Hopper) (co-pr)
1971 ***The Last Picture Show*** (Bogdanovich) (co-pr)
1972 *Drive, He Said* (Nicholson) (co-pr)

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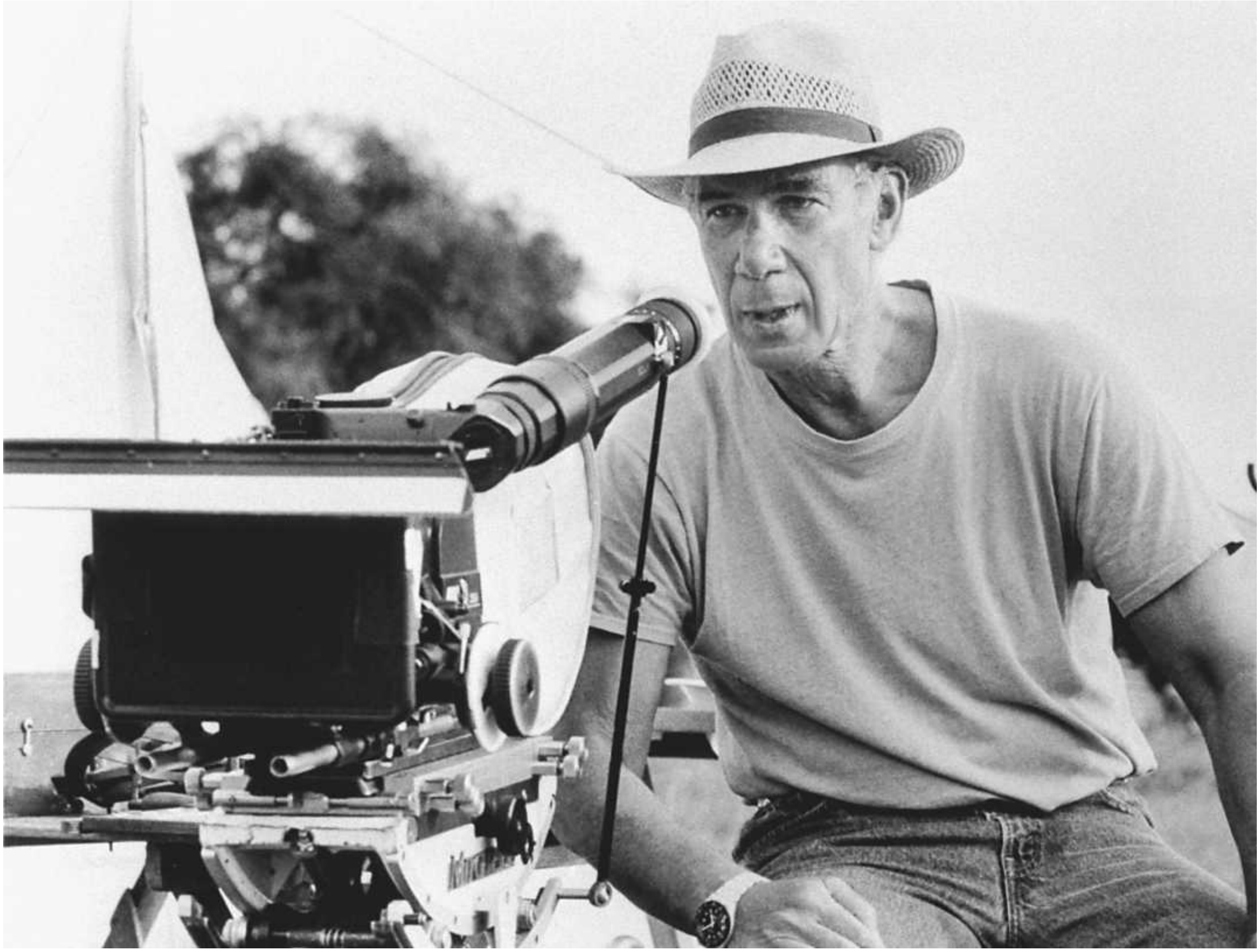
Bob Rafelson is a neglected director mainly because he lays bare the myths essential to America. He does not sugarcoat the bitter dose of his satire, as do Coppola and Altman. A distaste on the part of mainstream critics has caused attacks upon, but mostly the neglect of, Rafelson's *The King of Marvin Gardens*, which is his most representative film. *Head* is bound by the conventions of the teenage-comedy genre and shows few marks of Rafelson's authorship; *Stay Hungry* is a minor work that sustains his standard theme of the drop-out—this time it is a Southern aristocrat who falls into the underworld, which is ambiguously mixed with the business world above. Something of a popular success, *Five Easy Pieces* certainly demands attention.

Five Easy Pieces was the first expression of the burned-out liberalism that was to become the hallmark of American films of the



Bob Rafelson

1970s. Rafelson's film expresses the intelligentsia's dissatisfaction with its impotency in light of an overweening socio-economic structure. Either capitulating or dropping out seemed the only choices. The film's protagonist seeks escape, from a successful but unsatisfying career as a concert pianist into the world of the working class—first as an oil-field worker and then, at the end of the film, as a logger. The film centers on his foray into the bourgeois bohemia of his family's home—a sort of *ad hoc* artist colony under the aegis of his sister. The world we see is both figuratively and literally one of cripples. His sister's lover is in traction. His father is a paralytic. All are emblems of a pseudoclass, without a vital motive force, that the protagonist rejects, but cannot replace. The protagonist's sole contribution to an intellectual discussion among his sister's friends is an obscene comment on the senselessness of their phrase-weaving. In the largest sense, *Five Easy Pieces* is about the American intellectual's self-hatred, his disorientation in an essentially anti-intellectual society, and his resulting inability to feel comfortable with his capacity to think and to create.

The King of Marvin Gardens cuts through the American dream—the belief that every man can achieve riches by ingenuity. The protagonist becomes drawn into his brother's success dream. Rafelson sets the film in pre-boom Atlantic City—an emblem of economic desolation. The locale's aptness is affirmed by the scene of the protagonist's sister-in-law throwing her make-up into a fire. Her ageing face, without make-up, is seen against the dilapidated facade of boardwalk hotels. Her gesture (and in Rafelson's uncommitted world we daren't ask for more) of defiance is directed against what has been the female share of the American Dream: the male has traditionally taken for himself the power that comes of wealth and left woman the illusion called ''glamour.'' Another symbol is the blowing up of an old hotel; it collapses in a heap like the dream of entrepreneurship the protagonist momentarily shares with his brother.

Rafelson's elliptical style creates tension and interest in the opening moments of thrillers like *The Postman Always Rings Twice, Black Widow*, and *Man Trouble*, but this style makes for occasional plot confusion. It is often hard to tell whether the ellipses are accidental or part of aesthetic strategy. In one instance, whatever the intent, an ellipsis poetically seems to suggest a shudder of horror at the human condition and a desire to drop out entirely from it: Rafelson suddenly presents us with the strangely clipped, abrupt walkout of the protagonist at the end of *Black Widow*. The films focus on what is the main theme of Rafelson's films of the 1980s and 1990s: betrayal from those closest to you, especially from within the family group. Rafelson cannot ever be said to have been caught up in the recent sentimentalism about the traditional family structure. In his filmic vision, he places no trust in the values found there.

Only in the unconventional pairing between the explorer Burton and a liberated aristocrat (exhilaratingly played by Fiona Shaw) in *Mountains of the Moon* does one find a positive vision of marriage and human trust, achieved only after the hero drops out from the competitive struggle for grants toward explorations and for credit from the findings. Burton experiences betrayal from Spekes, his boon companion during the exploration of the mountains at the source of the Nile River. While the film tries but fails to exonerate Burton of any deep complicity in British imperialism, it does pointedly show how powerful English interests seek in every possible way to harm his career and discount his accomplishments because he is of Irish birth. The socio-historical impact is otherwise weakened by the narrative. Whereas Rafelson's thrillers benefit from elliptical expositions, they play considerable havoc with much of the first half of *Mountains of the Moon.* Rafelson has failed to gain audience popularity and rare critical approval because he does not soften brutal political deconstruction with dazzling techniques. He devotes his attention not only to the straightforward expression of his themes but to getting brilliant acting out of his casts. He forces them to explore the darker sides of their characters—each a microcosm of society.

—Rodney Farnsworth

RAIMI, Sam

Nationality: American. **Born:** 23 October 1959, Franklin, Michigan. **Education:** Studied English at Michigan State University, 1977–79. **Family:** Married Gillian Greene; children: Lorne, Henry, one daughter. **Career:** Worked as production assitant for industrial filmmaker Vern Nobles; directed television commercials in Detroit area; co-founder of Renaissance Pictures, 1979; executive producer of television series' *Hercules: The Legendary Journeys*, *Xena: Warrior Princess*, and *American Gothic*, 1995, *Spy Game* and *Young Hercules*, 1997, and others. **Awards:** Knokke'heist Film Festival (Belgium), best horror film, 1982, Sitges Film Festival (Spain), best horror film and best special effects, 1982, Paris Festival of Science Fiction, Fantasy, and Horror, first prize of critics and first prize of public, 1983, and *Fangoria* magazine award for best horror film of the year, 1983, all for *The Evil Dead;* Catalonian International Film Festival (Spain), best director, for *Darkman*, 1990; Catalonian International Film Festival Time-Machine Honorary Award, 1992; Fantasporto Critics' Award, Brussels International Festival of Fantasy Film Golden Raven, for *Army of Darkness*, 1993; Cognac (France) Festival du Film Policier Special Jury Prize, for *A Simple Plan*, 1999. **Agent:** International Creative Management, 8942 Wilshire Blvd., Beverly Hills, CA 90211–1934.

Films as Director:

1977 *It's Murder!*
1978 *Clockwork*; *Within the Woods* (+ sc)
1982 *The Evil Dead* (+ sc, pr, ro as Fisherman on side of road [uncredited])

Sam Raimi

1985 *Crimewave* (+ sc)
1987 *Evil Dead II* (+ sc, ro as Knight [uncredited])
1990 *Darkman* (+ sc)
1993 *Army of Darkness* (+ sc, ro as Knight in Sweatshirt and Sneakers [uncredited])
1995 *The Quick and the Dead*
1998 *A Simple Plan*
1999 *For Love of the Game*
2000 *The Gift*; *Doomsday Man*
2001 *Spider-Man*

Other Films:

1983 *Hefty's* (Premin) (ro as Cook vm2)
1985 *Spies like Us* (Landis) (ro as Drive-In Security); *Stryker's War* (Becker) (ro as Cult Leader)
1988 *The Dead Next Door* (Bookwalter) (pr [uncredited]); *Maniac Cop* (Lustig) (ro as Parade Reporter); *Intruder* (Spiegel) (ro as Randy)
1989 *Easy Wheels* (O'Malley) (sc [as Celia Abrams], pr)
1990 *Maniac Cop 2* (Lustig) (ro as Newscaster); *Miller's Crossing* (Coen) (ro as Snickering Gunman)
1991 *Lunatics: A Love Story* (Becker) (pr)
1992 *The Nutt House* (Adam Rifkin) (sc [as Alan Smithee Jr.]); *Flying Saucers over Hollywood: The Plan 9 Companion* (Carducci) (ro as Himself/Interviewee); *Innocent Blood* (Landis) (ro as Roma Meats Man)

1993 *Hard Target* (Woo) (pr); *Indian Summer* (Binder) (ro as Stick Coder); *Body Bags* (Carpenter and Hooper-for TV) (ro as Dead Attendant); *Journey to the Center of the Earth* (for TV) (ro as Collins)
1994 *The Hudsucker Proxy* (Coen) (sc, ro as Hudsucker Brainstormer); *Timecop* (Hyams) (pr); *Darkman II: The Return of Durant* (May) (pr); *The Flintstones* (Levant) (ro as Cliff Look-a-Like)
1995 *Galaxis* (Mesa) (ro as Nervous Official)
1996 *Darkman III: Darkman Must Die* (May) (pr)
1997 *The Shining* (Garris-miniseries for TV) (ro as Gas Station Howie)
1998 *Hercules and Xena—The Animated Movie: The Battle for Mount Olympus* (Naylor) (pr); *Young Hercules* (Scott) (pr)
1999 *Intimate Portrait: Kelly Preston* (Golde) (role as himself)

Publications

By RAIMI: book—

The Hudsucker Proxy, New York, 1994.

By RAIMI: article—

''Gun Slinging Sam'' (interview), in *Film Threat* (Beverly Hills), no. 22, June 1995.

On RAIMI: articles—

Warren, Bill, ''Darkman Director,'' in *Starlog*, no. 158, September 1990.
Clark, J., ''Some of Sam,'' in *Premiere* (Boulder), March 1995.
Hoxter, Julian, ''The Evil Dead: From Splatstick to Slaptshtick,'' in *Necronomicon: The Journal of Horror and Erotic Cinema, Book One*, edited by Andy Black, London, 1996.
Nashawaty, Chris, ''Out of Left Field,'' in *Entertainment Weekly*, vol. 1, no. 503, 17 September 1999.

* * *

Director, writer, producer, and occasional actor Samuel Raimi was born the third of five children, and was raised in a large home in Franklin, Michigan, a suburb of Detroit. His father, Leonard Raimi, a furniture and appliance store owner, staged and shot elaborate home movies, and Sam quickly became ''fascinated by the fact that you could capture reality, however staged, with an 8mm camera, replay it, edit it, and make things happen in a different order than they did in real life.''

When he was just eleven years old, the younger Raimi made his first film. At age thirteen, he bought his first 8mm camera, using money he had earned from raking leaves. The movies he made at this time ranged from slapstick comedies that resembled and were inspired by his beloved Three Stooges, to a huge ''Civil War extravanganza using props and costumes with fifty extras.'' Sam and his older brother Ivan (with whom he would later co-write *Darkman* and *Army of Darkness*) were constantly experimenting with different camera techniques in order to get the strangest angles possible—a preoccupation evident in his films to this day. At the age of fifteen, Sam and his friend Bruce Campbell (who would go on to attain cult status as Ash in the *Evil Dead* trilogy) began attending classes taught by industrial filmmaker Vern Nobles. Nobles hired Sam as a production assistant, and after directing his own amateur films (as well as some commercials in the local Detroit area), Raimi enrolled at Michigan State University. There he met future business partner and aspiring producer Robert Tapert. Sam, Ivan, Tapert, and Campbell formed Renaissance Pictures, and after a few early efforts by Raimi (*It's Murder!*, *Within the Woods*, and *Clockwork*), they struck gold with *The Evil Dead* in 1982.

Stephen King called *The Evil Dead*, ''the most ferociously original horror movie I have ever seen,'' and this unexpected compliment brought the picture instant credibility. Made on a budget of approximately $50,000, Raimi's backers were at first annoyed because the film appeared to be a comedy, when they thought they would be getting a horror movie. But it is precisely the director's trademark combination of gore and slapstick (otherwise known as ''splatstick''), along with his innovative camerawork—particularly his use of demon point-of-view shots—which made the film a hit. *The Evil Dead*, an expanded version of Raimi's earlier short, *Within the Woods* (also starring Campbell), tells the story of five students who travel to a creepy cabin in the woods for a weekend break and are cut off from the outside world when a bridge collapses beneath them. In the basement of the cabin, the students find the *Book of the Dead* (bound in human skin) and a tape recorder. The tape's narrator warns of the evil dead, malevolent demons he has unwisely summoned. Sure enough, the evil dead show up, and all hell breaks loose. One of the female student goes outside and is raped by possessed vines, a scene which incurred the wrath of moralists in Britain, and led to the film being prosecuted under existing ''video nasty'' legislation. Although *The Evil Dead*'s super low budget is unintentionally revealed at times, the film's kinetic camerawork, over-the-top gore, and sheer intensity insured its status as a cult fave.

In 1985, Raimi teamed up with friends Joel and Ethan Coen (who hit the big time a year before with *Blood Simple*) on the flawed but inspired *Crimewave.* In this movie, a pair of cartoon-like exterminator/hitmen kill the owner of a burglar-alarm company, and proceed to stalk the partner who hired them, his wife, and a nerd framed for the murder, who tells the story in flashback from the electric chair. Two years later, Raimi would direct the next installment of *The Evil Dead* on a substantially higher budget than his previous efforts. *Evil Dead II: Dead by Dawn* retells the entire story of the first film in about ten minutes, and develops the franchise's underlying mythos, thereby paving the way for the third and most whacked out installment, *Army of Darkness*, in 1993. One crucial difference between *Evil Dead II* and its predecessor is that the latter is a more overtly comic film. The gore is still there, in spades, but as one critic puts it, ''the flying eyeballs and lopped-off appendages serve as the functional equivalents of custard pies and buckets of whitewash rather than anything psychologically retrograde.''

Raimi made his major-studio debut with *Darkman* in 1990, which he co-wrote as well as directed. Although he tried to secure the eponymous lead role for his friend Campbell, the producers opted instead for established star Liam Neeson. The film—a moderate success at best—concerns a scientist who is horribly burned by a fire in his lab lit by criminals. Using the synthetic skin he had invented, he seeks revenge under different identities. After *Army of Darkness*, Raimi teamed up with the Coen brothers once again, this time on *The Hudsucker Proxy* (1994), which he co-wrote. In 1993–94, Raimi also co-produced a pair of Jean Claude Van Damme action spectaculars, *Hard Target* (directed by Hong Kong legend John Woo), and *Time*

Cop. In addition, he found great success as executive producer of the hit schlock television shows *Hercules: The Legendary Journeys* and *Xena: Warrior Princess.* Raimi returned as director on the revisionist Western, *The Quick and the Dead* (1995), starring Sharon Stone, Gene Hackman, Russell Crowe, and a pre-Titanic Leonardo DiCaprio. But his critical breakthrough came three years later, in 1998, with *A Simple Plan*, in which Bill Paxton and Billy Bob Thornton play brothers who find a bag full of money in the woods, with disastrous consequences. As well as being Raimi's first heavyweight, serious film, it was also his first shot at directing an adaptation of a bestselling novel (written by Scott M. Smith). *A Simple Plan* wound up garnering two Oscar nominations, for Best Supporting Actor (Thornton), and for Best Screenplay Based on Material from Another Medium. Raimi's next feature, the tepid Kevin Costner baseball vehicle *For Love of the Game* (1999), led some fans to believe he was selling out. But that view should change with his upcoming film, *Spider-Man* scheduled to appear in 2001.

—Steven Schneider

RAINER, Yvonne

Nationality: American. **Born:** San Francisco, 1934. **Career:** Modern dancer, then choreographer, New York, from 1957; co-founder of Judson Dance Theater, 1962; presented choreographic work in U.S. and Europe, 1962–75; began to integrate slides and short films into dance performances, 1968; completed first feature-length film, *Lives of Performers*, 1972; teacher at New School for Social Research, New York, California Institute of the Arts, Valencia, and elsewhere. **Awards:** Maya Deren Award, American Film Institute, 1988; Guggenheim Fellowship, 1969, 1989; MacArthur Fellowship, 1990–95; Wexner Prize, 1995. **Address:** 72 Franklin St., New York, NY 10013, U.S.A.

Films:

1967 *Volleyball* (*Foot Film*) (short)
1968 *Hand Movie* (short); *Rhode Island Red* (short); *Trio Film* (short)
1969 *Line*
1972 *Lives of Performers*
1974 *Film about a Woman Who . . .*
1976 *Kristina Talking Pictures*
1980 *Journeys from Berlin/1971*
1985 *The Man Who Envied Women*
1990 *Privilege*
1996 *MURDER and murder* (+ sc, ed, pr)

Publications

By RAINER: books—

Work 1961–73, New York, 1974.
The Films of Yvonne Rainer, by Rainer and others, Bloomington, Indiana, 1989.
A Woman Who Essays, Interviews, Scripts (Art+Performance), Baltimore, Maryland, 1999.

By RAINER: articles—

''A Quasi Survey of Some 'Minimalist' Tendencies in the Quantitatively Minimal Dance Activity midst the Plethora, or An Analysis of *Trio A*,'' in *Minimal Art*, edited by Gregory Battcock, New York, 1968.
Interview in *Monthly Film Bulletin* (London), May 1977.
''More Kicking and Screaming from the Narrative Front/Backwater,'' in *Wide Angle* (Athens, Ohio), vol. 7, no. 1/2, 1985.
Interview with Mitch Rosenbaum, in *Persistence of Vision* (Maspeth, New York), Summer 1988.
''Script of Privilege,'' in *Screen Writings: Scripts and Texts by Independent Filmmakers*, edited by Scott MacDonald.
''Yvonne Rainer: Privilegien und Risiken,'' an interview with K. Easterwood and S. Fairfax,'' in *Frauen und Film*, June 1991.
''(Re)position - or - Permission for My Motives,'' in *Felix*, no. 2, 1992.
''Rainer Talking Pictures,'' an interview with T.N. Goodeve, in *Art in America*, July 1997.

On RAINER: book—

Green, Shelley, *Radical Juxtaposition: The Films of Yvonne Rainer,* n.d.

On RAINER: articles—

Koch, Stephen, ''Performance: A Conversation,'' in *Artforum* (New York), December 1972.
Borden, Lizzie, ''Trisha Brown and Yvonne Rainer,'' in *Artforum* (New York), June 1973.
Michelson, Annette, ''Yvonne Rainer: The Dancer and the Dance,'' and ''Yvonne Rainer: *Lives of Performers*,'' in *Artforum* (New York), January and February 1974.
''Yvonne Rainer: An Introduction, in *Camera Obscura* (Berkeley), Fall 1976.
Rosenbaum, Jonathan, ''The Ambiguities of Yvonne Rainer,'' in *American Film* (Washington, D.C.), March 1980.
Rich, B.R., ''Yvonne Rainer,'' in *Frauen und Film* (Berlin), October 1984.
Vincendeau, Ginette, and B. Reynaud, ''Impossible Projections,'' in *Screen* (London), Autumn 1987.
Cook, Pam, ''Love and Catastrophe—Yvonne Rainer,'' in *Monthly Film Bulletin* (London), August 1987.
Martin, Adrian, ''Potholes and Potshots: Yvonne Rainer,'' in *Filmnews*, July 1990.
Screen (Oxford), Spring 1992.
Onasta, Michael, ''Yvonne Rainer: Tanz, Performance, Film,'' in *EPD Film* (Frankfurt), June 1994.
Stone, L., ''Good Grief,'' in *Village Voice* (New York), 24 June 1997.

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Although Yvonne Rainer made her first feature-length film in 1972, she had already been prominent in the New York avant-garde art scene for nearly a decade. She moved to New York from San Francisco in 1957 to study acting, but started taking dance lessons and soon committed herself to dance. By the mid-1960s, she emerged as an influential dancer and choreographer, initially drawing the attention of critics and audiences through her work with the Judson Dance Theater.

Rainer saw a problem inherent in dance as an art form, namely its involvement with ''narcissism, virtuosity and display.'' Her alternative conception was of the performance as a kind of work or task, as opposed to an exhibition, carried out by ''neutral 'doers''' rather than performers. Thus the minimalist dance that she pioneered, which depended on ordinary movements, departed radically from the dramatic, emotive forms of both its classical and modern dance precursors.

Rainer was not long content with merely stripping dance of its artifice and conventions. She became interested in psychology and sexuality, in the everyday emotions that people share, and grew dissatisfied with abstract dance, which she found too limited to express her new concerns. To communicate more personal and emotional content, Rainer began experimenting with combining movements with other media, such as recorded and spoken texts, slides, film stills, and music, creating a performance collage. Language and narrative became increasingly important components of her performance.

Rainer's first films, shorts made to be part of these performances in the late 1960s, were ''filmed choreographic exercises,'' as she wrote in 1971, ''that were meant to be viewed with one's peripheral vision . . . not to be taken seriously.'' Her interest in the narrative potential of film and the director's dominance of the medium drew Rainer further into filmmaking.

Her first two feature films, *Lives of Performers* and *Film about a Woman Who . . .* , both with cinematographer Babette Mangolte, originated as performance pieces. In these and her two other films, *Kristina Talking Pictures* and *Journeys from Berlin/1971*, Rainer interweaves the real and the fictional, the personal and the political, the concrete and the abstract. She preserves the collagist methods of her performances, juxtaposing personal recollections, previous works, historical documents, and original dialogue and narration, her soundtracks often having the same richness, and the same disjunction, as the visual portions of her films.

Like Brecht, Rainer believes that an audience should contemplate what they see; they should participate in the creative process of the film rather than simply receive it passively. Thus, instead of systematically telling a story, she apposes and layers narrative elements to create meaning. The discontinuity, ambiguity, and even contradiction that often result keep Rainer's audience at a distance, so they can examine the feminist, psychological, political, or purely emotional issues she addresses. Consistent with her dance and performance, Rainer's films are theoretical, even intellectual, not dramatic, sentimental, or emotional, despite her subject matter, which is often controversial and emotion-laden.

—Jessica Wolff

RAY, Man

Nationality: American. **Born:** Emanuel Rabinovitch, Philadelphia, PA, 27 August 1890. **Family:** Married Adon Lacroix, 1913 (divorced 1920); married Juliet Browning, 1946. **Education:** Studied art, architecture, and engineering at the National Academy of Design, the Art Student's League and the Ferrer Center in New York City. **Career:** 1911—taught at Ferrer Center in New York; 1913—one-man show at the Daniel Gallery in New York;1915—met artist Marcel Duchamp and helped form the New York Dada group; 1916—begins to experiment with photography; 1921—departs for Paris, discovers rayographs (photographs made by leaving objects on photographic paper, and has one-man exhibition at the ''exposition Dada''; 1923—makes first film, *La Retour à la raison* (*Return to Reason*); 1929—rediscovers solarization (rendering a photographic image part negative, part positive by exposing a print or negative to white light); 1940—returns to the United States (Hollywood) to escape the German occupation; 1944—gives a retrospective exhibition at the Pasadena Art Institute; 1950—returns to Paris; 1963—publishes his autobiography (*Self-Portrait*). **Died:** Paris, France, 18 November 1976.

Films as Director:

1924 *Le Retour à la raison* (*Return to Reason*) (+ed, + pr); *À quoi rêvent les jeunes films* (*What Do Young Films Dream About?*)
1926 *Emak-Bakia* (+ph)
1928 *L'Étoile de mer* (*Starfish*) (+ph, pr)
1929 *Les Mystères du château de Dé* (*The Mysteries of the Chateau de De*) (+ph)
1935 *Essai de simulation de délire cinématographique* (*Attempt at Simulating Cinematographic Delirium*)
1941 *Dreams That Money Can Buy*

Other Films:

1924 *Entr'acte* (*Intermission*) (Clair, Picabia) (as Man Ray); *Ballet mécanique* (*Mechanical Ballet*) (Léger, Murphy) (ph)
1926 *Anémic cinéma* (*Anemic Cinema*) (Duchamp) (ph, asst)

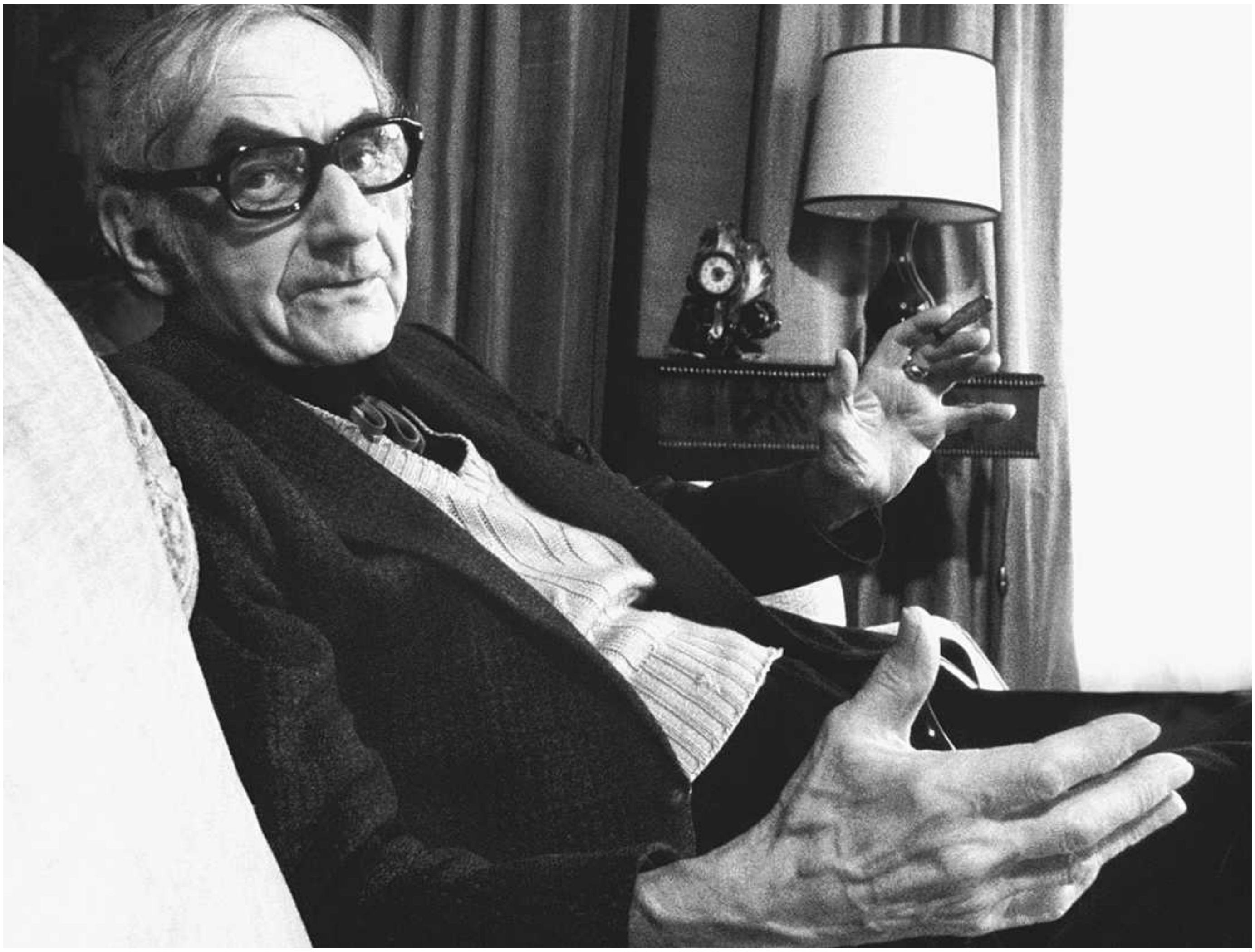
Publications

By RAY: books—

Self-Portrait, R. Laffont, 1964.
Man Ray, Aperture, 1973.

On RAY: books—

Belz, Carl, *The Role of Man Ray in the Dada and Surrealist Movements*, Princeton, 1963.
Penrose, Roland, Sir, *Man Ray*, Thames and Hudson, 1975.
Schwarz, Arturo, *The Rigour of Imagination*, Rizzoli, 1977.
Esten, John, *Man Ray: Bazaar Years*, Rizzoli, 1988.



Man Ray

On RAY: articles—

Foresta, Merry, ‘‘Tracing the Line,’’ *Aperture* (San Francisco), Fall 1991.
Hopkins, David, ‘‘Men before the Mirror,’’ *Art History* (London), September 1998.
Boxer, Sarah, ‘‘Surreal, but Not Taking Chances,’’ *New York Times*, 20 November 1998.
Goldberg, Vicki, ‘‘Get a Great Image,’’ *New York Times*, 5 February 1999.

* * *

In 1924, Man Ray, already a renowned painter, photographer, and participant in the Dada movement, began to experiment with the medium of film. At the time Man Ray was in the company of many of his avant-garde comrades, including Marcel Duchamp, René Clair, and Fernand Léger. Under the influence of the avant-garde ideals, Ray and his friends began concentrated on the technical potential of film-making, the possibilities of special effects, cinematic distortion, slow motion, etc., and abandoned the quest for narrative. The effect of this experimentation can be seen in many of Ray’s films.

Ray’s first project combined techniques he had cultivated in still photography and the experimental cinematic techniques developed by the avant-garde. This project*, Le Retour à la raison* (*The Return to Reason*), was completed in 1923. This film is literally a collection of Ray’s special photographs, or rayographs, strung together to form several series of images. Here, as in Ray’s later films, the emphasis is not on telling a story. Rather, it is to play with the possibility of representing light, shape, and movement on film.

Ray’s second film effort came in 1924 and was a collaborative project with his close friend, Marcel Duchamp. *Anémic cinéma* (*Anemic Cinema*) for which Ray functioned as cinematographer, is yet another experiment with the possibilities of cinema. The film features a set of spiraling disks, on which are placed French words. Through movement and camera focus, the words combine to form phrases and puns in French. Here again, there is no narrative. Instead, there is an emphasis on the non-sense of language and on the non-sense of art, both of which formed the basis of the Dada movement.

In the second half of the 1920s, Ray made three films that he characterized as cinematic poetry. These films, *Emak-Bakia*, *L’Étoile* *de mer* (*The Starfish*), and *Les Mystères du château de Dé* (*The Mysteries of the Chateau de De*), were made to cause the viewer to ''rush out and breath the pure of the outside, be the leading actor and solve his own dramatic problems.'' In that way, Ray affirmed, the spectator realizes ''a long cherished dream of becoming a poet, an artist himself.'' As revealed by Ray's comments, this is a participatory cinema, where the spectator is expected to form meaning from his own unique viewing experience.

Emak-Bakia is in part a continuation of the technique introduced *in Le Retour à la raison* in that it, too, includes a series of rayographs. This film, however, is more sophisticated in a technical sense than the first, employing rapid cutting, superimposition and slow motion to create a far more complex, though equally abstract film. In addition, Ray also incorporates a great deal more play with light in the film, even inserting non-objective reflections into the body of the film. In addition to these purely abstract images, Ray interposes realistic images of daily objects, people and landscapes. The result is a highly visual study of motion, shape, and light, that reveals a methodical experimentation with the possibilities of representing such phenomena.

L'Étoile de mer (*The Starfish*), perhaps Ray's masterpiece, is literally a poem on film. Based on an unpublished poem by Surrealist poet Robert Desnos, the film is an attempt to represent verbal poetry as visual spectacle. Unlike his earlier films, *L'Étoile de mer* is constructed of realistic images rather than pure shapes or light forms, and yet it is equally non-narrative and equally abstract. In the film, sequences of couples meeting, undressing, getting into bed, parting, are shown in alternation with images of static objects, fields, the sea, a street. Thus, the frenzy and fervor of the human being's movement toward sexual contact is juxtaposed against the sterility and stasis of everyday life. As in his preceding film, Ray experiments with light, with the camera and with representation in the film, using such techniques as extreme close-up, distortion and soft-focus, all used in contrast with a clear-focus lens.

Ray's third film from this period, *Les Mystères du château de Dé* (*The Mysteries of the Chateau de De*) shows a further development in the focus on real or realistic images in abstract cinema. Like *L'Étoile de mer*, this film relies heavily on sequences of human beings. Furthermore, of Ray's films, this one is the closest to being narrative, in that the sequences of images presented in the film seem, on the surface, to form a coherent whole. The film shows the voyage of a couple in a bar, who drive a great distance, arrive at a villa, and interact with other people. A great deal of attention is given to the house and to the actions engaged in by those staying there, and for a time, all seems ''normal.'' Progressively, however, distortions in the size of objects, in the light and shadows of the background, in the characters' movements all become apparent. In the end, none of these distortions are ''explained'' by the film, nor is there a sense given to the actions of the characters. Despite its more narrative appearance, *Les Mystères du château de Dé* remains as abstract as Ray's earlier films. Furthermore, the influence of the Surrealist movement can be seen very clearly in the seemingly banal images, which present unexplained and eerie irregularities.

By the late 1930s and 1940s, Ray had all but abandoned film to return to his two original passions, painting and still photography. Before his death, in 1976, he made only two more films, *Essai de simulation de délire cinématographique* (*Attempt at the Simulation of Cinematographic Delirium*) from 1935, and *Dreams That Money Can Buy*, in collaboration with Hans Richter, and many of his Dada-Surrealist collaborators. The first is highly reminiscent of Ray's films from the 1920s, and the second is a combination of more developed cinematographic techniques and embodies the spirit of the Surrealist and Abstract Expressionist movements. In fact, it is puzzling that in the very years that Ray was the closest to the film industry (he was living in Hollywood), he was the least interested in cinema.

Carl Belz has suggested that Man Ray withdrew from cinema partly because he felt he had exhausted its potential, and partly because it took him away from painting and photography. And it is, in fact, for his contributions to the latter that he is best remembered. Nonetheless, to overlook the impact of May Ray on the cinema is to ignore the influence of one of the early pioneers of cinematic art. It was Man Ray, and many of his Dada and Surrealist contemporaries who first drew attention to a great many of the cinematic techniques widely used today. For this, and for the fascinating efforts at producing a non-narrative cinema, Man Ray's films remain crucial to any understanding of the development of film.

—Dayna Oscherwitz

RAY, Nicholas

Nationality: American. **Born:** Raymond Nicholas Kienzle in Galesville, Wisconsin, 7 August 1911. **Education:** Educated in architecture and theater, University of Chicago. **Family:** Married

Nicholas Ray (left) with James Dean

1) Jean Evans, 1930 (divorced); 2) Gloria Grahame, 1948 (divorced 1952); 3) dancer Betty Schwab (divorced); 4) Susan (Ray), four children. **Career:** Director, Frank Lloyd Wright's Taliesin Playhouse, early 1930s; in Theater of Action, 1935–37; joined John Houseman's Phoenix Theater, accident results in loss of sight in right eye, 1938; named War Information Radio Program Director by Houseman, 1942; director on Broadway, 1943; assistant to Elia Kazan in Hollywood, 1944; directed first film, *They Live by Night*, 1948; walked off set of *55 Days at Peking*, moved to Paris, 1962; teacher of filmmaking at State University of New York, Binghamton, 1971–73. **Died:** In New York, 16 June 1979.

Films as Director:

1948 ***They Live by Night*** (first released in Britain as ***The Twisted Road***, U.S. release 1949); *A Woman's Secret*
1949 *Knock on Any Door*
1950 ***In a Lonely Place***; *Born to Be Bad*
1951 *The Flying Leathernecks*
1952 *On Dangerous Ground*; *The Lusty Men*
1954 ***Johnny Guitar***
1955 *Run for Cover*; ***Rebel without a Cause*** (+ story)
1956 *Hot Blood*; *Bigger than Life*
1957 *The True Story of Jesse James*; *Bitter Victory* (+ co-sc)
1958 *Wind across the Everglades*; *Party Girl*
1959 *The Savage Innocents* (+ sc)
1961 *King of Kings*
1963 *55 Days at Peking* (co-d)
1975 *You Can't Go Home Again* (+ sc, unfinished)
1981 *Lightning over Water* (*Nick's Movie*) (co-d, role as himself)

Other Films:

1977 ***Der Amerikanische Freund*** (*The American Friend*) (Wenders) (role)
1979 *Hair* (Forman) (role)

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Rosenbaum, Jonathan, ''Looking for Nicholas Ray,'' in *American Film* (Washington, D.C.), December 1981.
Eisenschitz, B., ''Nicholas Ray, téléaste,'' in *Cahiers du Cinéma* (Paris), January 1985.
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* * *

''The cinema is Nicholas Ray.'' Godard's magisterial statement has come in for a good deal of ridicule, not by any means entirely undeserved. Yet it contains a core of truth, especially if taken in reverse. Nicholas Ray is cinema in the sense that his films work entirely (and perhaps only) as *movies*, arrangements of space and movement charged with dramatic tension. Few directors demonstrate more clearly that a film is something beyond the sum of its parts. Consider only the more literary components—dialogue, plot, characterisation—and a film like *Party Girl* is patently trash. But on the screen the visual turbulence of Ray's shooting style, the fractured intensity of his editing, fuse the elements into a valid emotional whole. The flaws are still apparent, but have become incidental.

Nor is Ray's cinematic style in any way extraneous, imposed upon his subjects. The nervous tension within the frame also informs his characters, vulnerable violent outsiders at odds with society and with themselves. The typical Ray hero is a loner, at once contemptuous of the complacent normal world and tormented with a longing to be reaccepted into it—to become (like Bowie and Keechie, the young lovers of *They Live by Night*) ''like real people.'' James Dean in *Rebel without a Cause*, Robert Ryan in *On Dangerous Ground*, Robert Mitchum in *The Lusty Men*, all start by rejecting the constraints of the nuclear family, only to find themselves impelled to recreate it in substitute form, as though trying to fill an unacknowledged void. In one achingly elegiac scene in *The Lusty Men*, Mitchum prowls around the tumbledown shack that was his childhood home, ''looking for something I thought I'd lost.''

Ray's grounding in architecture (he studied at Taliesin with Frank Lloyd Wright) reveals itself in an exceptionally acute sense of space, often deployed as an extension of states of mind. In his films the geometry of locations, and especially interiors, serves as a psychological terrain. Conflict can be played out, and tension expressed, in terms of spatial areas (upstairs and downstairs, for example, or the courtyards and levels of an apartment complex) pitted against each other. Ray also credited Wright with instilling in him ''a love of the horizontal line''—and hence of the CinemaScope screen, for which he felt intuitive affinity. Unlike many of his contemporaries, who found it awkward and inhibiting, Ray avidly explores the format's potential, sometimes combining it with lateral tracking shots to convey lyrical movement, at other times angling his camera to create urgent diagonals, suggesting characters straining against the constrictions of the frame.

Equally idiosyncratic is Ray's expressionist use of colour, taken at times to heights of delirium that risk toppling into the ridiculous. In *Johnny Guitar*, perhaps the most flamboyantly baroque Western ever made, Joan Crawford is colour-coded red, white, or black according to which aspect of her character—whore, victim, or gunslinger—is uppermost in a given scene. Similarly, the contrast in *Bigger than Life* between the hero's respectable job as a schoolteacher and his déclassé moonlighting for a taxi firm is signalled by an abrupt cut from the muted grey-browns of the school to a screenful of gaudy yellow cabs that hit the audience's eyes with a visual slap.

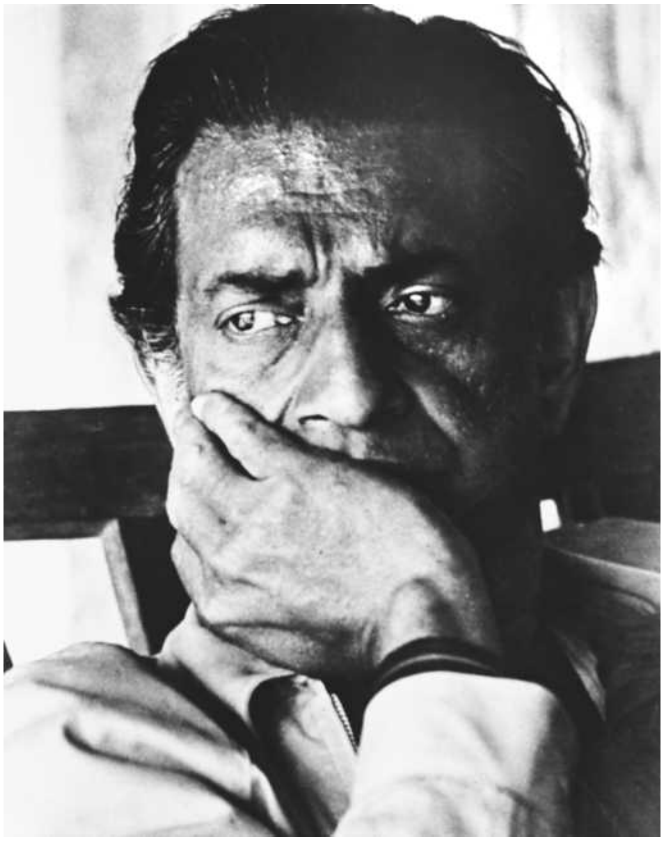
Nearly all Ray's finest films were made in the 1950s, their agonized romanticism cutting across the grain of that decade's brittle optimism. ''The poet of American disenchantment'' (in David Thomson's phrase), Ray viewed social conventions as a trap, from which violence or madness may be the only escape. In *Bigger than Life*, James Mason's smalltown teacher, frustrated by his low social status, gains the feelings of power and superiority he aspires to from a nerve drug. Under its influence the character is transformed into a hideous parody of the dominant father-figure enjoined by society. Similarly—but working from the opposite perspective—*In a Lonely Place* subverts Bogart's tough-guy persona, revealing the anguish and insecurity that underlie it and, as V.F. Perkins puts it, making ''violence the index of the character's weakness rather than strength.''

''I'm a stranger here myself.'' Ray often quoted Sterling Hayden's line from *Johnny Guitar* as his personal motto. His career, as he himself was well aware, disconcertingly mirrored the fate of his own riven, alienated heroes. Unappreciated (or so he felt) in America, and increasingly irked by the constraints of the studio system, he nonetheless produced all his best work there. In Europe, where he was hailed as one of the world's greatest directors, his craft deserted him: after two ill-starred epics, the last sixteen years of his life trickled away in a mess of incoherent footage and abortive projects. Victim of his own legend, Ray finally took self-identification with his protagonists to its ultimate tortured conclusion—collaborating, in *Lightning over Water*, in the filming of his own disintegration and death.

—Philip Kemp

RAY, Satyajit

Nationality: Indian. **Born:** Calcutta, 2 May 1921. **Education:** Attended Ballygunj Government School; Presidency College, University of Calcutta, B.A. in economics (with honors), 1940; studied painting at University of Santiniketan, 1940–43. **Family:** Married Bijoya Das, 1949; one son. **Career:** Commercial artist for D. J. Keymer advertising agency, Calcutta, 1943; co-founder, Calcutta Film Society, 1947; met Jean Renoir making *The River*, 1950; completed first film, *Pather Panchali*, 1955; composed own music, from *Teen Kanya* (1961) on; made first film in Hindi (as opposed to Bengali), *The Chess Players*, 1977; editor and illustrator for children's magazine *Sandesh*, 1980s. **Awards:** Grand Prize, Cannes Festival, 1956, Golden Gate Award, San Francisco International Film Festival, 1957, Film Critics Award, Stratford Festival, 1958, and president of India Gold Medal, all for *Pather Panchali*; Gold Lion, Venice Festival, 1957, Best Direction, San Francisco International Film Festival, 1958, and President of India Gold Medal, all for *Aparajito;* Selznick Award and Sutherland Trophy, 1960, for *Apur Sansar;* Silver Bear for Best Direction, Berlin Festival, for *Mahanagar*, 1964, and for *Charulata*, 1965; Special Award of Honour, Berlin Festival, 1966; Decorated Order Yugoslav Flag, 1971; Golden Bear Award, Berlin Film Festival, 1973, for *Distant Thunder;* D.Litt, Oxford University, 1978; life fellow, British Film Institute, 1983; Legion of Honour, France, 1989; Indian Awards, Best Picture and Best Director, 1991, for *Agantuk;* Academy Award for lifetime achievement in cinema, 1992. **Died:** Of heart failure, 23 April 1992, in Calcutta.



Satyajit Ray

Films as Director and Scriptwriter:

1955 ***Pather Panchali*** (*Father Panchali*) (+ pr)
1956 ***Aparajito*** (*The Unvanquished*) (+ pr)
1957 *Parash Pathar* (*The Philosopher's Stone*)
1958 *Jalsaghar* (*The Music Room*) (+ pr)
1959 ***Apur Sansar*** (*The World of Apu*) (+ pr)
1960 *Devi* (*The Goddess*) (+ pr, mus)
1961 *Teen Kanya* (*Two Daughters*) (+ pr); *Rabindranath Tagore* (doc)
1962 *Abhijan* (*Expedition*); *Kanchanjanga* (+ pr)
1963 *Mahanagar* (*The Big City*)
1964 ***Charulata*** (*The Lonely Wife*)
1965 *Kapurush-o-Mahapurush* (*The Coward and the Saint*); *Two* (short)
1966 *Nayak* (*The Hero*)
1967 *Chiriakhana* (*The Zoo*)
1969 *Goopy Gyne Bagha Byne* (*The Adventures of Goopy and Bagha*)
1970 *Pratidwandi* (*The Adversary*); ***Aranyer Din Ratri*** (*Days and Nights in the Forest*)
1971 *Seemabaddha*; *Sikkim* (doc)
1972 *The Inner Eye* (doc)
1973 *Asani Sanket* (*Distant Thunder*)
1974 *Sonar Kella* (*The Golden Fortress*)
1975 ***Jana Aranya*** (*The Middleman*)
1976 *Bala* (doc)
1977 *Shatranj Ke Khilari* (*The Chess Players*)
1978 *Joi Baba Felunath* (*The Elephant God*)
1979 *Heerak Rajar Deshe* (*The Kingdom of Diamonds*)
1981 *Sadgati* (*Deliverance*) (for TV); *Pikoo* (short)
1984 *Ghare Bahire* (*The Home and the World*) (+ pr, mus)
1989 *Ganashatru* (*An Enemy of the People*)
1990 *Shakha Proshakha* (*Branches of the Tree*)
1991 *Agantuk* (*The Visitor*)

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''From Film to Film,'' in *Cahiers du Cinéma in English* (New York), no. 3, 1966
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''Bridging the Home and the World,'' an interview with A. Robinson, in *Monthly Film Bulletin* (London), September 1984.
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Time Out (London), 29 April 1992.
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From the beginning of his career as a filmmaker, Satyajit Ray was interested in finding ways to reveal the mind and thoughts of his characters. Because the range of his sympathy was wide, he has been accused of softening the presence of evil in his cinematic world. But a director who aims to represent the currents and cross-currents of feeling within people is likely to disclose to viewers the humanness even in reprehensible figures. In any case, from the first films of his early period, Ray devised strategies for rendering inner lives; he simplified the surface action of the film so that the viewer's attention travels to (1) the reaction of people to one another, or to their environments, (2) the mood expressed by natural scenery or objects, and (3) music as a clue to the state of mind of a character. In the *Apu Trilogy* the camera often stays with one of two characters after the other character exits the frame to see their silent response. Or else, after some significant event in the narrative, Ray presents correlatives of that event in the natural world. When the impoverished wife in *Pather Panchali* receives a postcard bearing happy news from her husband, the scene dissolves to water skates dancing on a pond. As for music, in his films Ray commissioned compositions from India's best classical musicians—Ravi Shankar, Vilayat Khan, Ali Akbar Khan—but after *Teen Kanya* composed his own music and progressed towards quieter indication through music of the emotional experience of his characters.

Ray's work can be divided into three periods on the basis of his cinematic practice: the early period, 1955–66, from *Pather Panchali* through *Nayak*; the middle period, 1969–1977, from *Googy Gyne Bagha Byne* through *Shatranj Ke Khilari*; and the final period, from *Joy Baba Felunath* and through his final film *Agantuk*, in 1991. The early period is characterized by thoroughgoing realism: the mise-en-scène are rendered in deep focus; long takes and slow camera movements prevail. The editing is subtle, following shifts of narrative interest and cutting on action in the Hollywood style. Ray's emphasis in the early period on capturing reality is obvious in *Kanchanjangha*, in which 100 minutes in the lives of characters are rendered in 100 minutes of film time. *The Apu Trilogy, Parash Pather, Jalsaghar*, and *Devi* all exemplify what Ray had learned from Hollywood's studio era, from Renoir's mise-en-scène, and from the use of classical music in Indian cinema. *Charulata* affords the archetypal example of Ray's early style, with the decor, the music, the long takes, the activation of various planes of depth within a composition, and the reaction shots all contributing significantly to a representation of the lonely wife's inner conflicts. The power of Ray's early films comes from his ability to suggest deep feeling by arranging the surface elements of his films unemphatically.

Ray's middle period is characterized by increasing complexity of style; to his skills at understatement Ray adds a sharp use of montage. The difference in effect between an early film and a middle film becomes apparent if one compares the early *Mahanagar* with the middle *Jana Aranya*, both films pertaining to life in Calcutta. In *Mahanagar*, the protagonist chooses to resign her job in order to protest the unjust dismissal of a colleague. The film affirms the rightness of her decision. In the closing sequence, the protagonist looks up at the tall towers of Calcutta and says to her husband so that we believe her, ''What a big city! Full of jobs! There must be something somewhere for one of us!'' Ten years later, in *Jana Aranya*, it is clear that there are no jobs and that there is precious little room to worry about niceties of justice and injustice. The darkness running under the pleasant facade of many of the middle films seems to derive from the turn in Indian politics after the death of Nehru. Within Bengal, many ardent young people joined a Maoist movement to destroy existing institutions, and more were themselves destroyed by a ruthless police force. Across India, politicians abandoned Nehru's commitment to a socialist democracy in favor of a scramble for personal power. In *Seemabaddha* or *Aranyer Din Ratri* Ray's editing is sharp but not startling. In *Shatranj Ke Khilari*, on the other hand, Ray's irony is barely restrained: he cuts from the blue haze of a Nawab's music room to a gambling scene in the city. In harsh daylight, commoners lay bets on fighting rams, as intent on their gambling as the Nawab was on his music.

Audiences in India who responded warmly to Ray's early films have sometimes been troubled by the complexity of his middle films. A film like *Shatranj Ke Khilari* was expected by many viewers to reconstruct the splendors of Moghul India as the early *Jalsaghar* had reconstructed the sensitivity of Bengali feudal landlords and *Charulata* the decency of upper class Victorian Bengal. What the audience found instead was a stern examination of the sources of Indian decadence. According to Ray, the British seemed less to blame for their role than the Indians who demeaned themselves by colluding with the British or by ignoring the public good and plunging into private pleasures. Ray's point of view in *Shatranj* was not popular with distributors and so his first Hindi film was denied fair exhibition in many cities in India.

Ray's concluding style, most evident in the short features *Pikoo* and *Sadgati*, pays less attention than earlier to building a stable geography and a firm time scheme. The exposition of characters and situations is swift: the effect is of great concision. In *Pikoo*, a young boy is sent outside to sketch flowers so that his mother and her lover can pursue their affair indoors. The lover has brought along a drawing pad and colored pens to divert the boy. The boy has twelve colored pens in his packet with which he must represent on paper the wealth of colors in nature. In a key scene (lasting ten seconds) the boy looks at a flower, then down at his packet for a matching color. Through that action of the boy's looking to match the world with his means, Ray suggests the striving in his own work to render the depth and range of human experience.

In focussing on inner lives and on human relations as the ground of social and political systems, Ray continued the humanist tradition of Rabindranath Tagore. Ray studied at Santiniketan, the university founded by Tagore, and was close to the poet during his last years. Ray once acknowledged his debt in a lyrical documentary about Tagore, and through the Tagore stories on which he based his films *Teen Kanya, Charulata*, and *Ghare Bahire.* As the poet Tagore was his example, Ray has become an example to important younger filmmakers (such as Shyam Benegal, M. S. Sathyu, G. Aravindan), who have learned from him how to reveal in small domestic situations the working of larger political and cultural forces.

—Satti Khanna

REED, Carol

Nationality: British. **Born:** Putney, London, 30 December 1906, son of actor Herbert Beerbohn Tree. **Education:** King's School, Canterbury. **Family:** Married 1) Diana Wynyard (divorced); 2) actress Penelope Ward, two sons. **Career:** Actor on London stage, from 1924; dramatic advisor to author Edgar Wallace, 1927; stage director, from 1929; dialogue director for Associated Talking Pictures, 1932; directed first feature, 1933; served in British Army Film Unit, World War II; began collaboration with writer Graham Greene, 1946. **Awards:** Best British Film Award, British Film Academy, for *Odd Man Out*, 1947; Best British Film Award, British Film Academy, and Best Direction, New York Film Critics, for *The Fallen Idol*, 1948; Best British Film Award, British Film Academy, and Quarterly Award, Directors Guild of America, for *The Third Man*, 1949; Knighted, 1952; Oscar for Best Director, for *Oliver!*, 1968. **Died:** In London, 1976.

Films as Director:

1933 *Midshipman Easy* (*Men of the Sea*)
1936 *Laburnum Grove*; *Talk of the Devil* (+ story)
1937 *Who's Your Lady Friend?*
1938 *Bank Holiday* (*Three on a Week-End*); *Penny Paradise*

Carol Reed (right) with Bernard Lee and Joseph Cotten on the set of *The Third Man*

1939 *Climbing High*; *A Girl Must Live*; *The Stars Look Down*
1940 *Night Train to Munich* (*Night Train*); *The Girl in the News*
1941 *Kipps* (*The Remarkable Mr. Kipps*); *A Letter from Home* (short documentary)
1942 *The Young Mr. Pitt*; *The New Lot*
1944 *The Way Ahead*
1945 *The True Glory* (collaboration with Garson Kanin)
1947 ***Odd Man Out***
1948 *The Fallen Idol*
1949 ***The Third Man***
1951 *Outcast of the Islands*
1953 *The Man Between*
1955 *A Kid for Two Farthings*
1956 *Trapeze*
1958 *The Key*
1960 *Our Man in Havana*
1963 *The Running Man* (+ pr)
1965 *The Agony and the Ecstasy* (+ pr)
1968 *Oliver!*
1970 *Flap*
1972 *Follow Me* (*The Public Eye*)

Other Film:

1937 *No Parking* (Raymond) (story)

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* * *

Carol Reed came to films from the theater, where he worked as an assistant to Edgar Wallace. He served his apprenticeship in the film industry first as a dialogue director, and then graduated to the director's chair via a series of low-budget second features.

Reed's early films, such as *Midshipman Easy*, are not remarkable, but few British films before World War II were. In the 1920s and 1930s British distributors were more interested in importing films from abroad, especially from America, than in encouraging film production at home. As a result British films were, with rare exceptions, bargain-basement imitations of Hollywood movies. In 1938, however, the British government stipulated that producers must allocate sufficient funds for the making of domestic films in order to allow an adequate amount of time for preproduction preparation, shooting, and the final shaping of each picture. Directors like Carol Reed took advantage of this increased support of British production to produce films which, though still modestly made by Hollywood standards, demonstrated the artistry of which British filmmakers were capable. By the late 1930s, then, Reed had graduated to making films of considerable substance, like *Night Train to Munich.* ''For the first time,'' Arthur Knight has written, ''there were English pictures which spoke of the British character, British institutions—even social problems such as unemployment and nationalization—with unexpected frankness and awareness.'' An outstanding example of this new trend in British film making was Reed's *The Stars Look Down*, an uncompromising picture of life in a mining community that brought the director serious critical attention on both sides of the Atlantic.

Reed went on to work on some of the best documentaries to come out of the war, such as the Academy Award-winning *The True Glory.* He also directed the documentary-like theatrical feature *The Way Ahead*, an unvarnished depiction of army life. The experience gained by Reed in making wartime documentaries not only influenced his direction of *The Way Ahead*, but also was reflected in his post-war cinematic style, enabling him to develop further in films like *Odd Man Out* the strong sense of realism which had first appeared in *The Stars Look Down.* The documentary approach that Reed used to tell the story of *Odd Man Out*, which concerns a group of anti-British insurgents in Northern Ireland, was one to which audiences were ready to respond. Wartime films, both documentary and fictional, had conditioned moviegoers in Britain and elsewhere to expect a greater degree of realism in post-war cinema, and Reed provided it.

The more enterprising British producers believed that films should be made to appeal primarily to the home market rather than to the elusive American market. Yet the films that Carol Reed and some others were creating in the post-war years—films which were wholly British in character and situation—were the first such movies to win wide popularity in the United States. Among these, of course, was *Odd Man Out*, the first film which Reed both produced and directed, a factor which guaranteed him a greater degree of creative freedom than he had enjoyed before the war.

For the first time, too, the theme that was to appear so often in Reed's work was perceptible in *Odd Man Out.* In depicting for us in this and other films a hunted, lonely hero caught in the middle of a crisis usually not of his own making, Reed implies that man can achieve maturity and self-mastery only by accepting the challenges that life puts in his way and by struggling with them as best he can.

The Fallen Idol was the first of a trio of masterful films which he made in collaboration with novelist-screenwriter Graham Greene, one of the most significant creative associations between a writer and a director in the history of film. The team followed *The Fallen Idol* with *The Third Man*, which dealt with the black market in post-war Vienna, and, a decade later, *Our Man in Havana.* Commenting on his collaboration with the director, Greene has written that the success of these films was due to Reed, ''the only director I know with that particular warmth of human sympathy, the extraordinary feeling for the right face for the right part, the exactitude of cutting, and not the least important, the power of sympathizing with an author's worries and an ability to guide him.''

Because most of the films which Reed directed in the next decade or so were not comparable to the post-war films mentioned above, it was thought that he had passed his peak for good. *Oliver!* in fact proved that Reed was back in top form. In her *New Yorker* review of the film, Pauline Kael paid Reed a tribute that sums up his entire career in the cinema: ''I applaud the commercial heroism of a director who can steer a huge production and keep his sanity and perspective and decent human feelings as beautifully intact as they are in *Oliver!*''

A genuinely self-effacing man, Reed was never impressed by the awards and honors he garnered throughout his career (he was knighted in 1952). Summarizing his own approach to filmmaking some time before his death at age sixty-nine in 1976, he said simply, ''I give the public what *I* like, and hope they will like it too.'' More often than not, they did.

—Gene D. Phillips

REINER, Rob

Nationality: American. **Born:** 6 March 1945. **Education:** Attended University of California, Los Angeles. **Family:** Son of actor/director Carl Reiner; married 1) actress/director Penny Marshall, 1971 (divorced); 2) Michele Singer, 1989. **Career:** Worked as actor and improvisational comedian beginning in 1965; worked as comedy writer for television variety shows, 1968; played key role of Michael Stivic in television series *All in the Family*, 1971–1978; appeared in wide variety of television comedy as guest performer throughout 1970s and 1980s; directed first film, *This Is Spinal Tap*, 1984; directed breakthrough film, *Stand by Me*, 1986; co-founded Castle Rock Entertainment. **Awards:** Emmy awards for Best Supporting Actor, 1974 and 1978, for *All in the Family.* **Agent:** Jane Sindell, Creative Artists Agency, 9830 Wilshire Boulevard, Beverly Hills, California 90212, U.S.A. **Address:** Castle Rock Entertainment, 335 N. Maple Drive, Suite 135, Beverly Hills, California 90210–3867, U.S.A.

Films as Director:

1984 *This Is Spinal Tap* (+ co-sc, co-songs, role)
1985 *The Sure Thing*
1986 *Stand by Me*
1987 *The Princess Bride* (+ co-pr)
1989 *When Harry Met Sally* (+ co-pr)
1990 *Misery* (+ co-pr)
1992 *A Few Good Men*
1995 *North* (+ pr); *The American President* (+ pr)
1996 *The Ghosts of Mississippi*
1997 *I Am Your Child* (for TV)
1999 *The Story of Us* (role)

Films as Actor:

1967 *Enter Laughing* (Carl Reiner) (as Clark Baxter)
1970 *Halls of Anger* (Paul Bogart) (as Leaky Couloris); *Where's Poppa* (Carl Reiner) (as Roger)
1971 *Summertree* (Anthony Newly) (as Don)
1974 *Thursday's Game* (James L. Brooks) (for TV)
1975 *How Come Nobody's on Our Side* (Richard Michaels) (as Miguelito)
1977 *Fire Sale* (Alan Arkin) (as Russel Fikus)
1979 *More than Friends* (Jim Burrows) (for TV) (+ co-sc, co-exec pr)
1982 *Million Dollar Infield* (Hal Cooper) (for TV) (+ co-sc, co-pr)
1987 *Throw Momma from the Train* (Danny DeVito) (as Joel)
1990 *Postcards from the Edge* (Mike Nichols) (as Joe Pierce); *Likely Stories, Volume 1* (comedy sketches for cable TV)
1991 *Regarding Henry* (Mike Nichols)
1993 *Sleepless in Seattle* (Nora Ephron) (as Jay)
1994 *Bullets over Broadway* (Woody Allen) (as Sheldon Flender); *Mixed Nuts* (as Dr. Kinsky)
1995 *Bye Bye, Love* (S. Weisman) (as Dr. Townsend)
1996 *Mad Dog Time* (Bishop) (as Albert the Chauffeur); *For Better or Worse* (Alexander) (as Dr. Plosner); *The First Wives Club* (Hugh Wilson) (as Dr. Packman)
1998 *Primary Colors* (Nichols) (as Izzy Rosenblatt)
1999 *Ed TV* (Howard) (as Whitaker); *The Muse* (Brooks) (as himself)

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''Rob Reiner on Stephen King,'' an interview with G. Wood, in *Cinefantastique*, no. 4, 1991.
''Entretiens avec Rob Reiner et William Goldman,'' an interview with I. Katsahnias, in *Cahiers du Cinéma*, no. 4, 1991.
''Rob Reiner Makes a Comedy of Youthful Manners,'' an interview with R. Alexander, in *New York Times*, 24 February 1985.
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''Les fictions fatales,'' an interview with Iannis Katsahnias, in *Cahiers du Cinéma* (Paris), October 1989.
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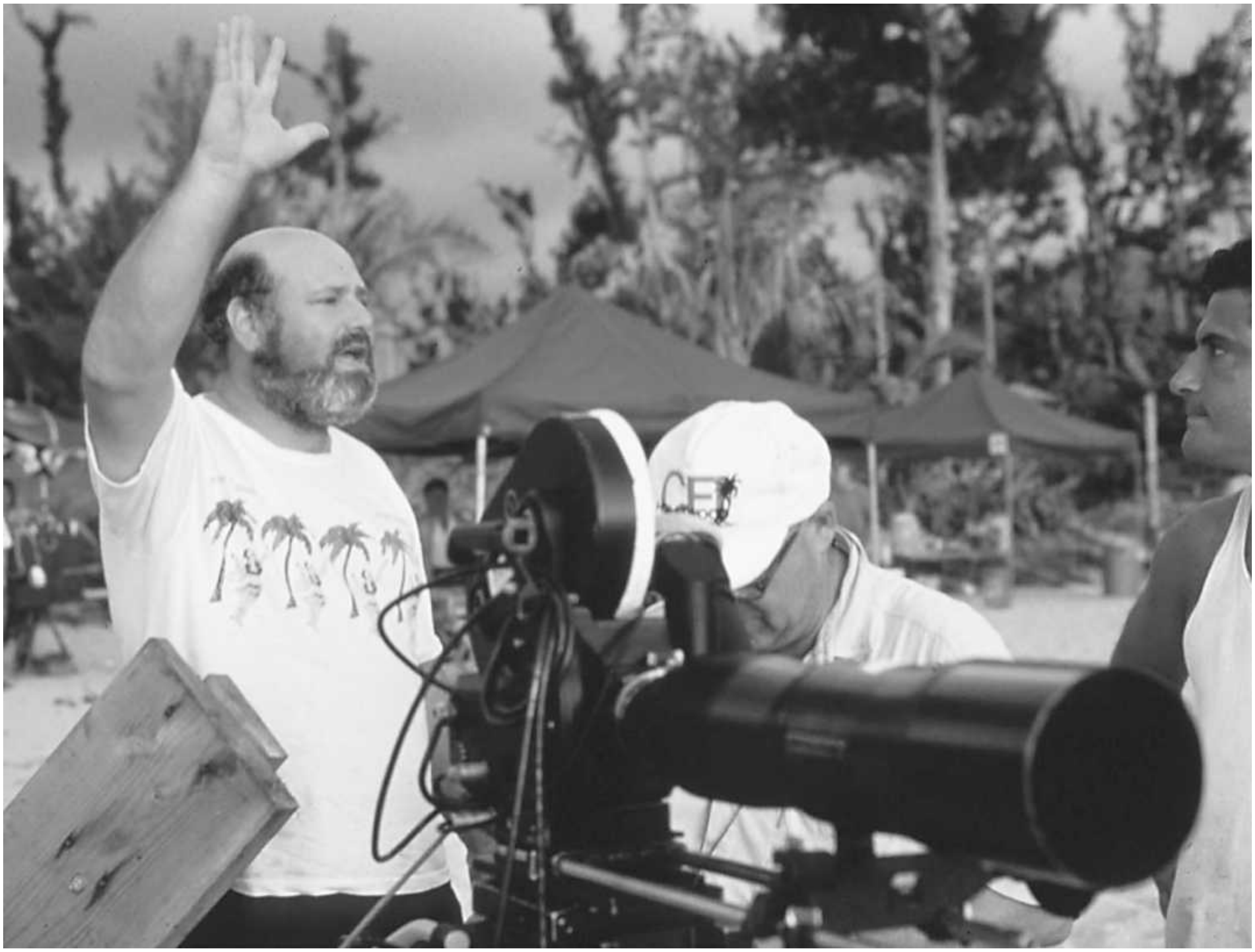

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Rob Reiner is a show business kid who has learned much from his famous father, Carl Reiner, creator of the American television series *The Dick Van Dyke Show* and director of many comedy films—most notably *Where's Poppa* and *The Jerk.* Beginning his career as an actor, Rob Reiner's most notable role was as Michael Stivic in the long-running American television series *All in the Family.* Michael Stivic was the not-too-bright comic foil for his right-wing, racist father-in-law, Archie Bunker. Thus, from the beginning of Reiner's career, several elements become apparent that are important to his development as a director: 1) a profound sympathy for the actor and the concomitant empathy to elicit skillful performances; 2) a deep understanding of comedy and satire and, more generally, an innate feel for timing and structure; and 3) an inherently liberal, humanistic sensibility.

If Reiner's facility as a comic gives him great abilities of observation, its negative side is that his career has been by and large a series of very skillful imitations of other directors and other styles. In this context, it is hard to think of Reiner as a major Hollywood artist, no matter how successful his films. Indeed, Reiner would have made an extraordinary director at the heyday of the studio system, taking on the A-assignments with dazzling ability. So if Reiner has not yet demonstrated himself to be an *auteur*—like Woody Allen, with whom he has been compared, or like David Lynch, who seems a polar opposite—he is definitely a *metteur en scene*, like Sydney Lumet, Norman Jewison, or Sydney Pollack. Reiner's first film was a mock documentary, *This Is Spinal Tap*, directed in 1984 and perhaps still one of his finest films. The basic concept of the mock documentary had been undertaken by many before, most notably by Peter Watkins in the 1960s or more popularly by Woody Allen in *Zelig* the year before. Reiner's sincerity is apparent in that all satire inherently admits its basis in imitation: and *This Is Spinal Tap* satirizes the documentary genre, as well as rock documentary and rock bands themselves. A young, hip movie with surprising subtlety, *This Is Spinal Tap* became a cult film and one of the few Reiner films more popular today than when it was released. Some elements of the rock satire include the early, tragic death of a band member (in this case, a drummer), the physical transformation of the band (a short-lived foray into Kiss-like makeup), the girlfriend involved in the band who virtually destroys it (a la Yoko Ono or Linda McCartney), and of course, life on the road (which includes the most brilliant pseudo-verite repartee). Throughout, the film's deadpan rhythms are virtually perfect—for instance, Spinal Tap's manager, Ian, intones, ''There's no sex and drugs for Ian, David. I find lost luggage!''

This Is Spinal Tap was followed by a modest, dramatic film, *The Sure Thing*, a sweet and low-budget coming-of-age story which showed Reiner's abilities to get very good, charming performances—in this case, from his leads Daphne Zuniga and John Cusack. *The Sure Thing*, if slight, was well observed, a kind of contemporary *It Happened One Night* offering a fairly credible view of college students, a not inconsiderable task, rarely accomplished. However, Reiner's breakthrough film was the higher-budget *Stand by Me.* A fully realized film based on a very short, uncharacteristic story by Stephen King, *Stand by Me* presented a day or so in the lives of four pre-adolescent boys. A derivative coming-of-age story which seemed to emulate Francois Truffaut (*Les Mistons*) or outright imitate Robert Mulligan (*Summer of '42*), *Stand by Me* is very entertaining, if manipulative, and designed to appeal to the nostalgia of the yuppie—filled to the brim with references to Pez candy, Walt Disney's Goofy, the *Wagon Train* television series, and so forth. By the revelations at the end, which propel the characters to their adult fates through the use of voice-over narration, the director clearly has the audience exactly where he wants them for the film's final, sentimental line: ''I never had any friends later on like the ones I had when I was twelve. Jesus, does anyone?'' If *Stand by Me* holds up in the future, it will be as much for the unusually skillful performances Reiner has elicited from his very young actors, including wonderful work from the late River Phoenix in one of his first films.

The Princess Bride was a huge success in 1987. In this film, Reiner told a whimsical fantasy story, changing his style yet again—recalling Spielberg or Walt Disney, even. But an even bigger success came in 1989 with *When Harry Met Sally*, an absolutely hilarious comedy which made Billy Crystal and Meg Ryan breakaway movie stars. *When Harry Met Sally* attempted to answer, definitively, the philosophical question: Can straight men and women ever be true friends without sex causing problems? (No.) Virtually every commentator praising the film noted how overwhelmingly it imitated early Woody Allen (the funny period)—the style of joke, the use of music, the characterizations, the philosophical musings, everything. Indeed, it is not far-fetched to call *When Harry Met Sally* the best Woody Allen film that Allen never made. While the film added to Reiner's reputation in Hollywood and endeared him to audiences, it also began to raise some doubts about his sincerity as an artist, with no personal sensibility clearly emerging.

Misery followed in 1990. Again based on Stephen King material, *Misery* was in yet another style—showing Reiner to be the most clever study in all of Hollywood—this time emulating Hitchcock and his thrillers, if without Hitchcock's moral sophistication. The story of a woman who keeps a famous writer her prisoner, *Misery* made Kathy Bates an Academy Award-winning star, and her line ''I'm your biggest fan'' a kind of cultural catch-phrase. *A Few Good Men*, released the next year, was a military courtroom drama evoking *The Caine Mutiny Court Martial*, *A Soldier's Story*, and several contemporary films of the Reagan/Bush era, like *Top Gun*, which got great mileage out of men in uniforms. One senses that after having presented James Caan as a weak, passive man in *Misery*, and after having worked with young people and/or comedians in so many other films, Reiner was eager to show that he could make a man's man kind of film: a solid, Hawksian drama. And indeed, multiple Academy Award nominations followed; the somewhat liberal, anti-establishment theme attracted enough attention to divert from the essential pot-boiler nature of the project. Probably lasting more than the film's reputation will be the impressive scenery-chewing of Jack Nicholson in the key supporting role.

The critical and popular failure of the sentimental and vapid *North* in 1994 represented a surprise in the Reiner career, which, through seven films, had shown a steady increase in assurance and judgment, as well as in critical and popular success. *North* was a juvenile effort uneasily combining a Spielberg-like narrative about a boy who travels across the world to pick out better parents with trite references for their own sake to television and popular culture. Thankfully for Reiner, *North* was followed in late 1995 by a very strong film, *The American President*—a funny and moving romantic comedy with deft performances by Annette Bening and Michael Douglas. *The American President* emerges from Reiner's sympathies for President Bill Clinton, the first liberal Democrat in the White House in twelve years, who was elected in 1992 with great Hollywood support and subsequently excoriated by right-wing commentators over character issues for most of his presidency. *The American President*, which wears its liberalism proudly on its sleeve, also clearly attacks the domination of the Republican Party by the ''Christian Coalition'' and its mean-spirited intolerance—as represented by Bob Munson, a Kansas senator played by Richard Dreyfuss who is a clear composite of Kansas Senator Bob Dole and others like Phil Gramm, Newt Gingrich, and Pat Buchanan. The film abounds with fetching parallels to people around Clinton (his young advisor George Stephanopoulos, his daughter Chelsea, and so forth), as well as apparent insights into life in the White House. Certainly, most of Reiner's films have been derivative of other directors, and this time it is Frank Capra, although the influence is acknowledged cheerfully and clearly in the dialogue, and Frank Capra III even serves as the film's first assistant director. Somehow, the Capra vision does not rankle here, not only because it is so suited and similar to Reiner's (although Capra's is darker and more complex), but because it is totally clear that the progressive Reiner believes passionately in his material, which gives the popular form that the film takes a great, contemporary resonance. By the film's end, when the corrupt right-wingers see their influence waning as the president finally gives the speech so many have wished Clinton had given, it is hard—if you possess a liberal vision—not to be moved by Reiner's popular entertainment. Interesting, too, is that Reiner off-screen started taking on the role as spokesperson for liberal Hollywood; indeed, in response to Senator Dole's 1995 (very selective) attacks on Hollywood for trashing American cultural values, Reiner became one of Hollywood's most eloquent and public defenders. Independently, Reiner even proposed and then tirelessly worked for California's Proposition 10, an initiative to impose additional cigarette taxes in order to support children's health issues.

Unfortunately, Reiner's last two theatrical films, *Ghosts of Mississippi* in 1996 and *The Story of Us* in 1999 were not particularly well received. The melodramatic *Ghosts of Mississippi*, which is animated by the director's heartfelt liberal convictions, presents the story of the white prosecutor who won a murder conviction in 1990 against Byron De La Beckwith, the bigot who assassinated civil rights hero Medgar Evers in 1963. Although *Ghosts of Mississippi* was criticized for its narrative strategy of emphasizing the efforts of its white hero and almost completely ignoring the accomplishments of its black martyr, this criticism seems misguided, for the film's focus is clearly on the failure of white America to take an uncompromising stand for justice. Indeed, Reiner is particularly skillfully at presenting the continuing and subtle racism among his upper-class whites in the Mississippi of 1990. Although arguably a shallow film, *Ghosts of Mississippi* is nevertheless a melodrama with a bombastic power: when, for instance, the bigoted murderer piously announces ''I got tears in my eyes . . . for Dixie,'' Reiner cuts to the tearful widow of Evers on her knees, scrubbing her husband's blood off their driveway. More ironies accrue as the prosecutor must actually discard his wife—who is named Dixie—in order to effect justice. As is typical in a Reiner film, performances are extraordinary, particularly James Wood's scenery-chewing in old-man make-up as De La Beckwith, which received an Academy award nomination. *The Story of Us* is harder to defend. A comedy in the vein of *When Harry Met Sally*, if more melancholy, *The Story of Us* analyzes the fundamental differences between men and women within the context of a dissolving marriage. Although the film evokes the superior Stanley Donen film *Two for the Road*, it unfortunately feels tedious and formless, dominated by direct-address, voice-over, and unrelated scenes linked only by its stars looking wistful as they try to figure out what went wrong. That *The American President* (written by Aaron Sorkin), for instance, is so much more engaging and successful, is a sign of how much Reiner's films really owe to their screenwriters. The Capra-esque happy ending which works so well in *The American President*, in *The Story of Us* seems unjustified and unearned—an hypocrisy that contradicts the entire film preceding it, existing only to allow Michelle Pfeiffer her own climactic, histrionic performance opportunity. Unfortunate, too, is that the generally feminist Reiner seems to have lost his bearings, giving in to a casual sexism which implies the woman is more responsible for the marital woes than the man. Clearly, although Reiner can soar when given superior material, he is unable to transcend mediocre material.

Finally, it is necessary to comment on Reiner's overall persona as a performer—for he is a genuinely talented comic actor, clever and canny, who has given a variety of skillful, light performances (notably in Nora Ephron's *Sleepless in Seattle* and Woody Allen's *Bullets over Broadway*). With a remarkable lack of self-consciousness, Reiner seems to be forming a recent acting career from deviously satirical self-portraits, as in Mike Nichols' *Postcards from the Edge*—a film that comically presents the relationship between a parent and adult child in the film industry (based on Debbie Reynolds and Carrie Fisher) and which undoubtedly resonates for Reiner. He has contributed witty, if brief work, too, in Mike Nichols' 1998 *Primary Colors*, and a reflexive performance playing himself in Albert Brooks' 1999 film *The Muse.* Ultimately, as a performer as well as director, Reiner is nothing if not likeable, and seems giving, open, and unpretentious.

—Charles Derry

REISZ, Karel

Nationality: Czechoslovakian/British. **Born:** Ostrava, Czechoslovakia, 21 July 1926. **Education:** Leighton Park School, Reading, England, 1938–44; Emmanuel College, Cambridge, 1945–47. **Family:** Married 1) Julia Coppard (divorced); 2) Betsy Blair, 1963, three sons. **Career:** Arrived in England as refugee from Nazi threat, 1938; joined Czechoslovakian wing of R.A.F., 1944–45; teacher in London grammar school, 1947–49; film critic for *Sequence* and *Sight and Sound*, from 1950; programme director for National Film Theatre, London, 1952–55; ''officer of commercials'' for Ford Motor Co. in England, 1956–57; directed first feature, 1960.

Films as Director:

1956	*Momma Don't Allow* (co-d)
1959	*We Are the Lambeth Boys* (doc)
1960	***Saturday Night and Sunday Morning***
1964	*Night Must Fall* (+ co-pr)
1966	*Morgan, a Suitable Case for Treatment* (*Morgan!*)
1968	*Isadora* (*The Loves of Isadora*)
1974	*The Gambler*
1978	*Who'll Stop the Rain* (*Dog Soldiers*)
1981	*The French Lieutenant's Woman*
1985	*Sweet Dreams*
1989	*Everybody Wins*

Other Films:

1957	*Every Day except Christmas* (Anderson) (co-pr)
1963	*This Sporting Life* (Anderson) (pr)

Karel Reisz (left) and John Fowles on the set of *The French Lieutenant's Woman*

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''Moonlighting on Broadway,'' in *New Yorker*, 2 October 1995.

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Karel Reisz came to filmmaking from the world of academia and scholarship. He had taught in an English grammar school, written film criticism, co-edited with Lindsay Anderson the last issue of the slightly snooty magazine *Sequence*, and written a theoretical textbook still in use today on film editing techniques (without having spent one working day in the industry). With such a background, it was obvious he would have preconceived notions about filmmaking, but they were notions without regard to established filmmaking practices. Reisz wanted to improve the British film industry (also the critical aim of *Sequence*). He had his first opportunity to do so with two documentary shorts, *Momma Don't Allow* (co-directed with Tony Richardson) and *We Are the Lambeth Boys.* In these films, Reisz depicted contemporary Britain from a working-class viewpoint, and when they were first screened at London's National Film Theatre, they were presented along with films from Lindsay Anderson and others as ''British Free Cinema.'' In fact, these films were to herald a new wave in British filmmaking, which reached its zenith with Reisz's first feature, *Saturday Night and Sunday Morning.* Jack Clayton's *Room at the Top* paved the way for *Saturday Night and Sunday Morning*, a study of a tough, young machinist, played by Albert Finney, who takes out his frustrations with his work and his life through sex and alcohol. He is the quintessential British rebel, the English answer to James Dean, who takes his revenge on society by impregnating his boss's wife. It is an uninhibited, fresh, and frank look at British working-class existence, and it brought critical fame to Karel Reisz.

The only problem was that Reisz seemed temporarily unable to follow up on that first success. (Reisz's output is pathetically small: a sign perhaps not so much of a careful director as a director with whom producers feel uneasy.) Next, Reisz directed Albert Finney again in *Night Must Fall*, which had worked as a classic melodrama in the 1930s but had little relevance to the 1960s. The unconventionality of *Morgan* also seemed strained, and even a little pretentious (a claim that also can easily be made regarding Reisz's outdated study of a Vietnam vet, *Who'll Stop the Rain?*). It was not until *Isadora* that Reisz began to demonstrate a new side to his work, a romantic side, perhaps born of his Czech background (he did not come to Britain until he was twelve).

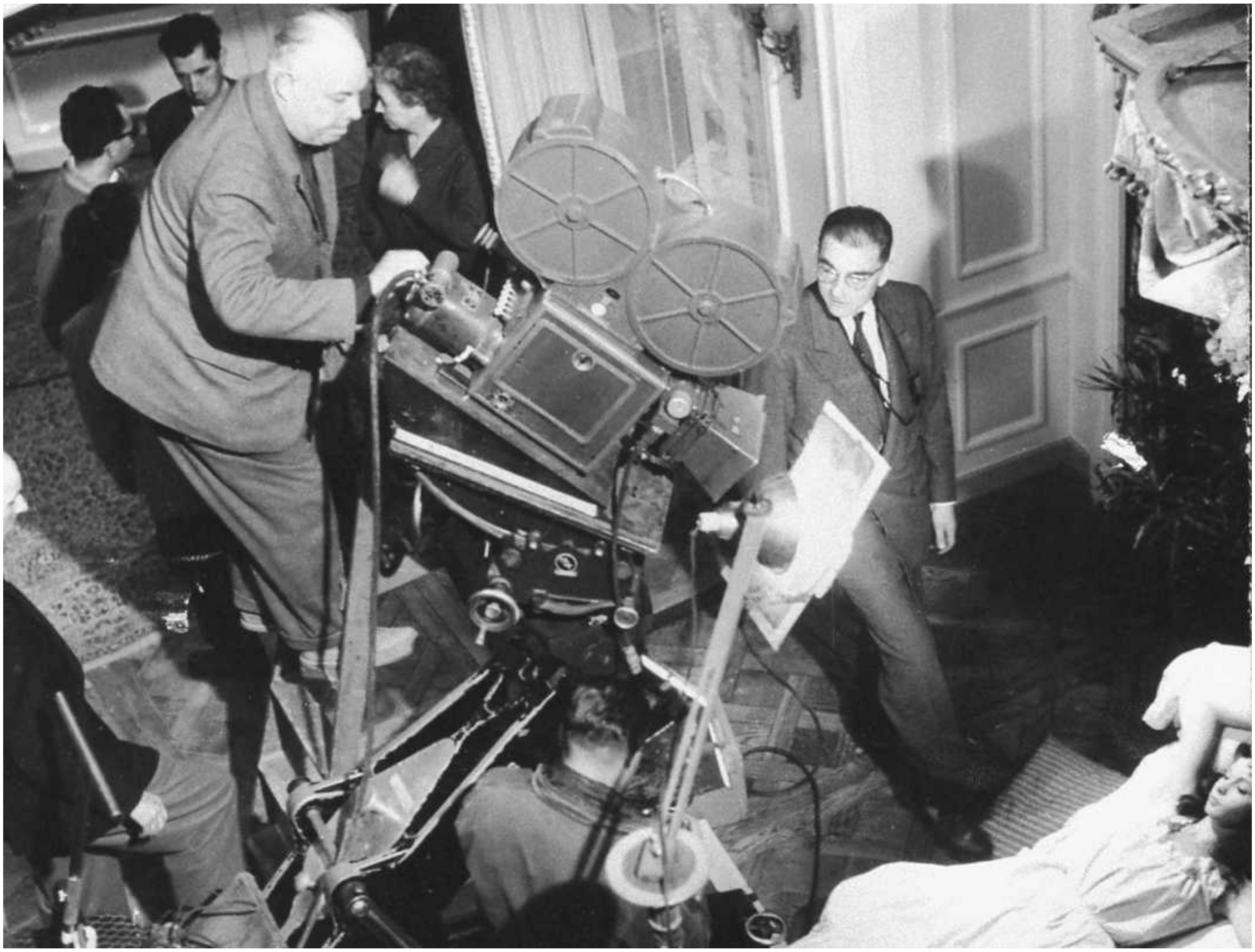
Both *Isadora* and *The French Lieutenant's Woman* showed that Reisz had discovered how to successfully blend romanticism and the realism of his first films. In *Isadora* it is perhaps a little more subtly accomplished than in *The French Lieutenant's Woman*, where the two elements fight against each other for existence.

As to his directorial techniques, Reisz appears to be very willing to listen to others. He is quoted as saying, ''For me the great thing about a film is to allow everyone to make their contribution and to keep the process fluid. The process of adaptation is a free process and the process of rehearsal is a free process and the process of shooting is a free process.'' Free process, free cinema, and a healthy freedom in his choice of subjects have marked Reisz's career to date.

—Anthony Slide

RENOIR, Jean

Nationality: French/American. **Born:** Paris, 15 September 1894, son of painter Auguste Renoir, became citizen of United States (naturalized) in 1946, retained French citizenship. **Education:** Collége de Sainte-Croix, Neuilly-sur-Seine, 1902; Ecole Sainte-Marie de Monceau, 1903; Ecole Massina, Nice, until 1912; University of Aix-en-Provence, degree in mathematics and philosophy, 1913. **Military Service:** Served in French cavalry, 1914–15; transferred to French Flying Corps, 1916, demobilized 1918. **Family:** Married 1) Andrée Madeleine Heuschling (''Dédée,'' took name Catherine Hessling following 1924 appearance in *Catherine*), 1920 (divorced 1930); 2) Dido Freire, 1944, one son. **Career:** Worked as potter and ceramicist, 1920–23; directed first film, *La Fille de l'eau*, 1924; joined Service Cinématographique de l'Armée, *La Règle du jeu* banned by French government as demoralizing, 1939; Robert Flaherty arranged Renoir's passage to United States, 1940; signed with 20th Century-Fox, 1941; signed with Universal, then terminated contract, 1942; re-established residence in Paris, retained home in Beverly Hills, 1951; active in theatre through 1950s; Compagnie Jean Renoir formed with Anna de Saint Phalle, 1958; taught theatre at University of California, Berkeley, 1960. **Awards:** Prix Louis Delluc, for *Les Bas-Fonds*, 1936; Chevalier de la Légion d'honneur, 1936; International Jury Cup, Venice Biennale, for *La Grande Illusion*, 1937; New York Critics Award, for *Swamp Water*, 1941; Best Film, Venice Festival, for *The Southerner*, 1946; Grand Prix de l'Academie du Ciném for *French Cancan*, 1956; Prix Charles Blanc, Academie Française, for *Renoir*, biography of father, 1963; Honorary Doctorate in Fine Arts, University of California, Berkeley, 1963; Fellow of the American Academy of Arts and Sciences, 1964; Osella d'Oro, Venice Festival, 1968; Honorary Doctorate of Fine Arts, Royal College of Art, London,



Jean Renoir (standing atop camera) on the set of *French Cancan*

1971; Special Oscar for Career Accomplishment, 1975. **Died:** In Beverly Hills, California, 12 February 1979.

Films as Director:

1925 *La Fille de l'eau* (+ pr)
1926 *Nana* (+ pr, adaptation)
1927 *Catherine* (*Une vie sans joie*; *Backbiters*) (co-d, co-pr, sc, role as sub-prefect); *Sur un air de Charleston* (*Charleston-Parade*) (+ pr, ed); *Marquitta* (+ pr, adaptation)
1928 *La Petite Marchande d'allumettes* (*The Little Match Girl*) (co-d, co-pr, sc)
1928 *Tire au flanc* (+ co-sc); *Le Tournoi dans la cité* (*Le Tournoi*) (+ adaptation)
1929 *Le Bled*
1931 *On purge bébé* (+ co-sc); *La Chienne* (+ co-sc)
1932 *La Nuit du carrefour* (*Night at the Crossroads*) (+ sc); ***Boudu sauvée des eaux*** (*Boudu Saved from Drowning*) (+ co-sc)
1933 *Chotard et cie* (+ co-sc)
1934 *Madame Bovary* (+ sc)
1935 *Toni* (*Les Amours de Toni*) (+ co-sc)
1936 ***Le Crime de Monsieur Lange*** (*The Crime of Monsieur Lange*) (+ co-sc); *La Vie est à nous* (*The People of France*) (co-d, co-sc); *Les Bas-Fonds* (*Underworld*; *The Lower Depths*) (+ adaptation)
1937 ***La Grande Illusion*** (*Grand Illusion*) (+ co-sc)
1938 *La Marseillaise* (+ co-sc); ***La Bête humaine*** (*The Human Beast*; *Judas Was a Woman*) (+ co-sc)
1939 ***La Règle du jeu*** (*Rules of the Game*) (+ co-sc, role as Octave)
1941 *La Tosca* (*The Story of Tosca*) (co-d, co-sc); *Swamp Water*
1943 *This Land Is Mine* (+ co-p, co-sc)
1944 *Salute to France* (*Salut à France*) (co-d, co-sc)
1945 ***The Southerner*** (+ sc)
1946 ***Une Partie de campagne*** (*A Day in the Country*) (+ sc) (filmed in 1936); *The Diary of a Chambermaid* (+ co-sc)
1947 *The Woman on the Beach* (+ co-sc)
1951 *The River* (+ co-sc)
1953 ***Le Carrosse d'or*** (*The Golden Coach*) (+ co-sc)
1955 *French Cancan* (*Only the French Can*) (+ sc)
1956 *Elena et les hommes* (*Paris Does Strange Things*) (+ sc)

1959 *Le Testament du Docteur Cordelier* (*The Testament of Dr. Cordelier*; *Experiment in Evil*) (+ sc); *Le Déjeuner sur l'herbe* (*Picnic on the Grass*) (+ sc)
1962 *Le Caporal épinglé* (*The Elusive Corporal*; *The Vanishing Corporal*) (co-d, co-sc)
1970 *Le Petit Théâtre de Jean Renoir* (*The Little Theatre of Jean Renoir*) (+ sc)

Other Films:

1927 *Le Petit Chaperon rouge* (Cavalcanti) (co-sc, role as the Wolf)
1930 *Die Jagd nach dem Gluck* (Gliese) (role as Robert)
1937 ***The Spanish Earth*** (Ivens) (wrote commentary and narration for French version)
1971 *The Christian Licorice Store* (Frawley) (role as himself)

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Orvet, Paris, 1955.
The Notebooks of Captain George, Boston, 1966.
La Grande Illusion, London, 1968; Paris, 1974.
Rules of the Game, New York, 1970.
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''The Situation of the Serious Filmmaker,'' in *Film Makers on Film Making*, edited by Harry Geduld, Bloomington, Indiana, 1967.
''My Next Films,'' an interview with Michel Delahaye and Jean-André Fieschi, in *Cahiers du Cinéma in English* (New York), March 1967.
Interview with Rui Nogueira and François Truchaud, in *Sight and Sound* (London), Spring 1968.
''C'est la révolution! (Crème de beauté),'' in *Cahiers du Cinéma* (Paris), May 1968.
''Conversation with Jean Renoir,'' with Louis Marcorelles, in *Interviews with Film Directors*, edited by Andrew Sarris, New York, 1969.
Interview with James Silke, in *The Essential Cinema*, edited by P. Adams Sitney, New York, 1975.
Articles and interview, in special Renoir issue of *Positif* (Paris), September 1975.
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Turvey, G., ‘‘1936, the Culture of the Popular Front, and Jean Renoir,’’ in *Media, Culture and Society* (London), October 1982.

Lourié, Eugene, ‘‘Grand Illusions,’’ in *American Film* (Washington, D.C.), January/February 1985.

Everson, William K., ‘‘Deana Durbin and Jean Renoir,’’ in *Films in Review* (New York), August/September 1986 (see also June/July and October 1987).

Viry-Babel, R., ‘‘Jean Renoir à Hollywood ou la recherche américaine d’une image francaise,’’ in *Cinémas*, vol. 1, Autumn 1990.

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Gallaher, Tag, ‘‘The Dancers and the Dance Jean Renoir,’’ in *Film Comment* (New York), vol. 32, January-February 1996.

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On RENOIR: films—

Gritti, Roland, *L’Album de famille de Jean Renoir*, Paris, 1956.

Braunberger, Gisèle, *La Direction d’acteurs par Jean Renoir*, Paris, 1970.

* * *

Jean Renoir’s major work dates from between 1924 and 1939. Of his 21 films the first six are silent features that put forward cinematic problems that come to dominate the entire oeuvre. All study a detachment, whether of language and image, humans and nature, or social rules and real conduct. Optical effects are treated as problems coextensive with narrative. He shows people who are told to obey rules and conventions in situations and social frames that confine them. A sensuous world is placed before everyone’s eyes, but access to it is confounded by cultural mores. In Renoir’s work, nature, like a frame without borders, isolates the impoverished subjects within limits at once too vast and too constricting for them. Inherited since the Cartesian revolution, and the growth of the middle class after 1789, bourgeois codes of conduct do not fit individuals whose desires and passion know no end.

The patterns established in the films appear simple, and they are. Renoir joins optical to social contradictions in the sense that every one of his films stages dramas about those who cannot conform to the frame in which they live. For the same reason his work also studies the dynamics of love in cinematography that marks how the effect is undeniably ‘‘scopic’’—grounded in an impulse to see and thus to hold. Sight conveys the human wish to contain whatever is viewed, and to will to control what knows no border. As love cannot be contained, it becomes tantamount to nature itself.

The director has often been quoted as saying that he spent his life making one film. Were it fashioned from all of his finished works—including those composed in the 1920s or 1940s or 1960s in France, America, or India—it would tell the story of a collective humanity whose sense of tradition is effectively gratuitous or fake. The social milieu of many of his films is defined by a scapegoat who is killed in order to make that tradition both firm and precarious. All of Renoir’s central characters thus define the narratives and visual compositions in which they are found. Boudu (Michel Simon), who escapes the confinement of bourgeois ways in *Boudu sauvé des eaux*, is the opposite of Lestingois (Charles Granval), ensconced in a double-standard marriage *à la* Balzac. Boudu, a tramp, a trickster, and a refugee from *La Chienne* (1931), changes the imagination of his milieu by virtue of his passage through it. The effect he leaves resembles that of Amédée Lange (René Lefevre) in *Le Crime de Monsieur Lange*, who gives life to a collective venture—an emblem of Leon Blum's short-lived Popular Front government launched in 1936—that lives despite his delusions about the American West and the pulp he writes. Lange is the flip side of Jacques Lantier (Jean Gabin) of *La Bête humaine* (1938), a tragic hero whose suicide prefigures André Jurieux's (Roland Toutain's) passion of *La Règle du jeu* (1939).

Boudu floats through the frame in ways that the migrant laborers of *Toni* or the souls of *La Vie est à nous* cannot. The latter are bound to conventions of capital exploitation that incarcerate humanity. In these and other films the characters all ''have their reasons,'' that is, they have many contradictory drives that cannot be socially reconciled but that are individually well founded and impeccably logical on their own terms. When Renoir casts his characters' plural ''reasons'' under an erotic aura, he offers superlative studies of love. His protagonists wish to find absolution for their passion at the vanishing points of the landscapes—both imaginary and real—in which they try to move. The latter are impossible constructs, but their allure is nonetheless tendered within the sensuous frame of deep-focus photography, long takes, and lateral reframing. Rosenthal and Maréchal (Marcel Dalio and Gabin) seek an end to war when they tramp into the distance of a snowscape at the end of *La Grande Illusion.* Lange and Florelle (Valentine) wave goodbye as they walk into the flat horizon of Belgium. But Jurieux can imagine love only as a picture-postcard when he and Christine (Nora Grégor), he hopes in desperation, will rejoin his mother in snowy Alsace. Or Lantier can be imagined jumping from his speeding locomotive into a space where the two tracks of the railroad converge, at infinity, beyond the line between Paris and Le Havre. In *Une Partie de campagne*, Henri (Georges Darnoux), frustrated beyond end at the sight of melancholy Juliette (Sylvia Bataille) rowing upstream with her husband sitting behind her in their skiff, looks tearfully at the lush Marne riverside. Sitting on the trunk of a weeping willow arched over the current, he flicks his cigarette butt in the water, unable to express otherwise the fate he has been dealt.

These scenes are shot with an economy that underscores the pathos Renoir draws from figures trapped in situations too vast for their ken or their lives. If generalization can seek an emblem, Renoir's films appear to lead to a *serre*, the transparent closure of the greenhouse that serves as the site of the dénouement of *La Règle du jeu.* The ''serre'' is literally what constricts, or what has deceptive depth for its beholder. It is the scene where love is acted out and extinguished by the onlooker. The space typifies what Renoir called ''the feeling of a frame too narrow for the content'' of the dramas he selected from a literary heritage (*Madame Bovary, The Lower Depths*) or wrote himself, such as *Rules.* Renoir's films have an added intensity and force when viewed in the 1990s. They manifest an urgent concern for the natural world and demonstrate that we are the ''human beast'' destroying it. Clearly opposed to the effects of capitalism, Renoir offers glimpses of sensuous worlds that seem to arch beyond history. A viewer of *La Fille de l'eau* (1924), *Boudu*, or *Toni* surmises that trees have far more elegance than the characters turning about them, or that, echoing Baudelaire's pronouncements in his *Salons* of 1859, landscapes lacking the human species are of enduring beauty. Renoir puts forth studies of the conflict of language and culture in physical worlds that possess an autonomy of their own. His characters are gauged according to the distance they gain from their environments or the codes that tell them how to act and to live. Inevitably, Renoir's characters are marked by writing. Boudu, a reincarnation of Pan and Nature itself, can only read ''big letters.'' By contrast, Lantier is wedded to his locomotive, a sort of writing machine he calls ''la lison.'' The urbane La Chesnaye (Dalio) in *Rules* cannot live without his writing, the ''dangerous supplements'' of mechanical dolls, a calliope, or human toys. These objects reflect in the narrative the filmic apparatus that crafted Renoir's work as a model of film writing, a ''caméra-stylo,'' or *ciné-écriture.* Use of deep focus and long takes affords diversity and chance. With the narratives, they constitute Renoir's signature, the basis of the concept and practice of the *auteur.* Renoir's *oeuvre* stands as a monument and a model of cinematography. By summoning the conditions of illusion and artifice of film, it rises out of the massive production of poetic realism of the 1930s in France. He develops a style that is the very tenor of a vehicle studying social contradiction. The films implicitly theorize the limits that cinema confronts in any narrative or documentary depiction of our world.

—Tom Conley

RESNAIS, Alain

Nationality: French. **Born:** Vannes, Brittany, 3 June 1922. **Education:** St.-François-Xavier, Vannes; studied acting under René Simon, Paris, 1940–42; attended Institut des Hautes Etudes Cinématographiques (IDHEC), Paris, 1943–45. **Military Service:** Served with occupation army in Germany and Austria. **Family:** Married Florence Malraux, 1969. **Career:** Member of travelling theatrical company, Les Arlequins, 1945; directed first feature, *Ouvert pour cause d'inventaire*, in 16mm, 1946; worked as film editor, 1947–58; worked in New York City, 1970–72; directed first film in English, *Providence*, 1977. **Address:** 70 rue des Plantes, 75014 Paris, France.

Films as Director:

1946 *Ouvert pour cause d'inventaire* (short); *Schéma d'une identification* (short)
1947 *Visite à Lucien Coutaud* (short); *Visite à Félix Labisse* (short); *Visite à Hans Hartung* (short); *Visite à César Domela* (short); *Visite à Oscar Dominguez* (short); *Portrait d'Henri Goetz* (short); *La Bague* (short); *Journée naturelle* (short); *L'Alcool tue* (short) (+ ph, ed)
1948 *Les Jardins de Paris* (short) (+ ph, ed); *Châteaux de France* (short) (+ sc, ph, ed); *Van Gogh* (short); *Malfray* (short) (co-d); *Van Gogh* (+ ed)
1950 *Gauguin* (short) (+ ed); *Guernica* (short) (co-d, ed)
1953 *Les Statues meurent aussi* (short) (co-d, co-sc, ed)
1955 ***Nuit et brouillard*** (*Night and Fog*) (short)
1956 *Toute la mémoire du monde* (short) (+ ed)
1957 *Le Mystère de l'Atelier Quinze* (short) (co-d)
1958 *Le Chant de Styrène* (short) (+ ed)
1959 ***Hiroshima mon amour***
1961 ***L'Année dernière à Marienbad*** (*Last Year at Marienbad*)
1963 *Muriel, ou le temps d'un retour*

Alain Resnais (behind camera) on the set of *Toute la mémoire du monde*

1966 *La Guerre est finie* (*The War Is Over*)
1967 *Loin du Viêt-Nam* (*Far from Vietnam*) (co-d)
1968 *Je t'aime, je t'aime* (+ co-sc)
1974 *Stavisky*
1977 *Providence*
1980 *Mon Oncle d'Amérique*
1983 *La Vie est un roman* (*Life Is a Bed of Roses*)
1984 *L'Amour à mort*
1986 *Mélo*
1989 *I Want to Go Home*
1992 *Gershwin* (video)
1993 *Smoking*; *No Smoking*
1997 *On connaît la chanson* (*Same Old Song*)

Other Films:

1945 *Le Sommeil d'Albertine* (ed)
1947 *Paris 1900* (ed)
1948 *Jean Effel* (ed)
1952 *Saint-Tropez, devoir de vacances* (ed)
1955 *La Pointe courte* (ed)
1957 *L'Oeil du maître* (ed); *Broadway by Light* (ed)
1958 *Paris à l'automne* (ed)

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Interview with André Labarthe and Jacques Rivette, in *Cahiers du Cinéma* (Paris), September 1961; reprinted in English in *Films and Filming* (London), February 1962.

Interview with Penelope Houston, in *Sight and Sound* (London), Winter 1961/62.

‘‘Trying to Understand My Own Film,’’ in *Films and Filming* (London), February 1962.

Interview with Marcel Martin, in *Cinéma* (Paris), December 1964 and January 1965.

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* * *

Alain Resnais is a prominent figure in the modernist narrative film tradition. His emergence as a feature director of international repute is affiliated with the eruption of the French New Wave in the late 1950s. This association was signaled by the fact that his first feature, *Hiroshima mon amour*, premiered at the Cannes Film Festival at the same time as François Truffaut's *Les 400 coups.* However, Resnais had less to do with the group of directors emerging from the context of the *Cahiers du cinéma* than he did with the so-called Left Bank group, including Jean Cayrol, Marguerite Duras, Chris Marker, and Alain Robbe-Grillet. This group provided an intellectual and creative context of shared interest. In the course of his film career Resnais frequently collaborated with members of this group. Marker worked with him on several short films in the 1950s; Cayrol wrote the narration for *Nuit et brouillard* and the script for *Muriel*; Duras scripted *Hiroshima mon amour*; and Robbe-Grillet wrote *L'Année dernière à Marienbad.* All of these people are known as writers and/or filmmakers in their own right; their association with Resnais is indicative of his talent for fruitful creative collaboration.

Resnais began making films as a youth in 8 and 16mm. In the early 1940s he studied acting and filmmaking, and after the war made a number of 16mm films, including a series about artists. His first film in 35mm was the 1948 short, *Van Gogh*, which won a number of international awards. It was produced by Pierre Braunberger, an active supporter of new talent, who continued to finance his work in the short film format through the 1950s. From 1948–58 Resnais made eight short films, of which *Nuit et brouillard* is probably the best known. The film deals with German concentration camps, juxtaposing past and present, exploring the nature of memory and history. To some extent the film's reputation and the sustained interest it has enjoyed is due to its subject matter. However, many of the film's formal strategies and thematic concerns are characteristic of Resnais's work more generally. In particular, the relationship between past and present, and the function of memory as the mechanism of traversing temporal distance, are persistent preoccupations of Resnais's films. Other films from this period similarly reveal familiar themes and traits of Resnais's subsequent work. *Toute la memoire du monde* is a documentary about the Bibliothèque Nationale in Paris. It presents the building, with its processes of cataloguing and preserving all sorts of printed material, as both a monument of cultural memory and as a monstrous, alien being. The film almost succeeds in transforming the documentary film into a branch of science fiction.

Indeed, Resnais has always been interested in science fiction, the fantastic, and pulp adventure stories. If this interest is most overtly expressed in the narrative of *Je t'aime, je t'aime* (in which a human serves as a guinea pig for scientists experimenting with time travel), it also emerges in the play of fantasy/imagination/reality pervading his work, and in many of his unachieved projects (including a remake of *Fantômas* and *The Adventure of Harry Dickson*).

Through editing and an emphasis on formal repetition, Resnais uses the medium to construct the conjunctions of past and present, fantasy and reality, insisting on the convergence of what are usually considered distinct domains of experience. In *Hiroshima mon amour* the quivering hand of the woman's sleeping Japanese lover in the film's present is directly followed by an almost identical image of her nearly dead German lover during World War II. Tracking shots through the streets of Hiroshima merge with similar shots of Nevers, where the woman lived during the war. In *Stavisky*, the cutting between events in 1933 and a 1934 investigation of those events presents numerous, often conflicting versions of the same thing; one is finally convinced, above all else, of the indeterminacy and contingency of major historical events. And in *Providence*, the central character is an aged writer who spends a troubled night weaving stories about his family, conjoining memory and fantasy, past, present, and future, in an unstable mix.

The past's insistent invasion of the present is expressed in many different ways in Resnais's films. In *Nuit et brouillard*, where the death camps are both present structures and repressed institutions, it is a question of social memory and history; it is an individual and cultural phenomenon in *Hiroshima mon amour*, as a French woman simultaneously confronts her experiences in occupied France and the Japanese experience of the atomic bomb; it is construed in terms of science fiction in *Je t'aime, je t'aime* when the hero is trapped in a broken time-machine and continuously relives moments from his past; and it is a profoundly ambiguous mixture of an individual's real and imagined past in *L'Année dernière à Marienbad* (often considered Resnais's most avant-garde film) as X pursues A with insistence, recalling their love affair and promises of the previous year, in spite of A's denials. In all of these films, as well as Resnais's other work, the past is fraught with uncertainty, anxiety, even terror. If it is more comfortable to ignore, it inevitably erupts in the present through the workings of the psyche, memory traces, or in the form of documentation and artifacts.

In recent years, Resnais's presence on the international film scene barely has been noticed. While serious and provocative in intention, none of his films have measured up to his earlier work. However, in the early 1980s, he did direct two strikingly original films which are outstanding additions to his filmography.

In *Mon Oncle d'Amerique*, Resnais probes human responses and relations by illustrating the theories of Henri Laborit, a French research biologist. The scenario's focus is on the intertwined relationship between three everyday characters: a Catholic farm boy who has become a textile plant manager (Gerard Depardieu); a former young communist who now is an actress (Nicole Garcia); and a conformist (Roger Pierre) who is married to his childhood sweetheart. *La vie est un roman (Life Is a Bed of Roses)* is a bewitching allegory contrasting the accounts of a rich man (Ruggero Raimondi) constructing a ''temple of happiness'' around the time of World War I, and a seminar on education being held at that location decades later. Resnais's points are that there are no easy answers to complex dilemmas and, most tellingly, that individuals who attempt to dictate to others their concepts of perfection are as equally destructive as those whose actions result in outright chaos.

Resnais's filmic output has been relatively small. He nonetheless stands as a significant figure in modernist cinema. His strategies of fragmented point-of-view and multiple temporality, as well as his use of the medium to convey past/present and fantasy/imagination/reality as equivocal and equivalent modes of experience have amplified our understanding of film's capacity for expression.

—M. B. White, updated by Rob Edelman

RICHARDSON, Tony

Nationality: British. **Born:** Cecil Antonio Richardson in Shipley, West Yorkshire, 5 June 1928. **Education:** Wadham College, Oxford University, degree in English, 1952. **Family:** Married actress Vanessa Redgrave, 1962 (divorced 1967); three daughters, actresses Natasha and Joely, and Katherine Grimond. **Career:** President of Oxford University Drama Society, 1949–51; producer and director for BBC TV, 1953; formed English Stage Company with George Devine, 1955; began collaboration with writer John Osborne on first production of *Look Back in Anger* at the Royal Court Theatre, London, 1956; with Osborne, formed Woodfall Productions, 1958; directed first feature, *Look Back in Anger*, 1959; continued to work as stage director; director for TV, including *Penalty Phase* (1986), *Shadow on the Sun* (1988), and *Phantom of the Opera* (1990). **Awards:** Oscar for Best Direction, and New York Film Critics Award for Best Direction, for *Tom Jones*, 1963. **Died:** November 1991.

Films as Director:

1955	*Momma Don't Allow* (co-d)
1959	*Look Back in Anger*
1960	*The Entertainer*
1961	*Sanctuary*; *A Taste of Honey* (+ pr, co-sc)
1962	*The Loneliness of the Long-Distance Runner* (+ pr)
1963	***Tom Jones*** (+ pr)
1965	*The Loved One*; *Mademoiselle*
1967	*The Sailor from Gibraltar* (+ co-sc)
1968	*Red and Blue*; *The Charge of the Light Brigade*
1969	*Laughter in the Dark* (*La Chambre obscure*); *Hamlet*
1970	*Ned Kelly* (+ co-sc)
1973	*A Delicate Balance*; *Dead Cert*
1977	*Joseph Andrews* (+ co-sc)
1978	*Death in Canaan*
1982	*The Border*
1984	*Hotel New Hampshire* (+ sc)
1985	*Turning a Blind Eye* (doc)
1990	*Blue Sky*

Other Films:

1960	***Saturday Night and Sunday Morning*** (Reisz) (pr)
1964	*Girl with Green Eyes* (Davis) (exec pr)

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* * *

Tony Richardson belongs to that generation of British film directors which includes Lindsay Anderson and Karel Reisz, all of them university-trained middle-class artists who were sympathetic to the

Tony Richardson (seated at right) on the set of *The Hotel New Hampshire*

conditions of the working classes and determined to use cinema as a means of personal expression, in line with the goals of the ‘‘Free Cinema’’ movement. After Oxford, he enrolled in a directors’ training program at the British Broadcasting Corporation before turning to theatre and founding, with George Devine, the English Stage Company in 1955 at London’s Royal Court Theatre—a company that was to include writers Harold Pinter and John Osborne. Among Richardson’s Royal Court productions were *Look Back in Anger, A Taste of Honey*, and *The Entertainer*, dramatic vehicles that he would later transform into cinema.

Also in 1955, working with Karel Reisz, Richardson co-directed his first short film, *Momma Don’t Allow*, funded by a grant from the British Film Institute and one of the original productions of the ‘‘Free Cinema’’ movement. Richardson’s realistic treatment of the works of John Osborne (*Look Back in Anger*), Shelagh Delaney (*A Taste of Honey*), and Alan Sillitoe (*Loneliness of the Long-Distance Runner*) would infuse British cinema with the ‘‘kitchen sink’’ realism Richardson had helped to encourage in the British theatre. Indeed, Richardson’s link with the ‘‘Angry Young Men’’ of the theatre was firmly established before he and John Osborne founded their film production unit, Woodfall, in 1958 for the making of *Look Back in Anger*. Richardson’s strongest talent has been to adapt literary and dramatic works to the screen. In 1961 he turned to Hollywood, where he directed an adaptation of Faulkner’s *Sanctuary*, which he later described as arguably his worst film. His most popular success, however, was *Tom Jones*, his brilliant adaptation and abridgement of Henry Fielding’s often rambling eighteenth-century novel, which in other hands would not have been a very promising film project but which, under Richardson’s direction, won four Academy Awards in 1963. In 1977 Richardson tried to repeat his earlier success by adapting Fielding’s other great comic novel, *Joseph Andrews*, to the screen, but though the story was effectively shaped by Richardson and the casting was splendid, the film was not the overwhelming commercial success that *Tom Jones* had been. Nonetheless, Vincent Canby singled out *Joseph Andrews* as ‘‘the year’s most cheerful movie . . . and probably the most neglected movie of the decade.’’

Other adaptations and literary collaborations included *The Loved One* (Evelyn Waugh), *Mademoiselle* (Jean Genet), *The Sailor from Gibraltar* (Marguerite Duras), *Laughter in the Dark* (Nabokov), and *A Delicate Balance* (Albee). Perhaps Richardson’s most enduring dramatic adaptation, however, is his rendering of *Hamlet*, filmed in 1969, remarkable for the eccentric but effective performance by Nicol

Williamson as Hamlet which it captures for posterity, and also for Anthony Hopkins's sinister Claudius. Filmed at the Roundhouse Theatre in London where it was originally produced, it is a brilliant exercise in filmed theatre in the way it keeps the actors at the forefront of the action, allowing them to dominate the play as they would do on stage. Richardson has defined cinema as a director's medium, but his *Hamlet* effectively treats it as an actor's medium, as perhaps no other filmed production has done.

Other Richardson films seem to place a premium upon individualism, as witnessed by his treatment of the legendary Australian outlaw *Ned Kelly* (starring Mick Jagger, a project Karel Reisz had first undertaken with Albert Finney). This concern for the individual can also be discerned ten years later in *The Border*, a film Richardson completed for Universal Pictures in 1982, starring Jack Nicholson as a guard on the Mexican-American border, a loner who fights for human values against a corrupt constabulary establishment. Unfortunately *The Border*, which turned out to be a caricatured and flawed melodrama, did not reflect the director's intentions in its released form, since Universal Studios apparently wanted—and got—''a much more up-beat ending where Nicholson emerges as a hero.'' That a talented director of considerable vision, intelligence, and accomplishment should experience such an impasse is a sorry commentary. Nonetheless, Richardson migrated to the Hollywood Hills by choice and claimed to prefer California to his native England.

—James M. Welsh

RIEFENSTAHL, Leni

Nationality: German. **Born:** Helene Berta Amalie Riefenstahl in Berlin, 22 August 1902. **Education:** Studied Russian Ballet at the Mary Wigmann School for Dance, Dresden, and Jutta Klamt School for Dance, Berlin. **Family:** Married Peter Jacob, 1944 (divorced 1946). **Career:** Dancer, from 1920; appeared in ''mountain films'' directed by Arnold Franck, from 1936; established own production company, Riefenstahl Films, 1931; first film, *Das blaue Licht*, released, 1932; appointed ''film expert to the National Socialist Party'' by Hitler, 1933; detained in various prison camps by Allied Forces on charges of pro-Nazi activity, 1945–48; charges dismissed by Berlin court, allowed to work in film industry again, 1952; suffered serious auto accident while working in Africa, 1956; commissioned by *The Times* (London) to photograph the Munich Olympics, 1972; honored at Telluride Film Festival, Colorado (festival picketed by anti-Nazi groups), 1974; was the subject of the documentary *The Wonderful, Horrible Life of Leni Riefenstahl*, directed by Ray Muller, 1993. **Awards:** Silver Medal, Venice Festival, for *Das Blaue Licht*, 1932; Exposition Internationale des Arts et des Techniques, Paris, Diplome de Grand Prix, for *Triumph des Willens*, 1937; Polar Prize, Sweden, for *Olympia*, 1938. **Address:** 20 Tengstrasse, 8000 Munich 40, Germany.

Leni Riefenstahl

Films as Director:

1932 *Das blaue Licht* (*The Blue Light*) (+ co-sc, role as Junta)
1933 *Sieg des Glaubens* (*Victory of the Faith*)
1935 ***Triumph des Willens*** (*Triumph of the Will*) (+ pr, ed); *Tag der Freiheit: unsere Wermacht* (+ ed)
1938 ***Olympia*** (*Olympische Spiele 1936*) (+ sc, co-ph, ed)
1944 ***Tiefland*** (*Lowland*) (+ sc, ed, role as Marta) (released 1954)

Films as Actress:

1926 *Der heilige Berg* (Fanck)
1927 *Der grosse Sprung* (Fanck)
1929 *Das Schiscksal derer von Hapsburg* (Raffé); *Die weisses Hölle vom Piz Palü* (Fanck)
1930 *Stürme über dem Montblanc* (Fanck)
1931 *Der weiss Rausch* (Fanck)
1933 *S.O.S. Eisberg* (Fanck)
1993 *Die Macht der Bilder: Leni Riefenstahl* (*The Power of the Image: Leni Riefenstahl*) (Müller) (role as herself)
1995 *Die Nacht der Regisseure* (*Night of the Filmmakers*) (Reitz) (role as herself)

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Jardins du corail, Paris, 1978.
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''Leni Riefenstahl: A Memoir,'' in *New York*, 13 September 1993.
''After a Half-Century, Leni Riefenstahl Confronts the U.S.,'' in *Film Culture* (New York), Winter 1996.

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Infield, Glenn, *Leni Riefenstahl, the Fallen Film Goddess*, New York, 1976.
Ford, Charles, *Leni Riefenstahl*, Paris, 1978.
Hinton, David, *The Films of Leni Riefenstahl*, Metuchen, New Jersey, 1978.
Infield, G. B., *Leni Riefenstahl et le troisieme Reich*, Paris, 1978.
Berg-Pan, Renata, *Leni Riefenstahl*, Boston, 1980.
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Naughton, L., ''Leni Riefenstahl: A Wonderful Life in a Horrible World,'' in *Metro Magazine*, no. 106, November 1997.
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Starkman, Ruth, ''Mother of All Spectacles: Ray Müller's *The Wonderful Horrible Life of Leni Riefenstahl*,'' in *Film Quarterly* (Berkeley), Winter 1997–1998.

On RIEFENSTAHL: films—

The Wonderful, Horrible Life of Leni Riefenstahl, 1993.
The Night of the Film-makers, 1995.

* * *

The years 1932 to 1945 define the major filmmaking efforts of Leni Riefenstahl. Because she remained a German citizen making films in Hitler's Third Reich, two at the Fuhrer's request, she and her films were viewed as pro-Nazi. Riefenstahl claims she took no political position and committed no crimes. In 1948, a German court ruled that she was a follower of, not active in, the Nazi Party. Another court in 1952 reconfirmed her innocence of war crimes. But she is destined to remain a politically controversial filmmaker who made two films rated as masterpieces.

She began to learn filmmaking while acting in the mountain films of Arnold Fanck, her mentor. She made a mountain film of her own, *The Blue Light*, using smoke bombs to create ''fog''. She used a red and green filter on the camera lens, over her cameraman's objections, to obtain a novel magical effect. This film is Riefenstahl's own favorite. She says it is the story of her own life. Hitler admired *The Blue Light* and asked her to photograph the Nazi Party Congress in Nuremburg. She agreed to make *Victory of the Faith*, which was not publicly viewed. Hitler then asked her to film the 1934 Nazi Party rally.

Triumph of the Will, an extraordinary work, shows Hitler arriving by plane to attend the rally. He proceeds through the crowded streets of Nuremburg, addresses speeches to civilians and uniformed troops, and reviews a five-hour parade. The question is: Did Riefenstahl make *Triumph* as pro-Nazi propaganda or not? ''Cinematically dazzling and ideologically vicious,'' is R. M. Barsam's judgment. According to Barsam, three basic critical views of *Triumph* exist: 1) those who cannot appreciate the film at all, 2) those who can appreciate and understand the film, and 3) those who appreciate it in spite of the politics in the film.

Triumph premiered 29 March 1935, was declared a masterpiece, and subsequently earned three awards. *Triumph* poses questions of staging. Was the rally staged so that it could be filmed? Did the filming process shape the rally, give it meaning? Riefenstahl's next film, *Olympia*, posed the question of financing. Did Nazi officialdom pay for the film to be made? Riefenstahl claims the film was made independently of any government support. Other opinions differ.

The improvisatory techniques Riefenstahl used to make *Triumph* were improved and elaborated to make *Olympia.* She and her crew worked sixteen-hour days, seven days a week. *Olympia* opens as *Triumph* does, with aerial scenes. Filmed in two parts, the peak of Olympia I is Jesse Owens's running feat. The peak of Olympia II is the diving scenes. In an interview with Gordon Hitchens in 1964, Riefenstahl revealed her guidelines for making *Olympia.* She decided to make two films instead of one because ''the form must excite the content and give it shape. . . . The law of film is architecture, balance. If the image is weak, strengthen the sound, and vice-versa; the total impact on the viewer should be 100 percent.'' The secret of *Olympia*'s success, she affirmed, was its sound—all laboratory-made. Riefenstahl edited the film for a year and a half. It premiered 20 April 1938 and was declared a masterpiece, being awarded four prizes.

Riefenstahl's career after the beginning of World War II is comprised of a dozen unfinished film projects. She began *Penthesilea* in 1939, *Van Gogh* in 1943, and *Tiefland* in 1944, releasing it in 1954. Riefenstahl acted the role of a Spanish girl in it while co-directing with G. W. Pabst this drama of peasant-landowner conflicts. Visiting Africa in 1956, she filmed *Black Cargo*, documenting the slave trade, but her film was ruined by incorrect laboratory procedures. In the 1960s, she lived with and photographed the Mesakin Nuba tribe in Africa.

Riefenstahl's *Triumph of the Will* and *Olympia* are two of the greatest documentaries ever made. That is indisputable. And it also is indisputable that they are among the most notorious and controversial. Each has been lauded for its sheer artistry, yet damned for its content and vision of Adolph Hitler and a German nation poised on the edge of totalitarian barbarism. After years as a name in the cinema history books, Riefenstahl was back in the news in 1992. *Memoirnen*, her autobiography, was first published in English as *The Sieve of Time: The Memoirs of Leni Riefenstahl*, and she was the subject of a documentary, Ray Müller's *The Wonderful, Horrible Life of Leni Riefenstahl.* Clearly, Riefenstahl had written the book and participated in the documentary in an attempt to have the final word regarding the debate over her involvement with Hitler and the Third Reich.

The documentary, which is three hours in length, traces Riefenstahl's undeniably remarkable life, from her success as a dancer and movie actress during the 1920s to her career as a director, her post-World War II censure, and her latter-day exploits as a still photographer. Still very much alive at age ninety-one, Riefenstahl is shown scuba diving, an activity she first took up in her seventies.

Riefenstahl is described at the outset as a ''legend with many faces'' and ''the most influential filmmaker of the Third Reich.'' The film goes on to serve as an investigation of her life. Was she an opportunist, as she so vehemently denies, or a victim? Was she a ''feminist pioneer, or a woman of evil?'' Riefenstahl wishes history to view her as she views herself: not as a collaborator but as an artist first and foremost, whose sole fault was to have been alive in the wrong place at the wrong moment in history, and who was exploited by political forces of which she was unaware.

Upon meeting Hitler, she says, ''He seemed a modest, private individual.'' She was ''ignorant'' of his ideas and politics, and ''didn't see the danger of anti-Semitism.'' She claims to have acquiesced to making *Triumph of the Will* only after Hitler agreed that she would never have to make another film for him. To her, shooting *Triumph* was just a job. She wanted to make a film that was ''interesting, one that was not with posed shots. . . . It had to be filmed the way an artist, not a politician, sees it.'' The same holds true for *Olympia*, which features images of perfectly proportioned, God-like German athletes. When queried regarding the issue of whether these visuals reflect a fascist aesthetic, Riefenstahl refuses to answer directly, replaying again that art and politics are separate entities.

''If an artist dedicates himself totally to his work, he cannot think politically,'' Riefenstahl says. Even in the late 1930s, she chose not to leave Germany because, as she observes, ''I loved my homeland.'' She claims that she hoped that reports of anti-Semitism were ''isolated events.'' And her image of Hitler was ''shattered much too late. . . . My life fell apart because I believed in Hitler. People say of me, 'She doesn't want to know. She'll always be a Nazi.' [But] I was never a Nazi.''

''What am I guilty of?'' Riefenstahl asks. ''I regret [that I was alive during that period]. But I was never anti-Semitic. I never dropped any bombs.'' Explained director Müller, after a New York Film Festival screening of the film, ''She was an emancipated woman before there was even such a term. She has a super ego, which has been trod upon for half a century. . . . [She is] an artist and a perfectionist. I believe that she was purposefully blind not to look in the direction that would get her into trouble.''

In this regard, *The Wonderful, Horrible Life of Leni Riefenstahl* ultimately works as a portrait of denial. As Müller so aptly observes, ''Any artist has a great responsibility. Anyone who influences the public has this. She is possessed with her art. She says, 'I'm only doing my thing.' I think this is irresponsible. She may be obsessed and possessed, and a genius. But that does not exempt her from responsibility.''

In 1995, Riefenstahl briefly resurfaced in Edgar Reitz's *The Night of the Film-Makers*, consisting of interviews with German filmmakers from Frank Beyer to Wim Wenders. Eric Hansen, writing in *Variety*, summed up the essence of her appearance by noting, ''Names like the ninety-two-year-old Leni Riefenstahl and young director Detlev Buck are allowed only a few self-glorifying or sarcastic comments.''

Perhaps the final word on Riefenstahl is found in Istvan Szabo's *Hanussen*, a 1988 German-Hungarian film. Much of *Hanussen* is set in Germany between the world wars. One of the minor characters is a celebrated, egocentric woman artist, a member of the political inner circle, who surrounds herself with physical beauty while remaining callously unconcerned with all but her own vanity. Clearly, this character is based on Riefenstahl.

—Louise Heck-Rabi, updated by Rob Edelman

RIGGS, Marlon

Nationality: American. **Born:** Marlon Troy Riggs, Fort Worth, Texas, 1957. **Education:** Harvard University, B.A. (with honors), 1978; University of California, Berkeley, M.A. in journalism, 1981. **Career:** Worked for television station in Texas, 1978–79; moved to Berkeley, California, 1979; produced master's thesis *Long Train Running*, University of California at Berkeley, 1981; worked for various producers and directors in documentary film, with particular focus on public television production, 1981–87; began producing, writing, and directing original films, 1987; part-time faculty member, School of Journalism at the University of California at Berkeley. **Awards:** Berlin International Film Festival Teddy Award for Best Documentary Film Award, Los Angeles Film Critics Association Independent/Experimental Film or Video Award, and National Academy of Television Arts and Sciences Individual Craft Award for Outstanding Achievement in Research, for *Tongues Untied*, 1990; American Film Institute Independent Film and Video Artists Award, 1992; George Foster Peabody Award, Outstanding Achievement Award from the International Documentary Association, and Erik Barnouw Award from the Organization of American Historians, for *Color Adjustment* 1992; Sundance Film Festival Filmmaker's Trophy in Documentary, for *Black Is. . . Black Ain't*, 1995. **Died:** Oakland, California, 5 April 1994, of complications from AIDS.

Films as Director:

1986 *Ethnic Notions* (doc) (+ pr, wr)
1990 *Affirmations*
1991 *Tongues Untied* (doc) (+pr, wr, ed); *Anthem*
1992 *No Regret*; *Color Adjustment* (doc) (+pr, wr)
1993 *Boy's Shorts: The New Queer Cinema*
1994 *Black Is. . . Black Ain't* (doc)

Publications

By RIGGS: articles—

''Boyz N Hollywood,'' in *High Performance*, vol. 14, no. 4, Winter 1991.
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Julien, Isaac, ''Long Live the Queen,'' in *Village Voice* (New York), 26 April 1994.
Harper, Phillip Brian, ''Marlon Riggs: The Subjective Position of Documentary Video,'' in *Art Journal*, vol. 54, no. 4, Winter 1995.
McEldowney, Elliott, ''Marlon Troy Riggs,'' in *Gay and Lesbian Literature*, vol. 2, edited by Tom Pendergast and Sara Pendergast, Detroit, 1998.
Petty, Sheila, ''Silence and Its Opposite: Expression of Race in *Tongues Untied*,'' in *Documenting the Documentary: Close Readings of Documentary Film and Video*, edited by Barry Keith Grant and Jeannette Sloniowski, Detroit, 1998.

On RIGGS: film—

I Shall Not be Removed: The Life of Marlon Riggs, directed by Karen Everett, California Newsreel, 1996.

* * *

Though the career of Marlon Riggs was brief, he established himself as one of the most important contemporary documentary filmmakers by producing, writing, and directing some of the most aesthetically innovative and socially provocative documentaries of the 1980s and 1990s.

Riggs, the child of a military family, spent a good deal of his childhood traveling. He lived in Fort Worth, Texas, the town of his birth, until age 11, when his family moved to West Germany. He returned to the United States in 1974 to attend Harvard University. For his senior thesis, Riggs chose a topic important to his own identity—the depiction of male homosexuality in American fiction and poetry—a subject not well received by the faculty. He ended up completing his research under the guidance of a graduate teaching assistant; none of the faculty were interested in serving as his advisor on the project.

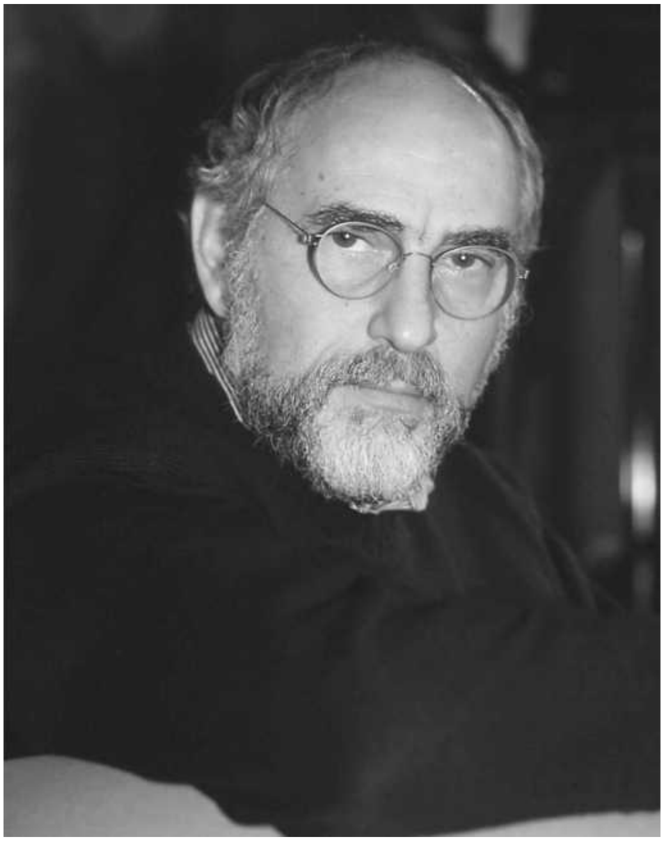
After graduating with honors, Riggs returned to Texas to work at a television station. The racism he encountered while on the job fueled his decision to leave. He pursued a master's degree in journalism at the University of California at Berkeley, graduating in 1981, having produced a thesis titled *Long Train Running.* After graduation Riggs honed his skills as a filmmaker by assisting documentary directors and producers, working as a production assistant and later editor, post-production supervisor, and sound editor. Much of his work was for those working in public television. In 1989 he completed his own film, *Ethnic Notions*, an documentary concerning the pervasive and intransigent stereotypes of African Americans. In the film, Riggs used an innovative approach, tracing the history of the stereotypes from slavery to the present, skillfully presenting the ways by which centuries-old attitudes about African Americans inform contemporary racism. *Ethnic Notions* established Riggs as one of the most important contemporary directors of American documentary.

His next film, *Tongues Untied*, an aesthetically challenging hybrid of experimental and documentary forms, used scenes of fantasy, performance, personal testimonies, direct address, and autobiography to confront, as Farrah Anwar writes in *Sight and Sound*,''the complacency of whites and blacks, hetero and homosexuals, in a bravura display of controlled anger'' about the oppression faced by gay African American men. Though the film was well received by critics and the public, it was deemed controversial because of its frank depiction of racism and homophobia. The film was used, along with other federally funded art works, by conservative members of the United States Senate to attack the National Endowment for the Arts. During the making of the film, Riggs discovered that he tested positive for HIV, the virus that can cause AIDS. Despite the threat to his health, and complications that ensued, he continued to work, completing two more films: *No Regrets* (1992), a documentary on the experiences of gay African-American men and HIV, and *Color Adjustment* (1992), which traces the evolution of African-American images on American television. More than just a history of African Americans on American television, this latter documentary, like all of Riggs's works, tackles the subject of social relations and social justice. *Color Adjustment*, narrated by actress and civil rights activist Ruby Dee, places the television images in the context of wider social and political relations, examining the inter-relation between America's racial consciousness and network prime-time programming. Rigg's final film, *Black Is. . . Black Ain't* (1995), which was completed after his death, analyzes the ways in which African-American identity has been formed through an exclusion of the female, the gay, and the lesbian.

—Frances Gateward

RIPSTEIN, Arturo

Nationality: Mexican. **Born:** Mexico City, 1943. **Family:** Son of Alfredo Ripstein, one of Mexico's most accomplished producers, credited with more than 180 films. **Career:** Began directorial career at the age of twenty-one, with the debut of *A Time to Die* (screenplay by Gabriel García Márquez, adapted from his own short story). **Awards:** Golden Ariel, Academy Awards, Mexico, for *Castillo de la pureza*, 1973; Golden Ariel, Academy Awards, Mexico, for *El Lugar sin límites*, 1978; Golden Ariel, Academy Awards, Mexico, for *Cadena perpetua*, 1979; Golden Ariel, Academy Awards, Mexico, for *El Imperio de la fortuna*, 1987; Grand prize, San Sebastian Film Festival, 1993, for *The Beginning and the End;* Golden Ariel, Academy Awards, Mexico, for *Principio y fin*, 1994; Latin America Cinema Award, Sundance Film Festival, for *El Cornel no tiene quien le escriba*, 2000.



Arturo Ripstein

Films as Director:

1965 *Tiempo de Morir* (*A Time to Die*)
1966 *H.O.*
1968 *Los Recuerdos del Porvenir*
1969 *La Hora de los Niños*
1970 *El Naufrago de la Calle de la Providencia* (co-d with Rafael Castanedo)
1971 *Autobiografia* (+ sc, pr)
1972 *El Castillo de la Pureza* (*The Castle of Purity*) (+ sc)
1974 *El Santo Oficio* (*The Holy Office*) (+ sc)
1975 *Foxtrot* (+ sc)
1976 *Lecumberri* (+ sc)
1977 *El Lugar sin límites* (*The Place without Limits*; *Hell without Limits*); *La Viuda negra* (*The Black Widow*)
1978 *Cadena Perpetua* (*Vicious Circle*) (+ sc)
1979 *La Ilegal*; *Tía Alejandra*
1980 *La Tia Alexandra*
1981 *Rastro de muerte*
1983 *La Seducción*; *Rastro de la Muerte*
1984 *El Otro* (*The Other*)
1985 *El Imperio de la Fortuna* (*In the Realm of Fortune*)
1989 *Mentiras Piadosos* (*White Lies*)
1992 *La Mujer del Puerto* (*Woman of the Port*)
1993 *Principio y fin* (*The Beginning and the End*)
1994 *La Reina de la Noche* (*The Queen of the Night*)
1996 *La Sonrisa del Diablo* (series for TV); *Profundo carmesí* (*Deep Crimson*)
1998 *El Evangelio de las Maravillas* (*Divine*)
1999 *El Coronel no tiene quien le escriba* (*No One Writes to the Colonel*)
2000 *La Perdición de los Hombres*; *Así es la vida* (*Such is Life*)

Publications

By RIPSTEIN: articles—

Interview with N. Ghali, in *Revue du Cinéma* (Paris), April 1975.
''El cine de Ripstein,'' an interview with Alejandro Ricagno and Eduardo Antin, in *El Amante Cine*, December 1996.
Interview with G. Del Toro, in *Village Voice* (New York), 21 October 1997.

On RIPSTEIN: book—

Ramirez Berg, Charles, *Cinema of Solitude: A Critical Study of Mexican Film, 1967–1983*, Austin, 1992.

On RIPSTEIN: articles—

Cornand, A., ''*Le Chateau de la purete*,'' in *Revue du Cinéma* (Paris), 1974.
Pick, Z. M., ''Decouverted'un autre Cinema Mexicain,'' in *Positif* (Paris), no. 157, 1974.
Lajeunesse, J., ''*Le saint Office*,'' in *Revue de Cinéma* (Paris), October 1974.
Hobermen, J., ''Film: Hostage to Fortune,'' in *Village Voice* (New York), 24 March 1987.
Greenbaum, R., ''New Directors, New Films—1987 (Part 2),'' in *Films in Reviews* (New York), December 1987.
Vega Alfaro, E. de la, ''Fichero de Cineastas Nacionales,'' in *Dicine* (Mexico City), November/December 1987.
Berg, C. R., ''Cracks in the Macho Monolith: Machismo, Man, and Mexico in Recent Mexican Cinema,'' in *New Orleans Review*, no. 16, 1989.
Brandlmeier, T., ''Muenchen: Ripstein und Andere,'' in *EPD Film* (Postfach, Germany), August 1989.
Orejel, A., ''*Mentiras Piadosas*,'' in *Dicine* (Mexico City), January 1990.
Carro, N. ''Cineastas y Testimonios del Cine Mexicano,'' in *Dicine* (Mexico City), September 1990.
Uhlig, M. A., ''Mexico's Film Industry Looks for a Breakthrough,'' in *New York Times*, 22 January 1991.
Loffreda, P., ''*La Mujer del Puerto*,'' in *Cineforum* (Bergamo, Italy), June 1991.
Rauger, Jean-Françis, ''Arturo Ripstein: les origines de la fatalité,'' in *Cahiers du Cinéma* (Paris), April 1994.
Paranagua, Paulo Antonio, and Hubert Niogret, in *Positif* (Paris), April 1994.
Berthomieu, Pierre, Paulo Antonio Paranagua, and Hubert Niogret, in *Positif* (Paris), April 1995.
Cox, Alex, and Richard Pena, ''Roads to the South,'' in *Film Comment* (New York), November-December 1995.
Jeancolas, Jean-Pierre, and Michel Ciment, in *Positif* (Paris), March 1997.

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With more than twenty directorial works that span almost thirty years, Arturo Ripstein is one of the best-known Mexican directors whose fame reaches beyond the international film festival circuit. Son of one of Mexico's most accomplished film producers, Ripstein literally grew up on the backlots of studios. He was not only able to observe the techniques of some master filmmakers, such as Luis Buñuel and Emilio Fernández, but was also taken on as an assistant director by the former. With such a filmmaking background since adolescence, Ripstein made his directorial debut, *A Time to Die*, at the age of twenty-one.

A Time to Die features a Gabriel García Márquez screenplay adapted from his own short story. Following this came a series of collaborations with other Latin American talents, such as Carlos Fuentes, Manuel Puig, José Donoso, Juan Rulfo, Elena Garros, Julio Alejandro, José Emilio Pacheco, Vincete Leñero, and Silvina Ocampo. As such closeness with literary works may suggest, Ripstein's films are often precise in their realism yet tacit as well as articulate in their aesthetic visions.

His 1985 *In the Realm of Fortune* depicts the rise and fall of an ambitious peasant in the world of gambling. As the hero, Dionsio, gradually ascends from slavish poverty into affluence, Ripstein captures ''superbly the sleazy, smoke-drenched atmosphere of the world of cheap carnivals, opportunistic women, cock fights and nights-long card games,'' according to Richard Greenbaum. It is in this world that Ripstein sets out to paint a ghastly portrait of obsession, the downfall of a human being, and fate like a pendulum oscillating between the lucky and the luckless. By the end of the movie, Dionsio commits suicide after losing everything—his wife and his fortune—except for the ornate silver coffin he wishes to be buried in. As his young daughter, Bernardina, sings in a carnival (just like her mother did to find a husband) at the very end of the movie, one cannot help but wonder: if poverty is the eternal reality of the luckless and luck does not last, how does one transcend a world driven by materialism? The content is grim and the tonality dark. Deliverance, however, is not out of the question, for, through an understanding of material obsession as such, one needs not emphasize or identify with Dionsio to *feel.* In 1992, Ripstein started a project collaborating with yet another Nobel Prize winner, Naguib Mahfouz, on his novel *The Beginning and the End.* A story originally written in the 1940s about the social collapse of a Cairo family due to the death of the father, it takes on a universal quality under the pen of Ripstein's longtime working companion, Paz Alicia Garcíadiego (who also wrote the screenplays for *In the Realm of Fortune*, *White Lies*, and *Woman of the Port*). The parallels drawn between Cairo and Mexico City are uncanny. As Ripstein himself puts it, ''Mexico City, an enormous urban center, noisy, dusty, like Cairo, is destroyed and reconstructed daily. . . . They are cities conquered by accelerated development, irrational modernization.'' In the filmmaker's vision, ''the family is the guardian of retired values [and] is responsible that destiny is carried out.'' While the camera work almost renders a mythic texture, the soundtrack provides ''a tragic breath,'' ''an operatic tone.'' Recognized for its compelling treatment of a family story and rigorous artistic probing, *The Beginning and the End* was awarded the Grand Prize at the San Sebastian Film Festival in 1993.

Ripstein and Garcíadiego's 1994 collaboration, *The Queen of the Night*, is an ''imaginary biography of the sentimental life of Lucha Reyes.'' Set between 1939 and 1944, the famed folk singer's life is chronicled in all its intensity as a ''descent into the hell of alcohol, sexual excess and jealousy,'' writes Jorge Rufinelli. Another puissant theme of neurotic obsession and self-destruction recalls not only Dionsio's lost battle with luck but also *The Beginning and the End*'s eerie picture of a domineering mother. Family as well as interpersonal relationships are articulated not in terms of inevitable sufferings *per se*, but rather, through the alluring singing of Reyes, in terms of an intensity closer to the overpowering force of life. Therefore, with Ripstein's incisive and sure hand, ''melodramatic themes are filtered through a rigorous aesthetic vision, so that [in *The Queen of the Night*] sentimentalism ends up becoming its opposite.''

In his fourth decade of an outstanding filmmaking career, there is no reason not to anticipate more masterpieces from Arturo Ripstein. This must have been a painstaking lifelong process for the filmmaker. However, as Ripstein reminds us, ''all art is painful. Pained by humanity.''

—Guo-Juin Hong

RITT, Martin

Nationality: American. **Born:** New York City, 2 March 1902. **Education:** Dewitt Clinton High School, New York City; attended Elon College, North Carolina; St. John's University, Brooklyn. **Military Service:** Served in U.S. Army Air Corps, 1942–46. **Career:** Member, Elia Kazan's Group Theater, 1937–42; stage director, New York City, from 1946; director and actor, live productions for CBS TV, 1948–51; blacklisted by television industry when a Syracuse grocer charged him with donating money to Communist China, 1951; taught acting at Actor's Studio, directed stage plays, 1951–56; directed first film, *Edge of the City*, 1957. **Died:** Of cardiac disease, in Santa Monica, California, 8 December 1990.

Films as Director:

1957 *Edge of the City* (*A Man Is Ten Feet Tall*); *No Down Payment*
1958 *The Long Hot Summer*
1959 *The Sound and the Fury*; *The Black Orchid*
1960 *Jovanka e le altri* (*Five Branded Women*)
1961 *Paris Blues*
1962 *Adventures of a Young Man* (*Hemingway's Adventures of a Young Man*)
1963 *Hud* (+ co-pr)
1964 *The Outrage*
1966 *The Spy Who Came in from the Cold* (+ pr)
1967 *Hombre* (+ co-pr)
1968 *The Brotherhood*
1970 *The Molly Maguires* (+ co-pr); *The Great White Hope*
1971 *Sounder*
1972 *Pete 'n' Tillie*
1974 *Conrack* (+ co-pr)
1976 *The Front* (+ pr)
1978 *Casey's Shadow*
1979 *Norma Rae*
1981 *Back Roads*
1983 *Cross Creek*
1985 *Slugger's Wife*
1986 *Murphy's Romance*
1987 *Nuts*
1989 *Stanley and Iris* (*Letters*; *Union Street*)

Other Films:

1944 *Winged Victory* (Cukor) (role as Gleason)
1975 *Der Richter und sein Henker* (*End of the Game*) (Schell) (role)

Publications

By RITT: articles—

''It's the Freedom That Counts,'' in *Films and Filming* (London), May 1961.
''Martin Ritt—Conversation,'' in *Action* (Los Angeles), March/April 1971.
''The Making of *Conrack*,'' an interview with B.J. Demby, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), April 1974.
''Paranoia Paradise,'' an interview with A. Stuart, in *Films and Filming* (London), March 1977.
Interview with D. Chase, in *Millimeter* (New York), June 1979.
''Portrait of a Director: The Completely Candid Martin Ritt,'' an interview with D.S. Reiss, in *Filmmakers Monthly* (Ward Hill, Massachusetts), April 1981.
''Dialogue on Film: Martin Ritt,'' in *American Film* (Washington, D.C.), November 1983.
Interview with P. McGilligan, in *Film Comment* (New York), January/February 1986.

Martin Ritt

On RITT: books—

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On RITT: articles—

Young, Colin, ''The Hollywood War of Independence,'' in *Film Quarterly* (Berkeley), Spring 1959.
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Lightman, Herb, ''The Photography of *Hud*,'' in *Action* (Los Angeles), July 1963.
McVay, Douglas, ''The Best and Worst of Martin Ritt,'' in *Films and Filming* (London), December 1964.
Field, Sydney, ''*Outrage*: A Print Documentary on Hollywood Film-Making,'' in *Film Quarterly* (Berkeley), Spring 1965.
Farber, Stephen, ''*Hombre* and *Welcome to Hard Times*,'' in *Film Quarterly* (Berkeley), Fall 1967.
Cook, B., ''Norma Rae's Big Daddy,'' in *American Film* (Washington, D.C.), April 1980.
Trainor, Richard, ''Blacklist,'' in *Sight and Sound* (London), Summer 1988.
Ellero, Roberto, in *Castoro Cinema* (Milan), special section, no. 140, March-April 1989.
Tereus, R., ''Martin Ritt en av Hollywoods gamla palitliga,'' in *Filmrutan*, vol. 34, 1991.
Obituary, in *EPD Film* (Frankfurt), vol. 8, February 1991.

* * *

As his roots in the Group Theater would indicate, Martin Ritt was a man with a social conscience. He had himself known misfortune: he was blacklisted during the McCarthy years of the 1950s, an odious practice that he poignantly attacks in *The Front.* Often, the characters in his films are underdogs, victims of racism or sexism or capitalism who live lives of quiet dignity while struggling and occasionally triumphing over adversity.

Most refreshingly, Ritt's films are inhabited by odd couplings, characters from diverse backgrounds who unite for a common good while in the process expanding their own awareness. In *Norma Rae*, for example, Southern cotton mill worker Sally Field and New York Jewish labor organizer Ron Leibman form a curious coalition as they unionize a factory. In a hilarious sequence that symbolizes the cinema of Martin Ritt, Field joins the Lower East Side and Dixie when she petulantly utters the Yiddish word *kvetch* while complaining to Leibman. (The director also deals with the hardships of overworked, underpaid employees in *The Molly Maguires*, set in the Pennsylvania coal mines of the 1870s.)

Blacks and whites regularly align themselves in Ritt films, from easy-going, hard-working railroad yard worker Sidney Poitier befriending confused army deserter John Cassavetes in *Edge of the City* to schoolteacher Jon Voight educating underprivileged black children in *Conrack.* In all of these, the black characters exist within a white society, their identities irrevocably related to whites. The exception is *Sounder*, released after Hollywood had discovered that black audiences do indeed attend movies; it was produced at a point in time when blacks on movie screens were able to exist solely within a black culture. *Sounder* pointedly details the struggles of a black family to overcome adversity and prejudice. Although he spent his youth in New York City, Ritt set many of his films in the South, including *Sounder, Conrack, Norma Rae, The Long Hot Summer*, and *The Sound and the Fury*—the last two based on William Faulkner stories.

While Ritt's films are all solidly crafted, they are in no way visually distinctive; Ritt cannot be called a great visual stylist, and is thus not ranked in the pantheon of his era's filmmakers.

—Rob Edelman

RIVETTE, Jacques

Nationality: French. **Born:** Jacques Pierre Louis Rivette in Rouen, 1 March 1928. **Education:** Lycée Corneille, Rouen. **Career:** Moved to Paris, began writing for *Gazette du cinéma*, 1950; writer for *Cahiers du Cinéma*, from 1952; worked on films in various capacities, 1952–56; directed first film in 35mm, *Le Coup de berger*, 1956, co-scripted with Chabrol, and featuring Godard and Truffaut in small roles; first feature, *Paris nous appartient*, released 1961; editor-in-chief, *Cahiers du Cinéma*, 1963–65; director for French TV, from late 1960s. **Awards:** Berlin Film Award, for *The Gang of Four*, 1989.

Films as Director:

1950 *Aux Quatre Coins*; *Le Quadrille*
1952 *Le Divertissement*
1956 *Le Coup de berger* (+ co-sc)
1961 *Paris nous appartient* (*Paris Belongs to Us*) (+ role as party guest)
1966 *La Religieuse* (*Suzanne Simonin, la religieuse de Denis Diderot*; *The Nun*) (+ co-sc); *Jean Renoir, le patron* (for TV)
1968 *L'Amour fou* (+ co-sc)
1971 *Out 1: noli me tangere* (for TV, never released)
1974 *Out 1: ombre* (+ co-sc); *Céline et Julie vont en bateau* (*Céline and Julie Go Boating*) (+ co-sc)
1976 *Duelle* (*Twilight*) (+ co-sc); *Noroît* (*Northwest*) (+ co-sc)
1979 *Merry-Go-Round* (+ co-sc) (released 1983)
1981 *Le Pont du Nord* (*North Bridge*); *Paris s'en va*
1984 *L'Amour par terre*
1985 *Hurlevent* (*Wuthering Heights*)
1989 *La Bande des quatre*
1990 *Belle noiseuse* (+ sc)
1991 *La Belle Noiseuse*
1993 *Divertimento*
1994 *Jeanne la Pucelle*
1995 *Haut Bas Fragile* (+ sc)
1998 *Secret defense* (*Secret Defense*) (+ sc)
2000 *Va Savoir!* (+ sc)

Other Films:

1955 *French Cancan* (Renoir) (asst); *Une Visite* (Truffaut) (ph)
1960 ***Chronique d'un été*** (*Chronicle of a Summer*) (Morin and Rouch) (role as Marilu's Boyfriend)

Publications

By RIVETTE: articles—

Regular contributor to *Cahiers du Cinéma* (Paris), 1952–69, and to *Arts* (Paris), 1950s.
Interviews, in *Sight and Sound* (London), Autumn 1963 and Autumn 1974.
Interview, in *Les Lettres Françaises* (Paris), April 1966.
Interview, in *Cahiers du Cinéma* (Paris), September 1968.
Interview, in *Film Comment* (New York), September/October 1974.
Interview, in *Film Quarterly* (Berkeley), Winter 1974/75.
Interview with S. Daney and J. Narboni, in *Cahiers du Cinéma* (Paris), May 1981.
Interview with P. Carcassonne and others, in *Cinématographe* (Paris), March 1982.
Interview with Joël Magny, in *Cahiers du Cinéma* (Paris), June 1991.
Interview with Frédéric Strauss, in *Cahiers du Cinéma* (Paris), February 1993.

On RIVETTE: books—

Armes, Roy, *French Cinema since 1946: Vol 2—The Personal Style*, New York, 1966.
Monaco, James, *The New Wave*, New York, 1976.
Rosenbaum, Jonathan, editor, *Rivette: Texts and Interviews*, London, 1977.

On RIVETTE: articles—

Burch, Noël, ''Qu'est-ce que la Nouvelle Vague?,'' in *Film Quarterly* (Berkeley), Winter 1959.
Tyler, Parker, ''The Lady Called A: or, If Jules and Jim Had Only Lived at Marienbad,'' in *Film Culture* (New York), Summer 1962.

Stein, E., ''Suzanne Simonin, Diderot's Nun,'' in *Sight and Sound* (London), Summer 1966.

Lloyd, P., ''Jacques Rivette and *L'Amour Fou*,'' in *Monogram* (London), Summer 1971.

''Rivette Issue'' of *Cinéma* (Paris), March 1975.

Bassan, Raphaël, ''Sur l'oeuvre de Jacques Rivette,'' in *Image et Son* (Paris), October 1981.

Chevrie, M., ''Jacques Rivette, la ligne et l'aventure,'' in *Cahiers du Cinéma* (Paris), October 1984.

Blanchet, C., ''Jacques Rivette: Une poétique du complot,'' in *Cinéma* (Paris), November 1984.

Magny, Joel, and others, ''Côte cour, côte jardin,'' in *Cahiers du Cinéma* (Paris), February 1989.

Arecco, S., ''Quel luogo supremo in cui il tempo e abolito . . . ,'' in *Filmcritica*, March 1990.

Roberti, B., ''Il gioco infinito della 'messa in scena,''' in *Filmcritica*, March 1990.

Sabouraud, F., ''Jue de pistes,'' in *Cahiers du Cinéma* (Paris), October 1990.

''Jacques Rivette,'' in *Cahiers du Cinéma* (Paris), June 1991.

Bassan, R., ''La belle noiseuse,'' in *Revue du Cinema*, September 1991.

Riding, A., ''One Artist Looks at Another in 'La belle noiseuse,''' in *New York Times*, 13 October 1991.

Sartor, F., ''Rivette, Piccoli and Beart,'' in *Film en Televisie & Video*, November 1991.

Feldvoss, M., ''Die schoene Querulantin, Divertimento,'' in *EPD Film*, March 1992.

Giavarini, L., ''Ombre portee,'' in *Cahiers du Cinéma* (Paris), June 1992.

Lane, Anthony, ''Back to the Easel,'' in *New Yorker*, September 20, 1993.

Rouchy, Marie-Élisabeth, and Fabienne Pascaud, in *Télérama* (Paris), 9 February 1994.

Bouquet, Stéphane, ''Le temps de filmer et le temps de vieillir,'' in *Cahiers du Cinéma* (Paris), May 1995.

Doinel, Milan, ''Out One,'' in *Film a Doba* (Prague), Winter 1996.

Daney, S., in *Revista de Comunicacao e Linguagens*, December 1996.

Bonnaud, Frédéric, and Milan Doinel, ''Titanic, Vetøelec and Jacques Rivette,'' in *Film a Doba* (Prague), Winter 1998.

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In the days when the young lions of the New Wave were busy railing against ''Le Cinéma du papa'' in magazine articles and attending all-night screenings of Frank Tashlin and Jerry Lewis movies at La Cinémathèque, Jacques Rivette was quite the keenest cinephile of them all. He made a short as early as 1950, worked as an assistant director for Becker and Renoir, and wrote endless essays for *Gazette du Cinéma* and *Cahiers du Cinéma*, which he would later edit. If his films seem academic and acutely self-reflexive, we must remember that he is somebody who has spent an eternity theorizing about cinema.

Rivette's first feature, *Paris nous appartient*, clocks in at a mere 140 minutes, and takes as its theme the abortive attempt by a group of French actors to mount a production of Shakespeare's *Pericles.* Rivette's fascination with the play-within-the-film, a *leitmotif* of his work, is given an initial, and not entirely successful, airing here. The film seems stage-bound, literary, and rather earnest, something which Rivette himself would later acknowledge: ''I am very unhappy about the dialogue, which I find atrocious.''

After his second feature, *La Religieuse*, was briefly banned (although it did make money) on account of its perceived anticlericalism, Rivette decided to abandon conventional narrative cinema. Unlike Godard, who never managed to fully overcome the cult of personality (even *Tout va bien* and his other post-1968 collaborations with Gorin are inevitably treated as the great Jean-Luc's personal statements), Rivette easily evolved a kind of collective cinema, where the director's role was on a par with that of the actors. He gave his actors the task of improvising his/her dialogue and character and let the narrative stumble into being. A haphazard and risky working method, Rivette found this infinitely preferable to rigidly conforming to a pre-conceived script. As a result, Rivette's films rarely appear polished and finished.

The subject matter of Rivette films is often rehearsal: they explore the process of creation, rather than the finished artefact itself. *L'Amour fou*, an account of a company's attempts to produce Racine's *Andromaque* while the director and his actress-wife have a break-up, stops short of opening night.

In Rivette's monumental work *Out*, which lasts a full thirteen hours but has only ever seen the commercial light of day as *Ombre*, a four-hour shadow of itself, Rivette takes his theory of Direct Cinema as far as it will go. Determined to make a film ''which, instead of being predicated on a central character presented as the conscience, reflecting everything that happens in the action, would be about a collective,'' the director assembled a large cast of actor/characters, amongst them Juliet Berto and Jean-Pierre Leaud. The film opens as a documentary. Only very gradually does Rivette allow a fictional narrative to emerge through the interaction of the cast. He describes *Out* as being ''like a game . . . a crossword.''

Rivette commissioned Roland Barthes to write for *Cahiers du Cinéma.* Rivette share Barthes' well-chronicled suspicion of authors, and he is also a fervent ''intertextualist'': his films abound in references to other books and films. *The Hunting of the Snark*, Aeschylus, Balzac, Shakespeare, and Edgar Allen Poe are all liable to be thrown into the melting pot. He mixes 16mm and 35mm film stock in *L'Amour fou*, where he actually depicts a television crew filming the same rehearsals that he is filming: a case of Chinese boxes, perhaps, that goes some way to explaining his unpopularity with certain British critics. Harold Hobson in the *Sunday Times* described the director's 1974 film, *Céline et Julie vont en bateau*, as a ''ghastly exhibition of incompetent pretentiousness'' while David Robinson suggested that *L'Amour par terre* offered the director's ''now accustomed fey and onanistic silliness.''

It should be noted that both of the films attacked above offered strong parts for women. Rivette, more than most of his New Wave contemporaries, has provided opportunities for actresses. He is hardly the most prolific director, and the length of his films has often counted against him. Nonetheless, his clinical, self-reflexive essays in film form, coupled with the sophisticated games he continues to play within the ''house of fiction,'' reveal him as a cinematic purist whose commitment to the celluloid muse has hardly diminished since the heady days of the 1950s.

—G. C. Macnab

ROCHA, Glauber

Nationality: Brazilian. **Born:** Vitoria da Conquista, Bahia, Brazil, 14 March 1938. **Education:** Studied law, 1959–61. **Career:** Founder, ‘‘Lemanja-Filmes’’ production company, 1957; directed first feature, *Barravento*, 1962; went into exile, 1970; directed in Italy, France, and Spain, early 1970s; returned to Brazil, 1976. **Died:** In Rio de Janeiro, 22 August 1981.

Films as Director:

1957 *Um dia na rampa* (short) (co-d)
1958 *O patio* (short); *A cruz na praça* (short)
1962 *Barravento* (*The Turning Wind*) (+ co-sc)
1964 ***Deus e o diablo na terra do sol*** (*Black God, White Devil*) (+ co-pr, sc)
1965 *Amazonas Amazonas* (doc) (+ sc); *Maranhão 66* (doc) (+ sc)
1967 *Terra em transe* (*Land in Anguish*) (+ sc)
1968 *Cancer* (+ sc) (completed in Cuba, 1973–4)
1969 ***Antônio das Mortes*** (*O dragão da maldade contra o santo querreiro*) (+ co-pr, sc, art d)
1970 *Der leone have sept cabecas* (*The Lion Has Seven Heads*) (+ co-sc, co-ed); *Cabezas cortadas* (*Severed Heads*) (+ sc)
1975 *Claro* (+ sc)
1978 *Di* (doc short)
1979 *Jorjamado no cinema* (doc short)
1980 *A idade da terra* (*The Age of the Earth*) (+ sc)

Other Films:

1965 *A grande feira* (d of pr); *Menino de engenho* (pr)
1966 *A grande cidade* (co-pr)

Publications

By ROCHA: books—

Revisao critica do cinema brasiliero, Rio de Janeiro, 1962.
Revoluçao do cinema novo, Rio de Janeiro, 1981.
Riverao Sussuarana, Rio de Janeiro, 1981.
O seculo do cinema, Rio de Janeiro, 1983.

By ROCHA: articles—

‘‘Un cinéma en transe,’’ in *Image et Son* (Paris), January 1968.
Interview with M. Delahaye and others, in *Cahiers du Cinéma* (Paris), July 1969.
‘‘Cinema Novo vs. Cultural Colonialism: An Interview with Glauber Rocha,’’ in *Cineaste* (New York), Summer 1970.
Interview with Gordon Hitchens, in *Film Quarterly* (Berkeley), Fall 1970.
‘‘Beginning at Zero: Notes on Cinema and Society,’’ in *The Drama Review* (Cambridge, Massachusetts), Winter 1970.
Interview in *Afterimage* (London), no. 3, 1971.
‘‘Lumière, magie, action,’’ in *Positif* (Paris), December 1974.
Interviews in *Los años de la conmoción*, by Isaac Léon Frías, Mexico City, 1979.
‘‘Humberto Mauro and the Historical Position of Brazilian Cinema,’’ and ‘‘Hunger vs. Profit Aesthetic,’’ in *Framework* (Norwich), Autumn 1979.
‘‘The History of Cinema Novo,’’ in *Framework* (Norwich), Summer 1980.
‘‘Epistolario: Cartas de Glauber Rocha,’’ in *Cine Cubano* (Havana), no. 101, 1982.
‘‘The Aesthetics of Hunger’’ and ‘‘Down with Populism,’’ in *25 Years of the New Latin American Cinema*, edited by Michael Chanan, London, 1983.
‘‘*Deus e o diablo na terra do sol*,’’ in *Filme Cultura* (Rio de Janeiro), January/April 1984.
‘‘Cinema Novo and the Dialectics of Popular Culture,’’ an interview in *Cinema and Social Change in Latin America*, by Julianne Burton, Austin, Texas, 1986.
‘‘Revisión crítica del cine brasileño,’’ ‘‘No al populismo,’’ and ‘‘Estética de la violencia,’’ in *Hojas de cine: Testimonios y documentos del Nuevo Cine Latinoamericano*, Mexico City, 1986.

On ROCHA: books—

Gerber, Raquel, editor, *Glauber Rocha*, Rio de Janeiro, 1977.
Johnson, Randal, and Robert Stam, *Brazilian Cinema*, New Brunswick, New Jersey, 1982.
Hollyman, Burnes, *Glauber Rocha and the Cinema Novo in Brazil: A Study of His Critical Writings and Films*, New York, 1983.
Johnson, Randal, *Cinema Novo x 5*, Austin, Texas, 1984.
Armes, Roy, *Third World Filmmaking and the West*, Berkeley, 1987.
Pierre, Sylvie, *Glauber Rocha*, Paris, 1987.
King, John, *Magical Reels: A History of Cinema in Latin America*, London, 1990.

On ROCHA: articles—

Callenbach, Ernest, ‘‘Comparative Anatomy of Folk Myth Films: *Robin Hood* and *Antonio das Mortes*,’’ in *Film Quarterly* (Berkeley), Winter 1969/70.
‘‘Rocha Issue’’ of *Etudes Cinématographiques* (Paris), no. 97–99, 1973.
Gardies, R., ‘‘Structural Analysis of a Textual System: Presentation of a Method,’’ in *Screen* (London), Spring 1974.
Cinema Novo Section of *Jump Cut* (Chicago), June 1976.
Castoro Cinema (Milan), special section, no. 13, 1977.
Van Wert, W.F., ‘‘Ideology in the Third World Cinema: A Study of Ousmane Sembene and Glauber Rocha,’’ in *Quarterly Review of Film Studies* (Pleasantville, New York), no. 2, 1979.
Bruce, Graham, ‘‘Music in Glauber Rocha’s Films,’’ in *Jump Cut* (Berkeley), May 1980.
Armes, Roy, ‘‘The Incoherence of Underdevelopment,’’ in *Films and Filming* (London), November 1981.
Rocha Section of *Cahiers du Cinéma* (Paris), November 1981.

Rocha Sections of *Cine Cubano* (Havana), nos. 100 and 101, 1982.

Rocha Section of *Film Cultura* (Rio de Janeiro), August/October 1982.

Bernadet, J.-C., and T. Coelho, ''Un utopiste flamboyant: Glauber Rocha et *L'age de la terre*,'' in *CinémAction* (Conde-sur-Noireau), March 1983.

Paranagua, P., ''Luis Buñuel et Glauber Rocha,'' in *Positif* (Paris), October 1983.

Burton, Julianne, ''Modernist Form in *Land in Anguish* and *Memories of Underdevelopment*,'' in *Post Script* (Jacksonville, Florida), Winter 1984.

Vernaglione, P., ''O Cangaceiro do cinema,'' in *Filmcritica* (Rome), vol. 37, October 1986.

Gomes, P.E. Sallès, ''Glauber Rocha,'' in *Positif* (Paris), April 1987.

Film und Fernsehen (Potsdam), special section, vol. 18, December 1990.

Vega, J. ''Glauber Rocha: el santo guerro del Cinema Novo,'' in *Cine Cubano* (Havana), no. 134, 1992.

Scorsese, Martin, in *Cahiers du Cinéma* (Paris), no. 500, March 1996.

* * *

''A camera in your hand and an idea in your head'' was how Glauber Rocha described the minimalist conditions in which the filmmakers of Brazil's *Cinema Novo* (New Cinema) began. Though the origins of *Cinema Novo* can be traced to Nelson Pereira dos Santos's movie, *Rio 40 Degrees* (1955), the ''official'' starting point for the movement which redefined Brazilian and Latin American film is 1962, when Rocha directed *Barravento.* Rocha was *Cinema Novo*'s principle theorist and most flamboyant practitioner, developing many of its key concepts and realizing them on the screen.

The most important element in Rocha's theory of filmmaking was his recurrent insistence on discovering a filmic language of a uniquely Brazilian and Latin American quality, ending the practice endemic to neo-colonies of aping Hollywood and European cinema. This new idiom was to arise out of working directly within the reality of Latin America; thus, in one of his best-known essays, he argued that its core was an aesthetic of hunger and violence: ''Hunger is the essence of our society . . . and hunger's most noble cultural manifestation is violence.'' Rocha was looking for a popular, but not a populist, form of expression, and he felt that this would lead to new acting styles, different ways of using music and color, and innovative forms of montage.

If the base of Rocha's cinema was the traditional culture of Brazil, modern influences were also important. One of these was the Cuban revolution, which offered the example of radical social transformation in Latin America and made possible the birth of a truly Cuban cinematography. Another was the New Wave in France, from whence sprang the concept of the director as ''auteur'' which so influenced Rocha. Adherents of this concept pioneered the path he traveled from critic to filmmaker. However, Rocha clearly distinguished between the cinema of Europe, which expressed the existential anguish of the developed world, and the epic cinema which he believed more appropriate to articulating the social and economic crises of Latin America. As he pithily polemicized: ''We're not interested in neurotics' problems, we're interested in the problems faced by those who are lucid.''

After some short films, and relatively extensive experience as a critic, Rocha burst onto the international cinematic scene with *Barravento.* Although in later years he was to express dissatisfaction with the film, even disclaiming authorship because he had taken it over from another director half-way through the shooting, at the time he called it the ''first great denunciation realized in Brazilian cinema.'' Filmed in a neo-realist style that was characteristic of many *Cinema Novo* directors—though this was the only instance in which Rocha employed this form—the movie focused on the harsh living conditions of a fishing village. If the work's realism is at odds with Rocha's later theatricality, the film nonetheless contains many of the elements found throughout his oeuvre. For example, the narrative leaps and the fighting which is choreographed as dancing presage the reflexivity of Rocha films that followed. Also present is the dialectic of the traditional and the modern, for while Rocha criticizes the mysticism that is part of the fishing people's underdevelopment, he also shows how their popular culture provides them with a defense against the ravages of capitalism.

The films that came after *Barravento* are extravagant and operatic, expressive of Rocha's search for a cinematic tropicalism equivalent to the magic realism contained in the work of Latin American writers such as Gabriel García Márquez and Alejo Carpentier. One of the unique formal elements in Rocha's work is the combination of this tropicalism with the self-reflexivity of the New Wave through such strategies as the placing of a film within a film in *Land in Anguish* and the use of highly stylized violence in *Antonio das Mortes.* In both of these films he also pricks the audience's critical sense by making the perspective of the works larger than that of their central protagonist, thus cutting back against the very identification that he simultaneously foments in the films. This sort of systematic contradiction is characteristic of Rocha's efforts to realize a dialectical form, and is perhaps most evident in the counter-point he consistently established between image and sound.

Rocha's concern with thematic dialectics is most apparent in his explorations of Brazilian popular culture, which he perceived as representing both a permanent rebellion against oppression and the evasion of social problems. His interest in resolving this contradiction and turning popular culture and myth into a progressive force is portrayed in *Black God, White Devil* and *Antonio das Mortes* through the conflict between the *cangaceiros*, the social bandits of the Brazilian Northeast, and Antonio, the killer hired to eradicate the lawbreakers but who ends up embodying their social ideals. That it is popular—not populist—culture which offers the only possibility for national liberation is made explicit by Rocha in *Land in Anguish*, where he contrasts traditional values to those of liberal populism, which is shown to lead inevitably to co-option by the bourgeoisie. Rocha's efforts to form a genuinely Brazilian cinema, founded on authentic themes and expressed through an idiom peculiar to Latin America, led him to make beautiful and moving films which continue to speak for his ideals.

—John Mraz

ROEG, Nicolas

Nationality: British. **Born:** Nicolas Jack Roeg in London, 15 August 1928. **Education:** Mercers School. **Family:** Married 1) Susan Rennie Stephens; 2) actress Theresa Russell. **Career:** Junior at Marylebone

Nicolas Roeg

Studio, dubbing French films and making tea, from 1947; hired at MGM's Borehamwood Studios as part of camera crew on *The Miniver Story*, 1950; camera operator, from 1958; directed first feature (with Donald Cammell), *Performance*, 1970. **Awards:** Golden Palm, Cannes Film Festival, for *Insignificance*, 1985; Lifetime Achievement Award, British Independent Film Awards, 1999. **Address:** c/o Hatton and Baker, 18 Jermyn Street, London SW1Y 6HN, England.

Films as Director:

1970 *Performance* (co-d, + ph)
1971 ***Walkabout*** (+ ph)
1973 *Don't Look Now*
1976 *The Man Who Fell to Earth*
1980 *Bad Timing*
1981 *Dallas through the Looking Glass*
1982 *Eureka*
1985 *Insignificance*
1986 *Castaway*
1987 Episode in *Aria*
1988 *Track 29*
1989 *The Witches*; *Sweet Bird of Youth* (for TV)
1992 *Cold Heaven*
1993 *Heart of Darkness* (for TV)
1995 *Full Body Massage* (for TV); *Two Deaths*
1996 *Samson and Delilah* (for TV)

Other Films:

(as camera operator)

1958 *A Woman Possessed* (Max Varnel); *Moment of Indiscretion* (Max Varnel); *The Man Inside* (Gilling)
1959 *The Great Van Robbery* (Max Varnel); *Passport to Shame* (Rakoff); *The Child and the Killer* (Max Varnel)
1960 *The Trials of Oscar Wilde* (Hughes); *Jazz Boat* (Hughes)
1961 *The Sundowners* (Zinnemann); *Information Received* (Lynn)
1962 ***Lawrence of Arabia*** (Lean) (2nd unit ph); *Dr. Crippen* (Lynn)

(as lighting cameraman)

1963 *The Caretaker* (Donner); *Just for Fun* (Flemyng); *Nothing but the Best* (Donner)
1964 ***The Masque of the Red Death*** (Corman); *The System* (*The Girl Getters*) (Winner); *Every Day's a Holiday* (Hill); *Victim Five* (*Code Seven, Victim Five*) (Lynn)
1965 *Judith* (Mann) (2nd unit ph)
1966 *A Funny Thing Happened on the Way to the Forum* (Lester); *Farenheit 451* (Truffaut)
1967 *Far from the Madding Crowd* (Schlesinger); ***Casino Royale*** (Huston and others) (some sections only)
1968 *Petulia* (Lester)

Publications

By ROEG: articles—

Interview with Gordon Gow, in *Films and Filming* (London), January 1972.

''*Don't Look Now*,'' an interview with Tom Milne and Penelope Houston, in *Sight and Sound* (London), Winter 1973/74 and Winter 1974/75.

''Nick Roeg . . . and the Man Who Fell to Earth,'' with John Lifflander and Stephan Shroyer, in *Inter/View* (New York), March 1976.

''Roegian Thought Patterns,'' an interview with J. Padroff, in *Films* (London), September 1981.

Interview with Harlan Kennedy, in *Film Comment* (New York), March/April 1983.

Interview with Richard Combs, in *Sight and Sound* (London), Winter 1984/85.

Interview with Brian Baxter in *Films and Filming* (London), July 1985.

''Private Lives,'' an interview with G. Fuller, in *Stills* (London), June/July 1985.

Interview with Nick Roddick, in *Cinema Papers* (Melbourne), September 1985.

Interview, in *La Revue du Cinéma* (Paris), October 1985.

''Roeg Time,'' an interview with A. Alvarez, in *Interview* (New York), July 1988.

''Mutha Theresa: Jungle Book,'' an interview with Alkarim Jivani and Geoff Andrew, in *Time Out* (London), 28 July 1993.

''Heat and Lust,'' an interview with Brian Case, 12 June 1996.

''Movie Memories,'' in *Sight and Sound* (London), May sup 1996.

On ROEG: books—

Feineman, Neil, *Nicolas Roeg*, Boston, 1978.

Houston, Beverle, and Marsha Kinder, *Self and Cinema: A Transformalist Perspective*, Pleasantville, New York, 1980.

Walker, John, *The Once and Future Film: British Cinema in the '70s and '80s*, London, 1983.

Lanza, Joseph, *Fragile Geometry: The Films, Philosophy, and Misadventures of Nicolas Roeg*, New York, 1989.

Sinyard, Neal, *The Films of Nicolas Roeg*, London, 1991.

Izod, John, *The Films of Nicolas Roeg: Myth and Mind*, London, 1992.

Salwolke, Scott, *Nicolas Roeg, Film by Film*, Jefferson, North Carolina, 1993.

On ROEG: articles—

Kleinhans, Chuck, ''Nicolas Roeg: Permutations without Profundity,'' in *Jump Cut* (Chicago), September/October 1974.

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Cros, Jean-Louis, and Raymond Lefevre, ''Pour rehabiliter Nicholas Roeg,'' in *Image et Son* (Paris), June 1981.

Gomez, J., ''Another Look at Nicholas Roeg,'' in *Film Criticism* (Edinboro, Pennsylvania), Fall 1981.

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Bernhard, S., ''Right on Track,'' in *American Film* (New York), April 1988.

Barker, Adam, ''What the Detective Saw, or A Case of Mistaken Identity,'' in *Monthly Film Bulletin* (London), July 1988.

Mazierska, Ewa, in *Iluzjion*, July-December 1991.

Uszynski, J., ''Demony Nicholasa Roega,'' in *Kino* (Warsaw), October 1992.

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Nicolas Roeg is a visual trickster who plays havoc with conventional screen narratives. Choosing an oblique storytelling formula, he riddles his plots with ambiguous characters, blurred genres, distorted chronologies, and open-ended themes to invite warring interpretations.

Even the most facile Roeg synopsis betrays alienation and incongruity, with characters getting caught in bewildering and hostile situations. His first effort, *Performance* (with co-director Donald Cammell) offers a dark look at the last days of a pursued gangster (James Fox) who undergoes a psychosexual identity change while hiding out with a has-been rock star (Mick Jagger). This psychedelic cornucopia of androgynous sex, violence, and Borges allusions blessed and cursed Roeg with the lingering label ''cult director.''

We had already been warned of Roeg's charming peculiarities during his cinematographer days. Such notable films as *Far from the Madding Crowd* and *Fahrenheit 451* had odd, even anachronistic looks that sometimes ran contrary to the story proper. In fact, the latter film barely resembles Truffaut at all and looks more Roegish with its dreamy color schemes and chilly atmospherics.

Even Roeg's relatively tame second feature, *Walkabout*, based on a novel by James Vance Marshall, has narrative trap doors. Jarring cross-cuts, sensuous photography, and Edward Bond's enigmatic script are more satisfying to mystics than humanists. Marshall's novel is much more clear in its tale of two Australian children (Jenny Agutter and Lucien John) who get lost in the outback and are saved by an aborigine (David Gumpilil). Roeg's version is a more complex and fatalistic expose of people from separate cultures who have no hope of connecting.

Roeg flaunts a talent for shattering a relatively simple story into heady fragments with his adaptation of Daphne du Maurier's *Don't Look Now*. The tragedy of a couple (Julie Christie and Donald Sutherland) haunted in Venice by a psychic (Hilary Mason) claiming to communicate with their drowned daughter turns into something more than just a proto-Hitchcock thriller. As in most Roegian journeys, we emerge from *Don't Look Now* more discombobulated than we were at the start. Is the psychic a fraud? Is there foul play among the Venetian authorities? Could the occult implications be just a ruse? Roeg operates on a logic that is more visceral than intellectual. Instead of outright clues, we get recurrent shapes, sounds, colors, and gestures that belie a hidden order linking people and events.

Of all Roeg's work, *The Man Who Fell to Earth* is the most accomplished and de-centered. A space alien (David Bowie) arrives on Earth, starts a multi-million dollar enterprise and is later captured by a government-corporate collusion. What threatens to be another trite sci-fi plot becomes, in Roeg's hands, a visually stunning mental conundrum. All the continuity gaffes plaguing many an outer-space movie are here intentionally exacerbated to the point where we doubt that the ''visitor'' is really an alien at all. We see events mostly through the alien's abstruse viewpoint as days, months, years, even decades transpire sporadically and inconsistently. The story is a sleight-of-hand distraction that forces our attention more onto the transitory mood of loneliness and dissociation.

Unlike a purely experimental director who would flout story-lines altogether, Roeg retains the bare bones of old genres only to disfigure them. His controversial *Bad Timing* could easily have been an updated ''Inner Sanctum'' spin-off with its pathological lovers (Art Garfunkel and Theresa Russell) and the voyeuristic detective (Harvey Keitel) snooping for foul play. But the film unfolds with vignettes that tell us one thing and show another. Time and motive—the staples of mysteries—are so deviously jumbled that we can only resign ourselves to the Roeg motto that ''nothing is what it seems.''

Roeg's under-appreciated and least-seen *Eureka* starts out as an adventure about a Yukon prospector (Gene Hackman) who finds gold and becomes one of the world's richest men. But soon the story splinters into soap opera, romance, murder mystery, and even splatter film—a tortuous, visionary, frustrating, and ultimately mad epic.

Since *Eureka*, Roeg has been more skittish about re-entering the labyrinth. Films like *Insignificance* (about a night when the prototypes of Albert Einstein, Marilyn Monroe, Joe DiMaggio, and Joe McCarthy meet) and *Castaway* (based on Lucy Irvine's ordeal with a lover on a deserted island) have shades of the older Roeg films but lack his gift for reckless lust. The ''Twilight Zone'' teasers reemerge somewhat in *Track 29*, where he teams with absurdist scriptwriter Dennis Potter in a tale about a woman beleaguered by a man her own age who claims to be her illegitimate son. Once more, Roeg treats us to another story about frustrated love and the fragile border between ''reality'' and hallucination.

The career of Nicolas Roeg has in recent years been in sad decline. By far his best work in this latter period was the made-for-television feature *Heart of Darkness*, a moody, shadowy adaptation of the famed Joseph Conrad novella. *Cold Heaven* is a muddled drama about a husband who may or may not have been killed in a grisly accident just as his wife is set to leave him.

Though a well-intentioned expose of the horror of war, *Two Deaths*, his 1994 film, shows no evidence of a return to form. It is set during a bloody conflict. Several aristocratic types sit in a room awaiting the start of a dinner party. They complain about trifling matters, while on the streets around them blood flows like the wine they will enjoy with their meal. All too obviously, before the night is over the violence outside will intrude on their lives, with much moralizing and sermonizing along the way. Roeg beats you over the head with unsubtle symbolism: the guests slurp down oysters while a woman bleeds to death outside, and he even uses the clichéd image of a dead dove.

—Joseph Lanza, updated by Rob Edelman

ROGOZHKIN, Alexander

Nationality: Russian. **Born:** Leningrad, 3 October 1949. **Education:** graduated in History from Leningrad State University, 1972; graduated from Director's Department at VGIK, 1982. **Career:** designer for Leningrad television, 1971–72; designer at Lenfilm, 1974–77; clip-maker for advertising, 1980–84; author of the very popular Russian television series *Cops.* **Awards:** Nika Prize, Russian Academy of Cinematography, for best director, 1995.

Films as Director:

1979 *Brother has Come* (*Brat priekhal*) (short)
1980 *Redheadp Redhead* (*Ryzhaiapryzhaia*) (short)
1985 *For the Sake of a Few Lines* (*Radi neskol'kikh strochek*)
1986 *The Golden Button* (*Zolotaia pugovitsa*) (for TV)
1988 *Miss Millionaire* (*Miss millionersha*)
1989 *The Guard* (*Karaul*)
1991 *The Third Planet* (*Tret'ia planeta*) (sc); *The Chekist* (*Chekist*)
1993 *Life with an Idiot* (*Zhizn' s idiotom*) (sc); The Act (Akt) (sc)
1995 *Peculiarities of the National Hunt* (*Osobennosti natsional'noi okhoty*) (sc)
1996 *Operation ''Happy New Year''* (*Operatsiia ''S novym godom''*) (sc)
1998 *Peculiarities of National Fishing* (*Osobennosti natsional'noi rybalki*) (sc); *Checkpoint* (*Blokpost*) (sc); *Cops* (*Menty*) (for TV)

Publications

By ROGOZHKIN: book—

Osobennosti natsional'noi okhoty/Osobennosti natsional'noi rybalki, Moscow, 1999.

On ROGOZHKIN: articles—

''Blokpost,'' in *Seans* (St. Petersburg), 17–18, 1999.
''Osobennosti natsional'noi okhoty,'' in *Seans* (St. Petersburg), no. 12, 1996.
Saveliev, Dmitri, ''Osobennosti russkogo natsional'nogo travmatizma v novogodnii period,'' in *Iskusstvo Kino* (Moscow), no. 10, 1996.
Sirivlia, Natalia, ''Vot takoe kino,'' in *Iskusstvo Kino* (Moscow), no. 3, 1997.
Stishova, Elena, ''Zapiski s kavkazskoi voiny,'' in *Iskusstvo Kino* (Moscow), no. 1, 1999.

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Alexander Rogozhkin is a rising star of post-Soviet cinema. His breakthrough came with *Chekist* (1991), followed by *Life with an Idiot* (1993), the latter being based on Viktor Erofeev's eponymous novel about a humanist intellectual and his wife who adopt an idiot to fulfil a mission in their lives, yet never expect the violence they encounter.

Rogozhkin gained widespread popularity in Russia with *Peculiarities of the National Hunt* and, later, with the sequel *Peculiarities of National Fishing.* In these films Rogozhkin explores the notorious love of Russians for vodka as a motif for a comedy of social reality. In *Peculiarities of the National Hunt* a Finn, who is researching the traditions of the Russian hunt from the time of the tsars to the present day, joins a group of five Russians from the military and police forces in the hunt. The excessive drinking bouts the Russians associate with hunting are, however, not what the Finn expects. He initially refuses to drink, while he dreams all the time of the imperial hunting party of the late nineteenth century, stylishly hunting down a fox with their dogs, elegantly riding horses, and, of course, conversing in French, while he, the non-Russian speaker, is marginalized in the group. Drinking may have no purpose, but it is a habit that makes social and national differences disappear, and that lifts temporal boundaries in bringing together past and present. The world returns to its purest form, without any boundaries or limits.

Rogozhkin made two sequels to this very popular film, both starring Alexei Buldakov as the General Ivolgin, and the comic actor Leonid Yarmolnik. *Operation Happy New Year* sees the same characters on a hospital ward, celebrating New Year. The characters' (or patients') respective histories bring them, and the spectator, to the neurology department: a writer of erotic novels who broke his fingers in an experiment of having sex while tied to the bed; General Ivolgin who falls off a stage as he has his New Year television address recorded; a Russian businessman who is hunted through fields by two mafia hitmen and runs into a pole, sustaining injury to his genitals. All possible groups, or classes—(pseudo)-intellectual, military, and business—of the new Russian society are brought together in the ward, where they join the patients already there, including an actor and a ''fatally ill'' patient, and, of course, the hospital staff. Class separation becomes impossible, and social boundaries are broken, while all the patients are dressed in gowns and masked with various parts of plaster-casts. The General organises the party with all the strategic precision of a military manoeuvre: he arranges for a tree to be stolen, food to be bought, and the women from the other wing to be invited. The General represents power, and in his physical appearance he is a cross-section between Brezhnev and General Lebed. He organises the feast, conducts the choir, and supervises the operation. Without military power harmony is impossible. Rogozhkin's film thus celebrates the return to a past where authority is in command, to the golden past of the Soviet period.

In *Peculiarities of National Fishing* alcohol is responsible for the group of military men and the Finn accidentally mooring on the Finnish coast. In many ways this film is a weak reflection of *Peculiarities of the National Hunt.* Rogozhkin capitalises, however, on the extremely witty scripts for these films, combined with the casting of very popular Russian actors: not stars, but the darlings of millions of television viewers.

One of Rogozhkin's most recent feature films is an anti-war film set in the Caucasus, titled *Checkpoint* (1998). Rogozhkin portrays a strategically unimportant checkpoint on some mountain road that leads to a Muslim cemetery. The lack of a general sense of the soldiers' mission and their part in the overall strategy of the operation is reflected in the film's composition, focused on detail and episodic in structure. The film takes the genre of notes from a war: a chronicler-narrator, no hero, tells the events as they happen: the soldiers raid a house in a local village where a boy is holding on to a mine that he sets off as they enter. The men manage to escape before the house explodes, but they are—mistakenly—thought to have caused the explosion. When the detachment has taken position on the checkpoint, the soldiers are hampered in their routine by a sniper. In order to negotiate a cease-fire, the soldiers ''High'' (Kaif) and ''Ash'' (Pepel) are sent to the village. Scared of what might happen, High clutches on to an activated mine that he later carefully disposes of in the wood. An old shepherd stumbles over the mine off and loses his hand in the accident. Under pressure from the local community to turn over the culprit, the commander surrenders ''Rat'' (Krysa): he sacrifices one of his men to maintain the status quo. Rat's body is returned to the checkpoint, wrapped in a sheepskin. As ''Lawyer'' (Yurist) tries to pull the body off the road, he is shot by the sniper, Masha, a local woman whom he is fond of, since she can no longer distinguish him from the others after he has swapped with Ash his striking helmet decorated with a foxtail. Rogozhkin shows the everyday life and trivial events of the war without glorifying the war or creating heroes. He demythologises the war before a myth has even been created. While the national idea may be contained in fishing or the hunt, it is plainly absent from the military action in the Cauasus.

—Birgit Beumers

ROHMER, Eric

Nationality: French. **Born:** Jean-Marie Maurice Scherer in Nancy, France, 4 April 1920. **Career:** Taught literature teacher at lycée, Nancy, 1942–50; was a film critic, from 1948; founder, with Godard and Rivette, of *La Gazette du Cinéma*, Paris, 1950; co-authored a book on Alfred Hitchcock with Claude Chabrol, 1957; was editor-in-chief of *Cahiers du Cinéma*, 1957–63; directed his first feature, *Le Signe du lion*, 1959; made the ''Six contes moraux'' (Six Moral Tales), 1962–73; with *La Femme de l'aviator*, began a new series, ''Comédies et proverbes,'' 1980; began a new series, ''Tales of the Four Seasons,'' 1989. **Awards:** Berlin Film Festival Silver Berlin Bear and Youth Film Award, for *La Collectionneuse*, 1967; Prix Max Ophüls, National Society of Film Critics Best Screenplay, New York Film Critics Circle Best Screenplay, for *My Night at Maud's*,1969; San Sebastian International Film Festival Golden Seashell, Prix Louis Delluc, Prix Méliès, for *Claire's Knee*, 1971; Cannes Film Festival Grand Prize of the Jury, for *The Marquise of O . . .*, 1976; Berlin Film Festival FIPRESCI Award, O.C.I.C Award-Honorable Mention, and Silver Berlin Bear, for *Pauline at the Beach*, 1983; Venice Film Festival Golden Lion and FIPRESCI Award, for *The Green Ray*, 1986; Berlin Film Festival FIPRESCI Award and Prize of the Ecumenical Jury-Special Mention, for *A Tale of Winter*, 1992; National Society of Film Critics Best Foreign Language Film, Venice Film Festival Sergio Trasatti Award-Special Mention, for *A Tale of*

Autumn, 1998 Officier des Arts et des Lettres. **Address:** 26 av. Pierre-1er-de-Serbie, 75116 Paris, France.

Films as Director and Scriptwriter:

1950 *Journal d'un scélérat*
1951 *Présentation ou Charlotte et son steak* (*Charlotte and Her Steak*)
1952 *Les Petites Filles modèles* (co-d) (unfinished)
1954 *Bérénice*
1956 *La Sonate à Kreutzer* (*The Kreutzer Sonata*)
1958 *Véronique et son cancre*
1959 *Le Signe du lion* (*Sign of the Lion*; *The Sign of Leo*)
1963 *La Boulangerie de Monceau* (first of the ''Contes moraux''; following five films identified by ''CM'' and number assigned by Rohmer); *La Carrière de Suzanne* (*Suzanne's Profession*) (CM no. 2)
1964 *Nadja à Paris*
1964–69 Films for educational television: *Les Cabinets de physique au XVIIIème siècle*; *Les Métamorphoses du paysage industriel*; *Perceval*; *Don Quichotte*; *Edgar Poë*; *Pascal*; *La Bruyère*; *Mallarmé*; *La Béton dans la ville*; *Les Contemplations*; *Hugo architecte*; *Louis Lumière*
1965 Films for television series ''Cinéastes de notre temps'': *Carl Dreyer, Le Celluloid et la marbre*; ''Place de l'étoile'' episode of *Paris vu Par . . .* (*Six in Paris*)
1966 *Une Étudiante d'aujourd'hui*
1967 *La Collectionneuse* (CM no. 4) (+ sc); *Fermière à Montfaucon*
1969 *Ma Nuit chez Maud* (*My Night at Maud's*) (CM no. 3)
1970 *Le Genou de Claire* (*Claire's Knee*) (CM no. 5)
1972 *L'Amour l'après-midi* (*Chloe in the Afternoon*) (CM no. 6)
1976 *La Marquise d'O . . .* (*The Marquise of O . . .*)
1978 *Perceval le Gaullois*
1980 *La Femme de l'aviateur* (*The Aviator's Wife*)
1982 *Le Beau Mariage* (*The Perfect Marriage*)
1983 *Loup y es-tu?* (*Wolf, Are You There?*); *Pauline à la plage* (*Pauline at the Beach*)
1984 *Les Nuits de la pleine lune* (*Full Moon in Paris*)
1986 *Le Rayon vert* (*The Green Ray*)
1987 *L'Ami de mon amie* (*My Girlfriend's Boyfriend*; *Boyfriends and Girlfriends*); *Quatre Aventures de Reinette et Mirabelle* (*Four Adventures of Reinette and Mirabelle*)
1989 *Conte de printemps* (*A Tale of Springtime*)
1992 *Un Conte d'hiver* (*A Tale of Winter*)
1993 *L'Arbre, le maire et la Mediatheque* (*The Tree, The Mayor, and the Mediatheque*)
1995 *Les rendez-vous de Paris* (*Rendezvous in Paris*)
1996 *Conte d'ete* (*A Summer's Tale*)
1998 *Conte d'automne* (*Autumn Tale, A Tale of Autumn*)
2000 *L'Anglaise et le duc*

Other Films:

1954 *Berenice* (role)
1993 *Francois Truffaut: portraits voles* (*Francois Truffaut: Stolen Portraits*) (Toubiana, Pascal) (appearance)

Publications

By ROHMER: books—

Hitchcock, with Claude Chabrol, Paris, 1957; Oxford, 1992.
Six contes moraux, Paris, 1974.
The Marquise of O, New York, 1985.
Le Gout de la beauté, edited by Jean Narboni, Paris, 1989.
A Taste for Beauty, Cambridge, 1990.

By ROHMER: articles—

Interview with Graham Petrie, in *Film Quarterly* (Berkeley), Summer 1971.
''Eric Rohmer Talks about *Chloe*,'' in *Inter/View* (New York), November 1972.
''Programme Eric Rohmer,'' an article and interview with Claude Beylie, in *Ecran* (Paris), April 1974.
''*La Marquise d'O* . . . ,'' in *Avant-Scène du Cinéma* (Paris), October 1976.
''Rohmer's *Perceval*,'' an interview with G. Adair, in *Sight and Sound* (London), Autumn 1978.
''Rehearsing the Middle Ages,'' an interview with N. Tesich-Savage, in *Film Comment* (New York), September/October 1978.
''Un Allegorie policière,'' with Claude Chabrol, in *Avant-Scène du Cinéma* (Paris), June 1980.
Interview with Pascal Bonitzer and Serge Daney, in *Cahiers du Cinéma* (Paris), May 1981.
''Comedies and Proverbs,'' an interview with F. Ziolkowski, in *Wide Angle* (Athens, Ohio), vol. 5, no. 1, 1982.
''Eric Rohmer on Film Scripts and Film Plans,'' an interview with R. Hammond and J. P. Pagliano, in *Literature-Film Quarterly* (Salisbury, Maryland), vol. 10, no. 4, October 1982.
Interview with A. Carbonnier and Joel Magny, in *Cinéma* (Paris), January 1984.
Interview with H. Niogret, and others, in *Positif* (Paris), November 1986.
Interview with Serge Toubiana and Alain Philippon, in *Cahiers du Cinéma* (Paris), February 1987.
''L'homme a la sacoche,'' in *Cahiers du Cinéma* (Paris), November 1989.
''Lettre d' Eric Rohmer, a Jacques Davila,'' in *Cahiers du Cinéma* (Paris), March 1990.
''Nestor Almendros, naturellement,'' in *Cahiers du Cinéma* (Paris), April 1990.
Interview with A. de Baecque and others, in *La Revue du Cinéma* (Paris), April 1990.
Interview with G. Legrand and F. Thomas, in *Positif* (Paris), April 1990.
''La pensee et la parole,'' in *Avant Scène du Cinéma* (Paris), May 1990.
Interview with A. Danton, in *Cahiers du Cinéma* (Paris), February 1992.
''*L'arbre, le maire et la mediatheque* ou les sept hasards,'' in *Cahier du Cinéma* (Paris), February 1993.
''L'amateur,'' interview with A de Baecque and T. Jousse, in *Cahiers du Cinéma* (Paris), May 1993.
Rockwell, John, ''Eric Rohmer Writes His Own *Winter Tale*, in *New York Times*, 27 March 1994.

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Mellen, Joan, *Women and Sexuality in the New Film*, New York, 1973.
Vidal, Marion, *Les contes moraux d'Eric Rohmer*, Paris, 1977
Angeli, G., *Eric Rohmer*, Milan, 1979.
Mancini, Michele, *Eric Rohmer*, Florence, 1982.
Estève, Michel, *Eric Rohmer 2*, Paris, 1986.
Magny, Joel, *Eric Rohmer*, Paris, 1986.
Crisp, C. G., *Realist and Moralist*, Bloomington, Indiana, 1988.
Bonitzer, Pascal, *Eric Rohmer*, Paris, 1991.
Showalter, E., editor, *My Night at Maud's: Eric Rohmer, Director*, New Brunswick, New Jersey, 1993.

On ROHMER: articles—

''Eric Rohmer,'' in *Film* (London), Spring 1968.
Clarens, Carlos, ''L'Amour Sage,'' in *Sight and Sound* (London), Winter 1969/70.
''Director of the Year,'' in *International Film Guide 1972*, London, 1971.
Nogueira, Rui, ''Eric Rohmer: Choice and Chance,'' in *Sight and Sound* (London), Summer 1971.
Mellen, Joan, ''The Moral Psychology of Rohmer's Tales,'' in *Cinema* (Beverly Hills), Fall 1971.
''Director of the Year,'' *International Film Guide* (London, New York), 1972.
Amiel, M., and others, ''Dossier-auteur: Eric Rohmer à la recherche de l'absolu,'' in *Cinéma* (Paris), February 1979.
Fieschi, J., and others, ''Dossier: Le cinéma d'Eric Rohmer,'' in *Cinématographe* (Paris), February 1979.
''*Pauline à la plage* Issue'' of *Avant-Scène du Cinéma* (Paris), no. 310, 1983.
Borchardt, E., ''Eric Rohmer's *The Marquise of O . . .* and the Theory of the German Novella,'' in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 12, no. 2, April 1984.
Bergala, Alain, and Alain Philippon, ''Eric Rohmer, la Grace et la Rigeur,'' in *Cahiers du Cinéma* (Paris), October 1984.
''Rohmer Issue'' of *Avant-Scène du Cinéma* (Paris), January 1985.
''*Le Rayon Vert* Issue'' of *Avant-Scène du Cinéma* (Paris), December 1986.
Pym, John, ''Silly Girls,'' in *Sight and Sound* (London), Winter 1986/87.
Elia, M., ''Les jeux de la liberté et du hasard dans les films d'Eric Rohmer,'' in *Séquences* (Montreal), August 1987.
Aumont, Jacques, ''L'extraordinaire et le solide,'' in *Avant-Scène du Cinéma* (Paris), December 1987.
Cossardeaux, C., article in *Cahiers du Cinéma* (Paris), January 1988.
Sarris, Andrew, ''Films in Focus: Rohmer Resurgent,'' in *Village Voice* (New York), 19 July 1988.
Teyssedre, A., article in *Cahiers du Cinéma* (Paris), April 1990.
Mayne, Richard, ''Still Waving, Not Drowning,'' in *Sight and Sound* (London), Summer 1990.
Durgnat, Raymond, ''Eric Rohmer: The Enlightenment's Last Gleaming,'' in *Monthly Film Bulletin* (London), July 1990.
Rosenbaum, Ron, ''Eric Rohmer's Cinema of Snooze,'' in *Madamoiselle*, July 1991.
Taboulay, C., article in *Cahiers du Cinéma* (Paris), February 1992.
Noel, B., article in *Positif* (Paris), May 1992.
Baecque, A., de and S. Toubiana, ''L'eglise moderne,'' in *Cahiers du Cinéma* (Paris), May 1993.
Dalle Vacche, Angela, ''Painting Thoughts, Listening to Images: Eric Rohmer's *The Marquise of O. . .*,'' in *Film Quarterly* (Berkeley), Summer 1993.

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By virtue of a tenure shared at *Cahiers du Cinéma* during the 1950s and early 1960s, Eric Rohmer is usually classified with Truffaut, Godard, Chabrol, and Rivette as a member of the French New Wave. Yet, except for three early shorts made with Godard, Rohmer's films seem to share more with the traditional values of such directors as Renoir and Bresson than with the youthful flamboyance of his contemporaries. Much of this divergence is owed to an accident of birth. Born Jean-Marie Maurice Scherer in 1920, Rohmer was at least ten years older than any of the other critic/filmmakers in the *Cahiers* group. By the time he arrived in Paris in 1948, he was an established teacher of literature at the lycée in Nancy and had published a novel, *Elizabeth* (1946), under the pseudonym Gilbert Cordier. When he joined the *Cahiers* staff in 1951 Rohmer had already spent three years as a film critic with such prestigious journals as *La Revue du Cinéma* and Sartre's *Les Temps modernes.* Thus Rohmer's aesthetic preferences were more or less determined before he began writing for *Cahiers.* Still, the move proved decisive. At *Cahiers* he encountered an environment in which film critics and filmmaking were thought of as merely two aspects of the same activity. Consequently, the critics who wrote for *Cahiers* never doubted that they would become film directors. As it turned out, Rohmer was one of the first to realize this ambition. In 1951 he wrote and directed a short 16mm film called *Charlotte and Her Steak* in which Godard, the sole performer, plays a young man who tries to seduce a pair of offscreen women. Two of his next three films were experiments in literary adaptation. These inaugurated his long association with Barbet Schroeder, who produced or co-produced all of Rohmer's subsequent film projects.

In 1958 filmmaking within the *Cahiers* group was bustling. Rivette, Truffaut, and Chabrol were all shooting features. Rohmer, too, began shooting his first feature, *Sign of the Lion.* The result, however, would not be greeted with the same enthusiasm that was bestowed on Godard and Truffaut. Rohmer has always maintained that his films are not meant for a mass audience but rather for that small group of viewers who appreciate the less spectacular qualities of the film medium. Unfortunately, *Sign of the Lion* failed to find even this elite audience. And while Truffaut's *The 400 Blows* and Godard's *Breathless* were establishing the *Cahiers* group as a legitimate film force, it was not until 1963 that Rohmer was able to secure funding for a film of any length. That same year he ended his association with *Cahiers du Cinéma.* The journal had for some time been moving away from the aesthetic policies of Bazin and towards a more leftist variety of criticism. Rohmer had always been viewed as something of a reactionary and was voted down as co-director. He chose to leave the magazine and devote his entire career to making films. At just this moment Barbet Schroeder was able to find money for a short 16mm film.

While writing the scenario for *Suzanne's Profession*, Rohmer conceived the master plan for a series of fictional films, each a variation on a single theme: a young man, on the verge of committing himself to one woman, by chance meets a second woman whose charms cause him to question his initial choice. As a result of this encounter, his entire way of thinking, willing, desiring, that is to say, the very fabric of his moral life, starts to unwind. The young man eventually cleaves to his original choice, his ideal woman against whom he measures all his other moral decisions, but the meeting with the second woman (or, as is the case in *Claire's Knee*, a trinity of women) creates a breathing space for the young man, a parenthesis in his life for taking stock. The vacillations of the young man, who often functions as the film's narrator, comprise the major action of the six films, known as ''Six Moral Tales.''

Rohmer recognizes the irony in his use of cinema, a medium which relies on objective, exterior images, to stage his interior moral dramas. But by effecting minute changes in the exterior landscape, he expresses subtle alterations in his protagonist's interior drama. This explains why Rohmer pays such scrupulous attention to rendering surface detail. Each film in the ''Six Moral Tales'' was shot on the very location and at the exact time of year in which the story is set. Rohmer was forced to postpone the shooting of *My Night at Maud's* for an entire year so that Jean-Louis Trintignant would be available during the Christmas season, the moment when the fiction was scripted to begin. The painter Daniel in *La Collectioneuse* is played by Daniel Pommereulle, a painter in real life. The Marxist historian and the priest who preaches the sermon at the end of *My Night at Maud's* are, in real life, historian and priest. The female novelist of *Claire's Knee* is a novelist, and the married couple of *Chloe in the Afternoon* are portrayed by husband and wife. Such attention to detail allowed Rohmer to realize an advance in the art of cinematic adaptation with his next two films, *The Marquise of O . . .* and *Perceval.* As he entered the 1980s, Rohmer completed two films of a new series of moral tales which he calls ''Parables.'' In contrast to the ''Six Moral Tales,'' the ''Parables'' are not played out on the interior landscape of a single character but rather engage an entire social milieu. In *The Aviator's Wife*, a young postal clerk trails his mistress around Paris to spy on her affair with another man. During his peregrinations, he meets a young female student and loses track of his mistress. He decides he prefers the company of the young student, only to discover her in the arms of another man. *The Perfect Marriage* chronicles the attempts of a young Parisian woman to persuade the man whom she had decided will make her a perfect husband that she will, in turn, make him the perfect wife. She discovers, too late, that he has been engaged to another woman all along.

Emerging from the crucible of the French New Wave, Rohmer has forged a style that combines the best qualities of Bresson and Renoir with distinctive traits of the Hollywood masters. And though he was never as flamboyant as Godard or Truffaut, Rohmer's appeal has proved much hardier. The international success that met *My Night at Maud's* and *The Marquise of O . . .* built a following that awaited the new set of moral dilemmas limned by each further installment of the ''Parables'' with eagerness and reverence.

During the 1980s, Rohmer went on to complete his ''Comedies and Proverbs'' series. These films include: *Pauline at the Beach*, a clever, sharply observed comedy that compares the dishonesty of adult alliances and the forthrightness of adolescence; *Full Moon in Paris*, which details the plight of a willful young woman and her involvement with different men; *Four Adventures of Reinette and Mirabelle*, which insightfully contrasts the lives of two young women, one from the country and the other from the city; and *My Girlfriend's Boyfriend*, which also follows what happens when two very different women begin a friendship and then start playing amorous games with a pair of men. Here, Rohmer proves a master at writing dialogue for characters whose romantic feelings change with the setting sun.

Rohmer then began a new series, called ''Tales of the Four Seasons.'' Its initial entry, *A Tale of Springtime*, is a typically refreshing Rohmer concoction. The filmmaker tells the story of Jeanne, a high school philosophy teacher with time on her hands who meets and befriends a younger woman. The latter's father has a girlfriend her age, whom she despises, so she decides to play cupid for Jeanne and her dad. Rohmer's dialogue is typically casual yet revealing. Beneath what may seem like superficial chatter, much is divulged regarding the characters' wants, needs, and desires. *A Tale of Springtime* is a film about everyday feelings and reactions—and Rohmer transforms these everyday feelings and reactions into art. His characters find themselves in uncomfortable or comic situations that are nonetheless of a real-life quality that can be related to on a universal level.

Rohmer's follow-up, *A Tale of Winter*, is the bittersweet story of a hairdresser who has an affair while on holiday but accidentally gives her lover the wrong address when they part. They lose touch, and she has his baby. All that remains of the child's father are some photos and memories, her undying love—and the baby. Two ardent but very different suitors have become her boyfriends, and she cannot decide which one to marry. Rohmer's point, beautifully illustrated, is that one should not settle for second best in love. Follow your heart, and allow it to lead you to your true destiny.

A Tale of Winter is flawed, if only because Rohmer's heroine is far too flaky; she is constantly wavering and unfairly leading on the two suitors in a manner that makes it difficult to sympathize with her plight. Still, Rohmer's thesis is well-taken; even middle-of-the-road Rohmer is far more engaging than the works of most other filmmakers.

The final two ''Tales of the Four Seasons'' are *A Summer's Tale* and *A Tale of Autumn.* The first is a sweet and airy concoction about Gaspard, a moody math student passing his summer in Brittany, and his involvement with three very different young women. While the result is at best mid-level Rohmer, its point of view—you are defined by the decisions you make, and how you regard those around you and react to daily situations—is vintage Rohmer. The director was back in top form with *A Tale of Autumn*, the story of Magali, a fortysomething widow with two grown children, who operates her own rural vineyard. Magali has everything in life she possibly could want—all except for a companion, a relationship with just the right man. She admits this to her best friend Isabelle, but adds that she feels it is too late in life for her to find such a man. The story is set into motion when Isabelle schemes to play cupid for her friend by placing a personal ad in a newspaper. At the same time Rosine, the girlfriend of Magali's son, plots to set her up with her former professor, who also is her ex-lover.

A Tale of Autumn oozes charm. It is vintage Rohmer: a sweet, literate, sophisticated story, crammed with sparkling, Rohmeresque dialogue. The star is the conversation between the characters, who reveal their feelings and how they relate to each other and the world around them at this particular point in their lives. Indeed, what emerges triumphant in *A Tale of Autumn* is the art of conversation.

—Dennis Nastav, updated by Rob Edelman

ROMERO, George A.

Nationality: American. **Born:** The Bronx, New York, February 4, 1940. **Education:** Studied art, design, and theater at Carnegie-Mellon Institute, Pittsburgh. **Career:** Maker of short 8mm films, from 1954; actor/director in Pittsburgh, 1960s; directed first feature, 1968; established ‘‘Latent Image’’ to produce commercial/industrial films, early 1970s; worked extensively as TV director, 1970s; began collaboration with make-up artist Tom Savini on *Martin*, 1977; began association with writer Stephen King on *Creepshow*, 1982; executive producer, *Tales from the Dark Side*, for TV, 1983. **Address:** Lives in Pittsburgh, Pennsylvania, U.S.A.

Films as Director:

1954/6 *The Man from the Meteor* (short); *Gorilla* (short); *Earthbottom* (short)
1958 *Curly* (short); *Slant* (short)
1960/62 *Expostulations* (short)
1968 *Night of the Living Dead* (*Night of the Flesh Eaters*) (+ co-sc, ph, ed) [released in 30th anniversary edition, with additional footage, 1999]
1972 *There's Always Vanilla* (*The Affair*) (+ ph)
1973 *Hungry Wives* (*Jack's Wife*; *Season of the Witch*) (+ sc, ph, ed); *The Crazies* (*Code Name: Trixie*) (+ sc, ed)
1977 *Martin* (+ sc, ed)
1978 *Zombies* (*Dawn of the Dead*) (+ sc, co-ed, role as TV director)
1981 *Knightriders* (+ sc, co-ed)
1982 *Creepshow* (+ co-ed)
1985 *Day of the Dead* (+ sc)
1988 *Monkey Shines* (+ sc)
1990 *Due occhi diabolici* (*Two Evil Eyes*) (+ sc); *Dark Half* (+ sc, pr)
1993 *The Dark Half* (+ sc, ex prod)
2000 *Bruiser* (+ sc)
2001 *The Ill* (+ sc)

Other Films:

1986 *Flight of the Spruce Goose* (Majewski) (role)
1987 *Creepshow 2* (Gornick) (sc)
1990 *Night of the Living Dead* (Savini) (sc); *Tales from the Dark Side—The Movie* (‘‘Cat from Hell’’ episode) (Harrison) (sc)
1990 *Night of the Living Dead* (Savini) (sc, co-exec prod)
1991 ***The Silence of the Lambs*** (Demme) (role)

Publications

By ROMERO: books—

Martin (novelization, with Susanna Sparrow), New York, 1977.
Dawn of the Dead (novelization, with Susanna Sparrow), New York, 1979.

By ROMERO: articles—

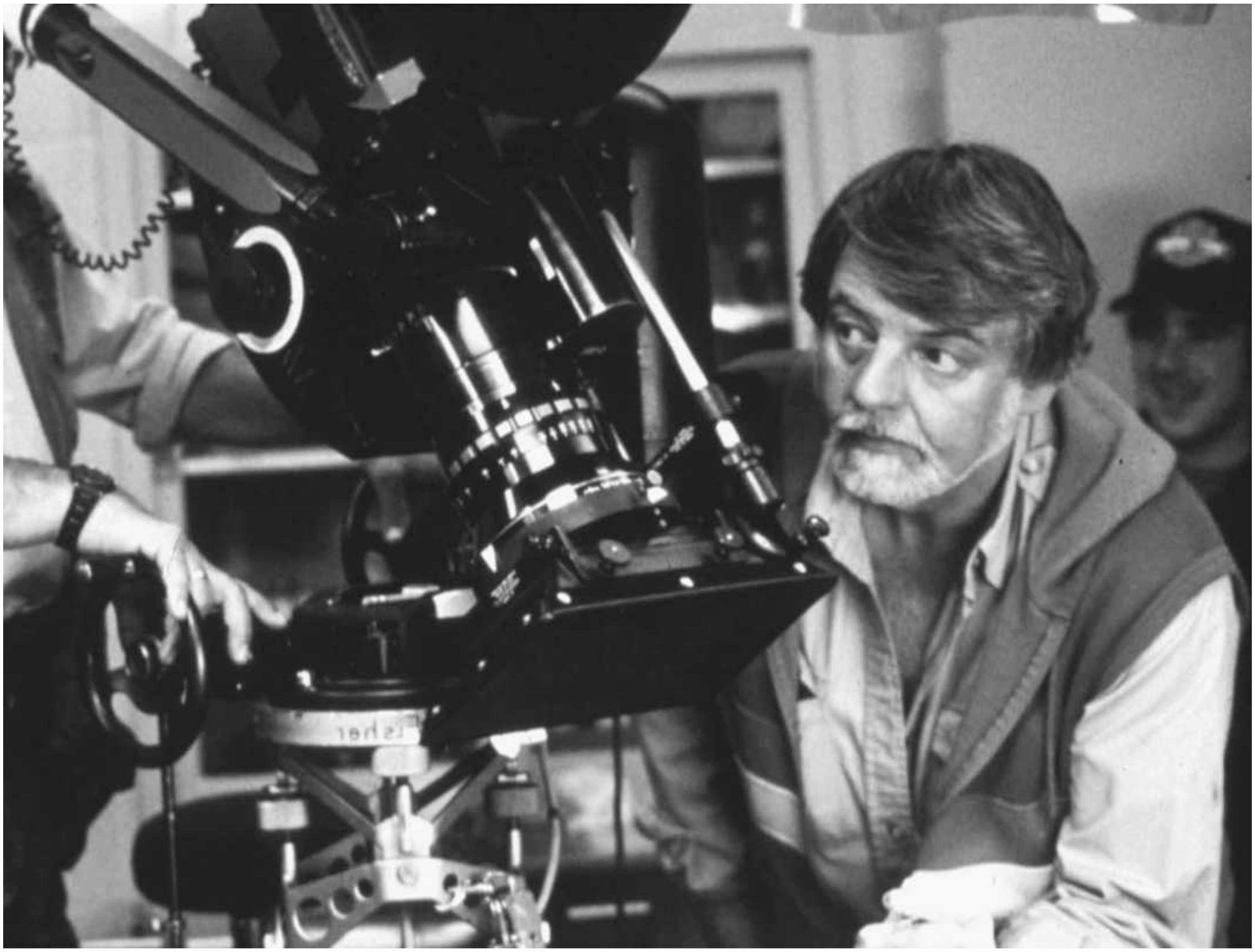
‘‘Filming *Night of the Living Dead*,’’ an interview with A. B. Block, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), January 1972.
‘‘George Romero from *Night of the Living Dead* to *The Crazies*,’’ in *Inter/View* (New York), April 1973.
Interview with D. Chase, in *Millimeter* (New York), October 1979.
Interview, in *L'Ecran Fantastique* (Paris), July 1982.
‘‘The McDonaldization of America,’’ an interview with J. Hanners and H. Kloman, in *Film Criticism* (Edinboro, Pennsylvania), Fall 1982.
Interview, in *Cinefantastique* (Oak Park, Illinois), October 1985.
Interview, in *L'Ecran Fantastique* (Paris), December 1986.
Interview, in *Cinefantastique* (Oak Park, Illinois), May 1988.
Interview, in *Cinefantastique* (Oak Park, Illinois), March 1989.

On ROMERO: books—

McCarty, John, *Splatter Movies: Breaking the Last Taboo*, New York, 1981.
Hoberman, Jay, and Jonathan Rosenbaum, *Midnight Movies*, New York, 1983.
Wood, Robin, *Hollywood from Vietnam to Reagan*, New York, 1986.
Gagne, Paul R., *‘‘The Zombies That Ate Pittsburgh’’: The Films of George A. Romero*, New York, 1987.
Newman, Kim, *Nightmare Movies: A Critical History of the Horror Film from 1968*, London, 1988.

On ROMERO: articles—

McCollough, P., ‘‘A Pittsburgh Horror Story,’’ in *Take One* (Montreal), November 1974.
Stewart, Robert M., ‘‘George Romero: Spawn of EC,’’ in *Monthly Film Bulletin* (London), February 1980.
Yakir, Dan, article in *American Film* (Washington, D.C.), May 1981.
Vernieri, J., ‘‘A Day with the Dead,’’ in *Film Comment* (New York), May/June 1985.
Profile, in *Millimeter* (New York), August 1985.
Rosenbaum, Jonathan, and F. Strauss, ‘‘Les yeux, la bouche. Dis moi qui tu manges je te dirai qui tu es,’’ in *Cahiers du Cinéma* (Paris), February 1989.
Profile, in *Cineforum* (Bergamo), July-August 1989.
Newman, Kim, and M. Kermode, ‘‘Twilight's Last Gleaming: George A. Romero,’’ in *Monthly Film Bulletin* (London), February 1990.
Grant, B. K., ‘‘Taking Back the *Night of the Living Dead*: George Romero, Feminism, and the Horror Film,’’ *Wide Angle*, vol. 14, no. 1, 1992.



George A. Romero

Caruso, Giacomo, article in *Cineforum* (Bergamo), March 1993.

Schubart, Rikke, ''Romeros mareridt,'' in *Kosmorama* (Copenhagen), vol. 41, no. 212, Summer 1995.

Bradley, Matthew R., ''I Am Legend: The Underlying Legacy of a Horror Classic,'' in *Outré* (Evanston, Illinois), vol. 1, no. 5, 1996.

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As with Francis Ford Coppola, George Romero's reputation—his position as a major American filmmaker—rests ultimately upon a trilogy. Without the three ''Living Dead'' films his work would merit little more than a footnote.

The other films can be dispensed with briefly. The interest of the early ones lies primarily in their relation to the trilogy. *Jack's Wife* reveals an early interest in feminism that would be fully realized in *Day of the Dead*; *The Crazies* takes up certain themes of *Night of the Living Dead* and anticipates the later concern with militarism. The best of these films, *Martin*, stands somewhat to one side, though its insights into alienation and its consequences are consistent with the trilogy's themes. Little need be said of the later films. The liberal attitudes of *Knight Riders* collapse into liberal platitudes—and are the more surprising given the uncompromising radicalism of the trilogy. The five-part anthology film *Creepshow* is barely distinguishable from the British Amicus horror films of the 1970s: nasty people doing nasty things to other nasty people. *The Dark Half* is an undistinguished adaptation of one of Stephen King's worst novels. One might rescue *Monkey Shines*, with its intriguing premise, in which Romero seems somewhat more engaged.

The ''Living Dead'' trilogy, on the other hand, constitutes, taken in its entirety, one of the major achievements of American cinema, an extraordinary feat of imagination and audacity carried through with exemplary courage and conviction. The intelligence it so convincingly manifests in its sustained significance could scarcely be guessed at from the rest of Romero's work to date. Each of the three films—*Night of the Living Dead*, *Dawn of the Dead*, and *Day of the Dead*—belongs absolutely to its period yet still carries resonance today; together, they constitute an implicit radical sociopolitical critique of the dominant movement of American civilization. *Night of the Living Dead* develops the themes of the modern family horror film inaugurated by *Psycho:* from its initial brother/sister bickering in the cemetery (which conjures up the first flesh-eating zombie) it proceeds inexorably to the destruction of an entire nuclear family (its members killing and literally feeding on each other, as they had done metaphorically in their lives) and of the young couple (the embryonic future family), characters whose survival has traditionally been generically guaranteed. Unlike its successors, it also kills off its solitary hero-figure, mistaken for a zombie and shot down by the sheriff's team. As in the other two films, the hero is black, his color situating him outside the dominant mainstream; the authority-figures are treated throughout with bitingly sardonic humor. The whole film is rooted in the disturbance and disillusion of the Vietnam period.

Dawn of the Dead, in the 1970s, focuses its attention on consumer-capitalism: the zombies, having taken over a vast shopping mall, proceed to carry on exactly as they did in life, except that they now consume human flesh. As one of the characters remarks, ''They are *us*.'' The film makes clear what was already there but unstated in its predecessor: the zombies do not consume for nourishment, they consume in order to consume. In both the first two films the characters are valued very precisely in relation to their ability to extricate themselves from the socially conditioned patterns of behaviour, with the difference that in *Dawn of the Dead* two are permitted to survive. Although male and female they are not presented as even potential lovers; the woman has earlier rejected marriage to the man (subsequently a zombie) by whom she is pregnant, not because she no longer loves him but as a matter of principle. The implication is that a non-zombie future would necessitate an entire rethinking of the prevailing social-sexual organization.

In *Night of the Living Dead* the main female character is catatonic through most of the film; in *Dawn of the Dead*, Fran is treated by the men as the traditional ''helpless female,'' but at the end, having extricated herself from conformity, she is sufficiently empowered to take over: it is she who pilots the helicopter to a possible though unlikely safety. In *Day of the Dead* the woman, Sarah, becomes central—active, assertive, intelligent throughout. At the same time Romero extends his analysis of contemporary western culture to a more overtly political level, the critique of ''masculinity'' now directed at the two main bulwarks of male domination, the scientists and the military. The film is not anti-science: Sarah is herself a scientist. But she detaches herself from the masculinist science of Dr. Logan (aka ''Dr. Frankenstein''). Logan's aim is to prove that zombies can be tamed and trained for use as slaves. The zombies have now taken over the earth, what is left of human life driven underground, and there is nowhere left to fly away to (the tropical island of the close is surely to be understood as fantasy). Logan's solution is represented by his prize pupil, Bub. What Bub learns—through Logan's system of punishments (beatings) and rewards (raw human flesh) that parodies the basis of our educational system—is ''the bare beginnings of civilized behavior,'' in fact, the conditioned reflex. It is understandable that the film has been the least popular of the trilogy: it is unrelievedly dark both in tone and setting, rarely emerging into the light of day, in stark contrast to the brilliant colors and satirical humor of *Dawn of the Dead*, and it systematically demolishes all the central assumptions of our culture. What is inexplicable is its critical neglect and misrepresentation: it seems universally regarded as the weakest of the trilogy, yet it is, besides being the one great American horror film, the only one that is *about* something other than mindless titillation and essentially trivial gory excess since the end of the 1970s, when the genre was invaded and conquered by Michael, Jason, and Freddy. The answer may be that critics see the films only individually, not as panels in a triptych. It seems to be the case that Romero did not conceive them as a trilogy (how could he?—each is a response to a different decade), yet each demands the next, inexorably, and that is how they must be read.

Romero is currently trying to turn the trilogy into a tetralogy, with the addition of *Twilight of the Dead*, but has so far been unable to secure the necessary funding. The apparent finality of *Day of the Dead* makes speculation difficult, but one would certainly want to see what path he can find beyond it.

—Robin Wood

ROOS, Jörgen

Nationality: Danish. **Born:** Gilleleje, Denmark, 14 August 1922. **Family:** Married Naomi Silberstein, 1957. **Career:** Cameraman, 1939–47; founder, Copenhagen film club, with painter Albert Mertz; scriptwriter, director, and cameraman on documentaries, from 1947; co-founder, Association of Danish Film Directors, 1956. **Awards:** Silver Bear, Berlin Festival, for *Knud*, 1966. **Died:** 13 September 1998, in Denmark.

Films as Director:

(documentaries, unless indicated)

1942 *Flugten* (*The Flight*) (co-d with Albert Mertz)
1943 *Kaerlighed paa Rulleskötjer* (co-d with Mertz); *Hjertetyven* (*Thief of Hearts*) (co-d with Mertz)
1944 *Richard Mortensens bevaegelige Maleri*; *Historien om en Mand* (*Story of a Man*) (co-d with Mertz) (unfinished)
1947 *Paa Besög hos Kong Tingeling* (co-d with Mertz); *Goddag Dyr!* (co-d with Mertz); *Isen brydes* (co-d); *Johannes V. Jensen*; *Opus 1*; *Reflexfilm*
1948 *Mikkel*
1949 *Paris på to måder*; *Jean Cocteau*; *Tristan Tzara, dadaismens fader*; *Det definitive afslag på anmodningen om et kys* (co-d)
1950 *Spiste horisonter* (co-d); *Johannes Jörgensen i Assisi*; *Shakespeare og Kronborg* (*Hamlet's Castle*)
1951 *Historien om et slot, J. F. Willumsen*
1952 *Den strömlinjede gris*; *Slum*; *Feriebörn*
1953 *Lyset i natten*; *Spaedbarnet*; *The Newborn* (*Goddag börn*); *Skyldig—ikke skyldig*
1954 *Kalkmalerier*; *Inge bliver voksen*; *Avisen*; *Martin Andersen Nexos sidste rejse*; *Johannes Jörgensen i Svendborg*
1955 *Mit livs eventyr* (*My Life Story*)
1956 *Sölv*
1957 *Ellehammer*; *Johannes Larsen*
1958 *Magie du diamant* (*Magic of the Diamond*); *6-dageslöbet* (*The Six Days*) (feature)
1959 *Friluft* (*Pure Air*)
1960 *En by ved navn Köbenhaven* (*A City Called Copenhagen*); *Danish Design*; *Staphylokok-faren*
1961 *Föroyar Faeröerne*; *Hamburg*
1962 *Vi haenger i en tråd*

1963 *Oslo*
1965 *Stöj*
1966 *Carl Th. Dreyer*; *Knud*; *Sisimiut*
1967 *En fangerfamilie i Thuledistriktet*; *17 minutter Grönland*; *Grönlandske dialektoptagelser og trommedanse fra Thuledistriktet*; *Et år med Henry*
1968 *Ultima Thule*
1969 *Det er tilladt at vaere åndssvag*
1970 *Kaláliuvit* (*Er du grönlaender*)
1971 *Andersens hemmelighed*
1972 *Huse til mennesker*; *Udflytterne*; *To maend i ödemarken*; *Ulrik fortaeller en historie*
1974 *I den store pyramide*; *J. Th. Arnfred*
1975 *Andersen hos fotografen*
1977 *14 dage i jernalderen*; *Monarki og demokrati*
1978 *Carl Nielsen 1865–1931*
1979 *Nuuk 250 år*
1980 *Slaedepatruljen Sirius*; *Grönland*
1982 *Knud Rasmussens mindeekspedition til Kap Seddon*
1984 *Lille Cirkus*; *De unge gamle*
1985 *Harald Sæverud—1 en alder af 88 år*
1988 *Chr. IV—Tegselver icke mig*
1989 *Den levende virkelighed*; *Victor Brockdorff—en portrætskitse*

Other Film:

1971 *Er i bange* (*Are You Afraid*) (Carlsen) (ph)

Publications:

On ROOS: articles—

Variety (New York), 24 April 1974.
Variety (New York), 6 May 1981.
Hamon, V., ‘‘Chasseur de secret,’’ in *Bref* (Paris), no. 29, Summer 1996.
Brinch, Sara, ‘‘Katalog mellom stive permer,’’ in *Z*, no. 67, 1999.

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Jörgen Roos is the unrivalled master of the Danish documentary film, having worked for more than forty years in this field. He has won international recognition and has received prizes at international short film festivals. Only once has he tried to direct a feature film.

Roos started out as a cameraman, taught by his brother, Karl Roos, and Theodor Christensen, the pioneer of the documentary film in Denmark. Karl Roos and Theodor Christensen were both active filmmakers, and also eminent film theoreticians. Christensen was influenced by the British documentary movement and considered himself a committed documentary filmmaker. Jörgen Roos was inspired by those two and he acquired a wide knowledge of the theory and the history of cinema. After having worked as a cameraman, he made his first experimental film in 1942 with the painter Albert Mertz, and this pair created the most interesting and original Danish avant-garde films of the 1940s. Since 1952 Roos has made numerous documentaries for governmental institutions and private companies. Besides these commissioned films he has worked on projects of his own, and in recent years he has had his own production company.

To the commissioned film Roos has brought a fresh and unconventional approach, and his way of solving the official tasks is often witty, surprising, and keen. His films are always one-man projects. He writes his own scripts, directs, and is often cameraman. And he is always the editor, because it is in the cutting room that he gives his films their definitive and personal form. Roos is superior in the short form: his editing is rhythmical, and his films have a fascinating, fast-moving drive. He likes to tease, to find unusual points of view, and he has an eye for the curious. His brilliant technique, however, can lead him into the superficial.

In 1955 Roos made one of his best films, *Mit livs eventyr*, about Hans Andersen. In this film he brought the iconographic technique to perfection, and he used it in later films. One of his most popular and widely known films is *A City Called Copenhagen*, from 1960, an untraditional and ironic tourist film. Roos was asked to make similar city portraits of Hamburg and Oslo, and has portrayed Danish personalities such as Nobel laureate Johannes V. Jensen, Carl Th. Dreyer, Greenland explorer Knud Rasmussen, and composer Carl Nielsen. In his later years Roos explored his special interest in Greenland. He lost his heart to this exceptional country and he explored both the old and the new Greenland in many films. In these later films, Roos replaced the cool, detached view characteristic of his earlier films with a more engaged view. His films about Greenland highlighted his deep-felt commitment to the land which he, more than anyone else, has brought to the screen.

—Ib Monty

ROSI, Francesco

Nationality: Italian. **Born:** Naples, 15 November 1922. **Education:** Studied law, Naples University. **Military Service:** 1942. **Career:** Radio journalist in Naples, early 1940s; worked in theatre as actor, stage designer, and assistant director, Rome, from 1946; assistant director and script collaborator, through 1956, also dubbing director for Italian versions of foreign films; directed first film, *La sfida*, 1957. **Awards:** Special Jury Prize, Venice Festival, for *La sfida*, 1958; Silver Bear for Best Direction, Berlin Festival, for *Salvatore Giuliano*, 1963; Golden Lion, Venice Festival, for *Le mani sulla città*, 1963.

Films as Director and Co-Scriptwriter:

1958 *La sfida* (*The Challenge*)
1959 *I magliari*
1961 ***Salvatore Giuliano***
1963 *Le mani sulla città* (*Hands over the City*)
1965 *Il momento della verità* (*The Moment of Truth*) (co-d)
1967 *C’era una volta* (*More than a Miracle*)
1970 *Uomini contro*
1972 *Il caso Mattei* (*The Mattei Affair*)
1973 *A proposito Lucky Luciano* (*Lucky Luciano*)
1976 *Cadaveri eccelenti* (*Illustrious Corpses*)
1979 ***Cristo si è fermato a Eboli*** (*Christ Stopped at Eboli*)
1981 *Tre fratelli* (*Three Brothers*)

1984 *Carmen* (*Bizet's Carmen*)
1988 *Cronaca di una morte annunciata* (*Chronicle of a Death Foretold*)
1990 *Dimenticare Palermo* (*To Forget Palermo*)
1993 *Neapolitan Diary*
1996 *La Tregua* (*The Truce*)

Other Films:

1947 ***La terra trema*** (Visconti) (asst d)
1949 *La domenica d'agosto* (Emmer) (asst d)
1950 *Tormento* (Matarazzo) (asst d)
1951 *I figli di nessuno* (Matarazzo) (asst d); *Parigi e sempre parigi* (Emmer) (asst d, co-sc); *Bellissima* (Visconti) (asst, co-sc)
1952 *Camicie Rosse* (supervised post-production after director Goffredo Alessandri abandoned project); *I vinti* (Antonioni) (asst d); *Processo alla città* (Zampa) (sc)
1954 *Carosello Napoletano* (Giannini) (asst d); *Proibito* (Monicelli) (asst d); *Senso* (Visconti) (asst d)
1955 *Racconti Romani* (Franciolini) (co-sc)
1956 *Il bigamo* (Emmer) (asst d, co-sc)

Publications

By ROSI: articles—

Interview with Gideon Bachmann, in *Film Quarterly* (Berkeley), Spring 1965.
''Moments of Truth,'' an interview with John Lane, in *Films and Filming* (London), September 1970.
Interviews with Michel Ciment, in *Positif* (Paris), January 1974, February 1979, and March 1990.
Interview with Gary Crowdus, in *Cineaste* (New York), vol. 7, no. 1, 1975.
Interviews in *Sight and Sound* (London), Summer 1976 and Winter 1981/82.
''Un Débat d'idées, de mentalités, de moralités,'' in *Avant-Scéne du Cinéma* (Paris), May 1976.
''Sono lo psicologo del film e non del personaggio,'' an interview with F. Durazzo Baker, in *Cinema Nuovo* (Bari), October 1979.
''Personalizing Political Issues,'' an interview with Gary Crowdus, in *Cineaste* (New York), vol. 12, no. 2, 1982.
Interview with M. Kimmel, in *Films in Review* (New York), May 1982.
''Chronicle of a Film Foretold,'' an interview with Michel Ciment, in *Sight and Sound* (London), Winter 1986/87.
''Guardian Lecture with Francesco Rosi,'' an interview with D. Malcolm, in *Film* (London), April/May 1988.
''Filmare Palermo,'' an interview with A. Piersanti, in *Rivista ddel Ceinematografo* (Rome), July/August 1992.
''Le kid at La Terra Tremble,'' in *Positif* (Paris), June 1994.
''Et Dourant, Naples est une ville legere,'' an interview with Philippe Piazzo, in *Télérama* (Paris), 29 June 1994.
''Il etait une fois le cinema,'' in *Positif* (Paris), July/August 1994.
Interview with Howard Feinstein, in *Film Comment* (New York), January/February 1995.
''Fellini Absent,'' in *Positif* (Paris), July/August 1995.
Interview with L. Codelli, in *Positif* (Paris), November 1997.

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Mancino, A.G., and S. Zambetti, in *Castoro Cinema*, March 1998.

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The films of Francesco Rosi stand as an urgent riposte to any proposal of aesthetic puritanism as a *sine qua non* of engaged filmmaking. From *Salvatore Giuliano* to *Illustrious Corpses* and *Chronicle of a Death Foretold*, he uses a mobilisation of the aesthetic potential of the cinema not to decorate his tales of corruption, complicity, and death, but to illuminate and interrogate the reverberations these events cause. If one quality were to be isolated as especially distinctive and characteristic it would have to be the sense of intellectual passion, of direction propelled by an impassioned sense of inquiry. This can be true in a quite literal way in *Salvatore Giuliano*, in which any ''suspense'' accruing to Giuliano's death is put aside in favour of a search for another kind of knowledge; and *The Mattei Affair*, in which the soundtrack amasses evidence which is presented virtually in opposition to the images before us; or, in a more metaphoric sense, *Christ Stopped at Eboli*, which represents an inquiry into the social conditions of the South of Italy.

Rosi traces the evolution of his style to his early experience as an assistant on Rosselini's *Terra Trema*, where he learnt the value of immediacy, improvisation, and the use of non-professional performers. It was a mode of filmmaking that suited the exploration of concerns found within a particular current in Italian thought. It finds expression in the writings of Carlo Levi and Leonardo Sciascia, both of whom deal with the issue of the South and both of whose work Rosi has adapted for the screen, along with, latterly, that of Primo Levi. It is a current that also finds political expression in the work of Antonio

Gamsci. Rosi's films are perhaps above all the films of an industrialising Italy, the Italy of Fiat, that exists dialectically with that of the peasant South.

Throughout his work there is an abiding interest in the social conditions in which individuals live their lives and their expression at the public or civic level, licit or illicit. Concern with organised crime and its social roots—though free from any taint of sociologizing—appears as a major thread through films as diverse as *Salvatore Giuliano*, *Hands over the City*, *The Mattei Affair*, *Lucky Luciano*, and *Chronicle of a Death Foretold.* Although Rosi uses the appurtenances of the thriller or the gangster film (in *Lucky Luciano*, for instance), his interests, as Michel Ciment has pointed out, are not at all with whodunnit but with what the crime reveals about the social context of individual lives. *Lucky Luciano*, for example, is not (unlike *The Godfather*) in the business of creating monsters but of creating a way of understanding the men who are thus mythologised. It is a tribute to Rosi's virtuosity and commitment that the trajectory he describes is not a whit less exciting.

He may examine the mesh of the individual and his context from the point-of-view of the public sphere (*Illustrious Corpses*) or the private (*Three Brothers* or *Christ Stopped at Eboli*). The issue might be the ruthless mechanics of market forces in *Hands over the City*, or the process whereby the Mafia is set in place in *The Mattei Affair.* But above all Rosi remains a pre-eminent craftsman of the cinema in his acute and responsive relationship with his regular or occasional collaborators, especially with his cinematographers and musicians. Of recent films, *Forget Palermo* was criticised for superficiality and some awkwardness in its casting of James Belushi. Rosi argues that its initially touristical mode was part of its point. The film follows an American ''man of power'' to his Sicilian roots. His honeymoon trip cannot be innocent of political implications and the tangled web of drugs and finance is meticulously revealed.

Neapolitan Diary was a more personal exploration of the same theme, taking Rosi himself back to the city of his birth and back to the location for *Hands over the City.* It is harsh and lucid, but never without hope of change, not even in bleak interviews with school-aged drug dealers. The South, urges Rosi, is not other than Italy but the place where the nation's problems outcrop most painfully. Primo Levi's *The Truce*, the subject of Rosi's most recent film, follows the homeward journey of a mixed group of Auschwitz prisoners. In it Rosi has said he sees a foreshadowing of the tensions that have frighteningly emerged in Europe since the fall of the Wall.

If his most recent films may be less wholly satisfying than, say, the urgent definitiveness of *Hands over the City*, or less rigorously aesthetic than *Illustrious Corpses*, they still reveal a rare and vital intellectual commitment to cinema as a platform for debate and testimony—a form, he has said, of active participation in public life.

—Verina Glaessner

ROSSELLINI, Roberto

Roberto Rossellini

Nationality: Italian. **Born:** Rome, 8 May 1906. **Family:** Married 1) Marcella de Marquis (marriage annulled), two children; 2) actress Ingrid Bergman, 1950 (divorced), three children, including actress Isabella; 3) screenwriter Somali Das Gupta (divorced), one son. **Career:** Worked on films, in dubbing and sound effects, then as editor, from 1934; directed first feature, *La nave bianca*, 1940; technical director in official film industry, while simultaneously shooting documentary footage of Italian resistance fighters, 1940–45; accepted offer from Howard Hughes to make films for RKO with Ingrid Bergman in Hollywood, 1946; apparently fell out of public favour over scandal surrounding relationships with Bergman and later Das Gupta; television director of documentaries, 1960s. **Died:** 4 June 1977, in Rome, Italy, of heart attack.

Films as Director:

1936 *Daphne* (+ sc)
1938 *Prelude à l'apres-midi d'une faune* (+ sc)
1939 *Fantasia sottomarina* (+ sc); *Il tacchino prepotente* (+ sc); *La vispa Teresa* (+ sc)
1941 *Il Ruscello di Ripasottile* (+ sc); *La nave bianca* (+ co-sc)
1942 *Un pilota ritorna* (+ co-sc); *I tre aquilotta* (uncredited collaboration)
1943 *L'uomo della croce* (+ co-sc); *L'invasore* (+ supervised production, sc); *Desiderio* (+ co-sc) (confiscated by police and finished by Marcello Pagliero in 1946)
1945 ***Roma, città aperta*** (*Rome, Open City*) (+ co-sc)
1946 ***Paisà*** (*Paisan*) (+ co-sc, pr)
1947 *Germania, anno zero* (*Germany, Year Zero*) (+ co-sc) *L'amore* (*Woman, Ways of Love*) (+ sc); *Il miracolo* (*The Miracle*) (+ co-sc); *La macchina ammazzacattivi* (+ co-sc, pr); ***Stromboli, terra di dio*** (*Stromboli*) (+ co-sc, pr)

1950 *Francesco—giullare di Dio* (*Flowers of St. Francis*) (+ co-sc)
1952 ‘‘L’Invidia’’ episode of *I sette peccati capitali* (*The Seven Deadly Sins*) (+ co-sc); *Europa ‘51* (*The Greatest Love*) (+ co-sc)
1953 *Dov’è la libertà* (+ co-sc); ***Viaggio in Italia*** (*Voyage to Italy, Strangers*); *The Lonely Woman* (+ co-sc); ‘‘Ingrid Bergman’’ episode of *Siamo donne*
1954 ‘‘Napoli ‘43’’ episode of *Amori di mezzo secolo* (+ sc); *Giovanna d’Arco al rogo* (*Joan of Arc at the Stake*) (+ sc); *Die Angst* (*Le Paura*; *Fear*); *Orient Express* (+ sc, production supervision)
1958 *L’India vista da Rossellini* (ten episodes) (+ sc, pr); *India* (+ co-sc)
1959 *Il Generale della Rovere* (+ co-sc)
1960 *Era notte a Roma* (+ co-sc); *Viva l’Italia* (+ co-sc)
1961 *Vanina Vanini* (*The Betrayer*) (+ co-sc); *Torino nei centi’anni*; *Benito Mussolini* (*Blood on the Balcony*) (+ sc, production supervision)
1962 *Anima nera* (+ sc); ‘‘Illibatezza’’ episode of *Rogopag* (+ sc)
1966 *La Prise de pouvoir par Louis XIV* (*The Rise of Louis XIV*)
1967 *Idea di un’isola* (+ pr, sc)
1968 *Atti degli apostoli* (co-d, co-sc, ed)
1970 *Socrate* (*Socrates*) (+ co-sc, ed)
1972 *Agostino di Ippona*
1975 *Blaise Pascal*; *Anno uno*
1978 *Il Messia* (*The Messiah*) (+ co-sc)

Other Films:

1938 *Luciano Serra, pilota* (sc)
1963 *Le carabiniere* (co-sc)
1964 *L’eta del ferro* (sc, pr)
1967 *La lotta dell’uomo per la sua sopravvivenza* (sc, pr)

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Il mio metodo: Scritti e intervisti, edited by Adriano Apra, Venice, 1987.
Quasi un autobiografie, Milan, 1987.

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‘‘*Paisà*: Sixth Sketch,’’ with others, in *Bianco e Nero* (Rome), October 1947.
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‘‘Coloquio sul neo-realismo,’’ with Mario Verdone, in *Bianco e Nero* (Rome), February 1952.
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Roberto Rossellini has been so closely identified with the rise of the postwar Italian style of filmmaking known as neorealism that it would be a simple matter to neatly pigeonhole him as merely a practitioner of that technique and nothing more. So influential has that movement been that the achievement embodied in just three of his films—*Roma, città aperta; Paisà;* and *Germania, anno zero*—would be enough to secure the director a major place in film history. To label Rossellini simply a neorealist, however, is to drastically undervalue his contribution to the thematic aspects of his art.

At its most basic level, Rossellini's dominant concern appears to be a preoccupation with the importance of the individual within various aspects of the social context that emerged from the ashes of World War II. In his early films, which a number of historians have simplistically termed fascist, his concern for the individual was not balanced by an awareness of their social context. Thus, a film like his first feature, *La nave bianca*, while it portrays its sailors and hospital personnel as sensitive and caring, ignores their ideological and political milieu. It is *Roma, città aperta*, despite its carry-over of the director's penchant for melodrama, that is properly considered Rossellini's ''rite of passage'' into the midst of the complex social issues confronting the individual in postwar Europe. The crude conditions under which it was shot, its authentic appearance, and certain other naturalistic touches lent it an air of newsreel-like veracity, but its raw power was derived almost entirely from the individuals that Rossellini placed within this atmospheric context. With the exception of Anna Magnani and Aldo Fabrizi, the cast was made up of non-professionals who were so convincing that the effect upon viewers was electric. Many were certain that what they were viewing must have been filmed as it was actually occurring.

Despite legends about how Rossellini's neorealistic style arose as a result of the scarcity of resources and adverse shooting conditions that were present immediately after the war, the director had undoubtedly begun to conceive the style as early as his aborted *Desiderio* of 1943, a small-scale forerunner of neorealism which Rossellini dropped in mid-shooting. Certainly, he continued the style in *Paisà* and *Germania anno zero*, the remaining parts of his war trilogy. In both of these features, he delineates the debilitating effects of war's aftermath on the psyche of modern man. The latter film was a particularly powerful statement on the effect of Nazi ideology on the mind of a young boy, in part because it simultaneously criticizes the failure of traditional social institutions like the church to counter fascism's corrupting influence.

The Rossellini films of the 1950s shed many of the director's neorealistic trappings. In doing so he shifted his emphasis somewhat to the spiritual aspects of man, revealing the instability of life and of human relationships. *Stromboli, Europa '51, Voyage to Italy*, and *La paura* reflect a quest for a transcendent truth akin to the secular saintliness achieved by the priest in *Open City.* In the 1950s films, however, his style floated unobtrusively between involvement and contemplation.

This is particularly obvious in his films with Ingrid Bergman, but is best exemplified by *Voyage to Italy* with its leisurely paced questioning of the very meaning of life. Every character in the film is ultimately in search of his soul. What little action there is has relatively little importance since most of the character development is an outgrowth of spiritual aspirations rather than a reaction to events. In this sense, its structure resembled the kind of neorealism practiced by De Sica in *Umberto D* (without the excessively emotional overtones) and yet reaffirms Rossellini's concern for his fellow men and for Italy. At the same time, through his restriction of incident, he shapes the viewer's empathy for his characters by allowing the viewer to participate in the film only to the extent of being companion to the various characters. The audience is intellectually free to wander away from the story, which it undoubtedly does, only to find its involvement in the character's spiritual development unchanged since its sympathy is not based upon the physical actions of a plot.

Such an intertwining of empathetic involvement of sorts with a contemplative detachment carried over into Rossellini's historical films of the 1960s and 1970s. His deliberately obtrusive use of zoom lenses created in the viewer of such films as *Viva l'Italia* and *Agostino di Ippona* a delicate distancing and a constant but subtle awareness that the director's point of view was inescapable. Such managing of the viewer's consciousness of the historical medium turns his characters into identifiable human beings who, though involving our senses and our emotions, can still be scrutinized from a relatively detached vantage point.

This, then, is the seeming contradiction central to Rossellini's entire body of work. As most precisely exemplified in his early, pure neorealistic films, his camera is relentlessly fixed on the physical aspects of the world around us. Yet, as defined by his later works, which both retain and modify much of this temporal focus, the director is also trying to capture within the same lens an unseen and spiritual landscape. Thus, the one constant within all of his films must inevitably remain his concern for fundamental human values and aspirations, whether they are viewed with the anger and immediacy of a *Roma, città aperta* or the detachment of a *Viaggio in Italia.*

—Stephen L. Hanson

ROSSEN, Robert

Nationality: American. **Born:** Robert Rosen in New York City, 16 March 1908. **Education:** Attended New York University. **Family:** Married Sue Siegal, 1954, three children. **Career:** Staged plays for Washington Square Players, later the Theater Guild, 1920s; actor, stage manager, and director in New York City, 1930–35; writer under contract to Mervyn LeRoy and Warner Bros., 1936–45; member of Communist Party in Hollywood, 1937–45; directed first feature, *Johnny O'Clock*, 1947; subpoenaed by House Un-American Activities Committee (HUAC), hearing suspended after arrest of Hollywood 10, 1947; produced first film, 1949; blacklisted after refusing to cooperate when called again to testify before HUAC, 1951–53; allowed to work again after naming names, 1953. **Awards:** Best Direction, New York Film Critics, for *The Hustler*, 1961. **Died:** 18 February 1966.

Films as Director:

1947 *Johnny O'Clock* (+ sc); *Body and Soul*
1949 ***All the King's Men*** (+ sc, pr)
1951 *The Brave Bulls* (+ pr)
1955 *Mambo* (+ co-sc)
1956 *Alexander the Great* (+ sc, pr)
1957 *Island in the Sun*
1959 *They Came to Cordura* (+ co-sc)
1961 ***The Hustler*** (+ co-sc, pr)
1964 *Lilith* (+ co-sc, pr)

Other Films:

1937 *Marked Woman* (Bacon) (co-sc); *They Won't Forget* (LeRoy) (co-sc)
1938 *Racket Busters* (co-sc)
1939 *Dust Be My Destiny* (sc); *The Roaring Twenties* (Walsh) (co-sc)
1940 *A Child Is Born* (Bacon) (sc)
1941 *Blues in the Night* (Litvak) (sc); *The Sea Wolf* (Curtiz) (sc); *Out of the Fog* (Litvak) (co-sc)
1943 *Edge of Darkness* (Milestone) (sc)
1946 *A Walk in the Sun* (Milestone) (sc); *The Strange Love of Martha Ivers* (Milestone) (sc)
1947 *Desert Fury* (sc)
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Robert Rossen died as he was beginning to regain a prominent position in the cinema. His premature death left us with a final film which pointed to a new, deepening devotion to the study of deteriorating psychological states.

As a contract writer for Warner Bros. in the late 1930s and early 1940s, Rossen worked on many excellent scripts which showed a strong sympathy for individuals destroyed by or battling ''the system.'' His first produced screenplay, *Marked Woman*, a little-known and highly underrated Bette Davis vehicle, deserves serious attention for its study of prostitution racketeering and its empowerment of women to overthrow corruption. His fifth film, *The Roaring Twenties*, is a thoughtful study of the obsessive drive for power and money amidst the harshness of the post-World War I period and the beginnings of the Great Depression. While his early scripts occasionally displayed an idealism which bordered on naiveté, Rossen deserves credit for his commitment to the depiction of economic and social injustice.

According to Alan Casty in *The Films of Robert Rossen*, Rossen was invited to direct his own screenplay for *Johnny O'Clock*, a tale of murder among gamblers, at the insistence of the film's star, Dick Powell. Rossen followed this poorly received directorial debut with two of his most critically and financially successful films: *Body and Soul* and *All the King's Men*, two male-centered studies of corruption and the drive for success. The first of these films is centered in the boxing ring, the second in the political arena. The success of *Body and Soul* (from a screenplay by Abraham Polonsky) allowed Rossen the financial stability to set up his own company with a financing and releasing contract through Columbia Pictures. As a result, he wrote, directed, and produced *All the King's Men*, which was awarded the Best Picture Oscar in 1949.

These back-to-back successes apparently triggered an unfortunate increase in directorial ego: production accounts of the later films detail Rossen's inability to openly accept collaboration. This paranoia was exacerbated by his deepening involvement in House Un-American Activities Committee (HUAC) proceedings. Despite a 1953 reprieve after providing names of alleged communists to the committee, he was unable to revive his Hollywood career, although he continued to work. He seemed a particularly unlikely candidate to direct his next three films: the Ponti-DeLaurentis melodrama *Mambo*, the historical epic *Alexander the Great*, and the interracial problem drama, *Island in the Sun.* The last of his 1950s films, *They Came to Cordura*, is an interesting film that should have succeeded. Its failure so obsessed Rossen that he spent many years unsuccessfully trying to re-edit it for re-release.

Rossen's final films, *The Hustler* and *Lilith*, show a return to form, due in great part to the atmospheric cinematography of Eugene Schufftan. Rossen, firmly entrenched in the theatrical values of content through script and performance, had previously worked with strong cinematographers (especially James Wong Howe and Burnett Guffey), but had worked from the conviction that content was the prime area of concern. As he told *Cahiers du Cinéma*, ''Technique is nothing compared to content.'' In *The Hustler*, a moody film about winners and losers set in the world of professional pool-playing, the studied script was strongly enhanced by Schufftan's predominantly claustrophobic framings. Schufftan, long a respected European cameraman (best known for his work on Lang's *Metropolis* and Carné's *Quai des brumes*), had been enthusiastically recommended to Rossen by Jack Garfein, who had brought Schufftan back to America for his *Something Wild.* Schufftan's working posture was one of giving the director what he asked for, and production notes from the set of *The Hustler* indicate he gave Rossen what he wanted while also achieving results that one feels were beyond Rossen's vision. There was no denying Schufftan's influence in the film's success (it won him an Oscar), and Rossen wisely invited him to work on his next film.

Lilith, an oblique and elliptical film in which a psychiatric worker ends up seeking help, signalled an advance in Rossen's cinematic sensibility. While several of the purely visual passages border on being overly symbolic, one feels that Rossen was beginning to admit the communicative power of the visual. Less idealistic and with less affirmative endings, these last two films showed a deeper sense of social realism, with Rossen striving to portray the effect of the psychological rather than social environment on his characters. Rossen's last project, which went unrealized because of his death, would have allowed him to portray both the social and psychological problems of people living in the vicinity of Cape Canaveral (Cape Kennedy). Such a project would have provided him with a further opportunity to break away from his tradition of dialogue-bound character studies.

—Doug Tomlinson

ROTHA, Paul

Nationality: British. **Born:** Paul Thompson in London, 3 June 1907. **Education:** Highgate School; Slade School of Fine Art, London, 1923–25. **Family:** Married 1) Margaret Louise Lee, 1930 (divorced 1939); 2) Margot Rose Perkins, 1943; 3) actress Constance Smith. **Career:** Painter, designer, and book illustrator, 1925; art critic, *Connoisseur*, 1927–28; property man, 1928, then assistant designer, British International Pictures Ltd.; author and film historian, from 1930; producer, Empire Marketing Board, 1932; directed first film, *Contact*, 1932; director of productions, Strand Films, 1936–38; Rockefeller Foundation Fellow, 1937–38; set up Associated Realist Film Productions and founded *Documentary News Letter*, 1939; managing director, Paul Rotha Productions Ltd., 1941–76; made 100 documentaries for British Ministry of Information, World War II; head of Documentary Film Department, BBC, 1953–55; lecturer on documentary films, United States, 1953–54; member of board, Isotype Institute, from 1959; Simon Senior Research Fellow, University of Manchester, 1967–68. **Awards:** Gold Medals: Venice Festival, 1934, Brussels Festival, 1935, and Leipzig Festival, 1962; British Film Academy Awards for *The World Is Rich*, 1947, and *World without End*, 1953. **Member:** Fellow, British Film Institute, 1951; Honorary Member (posthumous), ACTT, 1984. **Died:** 7 March 1984.

Films as Director and Scriptwriter:

(documentary unless indicated)

1932 *Contact*
1933 *The Rising Tide* (reissued as *Great Cargoes*, 1935); *Shipyard*
1935 *Death on the Road*; *Face of Britain*
1936 *The Future's in the Air*; *Cover to Cover*; *The Way to the Sea*; *Peace of Britain*
1937 *Statue Parade*; *Today We Live*; *Here Is the Land*
1939 *New Worlds for Old*; *Roads across Britain* (co-d with Sidney Cole)
1940 *The Fourth Estate* (not shown until 1964); *Mr. Borland Thinks Again*
1943 *World of Plenty*
1944 *Soviet Village*
1945 *Total War in Britain*; *Land of Promise*
1946 *A City Speaks*
1947 *The World Is Rich*
1950 *No Resting Place* (feature)
1953 *World Without End* (co-d with Basil Wright)
1953/55 *Hope for the Hungry*; *The Waiting People*; *No Other Way*; *The Wealth of Waters*; *The Virus Story*
1958 *Cat and Mouse* (feature)
1959 *Cradle of Genius*

1961 *Das Leben von Adolf Hitler* (*The Life of Adolf Hitler*)
1962 *De Overval* (*The Silent Raid*) (feature)

Publications

By ROTHA: books—

The Film Till Now: A Survey of the Cinema, London, 1930; 2nd edition, with Richard Griffith, 1949; 4th edition, 1967.
Celluloid: The Film Today, London, 1931.
Documentary Film: The Use of the Film Medium to Interpret Creatively and in Social Terms the Life of the People as It Exists in Reality, London, 1936; 3rd edition, 1952.
Movie Parade, London, 1936; published as *Movie Parade: 1888–1949: A Pictorial Survey of World Cinema*, with Roger Manvell, 1950.
World of Plenty: The Book of the Film, with Eric Mowbray, London, 1945.
Eisenstein, 1898–1948, with others, London, 1948.
Portrait of a Flying Yorkshireman: Letters from Eric Knight to Paul Rotha (editor), London, 1952.
Television in the Making (editor), London, 1956.
Rotha on the Film, London, 1958.
The Innocent Eye, with others, London, 1963.
Documentary Diary: An Informal History of the British Documentary Film 1928–1939, London, 1973.
Richard Winnington: Film Criticism and Caricature, London, 1975.
Robert J. Flaherty: A Biography, edited by Jay Ruby, Philadelphia, 1983.
A Paul Rotha Reader, with Duncan Petrie, editor, Evanston, 1999.

By ROTHA: articles—

‘‘The Lament,’’ in *Sight and Sound* (London), Autumn 1938.
Documentary News Letter (London), 1939–1946.
‘‘Television and the Future of Documentary,’’ in *Quarterly Review of Film, Radio and TV* (New York), Summer 1955.
‘‘The Critical Issue,’’ with others, in *Sight and Sound* (London), August 1958.
Films and Filming (London), July 1966 to May 1967 (monthly column).
Letter in *Film and TV Technician* (London), February 1983 (reply, July 1983).

On ROTHA: books—

Wright, Basil, *The Long View*, London, 1974.
Sussex, Elizabeth, *The Rise and Fall of British Documentary: The Story of the Film Movement Founded by John Grierson*, Berkeley, 1975.
Morris, Paul, editor, *Paul Rotha*, London, 1982.
Ellis, Jack C., *The Documentary Idea*, Englewood Cliffs, New Jersey, 1989.

On ROTHA: articles—

‘‘Rotha and the World,’’ in *Quarterly Review of Film, Radio, and TV* (New York), Fall 1955.
Film Forum (London), January 1963.
Hollywood Reporter, 23 June 1978.
‘‘British Cinema: Paul Rotha,’’ in *National Film Theatre Booklet* (London), August 1979.
Powell, Dilys, obituary, in *Film and TV Technician* (London), April 1984.
Obituary in *Revue du Cinéma* (Paris), May 1984.
Anstey, Edgar, ‘‘Paul Rotha and Thorold Dickinson,’’ in *Sight and Sound* (London), Summer 1984.
‘‘Paul Rotha,’’ in *Annual Obituary 1985*, London and Chicago, 1985.
Leacock, R., ‘‘In Defense of Flaherty Traditions,’’ in *Film Culture* (New York), Winter 1996.

* * *

Paul Rotha’s position in the British documentary movement has always been somewhat equivocal. Unlike other members of the group, he served only briefly in the government units Grierson assembled in the 1930s. Before that he had trained as a painter and designer, and his book, *The Film Till Now*—the first aesthetic history of film in English, perhaps in any language—had already been published. After six months at the Empire Marketing Board Film Unit, he continued in documentary as an independent producer. His ability to obtain private sponsorship was unusual for those early years, when documentary was just becoming a recognized mode.

Rotha’s films were frequently innovative and experimental, with his creative impulse more akin to conceptual art than to personal expression, often mixing forms and styles. Though original in their combinations, their aspects derived from precedents that attracted Rotha. *Shipyard*, for example, takes a hard look at the cycles of work followed by unemployment that characterized the British shipbuilding industry. (In this respect the film makes one think of Joris Ivens’ *Borinage*, which concerned the miserable conditions in the mining region of Belgium.) But it also contains extended passages of visual artistry of the giant ship in stages of construction—silhouettes of the hull frame and the like—that seem to stem from the ‘‘city symphonies’’ of early documentary, or perhaps from Ivens’ *The Bridge* (1928).

World of Plenty (1943) and its sequel, *The World Is Rich* (1947), seem equally original and yet, as Rotha acknowledged, their inspiration came from the sort of Depression theater called ‘‘The Living Newspaper’’ he had seen while on a trip to the United States in the late 1930s to spread the documentary gospel. They are intelligent, imaginative, and finally a bit too clever, the rhetorical devices attracting as much attention as the argument itself. *World without End* is unusual because it couples footage about the work of UNESCO shot by Basil Wright in Thailand with that of Rotha in Mexico, an undertaking reminiscent of D.W. Griffith’s monumental *Intolerance.* But somehow it evokes no real (or deep) sympathy for the people and their problems.

Of Rotha’s three fiction features, the first, *No Resting Place*, is clearly in the semi-documentary tradition which Harry Watt had carried from the wartime Crown Film Unit over to commercial features. A film about the lives of itinerant tinkers, it was shot on location in Ireland and used non-actors as well as little-known professionals.

Rotha’s compilation *The Life of Adolf Hitler*, again skillful and intelligent, follows a vein much mined by American and British television. (Rotha was head of BBC-TV documentary during 1953–55.) Specifically, it recalls ‘‘The Twisted Cross’’ (1956) of NBC’s *Project XX* series.

In addition to his filmmaking, Rotha wrote constantly; his energy was prodigious, his output prolific. Apart from books and articles and reviews devoted to the entertainment film (some of them anthologized in *Rotha on the Film*) is the equally large body of writing related to the British documentary of the 1930s. At the time he was acknowledged as the historian of the movement, in large part because *Documentary Film* and *Documentary Diary* provide such a comprehensive picture of the subject. A special labor of love is his *Robert J. Flaherty: A Biography.* One other aspect of Rotha's role in relation to documentary deserves comment. He set himself up alongside Grierson rather than be cast as one of the loyal group members who followed Grierson. Although his politics may have been much like those of other documentarians, he maintained an outspokenness that those working at government units did not permit themselves. As a result, Rotha is honored by young left-wing film scholars and filmmakers who tend to dismiss Grierson and the documentary movement he formed as a tool of the Establishment.

Rotha was something of a maverick and gadfly. A testy and quirky man, he was given to self-promotion. But as Grierson once said in defending Rotha to documentary colleagues after he had made some contentious public outburst, ''He is one of us.'' Rotha would no doubt have agreed, but on his own terms.

—Jack C. Ellis

ROUCH, Jean

Nationality: French. **Born:** Jean Pierre Rouch in Paris, 31 May 1917. **Education:** Lycée Henri IV, Paris, degree in literature; Ecole nationale des ponts et chaussées, Paris, degree in civil engineering. **Family:** Married Jane Margaret Gain, 1952. **Career:** Became first to make descent of Niger River by dugout canoe, also began making ethnographic films during trip, 1946–47; director of research at Centre Nationale de la Recherche Scientifique, 1966–86; Sécretaire Général du Comité du Film Ethnographique, 1972; President of La Cinémathéque française, 1987–91. **Awards:** Prize Festival du Film Maudit, Biarritz, for *Initiation à la danse*, 1949; Prix du Reportage, Paris Short Film Festival, for *Circoncision*, 1950; Critics Prize, Venice Film Festival, for *Les Maîtres fous*, 1955; Prix Delluc, for *Moi, un Noir*, 1959; Prizes at Cannes, Manheim, and Venice Festivals for *Chronique d'un été,* 1961; Golden Lion Prize, Venice, for *La Chasse au lion*, 1965.

Films as Director:

1947 *Au pays des mages noirs* (co-d, sc, ph)
1948 *Hombori*; *Les Magiciens de Wanzerbé* (co-d, pr, ph)
1949 *Initiation à la danse des Possédés*; *La Circoncision* (+ pr, ph)
1950 *Chasse à l'hippopotame*
1951 *Bataille sur le grand fleuve* (+ ph); *Cimetière dans la falaise*; *Yenendi: les Hommes qui font la pluie* (+ ph); *Les Gens du mil* (+ ph)
1952 *Les Fils de l'eau* (compilation of earlier films; released 1958)
1953 *Mammy Water* (+ sc, ph)
1954 *Les Maîtres fous* (+ ph, narration)

Jean Rouch

1957 *Baby Ghana*; *Moi, un noir* (+ sc, ph)
1958 *Moro Naba* (+ ph); *La royale goumbé* (+ ph); *Sakpata* (co-d, + ph)
1961 *La Pyramide humaine* (+ sc, co-ph); ***Chronique d'un été*** (*Chronicle of a Summer*) (co-d, co-sc); *Les Ballets de Niger*
1962 *La Punition* (co-d); *Urbanisme africain* (+ sc); *Le Mil*; *Les Pêcheurs du Niger* (+ sc); *Abidjan, port de pêche* (+ sc)
1963 *Le Palmier à l'huile*; *Les Cocotiers*; *Monsieur Albert Prophète*; *Rose et Landry*
1964 ''Véronique et Marie-France'' (also known as ''La Fleur de l'âge ou les adolescents'') episode of *Les Veuves de quinze ans* (*The Adolescents*; *That Tender Age*) (+ sc); ''Gare du nord'' episode of *Paris vu par* (*Six in Paris*) (+ sc)
1965 *La Chasse au lion à l'arc* (*The Lion Hunters*) (+ sc, ph, narration); *La Goumbe des jeunes noceurs* (+ sc, ph) (released 1967); *L'Afrique et la recherche scientifique*; *Alpha noir*; *Tambours de pierre*; *Festival de Dakar*; *Hampi*; *Musique et danse des chasseurs Gow*; *Jackville*
1966 *Batteries Dogon—éléments pour une étude des rythmes* (co-d); *Fêtes de novembre à Bregbo*; *Dongo Horendi*; *Dongo Yenendi*; *Koli-Koli*; *Sigui année zero* (co-d)
1967 *Jaguar* (+ ph); *Daudo Sorko*; *Sigui: l'enclume de Yougo*; *Tourou et Bitti*
1968 *Pierres chantantes d'Ayorou*; *Wanzerbe*; *Sigui 1968—les danseurs de Tyogou* (co-d); *Un Lion nommé l'Américain*
1969 *Sigui 1969—la caverne de Bongo*
1970 *Yenendi de Yantalla*; *Mya—la mère*; *Sigui 1970—Les clameurs d'Amani* (co-d)

1971 *Petit à petit* (+ co-sc, ph); *Porto Novo—la danse des reines* (co-d); *Sigui 1971—la dune d'Idyeli* (co-d); *Architectes Ayorou*; *Yenendi de Simiri*
1972 *Horendi*; *Sigui 1972—les pagnes de lame* (co-d); *Yenendi de Boukoki*; *Tanda Singui*
1973 *L'Enterrement du Hogon*; *VW—Voyou*; *Dongo Hori*; *Sécheresse à Simiri*; *Boukoki*; *Hommage à Marcel Mauss: Taro Okamoto*
1974 *Cocorico, Monsieur Poulet* (+ co-sc); *Pam Kuso Kar*; *Sigui 1973—l'auvent de la circoncision*; *La 504 et les foudroyers* (co-d); *Ambara Dama* (co-d); *Sécheresse à Simiri* (continuation of 1973 film); *Toboy Tobaye*
1975 *Souna Kouma*; *Initiation*
1976 *Babatou ou les trois conseils* (+ ph); *Médecines et médecins* (co-d); *Rhythme de travail*
1977 *Makwayela*; *Ciné-Portrait de Margaret Head* (*Margaret Head: Portrait of a Friend*); *Isphahan: Lettre Persanne 1977*; *Fête des Gandyi Bi à Simiri*; *Le Griot Badye* (co-d); *Hommage à Marcel Mauss: Marcel Levy*; *Hommage à Marcel Mauss: Germaine Dieterlen*
1978 *Simi Siddo Kuma*
1979 *Funérailles à Bongo: Le Vieux Anai* (co-d)
1982 *Yenendi Gengel*
1983 *Portrait de Raymond Depardon*
1984 *Dionysos*
1986 *Folie ordinaire d'une fille de Cham* (*The Ordinary Madness of a Daughter of Cham*)
1987 *Enigma* (co-d)
1988 *Brise-Glace* (*Icebreaker*) (co-d); *Boulevards d'Afrique—bac ou mariage*
1990 *Cantate pour deux généraux* (doc)
1993 *Madame L'eau* (*Madam Water*)
1997 *Moi fatigué debout, moi couché*; *Faire-part: Musée Henri Langlois* (+ ph)

Other Films:

1953 *Alger—Le Cap* (adviser)
1961 *Niger, jeune républiquem* (adviser)
1976 *Chantons sous l'occupation* (co-ph)

Publications

By ROUCH: articles—

‘‘A propos des films ethnographiques,’’ in *Positif* (Paris), nos. 15/16, 1955.
‘‘Migrations au Ghana (Gold Coast)—Enquête 1953–55,’’ in *Journal de la Société des Africanistes*, no. 26, 1956.
Interview, in *Movie* (London), April 1963.
‘‘Jean Rouch in Conversation,’’ with James Blue, in *Film Comment* (New York), Fall/Winter 1967.
‘‘Situation et tendances du cinéma en Afrique,’’ in *Catalogue des Films Ethnographiques sur l'Afrique noire* (Unesco), 1967.
‘‘Le Film ethnographique,’’ in *Ethnologie générale, Encyclopédie de la Pléiade*, Paris, 1968.
‘‘Je suis mon premier spectateur,’’ an interview with L. Marcorelles, in *Avant-Scène du Cinéma* (Paris), March 1972.
‘‘The Camera and the Man,’’ in *Principles of Visual Anthropology*, edited by Paul Hockings, The Hague, 1975.
Interview in *Ecran* (Paris), March 1977.
‘‘Ciné-transe: The Vision of Jean Rouch,’’ an interview with D. Yakir, in *Film Quarterly* (Berkeley), Spring 1978.
‘‘The Politics of Visual Anthropology,’’ an interview with D. Georgakas and others, in *Cineaste* (New York), Summer 1978.
‘‘Jean Rouch: A Pastoral Perspective,’’ interview with H. Naficy, in *Quarterly Review of Film Studies* (Pleasantville, New York), no. 3, 1979.
‘‘Note sur les problèmes techniques soulevés par l'expérience Super 8,’’ in *Cahiers du Cinéma* (Paris), January 1979.
Jean Rouch Section of *Framework* (Norwich, England), Autumn 1979.
‘‘Superserious-8: Chronicle of a Master,’’ an interview with T. Treadway, in *Filmmakers Monthly* (Ward Hill, Massachusetts), June 1981.
Interview with Enrico Fulchignoni, in *Positif* (Paris), January 1982.
Interview with A. Rodrig, in *Cinématographe* (Paris), April 1985.
‘‘Cocorico monsieur le Président,’’ an interview with Frédéric Sabouraud, in *Cahiers du Cinéma* (Paris), July-August 1987.
Interview with Gilles Marsolais, in *24 Images* (Montreal), November-December 1989.
‘‘Le caméra comme lien social: cinéma direct et ciné-transe,’’ in *Cinémaction* (Courbevoie), January 1989.
‘‘A Conversation with Jean Rouch,’’ with L. Taylor, in *Visual Anthropology Review*, no. 1, 1991.
‘‘Jean Rouch, 54 ans sans trépied,’’ an interview with J.P. Colleyn, in *Cinémaction* (Courbevoie), May 1992.
Interview with F. Maggi, and G. Maggi, in *Cinémaction* (Courbevoie), no. 4, 1996.
Interview with Borjana Mateeva, in *Kino* (Sophia), no. 3, 1998.

On ROUCH: books—

Armes, Roy, *French Cinema since 1946: Vol. 2—The Personal Style*, New York, 1966.
Issari, M. Ali, *Cinéma Vérité*, East Lansing, Michigan, 1971.
Marsolais, Gilles, *Jean Rouch*, Cinémathèque Québecoise, 1973.
Marsolais, Gilles, *L'Aventure du Cinéma direct*, Paris, 1974.
Barnouw, Erik, *Documentary: A History of the Non-Fiction Film*, New York, 1974.
Issari, M. Ali, and Doris A. Paul, *What Is Cinéma Vérité?*, Metuchen, New Jersey, 1979.
Eaton, Mick, *Anthropology—Reality—Cinema: The Films of Jean Rouch*, British Film Institute, 1979.
Prédal, René, editor, *Jean Rouch, un griot gaulois*, Conde-sur-Noireau, France, 1982.
Gauthier, Guy, *L'Avènement du cinéma direct*, Conde-sur-Noireau, France, 1990.
Stoller, Paul, *The Cinematic Griot: The Ethnography of Jean Rouch*, Chicago, 1992.

On ROUCH: articles—

Tanner, Alain, ‘‘Recording Africa,’’ in *Sight and Sound* (London), Summer 1956.
Jutra, Claude, ‘‘En courant derrière Rouch,’’ in *Cahiers du Cinéma* (Paris), November 1960, January 1961, and February 1961.
Sandell, Roger, ‘‘Films by Jean Rouch,’’ in *Film Quarterly* (Berkeley), Winter 1961/62.

Graham, Peter, ‘‘Cinéma Vérité in France,’’ in *Film Quarterly* (Berkeley), Summer 1964.

Blue, James, ‘‘The Films of Jean Rouch,’’ in *Film Comment* (New York), Fall/Winter 1967.

MacDougall, David, ‘‘Prospects of the Ethnographic Film,’’ in *Film Quarterly* (Berkeley), Winter 1969/70.

‘‘Jean Rouch,’’ in *Documentary Explorations*, edited by G. Roy Levin, Garden City, New York, 1971.

Ensault, Philippe, ‘‘Jean Rouch ou les aventures d'un nègre blanc,’’ in *Image et Son* (Paris), no. 249, 1971.

Fieschi, J. A., ‘‘Dérives de la fiction: notes sur le cinéma de Jean Rouch,’’ in *Cinéma, théories, lectures*, Paris, 1973.

Berman, Bruce, ‘‘Jean Rouch: A Founder of *Cinéma Vérité* Style,’’ in *Film Library Quarterly*, vol. 11, no. 4, 1978.

‘‘*Moi, un noir* Issue’’ of *Avant-Scène du Cinéma* (Paris), 1 April 1981.

Howes, Arthur, ‘‘Jean Rouch, Anthropological Film-maker,’’ in *Undercut* (London), Summer 1983.

Kemp, Peter, ‘‘From This-Is-It! to Can-We-Do-It?’’ in *Filmnews*, February 1988.

Bruciamonti, A., in *Cinema Nuovo* (Bari), March/April 1994.

Predal, R., ‘‘Le Cinema Direct,’’ in *Cinémaction* (Courbevoie), no. 4, 1994.

Movahed, A., ‘‘The Eyes of Africa,’’ in *Film International* (Tehran), no. 3, 1995.

Faber, A., ‘‘Szelmalmok Afrikaban,’’ in *Filmvilag* (Budapest), no. 7, 1996.

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A prolific and innovative ethnographic filmmaker as well as a pioneer of *cinéma vérité* and improvised film psychodrama, Jean Rouch has not only redefined documentary film practice but also stimulated radical developments in fiction film. It was as a civil engineer preferring West Africa to the German occupation that Rouch came to anthropology through observation of Songhay rituals. After the liberation, his untutored enthusiasm found an intellectual framework at the Musée de l'Homme, where he studied social anthropology under Marcel Mauss and ethnography under Marcel Griaule, the initiator of film recording in fieldwork. It was at Griaule's instigation that in 1946 Rouch descended the Niger in a dugout canoe with a 16mm camera to make the first of over eighty ethnographic films.

Rouch's early films dutifully followed Griaule's lead in providing celluloid records of cultural practice. Typically, the self-effacing camera discreetly captured events which a later commentary interpreted for a posited Western audience. However, inspired by Flaherty's example, Rouch began to incorporate his subjects' perspective (*Cimetière dans la falaise*). Rather than make generalist exotic documentaries, he focused on particular aspects of African culture, sometimes in collaboration with fellow ethnographers. In the early years (1950–52), Rouch worked closely with Roger Rosfelder on migration, while in the period 1966–73, he made eight films with Germaine Dieterlen on the Sigui festivals of the Dogon.

Salient among the subjects covered during five decades of filming are: funeral rituals (*Cimetière dans la falaise; Moro Naba; Funérailles du vieil Anai; L'Enterrement de Hogon; Souna Kouma; Pam Kusoka; Ambara Dama; Simir Siddo Kuma)*, hunting (*La Chasse à l'hippopotame; Musique et danse des chasseurs Gow; La Chasse au lion à l'arc; Un Lion nommé l'Américain, Koli-Koli*), fishing (*Au Pays des mages noires; Bataille sur le grand fleuve; Mammy Water; Abidjan—port de pêche; Les Pêcheurs de Niger*), spiritual practices (*Les Magiciens de Wanzerbe; Monsieur Albert, prophète; Jackville*), possession rituals (*Initiation à la danse des possédés; Les Maîtres fous*), rain-making rituals (*Yenendi; les hommes qui font la pluie; Dongo Yendi; Dauda Sorko; Yenendi de Ganghel, Yenendi de Yantalla; Yenendi de Simiri; Yenendi de Boukoki*), and celebrations (*Baby Ghana; Fêtes de l'indépendance de Niger; La Goumbé des jeunes noceurs*).

Apart from the rituals dealing with possession, rain-making, and funerals, the most celebrated ethnographic films concern the Gow lion-hunters: *La Chasse au lion à l'arc* and *Un lion nommé l'Américain.* Filming over a seven-year period Rouch earned the trust of the tribal hunters to capture not only their techniques but, most importantly, the intimate lion hunt rituals and their meaning for the Gow hunters.

Rouch's evolution as an ethnographic filmmaker and his progressive exploration of subjectivity can be traced through key films. In the possession rituals of *Les Maîtres fous*, participants adopt the personas of their colonial masters. Rouch conveys both collective and personal responses in the self-induced hysteria which culminates in the eating of a sacrificial dog. Inserted satirical images of the British governor break with the tradition of presenting only the pro-filmic event while the commentary indicates the violence as a politically therapeutic act. This combination of socio-political and psychological insights brought a new dimension to the ethnographic film. The powerful exteriorisation of violence and role-play had particular meaning for two creative artists: Peter Brook staging his *Marat/Sade*, and Jean Gênet in his conception of *Les Noirs.* Rouch's first feature film, *Moi, un Noir*, has thematic links with *Les Maîtres fous.* Observation of the daily lives of migrant workers includes their fantasies as they talk to the camera in the guise of their self-attributed movie-star pseudonyms. Discovering himself through the film's rushes, ‘‘Edward G. Robinson’’ is stimulated to talk openly about his problems and ambitions. The valuable perceptions derived from this participatory technique reinforced the importance of including the subjective conscious alongside objective observation in the ethnographic film.

As a means to gather further insights into issues of racial and cultural difference, Rouch regularly experimented with improvised dramas: *Jaguar; Cocorico, Monsieur Poulet; Les Adolescents; La Punition;* or the indicative *La Pyramide humaine.* In this film Rouch set up the situation of a white girl attempting to integrate with black classmates. With the camera providing the catalyst, pupils developed scenes from their own experiences to create a form of cathartic psychodrama, but the experiment was flawed by the lack of synchronized sound, and efforts to recreate raw emotions for a later soundtrack proved difficult.

At the suggestion of the sociologist Edgar Morin, Rouch applied his investigative documentary approach to a group of Parisians questioned about happiness (*Chronique d'un été*). With lightweight sound equipment and a special wide-angled camera developed by fellow cinematographer Michel Brault, Rouch achieved a sense of immediacy and intimacy previously lacking. Despite reservations about the interview sample (mostly Morin's friends) and the *post hoc* shaping implicit in editing twenty-five hours of recording to the ninety-minute feature, *Chronique d'été* was lauded as the new realism, or in Rouch's terms, *cinéma vérité.* The approach differs from the didacticism or idealism of scripted documentaries and implies a new directness and truthfulness (the term is borrowed from Vertov's *kino-pravda).* Whereas the contemporary ''direct'' cinema movement maintained the camera's invisibility, *cinéma vérité* foregrounded the technology, insisting that the elicited information is generated by the interview situation itself. The interventionist approach was geared to stimulate spontaneity, and with it, revelation.

The influence of the film was considerable. Radical filmmakers like Jacques Rozier, Chris Marker, and Jean-Luc Godard adapted the approach, so that hand-held cameras, actors addressing the camera, improvisation, or the undisguised directorial voice became staple elements.

The experiment of *Chronique d'un été* was extended in *La punition*, where Rouch also brought into play the techniques of *La Pyramide humaine.* Non-professional actors were wired for sound and left to improvise around the theme of a girl's encounters with three men in Paris. Rouch's aim was to maximise *cinéma vérité* spontaneity and, in order to reduce intervention through editing, filming was conducted in ten-minute takes over a single weekend. This attempt at convergence between film time and narrative time was only partially successful, and Rouch returned to the question in his ''real life'' drama of a fatal quarrel in *Gare du Nord*, one of the episodes in *Paris vu par. . . .* In subsequent films Rouch explored cultural issues through folk tales or contemporary African drama. In *Babatou ou les trois conseils*, he draws on war chronicles and a fairy tale to articulate views on slavery, while in *Cocorico, Monsieur Poulet*, a Nigerian tale about a travelling chicken dealer is retold through the collective improvisation of non-professional actors. A stage play is the source both for *Folie ordinaire d'une fille de Cham*, in which two female inmates of a mental institution act out their frustrations born of gender, race, religion, and upbringing, and for *Boulevards d'Afrique*, based on a Senegalese musical comedy, in which a young woman challenges her parent's cultural assumptions about an arranged marriage.

Rouch's most recent work confirms the continuing vitality of his eclectic interests. In the powerful *Cantate pour deux généraux*, he returns to a possession ritual in which Africans perform voodoo rites on Napoleon's grave to release the spirit of a black general. With *Brise-Glace*, he produced a wordless documentary about a Swedish ice-breaker in the North sea, while his current project, *Madame l'eau* has taken him to Holland.

As a self-tutored ethnographic filmmaker, Rouch pioneered approaches which in turn radicalised several areas of filmmaking in the 1960s. His interactive approach to documentary, which evolved into extemporized psychodramas, brought fresh insights into cultural difference, while the French tradition of scripted documentary (encapsulated in Rouquier's *Farrebique*) was jolted into a new form of directness by *Chronique d'un été.* Latter-day film and TV documetarists as well as radical filmmakers such as Godard attest to his influence in sociological film essays (*Masculin et féminin*). After half a century as a filmmaker, academic, and author, Rouch's commitment to promoting film as an instrument of enthnographical research remains undiminished. In 1978, as a mark of his international standing, he was himself the subject of a TV documentary, *Jean Rouch and His Camera in the Heart of Africa*, but there are no greater monuments to his life's work than the unique corpus of films produced for the Musée de l'Homme and the worldwide host of filmmakers who have followed his stimulating cross-disciplinary approach to filmmaking.

—R. F. Cousins

RUDOLPH, Alan

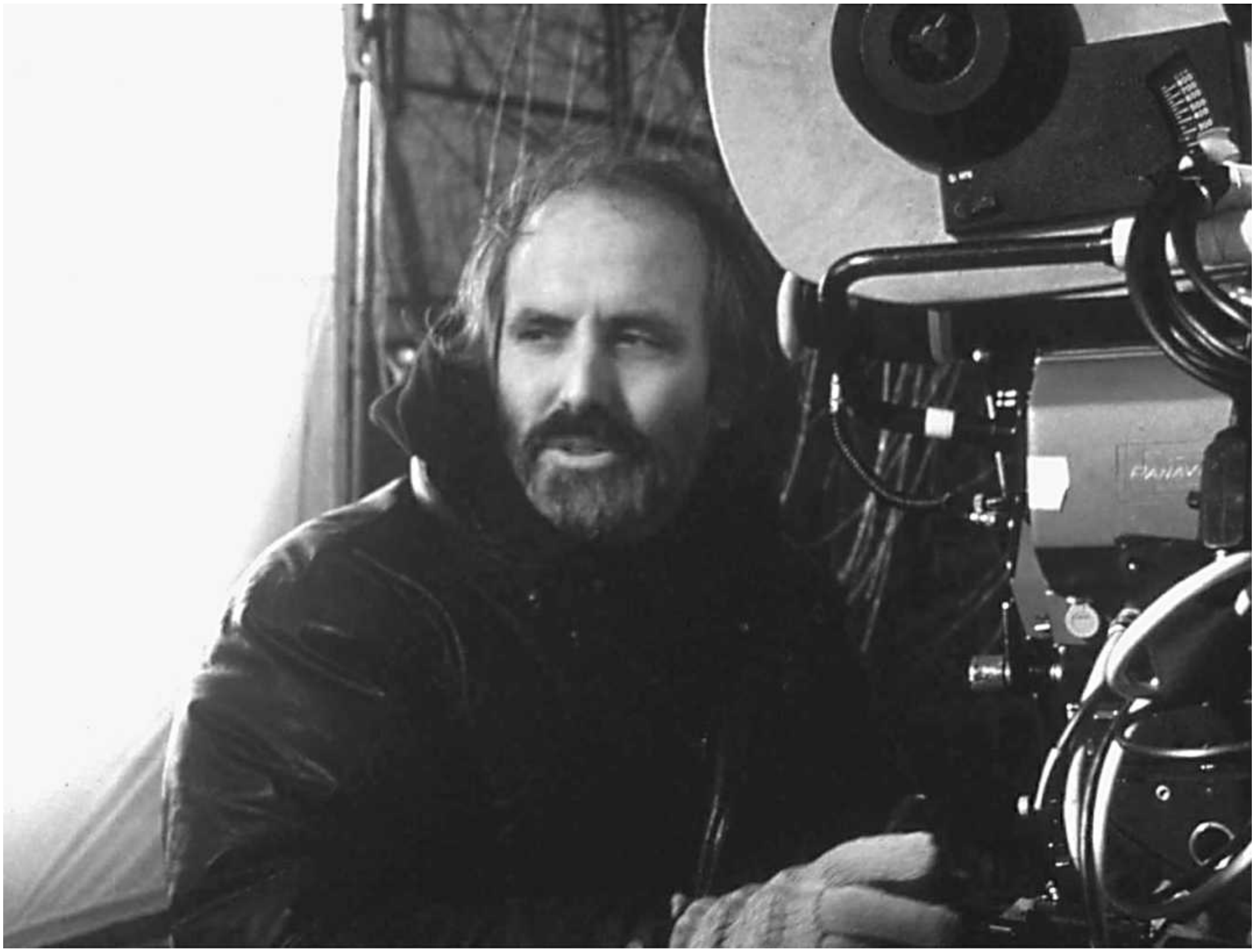
Nationality: American. **Born:** Los Angeles, 18 December 1943, son of actor and film/TV director Oscar Rudolph; sometimes credited as Gerald Cormier. **Education:** Studied accounting at UCLA. **Career:** Began work in the Paramount Pictures mailroom, mid-1960s; joined the Directors Guild training program, 1967; worked as an assistant director for TV and films, late 1960s; directed his first feature, *Premonition*, 1970 (released 1972); worked with Robert Altman at Lion's Gate, from 1973; Altman produced *Welcome to L.A.* and *Remember My Name.* **Awards:** Los Angeles Film Critics Association New Generation Award, 1984; Berlin Film Festival C.I.C.A.E. Award, for *Trouble in Mind*, 1985; San Sebastian International Film Festival Alma Award for Best Screenplay, Aspen Filmfest Audience Award, for *Afterglow*, 1997. **Address:** 15760 Ventura Blvd., Encino, CA 91436, U.S.A.

Films as Director:

1970 *Premonition* (+ sc) (released 1972)
1973 *Terror Circus* (*Barn of the Naked Dead, Nightmare Circus*) (+ co-sc, pr)
1976 *Welcome to L.A.* (+ sc)
1978 *Remember My Name* (+ sc)
1980 *Roadie* (+ co-story)
1982 *Endangered Species* (+ co-sc)
1983 *Return Engagement*
1984 *Choose Me* (+ sc); *Songwriter*
1985 *Trouble in Mind* (+ sc)
1987 *Made in Heaven*
1988 *The Moderns* (+ co-sc)
1989 *Love at Large* (+ sc)
1991 *Mortal Thoughts*
1993 *Equinox* (+ sc)
1994 *Mrs. Parker and the Vicious Circle* (+ co-sc)
1997 *Afterglow* (+ sc)
1999 *Breakfast of Champions* (+ sc)
2000 *Trixie* (+ sc, co-story)
2001 *Investigating Sex* (+ co-sc, pr)

Other Films:

1954 *The Rocket Man* (Rudolph) (ro)
1969 *Riot* (Kulik) (asst d)
1973 *The Long Goodbye* (Altman) (asst d)
1974 *California Split* (Altman) (asst d)
1975 ***Nashville*** (Altman) (asst d)
1976 *Buffalo Bill and the Indians, or Sitting Bull's History Lesson* (Altman) (co-sc)
1990 *The Hollywood Mavericks* (Dauman) (appearance)
1992 ***The Player*** (Altman) (appearance)
1994 *Would You Kindly Direct Me to Hell: The Infamous Dorothy Parker* (doc) (short) (as commentator)



Alan Rudolph

Publications

By RUDOLPH: book—

Buffalo Bill and the Indians; or, Sitting Bull's History Lesson, with Robert Altman, New York, 1976.

By RUDOLPH: articles—

Interview in *Film Comment* (New York), January/February 1977.
''Add Romance and a Crazed World,'' in *Monthly Film Bulletin* (London), August 1985.
Interview with Brian Baxter, in *Films and Filming* (London), September 1986.
Interview with Karen Jaehne, in *Film Criticism* (Meadville, Pennsylvania), vol. 24, no. 2, 1988.
Interview with Richard Trainor, in *Sight and Sound* (London), Autumn 1988.
Interview with Richard Combs and Tom Milne, in *Monthly Film Bulletin* (London), March 1989.
Interview with Louise Tanner in *Films in Review* (New York), April 1990.
Interview with Gavin Smith in *Film Comment* (New York), May/June 1993.
''The Producer as Gambler,'' in *Film Comment* (New York), March/April 1994.

On RUDOLPH: articles—

Milne, Tom, ''. . . As Suggestive as a Neon Orchid,'' in *Sight and Sound* (London), Summer 1985.
Farber, Stephen, ''Five Horsemen after the Apocalypse,'' in *Film Comment* (New York), July/August 1985.
Garel, A., and F. Guérif, ''Alan Rudolph,'' in *Revue du Cinéma* (Paris), July/August 1985.
Rensin, D., ''The Man Who Would Be Different,'' in *American Film* (Washington, D.C.), March 1986.
Jaehne, Karen, ''Time for *The Moderns*,'' in *Film Comment* (New York), March/April 1988.
Taylor, Paul, ''Meet All the People—Alan Rudolph,'' in *Monthly Film Bulletin* (London), November 1990.

Nordstrom, V., article in *Chaplin* (Stockholm), vol. 33, no. 1, 1991.

Orman, T., ''‘Everything Means Something, Cynthia': Alan Rudolph's *Mortal Thoughts*,'' in *Cineaction*, Fall 1992.

Appelo, Tim, ''Finding Dorothy Parker's Voice,'' in *Entertainment Weekly*, 23 December 1994.

* * *

Alan Rudolph's films are populated by mysterious wanderers, musicians, painters, and journalists, people who have flirted with success without ever achieving it and who exist in a timeless, bohemian limbo. It is clear that he identifies with his protagonists. Never as trenchant a satirist as his early mentor, Robert Altman, Rudolph imbues his work with a strong romantic streak. At his worst, he is simply trite and maudlin. At his best, he weaves elaborate fantasies as colourful and eyecatching as anything Coppola ever managed at Zoetrope.

Stunned by Altman's *McCabe and Mrs Miller*, the young Rudolph quickly attached himself to the shirttails of the great director, co-scripting *Buffalo Bill and the Indians*, Altman's bicentennial savaging of Wild West mythology, and also working on *The Long Goodbye*. Altman's film company produced *Welcome to L.A.*, Rudolph's first important feature as a director. While the film was not a particularly scathing critique of Californian social mores, it nevertheless introduces themes and motifs which would be further explored in subsequent Rudolph works. For example, the film features a Kerouac-like lonesome traveler as hero. Keith Carradine plays a whisky-drinking songwriter, just arrived in town, who dresses—somewhat incongruously—like the straw man in the Wizard of Oz, with a goatee beard and a tweed hat. But despite his unlikely garb, he manages to seduce everyone from Lauren Hutton to Geraldine Chaplin. Rudolph has spoken of the importance of music to his films. *Welcome to L.A.* boasts a truly awful soundtrack, comprising the songs which the Carradine character is supposed to have written. This may be an elaborate joke on the director's part. After all, Carradine is ostensibly a failed songwriter, and his music isn't meant to be any good.

Rudolph's second feature, *Remember My Name*, bombed at the box office. Undeterred, he geared up to start work on a third project, a long-cherished movie chronicling the lives and fast times of the American artists and literati in 1920s Paris. Five weeks before the cameras were due to roll, though, the financiers pulled the plug on *The Moderns*, and Rudolph was cast out into the wilderness of work as a contract director.

Between 1978 and 1984, Rudolph was employed on several ''routine'' movies, directing *Roadie*, a vehicle for the overweight American rocker Meatloaf, and making a romantic melodrama about cow killing in the U.S. Midwest, *Endangered Species.* He also found time to direct a highly provocative documentary, *Return Engagement*, which records a staged encounter between two disgraced figures from the recent American past—Timothy Leary, the psychedelic Harvard academic, and G. Gordon Liddy, mastermind behind the Watergate break-in. Although seemingly from opposite ends of the political spectrum, Leary and Liddy turn out to have a great deal in common. They are *bona fide* American anti-heroes, not at all dissimilar from the fictional characters with which Rudolph fills his films. As such, they hold an obvious attraction for the director.

Choose Me, based on a radio show and shot in less than a month for under $750,000, is quintessential Rudolph, and its success marked his return to the independent cinema mainstream. It centers on a singles bar where glamorous strangers strike up acquaintance. Genevieve Bujold, a Rudolph regular, plays a DJ agony aunt, offering solace and advice to the town's yearning and heartbroken populace. There is something theatrical and stylized about the movie: for example, the sets could be from a Minnelli musical. But Rudolph manages to create vivid and memorable characters, even as the movie risks becoming an exercise in glamorous facades. In spite of the rain, the neon and the mist, and the soul music soundtrack, this is an absorbing story about sexual jealousy, and it is also genuinely mysterious: all in all, quite a coup for under a million dollars.

The follow up, *Trouble in Mind*, involves quite a bit of tampering with Keith Carradine's coiffure: the actor, playing a young married delinquent making his first steps in organized crime, sports a lanky 1950s quiff. This contrasts with Kris Kristofferson's beard and the bald pate of a villain played by Divine, on leave from John Waters. A meticulous stylist, Rudolph is one of the few directors capable of portraying character through hairstyles. A camp *film noir*, not that far removed in its narrative from *Big Heat*, *Trouble in Mind* manages again to blend visual extravagance with downbeat subject matter. The same cannot be said for *Made in Heaven*, a flimsy and mawkish love story, which in spite of its passing nods to the Sturges/Capra vision of small-town America, and its celestial chicanery (early parts of the film are set in heaven, for this is yet another variation on *Heaven Can Wait*) seems toothless and bland in comparison with its two predecessors. Again, Rudolph didn't have full artistic control: ''The writer-producers said they wanted me but it turned out they didn't want the darker touches I would have added.''

Finally, ten years later than scheduled, Rudolph managed to make *The Moderns* in 1988. This was not the simple-minded evocation of Gertrude Stein's tea parties and Hemingway's alcoholism that some critics presumed. Based on ''memoir, gossip, innuendo and lies,'' it attempted to question the premises on which aesthetic judgments are made. What is originality, and what constitutes forgery? These rather obvious questions seemed especially relevant in a decade when art prices were shooting through the roof. The Rudolph repertory company turned out in force, with Bujold, Carradine, and Geraldine Chaplin all cast. Playing on stereotypes of 1920s modernism and caricaturing American attitudes toward Europe (*The Moderns* recreates Paris in Montreal), this was a far more tongue-in-cheek creation than its detractors realized.

Rudolph's films are like those of his mentor Altman in that, taken as a whole, they are always interesting and consistently crammed with style. Occasionally brilliant, in the final analysis they are widely—and maddeningly—uneven. Take *Love at Large*, the story of a private detective and his various encounters after he is hired by a mystery woman. As much as you try to like the film because the characters are, on their surfaces, so intriguing, the result is more chaotic than coherent. The same can be said for *Mortal Thoughts*, about a murder investigation, and *Equinox*, about two lookalikes—one a powerless car mechanic and the other a gangland thug—whose lives coincide.

One of Rudolph's most interesting 1990s films is *Mrs. Parker and the Vicious Circle*, a recollection of life among the 1920s New York intelligencia. At its core is the character of the writer-humorist Dorothy Parker, portrayed by Jennifer Jason Leigh. For all her surface cynicism and tenacity, Parker is depicted as a fragile, sensitive lost soul, a woman who gained a certain measure of professional success but who found elusive any level of personal contentment. The ''vicious circle'' of the title is the daily luncheon gathering of fabled writers, editors, and wits at the Algonquin Hotel's Round Table. Parker is one of the regulars. Others include Robert Benchley (Campbell Scott), with whom Parker shares a close friendship and an unconsummated sexual attraction, and Charles MacArthur (Matthew Broderick), with whom she has an ill-fated affair. Flitting in and out of the story are Alexander Woollcott, Edna Ferber, Robert Sherwood, and Marc Connelly, among many others. It is Rudolph's contention that these celebrity scribes frittered away their talents on drink and idle chatter, while the true and lasting writers of the generation (such as Hemingway and Faulkner) were devoting their energies to their work.

Parker aficionados criticized the facts as presented in the film, contending it was unlikely that Parker and Benchley (who was less physically attractive than depicted onscreen) lived with a sexual tension between them. As the on-screen Parker reads her poetry and sits with her friends at the Algonquin, she often appears as a sad sack, an alcoholic bore. Yet in fact she was a true wit, with people flocking to be in her company. Onscreen, her voice is grating and slurring; it is the voice of a drunk. Yet in the biography *You Might as Well Live: The Life and Times of Dorothy Parker*, she is described as ''possessed of a voice surprisingly rich and full for so small a person.''

Rudolph's *Mrs. Parker* follow-up was one of his more engaging films: *Afterglow*, a deeply personal, tender, and riveting drama that tells the story of two couples, one younger and the other middle-aged, and the manner in which they become intertwined and linked by fate. Phyllis Mann (a resplendent Julie Christie) is a former B-movie actress who lives with her philandering handyman husband Lucky (Nick Nolte); the scenario follows what happens when he commences an affair with Marianne (Lara Flynn Boyle), a frustrated yuppie who is married to Jeffrey (Jonny Lee Miller), an arrogant corporate climber. *Afterglow* is a film for mature adults, which is not to say that it should have been rated NC-17. Its characters are finely drawn—disconnected and dissatisfied, and undeniably poignant. Unfortunately, Rudolph's next film was disjointed and uninvolving (however well-intentioned): *Breakfast of Champions*, a stale adaptation of the Kurt Vonnegut social satire.

Rudolph's wildest—and best—film to date remains *Choose Me*, a comedy-drama with an evocative from-midnight-til-dawn feel. *Choose Me* serves as the best illustration of themes which remain constant throughout his work, exploring how some individuals choose to play different roles as they relate to others, and how chance acquaintances and occurrences affect peoples' lives forever.

Rudolph is something of an anomaly among contemporary American filmmakers. In spite of his extravagant visual sense, he seems to work best on small budgets. Although his films seem destined for art houses, the cheerful, upbeat romanticism of some of his stories and his insistence on creating happy couples suggest he is a populist at heart.

—G. C. Macnab, updated by Rob Edelman

RUIZ, Raúl

Nationality: Chilean. **Born:** Puerto Montt, Chile, 25 July 1941. **Education:** Studied law, theology, and theatre; spent year at Documentary Film School of Santa Fe, Argentina, 1966. **Family:** Married to filmmaker and editor Valeria Sarmiento. **Career:** Prolific writer of stage plays, 1956–62; shot first film *La maleta* (unfinished) at Grupo Cine Experimental, University of Chile, 1960; directed first feature, *Los tres triste tigres*, 1968; film advisor to the Socialist Party in Allende's coalition, 1971–72; forced into exile following Pinochet's coup, 1973; moved to Germany, then to France, 1974; filmmaker with France's National Audiovisual Institute, from 1977; director for TV, 1980s; director, La Maison de la Culture, Le Havre, 1985–88. **Awards:** Grand Prix, Locarno Festival, for *Tres Tristes Tigres*, 1969; César Award, for *Colloque de chiens*, 1978.

Films as Director and Scriptwriter:

1960 *La maleta* (unfinished)
1967 *El tango del viudo* (unfinished)
1968 *Los tres triste tigres* (*Tres Tristes Tigres*; *Three Sad Tigers*)
1969 *Militarismo y tortura* (doc short); *La cate naria* (unfinished)
1970 *Que hacer?* (co-d)
1971 *La colonia penal* (*The Penal Colony*); *Ahor te vamos a llamar hermano* (*Now We Will Call You Brother*) (short); *Nadie dijo nada* (*Nobody Said Nothing*); *Mapuches* (doc short)
1972 *Los minuteros* (*The Minute Hands, The Street Photographer*) (short)
1973 *La expropriación* (*The Expropriation*) (completed in Germany); *Nueva canción Chileña* (*New Chilean Song*) (short); *El realismo socialista* (*Socialist Realism*); *Palomilla brava* (*Bad Girl*); *Palomita blanca* (*Little White Dove*) (co-d, unfinished due to coup); *Abastecimiento* (*Supply*) (short)
1974 *Diálogo de exilados* (*Dialogue of Exiles*)
1975 *El cuerpo repartido y el mundo al revez* (*Mensch verstreut und Welt verkehrt*; *The Scattered Body and the World Turned Upside Down*)
1976 *Sotelo* (doc short)
1977 *Colloque de chiens* (*Dog's Language*) (short); *La Vocation suspendue* (*The Suspended Vocation*)
1978 *L'Hypothèse du tableau volé* (*The Hypothesis of a Stolen Painting*); *Les Divisions de la nature* (short)
1979 *De Grands Evènements et des gens ordinaires* (*Of Great Events and Ordinary People*); *Petit Manuel d'histoire de France* (*Short History of France*); *Images du débat* (*Images of Debate*); *Jeux* (*Games*); *Rue des archives 79*
1980 *Le Jeu de l'oie* (*Snakes and Ladders*) (short); *La Ville nouvelle* (*The New Town*) (short); *L'Or gris* (*Grey Gold*); *Teletests* (short); *Pages d'un catalogue* (*Pages from a Catalogue*) (short); *Fahlstrom* (short)
1981 *Le Territoire* (*The Territory*); *Le Borgne* (serial); *Het dak van de walvis* (*On Top of the Whale*; *The Whale's Roof*)
1982 *Les Trois Couronnes du Matelot* (*The Sailor's Three Crowns*); *Classification des plantes* (short); *Les Ombres chinoise* (*Chinese Shadows*) (short); *Querelle de jardins* (*The War of the Gardens*) (short)
1983 *Bérénice*; *La Ville des pirates* (*City of Pirates*); *Point de fuite*; *Voyage autour d'une main* (short); *Le retour d'un amateur de bibliothèque* (short, for TV); *La présence réelle* (*The Real Presence*)
1985 *L'Éveillé du pont de l'Alma*; *Les Destins de Manoel* (*Manuel's Destinies*); *Dans un miroir* (*In a Mirror*); *Richard III*
1986 *Mammame*; *Régime sans pain*; *L'Ile au trésor* (*Treasure Island*)
1987 *Memoire des apparences*; *Vie est un songe*; *La chouette aveugle*
1988 *Brise-Glace* (*Icebreaker*) (co-d)
1989 *Allegory*
1990 *The Golden Boat*
1991 *Treasure Island*

1992 *Dark at Noon*
1994 *The Secret Journey: Lives of Saints and Sinners*; *Fado, Majeur et Mineur*
1995 *À propos de Nice, la suite*
1996 *Trois vies et une seule mort* (*Three Lives and Only One Death*)
1997 *Généalogies d'un crime* (*Genealogies of a Crime*)
1998 *Shattered Image* (d only)
1999 *Le Temps retrouvé*
2000 *Combat d'amour en songe* (+ sc); *Fils de deux mères ou Comédie de l'innocence*

Publications

By RUIZ: book—

Poetics of Cinema: Miscellanies, New York, 1995.

By RUIZ: articles—

''Chili: le cinema de l'unité populaire,'' an interview with H. Ehrmann, in *Ecran* (Paris), February 1974.
''Notes sur *La Vocation suspendue*,'' in *Positif* (Paris), December/January 1977/78.
''Les Relations d'objets au cinéma,'' in *Cahiers du Cinéma* (Paris), April 1978.
Interview with Don Ranvaud, in *Framework* (Norwich, England), Spring 1979.
''Filters, Exile, and Cunning: Problems of Time, Space, and Perception,'' an interview with Ian Christie, in *Monthly Film Bulletin* (London), December 1984.
Interview with Alain Philippon, in *Cahiers du Cinéma* (Paris), May 1985.
Interview with D. Ehrenstein, in *Film Quarterly* (Berkeley), Fall 1986.
Interview with E. Spigland, in *Persistance of Vision*, no. 8, 1990.
''Horreur Baroque,'' an interview with Frédéric Strauss, in *Cahiers du Cinéma* (Paris), February 1992.
Interview with A. Masson and P. Rouyer, in *Positif* (Paris), June 1996.
''Ruiz Hopping and Buried Treasures: Ruiz on Ruiz: A Filmography,'' an interview and article by Jonathan Rosenbaum, Gavin Smith, and Mark McElhatten, in *Film Comment* (New York), January-February 1997.
''Histoire grotesque et sérieuse,'' an interview with Thierry Jousse and Jean-Marc Lalanne, in *Cahiers du Cinéma* (Paris), April 1997.
Interview with Bruno Barde, in *Avant-Scène du Cinéma* (Paris), May 1999.

On RUIZ: books—

Buci-Glucksmann, Christine, and Fabrice Revault d'Allonnes, *Raoul Ruiz*, Paris, 1987.
King, John, *Magical Reels: A History of Cinema in Latin America*, London, 1990.

On RUIZ: articles—

Pick, Zuzana, ''Le Cinéma chilien sous le signe de l'Unité Populaire (1970–1973),'' in *Positif* (Paris), January 1974.
Roud, Richard, ''Turning Points: Ruiz & Truffaut,'' in *Sight and Sound* (London), Summer 1978.
''Exile and Cunning: Raúl Ruiz,'' special section, in *Afterimage* (Rochester, New York), no. 10, 1981.
''Raúl Ruiz Issue'' of *Cahiers du Cinéma* (Paris), March 1983.
Raúl Ruiz Section of *Positif* (Paris), December 1983.
Mouesca, J., ''El cine chileño en el exilio (1973–1983),'' in *Cine Cubano* (Havana), no. 109, 1984.
Raúl Ruiz Section of *Casablanca* (Madrid), January 1984.
Adair, Gilbert, ''Raúl: Sheheruizade, or 1001 Films,'' in *Sight and Sound* (London), Summer 1984.
Rosenbaum, Jonathan, ''Beating the Labyrinth,'' in *Monthly Film Bulletin* (London), January 1985.
Christie, Ian, ''Raúl Ruiz and the House of Culture,'' in *Sight and Sound* (London), Spring 1987.
Pick, Z., ''Le cinema chilien de l'exil: le cas de Raoul Ruiz,'' in *Cinemaction*, July 1990.
Reynaud, B., ''Ruiz sur l'Hudson,'' in *Cahiers du Cinéma* (Paris), July/August 1990.
Codelli, L., ''Raúl Ruiz,'' in *Ekran*, no. 4/5, 1991.
Jayamanne, L., ''The Case for Ruiz . . . ,'' in *Filmnews*, no. 9, 1991.
Strauss, F., ''Horreur baroque,'' in *Cahiers du Cinéma* (Paris), February 1992.
Riley, V., ''Endless Vacations—the Journeys of Raúl Ruiz,'' in *Filmnews*, no. 11, 1992/1993.
Martin, A., and C. Tuckfield, ''Never One Space: The Cinema of Raúl Ruiz,'' in *Cinema Papers*, January 1993.
Piazzo, P., and F. Richard, ''Entretien avec Raúl Ruiz,'' in *Positif*, February 1993.
Borroni, M., ''Due film di Raúl Ruiz: *Le tre corone del marinaio* e *La ville des pirates*,'' in *Cineforum* (Bergamo), November 1995.
Beaucage, Paul, ''La démesure baroque de Raoul Ruiz,'' in *Séquences* (Haute-Ville), January-February 1997.
Avant-Scène du Cinéma (Paris), May 1999.

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A prodigious storyteller, Raúl Ruiz is also a prolific manufacturer of moving images. This Chilean filmmaker, now living in exile in Paris, has molded his films by a deeply personal concern with representation and discourse. His innovative and experimental work thus defies any attempt at classification.

The cinema of Ruiz is a cinema of ideas. He has unmasked ideological stereotypes (*Three Sad Tigers, Nobody Said Nothing*, and *Dialogue of Exiles*), has exposed the contradictions of despotic institutions (*The Suspended Vocation*), and unveiled his own tortured world (*The One-Eyed Man*) torn between his cultural origins and the false cosmopolitanism of forced exile (*The Whale's Roof*). His mise-en-scéne is preoccupied with representation (*The Hypothesis of a Stolen Painting* and *The Divisions of Nature*) and the fragmentation of reality (*The Sailor's Three Crowns*). His narrative is imbued with an intense research into performance and the ambiguity of the spoken language. His storylines never appear to enjoy a privileged position within the overall narrative of his films (*The Expropriation*). The voice-over narration (*The War of the Gardens*), the commentary (*The Divisions of Nature*), or even the dialogue (*The Penal Colony*), by detaching themselves from the image track, acquire an independent life or serve to lure the spectator into the willful contradictions that Ruiz wants to explore. The spoken language, saturated with Chilean slang, often makes his films incomprehensible for non-Chilean spectators. In France, though, Ruiz has found an audience for whom simulations of Cartesian logic are the playful components of a fictional labyrinth.

Few filmmakers have taken better advantage of commissioned work. His video essays and documentary films for television and the Centre Beaubourg are original experiments with technology and narrative which inform the strategies of his feature work. A didactic comparison of French- and English-style gardens is displaced in favour of a playful suspense story (*The War of the Gardens*). A commissioned film on Beaubourg's cartography exhibition becomes a diabolic snakes-and-ladders game (*Snakes and Ladders*).

Ruiz has a passionate affair with technology. Working with innovative directors of photography—Diego Bonancina in Chile, Sacha Vierny and Henri Alekan in France—he has brought back the magic of French poetic realism to explore a world of manipulation, impotence, and violence. He favors the use of lighting, filters, and mirrors that deform filmic reality into a kaleidoscopic maze that traps his performers (*Snakes and Ladders*) and turns familiarity into fantastic exoticism (*The Territory*). Ruiz's originality stems from personal paradox. He is an exiled filmmaker in search of a territory, mastering a new language while stubbornly upholding his roots, and confined in a culture he recognizes as having colonized his own.

Ruiz's contribution to Chilean cinema has been openly acknowledged since *Three Sad Tigers* in 1969. His innovative approach to film, his independence, and his critical stance on political reductionism have often set him apart from the mainstream. A name rarely mentioned in discussions on the new Latin American cinema, Ruiz retrospectives in Madrid, Edinburgh, London, Rotterdam, and Paris have finally brought him public recognition. After years of relative obscurity, critical acclaim has earned him a leading position within the French avant-grade.

Chilean cinema in exile has found in Ruiz a respected and vital representative. A total filmmaker, for whom theater, music, literature, and visual arts are familiar territory, Ruiz successfully combines intellectual inquiry with Latin American hedonism.

—Zuzana Mirjam Pick

RUTTMANN, Walter

Nationality: German. **Born:** Frankfurt am Main, 28 December 1887. **Education:** Goethe-Gymnasium, Abitur 1905; architectural studies in Zurich, from 1907; studied painting in Munich, 1909. **Military Service:** Served as artillery lieutenant on Eastern Front, World War I; suffered nervous breakdown, sent to sanatorium until 1917. **Career:** Began filmmaking, 1919; moved to Berlin, 1923; worked with Lotte Reiniger and Carl Koch on *The Adventures of Prince Achmed*, 1923–26; worked with G. W. Pabst and Abel Gance in Paris, 1929–31. **Died:** In Berlin, 15 July 1941.

Films as Director:

1921 *Opus I*
1920–23 *Opus II, III, IV*
1923 ‘‘Der Falkentraum (Dream of Hawks)’’ sequence in ***Die Nibelungen*** part 1 (Lang)
1924 Abstract Alps dream sequence for *Lebende Buddhas* (Wegener)
1925–26 *Opus V*
1926–27 ***Berlin, die Sinfonie der Grossstadt*** (*Berlin, Symphony of a Great City*)
1928 ‘‘Tönende Welle’’ episode for *Das weisse Stadion* (Fanck)
1929 *Melodie der Welt* (*World Melody*); *Des Haares und der Liebe Wellen* (short fiction film)
1930 *Weekend* (*Wochenende*)
1931 *In der Nacht* (*In the Night*); *Feind im Blut* (documentary)
1932–33 *Acciaio*
1933 *Blut und Boden*
1934 Short film incorporated into *Altgermanische Bauernkultur*; *Metall des Himmels*; Prologue to ***Triumph des Willens*** (*Triumph of the Will*) (Riefenstahl)
1935 *Kleiner Film einer grossen Stadt—Die Stadt Düsseldorf am Rhein*; *Stadt Stuttgart, 100. Cannstatter Volksfest*; *Stuttgart, die Grossstadt zwischen Wald und Reben*
1936 *Schiff in Not*
1937 *Mannesmann*
1938 *Henkel, ein deutsches Werk in seiner Arbeit*; *Weltstrasse See—Welthafen Hamburg*; *Im Dienste der Menschheit*
1940 *Deutsche Waffenschmiede* (*Waffenkammern Deutschland*); *Deutsche Panzer; Aberglaube*
1941 *Ein Film gegen die Volkskrankheit Krebs—jeder Achte . . .*

Other Films:

1923–26 *Die Abenteuer des Prinzen Achmed* (*The Adventures of Prince Achmed*) (Reiniger) (collaborated on making abstract, moving backgrounds)

Publications

On RUTTMANN: books—

Kracauer, Siegfried, *A Psychological History of the German Film*, Princeton, New Jersey, 1974.
Russett, Robert, and Cecile Starr, *Experimental Animation*, New York, 1976.
Film as Film: Formal Experiment in Film, 1910–1975, exhibition catalog, London, 1979.

On RUTTMANN: articles—

Falkenberg, Paul, ‘‘Sound Montage: A Propos de Ruttmann,’’ in *Film Culture* (New York), no. 22–23, 1961.
Cowie, Peter, ‘‘*Berlin*,’’ in *Films and Filming* (London), August 1961.
‘‘Walter Ruttmann,’’ in *Travelling* (Lausanne), Summer 1979.
Fulks, Barry A., ‘‘Walter Ruttmann, the Avant-Garde Film, and Nazi Modernism,’’ in *Film and History* (Newark, New Jersey), May 1984.
Brandt, H.J., ‘‘Walter Ruttmann: Vom expressionismus zum faschismus,’’ (three parts) in *Filmfaust* (Frankfurt), October/November 1985, December 1985/January 1986, and February/March 1986.

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Walter Ruttmann is often associated with the films of others: he created the ‘‘Dream of the Hawks’’ sequence in Fritz Lang's *Die Nibelungen*, and directed several sequences in Paul Wegener's *Lebende*

Buddhas. Later on, he assisted in the editing of Leni Riefenstahl's *Olympia.* Easily his own most influential work is *Berlin, Symphony of a Great City*, one of the outstanding abstract documentaries of the 1920s.

Berlin is a visual essay on an average working day in the city, from dawn to the dead of night. The quiet, seemingly abandoned metropolis comes alive as a train makes its way through the suburbs, workers travel on their way to factories, the wheels of industry are set in motion, and everyday occurrences unfold in cafes and on streets. Night approaches, and Berlin becomes lit up like a birthday cake. Boys flirt with girls, chorus girls dance, an orchestra performs Beethoven. Lovers seek out privacy in a hotel. And it will all begin again with the sunrise.

Berlin is indeed a symphony, with Ruttmann stressing the movement of people and machinery in what amounts to a visual tapestry. The key is in the editing: for example, shots of people walking on a street are followed by those of cows' legs. Ruttmann makes no social commentary, as rich and poor, man and animal, exist side by side. His sole interest is the imagery, the creation of visual poetry—even when he contrasts poor children and the food in a restaurant.

Ruttman's use of montage was influenced by the Russian filmmaker Dziga Vertov. Yet while Vertov's newsreels depicted the progress of a post-Revolutionary Soviet society, the life in Berlin could just as well be the life in Brussels or Amsterdam or Paris. Ruttmann is concerned with the details of daily reality edited together to form a unified whole, but he never comments or editorializes on the lives of his subjects.

The filmmaker, who appropriately began his career as an abstract painter, preceded *Berlin* with a series of experimental ''Opus'' films. Siegfried Kracauer describes *Opus I* as ''a dynamic display of spots vaguely recalling X-ray photographs.'' Additionally, Ruttmann realized that the advent of sound in motion pictures was inevitable. As a result, he attempted to attune his images to the soundtracks that he felt would ultimately outweigh visual components in importance. In *World Melody*, made after *Berlin*, music and sound effects are orchestrated to relate to the images; *In der Nacht* is a union of imagery and Schumann's music.

As Ruttmann did not exhibit a social conscience in his early work, it is perhaps not surprising that, by the end of his life, he had been co-opted as a propagandist. An artist whose work was initially apolitical, Ruttmann neither protested nor went into exile with the advent of National Socialism. Instead, he conformed. His last documentaries were odes to Nazism and Germany's military might.

—Rob Edelman

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SANDERS-BRAHMS, Helma

Nationality: German. **Born:** Helma Sanders in Emden, Germany, 20 November 1940; added her mother's maiden name to her own to differentiate herself from another New German Cinema filmmaker, Helke Sander. **Education:** Studied acting in Hanover, Germany; studied drama and literature at Cologne University. **Career:** Worked as an announcer and interviewer for a Cologne television station, 1960s; began directing shorts and documentaries for German television, 1970; directed first feature, *Gewelt*, 1971; made *Erdbeben in Chile*, her first film for the Filmverlag der Autoren, set up by thirteen New German Cinema directors as a production and distribution cooperative, 1974.

Films as Director and Screenwriter:

1970 *Angelika Urban, verkauferin, verlobt* (*Angelika Urban, Salesgirl, Engaged*) (short)
1971 *Gewalt* (*Violence*); *Die industrielle Reservarmee* (*The Industrial Reserve Army*) (doc)
1972 *Der angestellte* (*The Employee*)
1973 *Die machine* (*The Machine*) (doc)
1974 *Die letzten tage von Gomorrah* (*The Last Days of Gomorrah*); *Erdbebenin Chile* (*Earthquake in Chile*)
1975 *Unter dem pflaster ist der strand* (*The Sand under the Pavement*)
1976 *Shirins hochzeit* (*Shirin's Wedding*)
1977 *Heinrich*
1980 *Deutschland bleiche mutter* (*Germany, Pale Mother*) (+ pr); *Vringsveedeler triptichon* (*The Vringsveedel Tryptych*) (doc)
1981 *Die beruhrte* (*No Mercy No Future*; *No Exit No Panic*) (+ pr, costumes, makeup)
1984 *Flugel und fesseln* (*L'Avenir d'Emilie*; *The Future of Emily*)
1986 *Laputa*
1987 *Felix* (co-dir)
1988 *Geteilte liebe* (*Divided Love*; *Manoever*) (+ pr)
1992 *Apfelbaume* (*Apple Trees*)
1995 *Lumière et compagnie* (*Lumière and Company*) (short Lumière film)
1995 *Jetzt leben—Juden in Berlin*
1997 *Mein Herz—Niemandem!* (*My Heart Is Mine Alone*) (+ pr)
2000 *Clara* (+ co-sc)

Other Films:

1981 *Der Subjektive Faktor* (role)
1995 *The Night of the Filmmakers* (appearance)

Publications

By SANDERS-BRAHMS: articles—

‘‘Misunderstood Mother and Forgotten Father,’’ interview with G. Vincendeau in *Monthly Film Bulletin* (London), May 1985.
Interview with C. Racine in *Sequences* (Montreal), February 1987.
Interview with Peter Brunette in *Film Quarterly* (Berkeley, California), Winter 1990.
Sanders-Brahms, Helma, and S. Toubiana, ‘‘Menace a l'est,’’ in *Cahiers du Cinéma* (Paris), September 1990.
Interview with E. Richter and R. Richter in *Film und Fernsehen* (Berlin), vol. 19, no. 8/9, 1991.
Interview with Janine Euvrard, in *Ciné-Bulles* (Montreal), Spring 1994.
Interview with Erika Richter, in *Film und Fernsehen* (Berlin), vol. 25, no. 2, 1997.

On SANDERS-BRAHMS: articles—

Silberman, M., ‘‘Women Filmmakers in West Germany: A Catalog,’’ in *Camera Obscura* (Los Angeles), Autumn 1980.
Aude, F., article in *Positif* (Paris), November 1981.
Silberman, M., ‘‘Women Working: Women Filmmakers in West Germany: A Catalog (Part 2),’’ in *Camera Obscura* (Los Angeles), Fall 1983.
Article in *Film a Doba* (Prague), June 1985.
Bammer, A., ‘‘Through a Daughter's Eyes: Helma Sanders-Brahms's *Germany, Pale Mother*,’’ in *New German Critique*, Fall 1985.
Fjordholm, H., article in *Z Filmtidsskrift* (Oslo), vol. 4, no. 5, 1986.
Desjardins, M., ‘‘*Germany, Pale Mother* and the Maternal: Toward a Feminist Spectatorship,’’ in *Spectator*, vol. 8, no. 1, 1987.
Elsaesser, T., ‘‘Public Bodies and Divided Selves: German Women Filmmakers in the 1980s,’’ in *Monthly Film Bulletin* (London), December 1987.
Hyams, B., ‘‘Is the Apolitical Woman at Peace? A Reading of the Fairy Tale in *Germany, Pale Mother*,’’ in *Wide Angle* (Baltimore, Maryland), vol. 10, no. 3, 1988.
Kinder, M., ‘‘Ideological Parody in the New German Cinema: Reading *The State of Things*, *The Desire of Veronika Voss*, and *Germany, Pale Mother* as Postmodernist Rewritings of *The Searchers*, *Sunset Boulevard*, and *Blonde Venus*,’’ in *Quarterly Review of Film and Video* vol. 12, no. 1/2, 1990.
Kindred, Jack, ‘‘German Helmer Quits Fest over Yank Invasion,’’ in *Variety* (New York), 14 February 1990.
Euvrard, J., in *Ciné-Bulles* (Montreal), no. 2, 1994.

Keene, J., ‘‘Mothering Daughters: Subjectivity and History in the Work of Helma Sanders-Brahms’s *Germany, Pale Mother* (1979–1980), in *Film-Historia*, no. 1, 1997.

Kino (Warsaw), no. 2, 1997.

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The films of Helma Sanders-Brahms have been programmed with some amount of relish at film festivals and in art houses and cinematheques, but it is a safe bet that they never will be mainstream movie fare. They are not engrossing dramas in which the audience can become emotionally involved in the onscreen action. Instead, Sanders-Brahms presents, from a distance, observable archetypes of life, often with a deliberate pacing. Rather than directing actors to express emotion, she prefers ‘‘pent-up’’ performers who hide their real feelings. In fact, actor Heinrich Giskes found himself so emotionally ‘‘pent-up’’ while shooting a scene for *Heinrich* that he broke a glass over his director’s head as soon as she yelled cut.

Sanders-Brahms is a rebel to Hollywood conventions. She avoids casting glamorous leading ladies or hunky actors in order to sell tickets, and her films are often very slowly paced. She does not make ‘‘road movies,’’ because she does not revel in what she calls ‘‘the poetry of the road, the journey. The autobahn and the factory assembly line are the same thing, the same prison.’’

A producer and writer in addition to director, Sanders-Brahms is a member of the New German Cinema movement, and as such she builds her scripts around the concerns of the political left. Many of her films present themes pertaining to the plight of the worker in Germany: the inequities of modern working conditions; how workers have been pitted against one another in order to attain Germany’s capitalist ‘‘economic miracle’’; and how the Gastarbeiter (‘‘guest worker,’’ or foreign migrant worker in Germany) is exploited.

Shirin’s Wedding addresses the Gastarbeiter problem, focusing on the suffering of a Turkish woman. As a child, Shirin was betrothed to Mahmud, but he left for Germany to become a Gastarbeiter. To escape an arranged marriage, Shirin travels to Germany to find Mahmud. She obtains work in a factory in Cologne and later as a cleaner, a job which disappears after she is raped by her boss. She winds up a prostitute, with Mahmud paying to have sex with her. Eventually, she is killed by a pimp’s bullet. In *Die Beruhrte*, the daughter of a bourgeois family seeks sexual partners in the streets, including black migrant workers, derelicts, and aged, crippled cast-offs of society. In these neglected people, she sees the essence of Christ. Finally, *Apfelbaume* shows the destruction of a family whose members are adversely affected by the politics of reunification.

Other motifs in Sanders-Brahms’s work are the independent woman under fire and the mother-daughter relationship. She herself was raised by her self-reliant mother while her father was away fighting in Hitler’s armies. He did not return until she was five years old. Much of her perception of her parents’ relationship and her own childhood is depicted in *Germany, Pale Mother*, one of her best-known films. The mother is shown as a strong and independent woman who gives birth to her daughter (played by Sanders-Brahms’s own baby girl) during an air raid. When the war ends, this woman is expected to file away her independence in order to be an obedient wife. She does so, but her frustrations take hold in the form of a disease which paralyzes her face and, in a gut-wrenching scene, calls for the removal of all her teeth.

The Future of Emilie tells of an actress who lives a single, unconventional lifestyle. She returns to her parents’ home to retrieve her daughter, only to be told by her own mother that she is a bad influence on the child. In a powerful scene the actress and her little girl visit the beach, where they spin fantasy adventures with each other. The movie makes reference to the myth of an Amazon queen, a woman who has killed off the man she loves and is living quite nicely without the company of men. Sanders-Brahms’s point is that, in modern society, there are women who also are living well without men, but they are brainwashed into thinking that they would be better off with male partners.

Sanders-Brahms’s us-against-them brand of feminism mirrors the early 1970s, when the modern feminist movement was new and women who had grown up in a male-dominated society were feeling confrontational. Indeed, *Felix*, released in 1987, might have been made in the early 1970s. It is the politically loaded story of an egocentric, hypocritical modern male whose lack of self-awareness borders on the ridiculous. He has just been left by his lover, and he finds himself cast adrift in a world in which women no longer need men, or want men. *Felix* is filmed in four episodes, each shot by a different woman director—Christel Buschmann, Helke Sander, and Margarethe von Trotta, in addition to Sanders-Brahms. All are guilty of stereotyping men as jabbering idiots, and women as collectively sensitive, sensuous, and perceptive—practically perfect.

Sanders-Brahms’s films are united in that they are reflective of the society in which she came of age. Along with her fellow members of the New German Cinema, she has a mission: to point out what is wrong with the world as she sees it.

— Audrey E. Kupferberg

SANDRICH, Mark

Nationality: American. **Born:** Mark R. Sandrich in New York City, 26 August 1900. **Family:** Married to Freda (Wirtschater) Sandrich; father of television director Jay Sandrich and second unit/assistant director Mark Sandrich Jr. **Education:** Graduated from Columbia University, where he studied science and mathematics. **Career:** Entered the film industry as a propman, 1922; began directing comedy shorts, 1926; made his feature film directorial debut with *Runaway Girl*, 1928; began producing his films, 1949. **Died:** Of a heart attack in Los Angeles, 4 March 1945.

Films as Director:

1926 *Jerry the Giant* (short) (co-d with Lesley Selander); *Napoleon Junior* (short) (co-d with Lesley Selander)

1927 *Brave Cowards* (short); *Careless Hubby* (short); *First Prize* (short); *Hello Sailor* (short); *Hold Fast* (short); *Hold That Bear* (short); *Hot Soup* (short); *A Midsummer Night’s*

Mark Sandrich (sitting on ground by scaffolding), on the set of *A Woman Rebels*

Steam (short); *The Movie Hound* (short); *Night Owls* (short); *Shooting Wild* (short); *Some Scout* (short)

1928 *Bear Knees* (short); *A Cow's Husband* (short); *High Strung* (short); *A Lady Lion* (short); *Love Is Blonde* (short) (co-d with Zion Myers); *Sword Points* (short); *Runaways Girls*

1929 *The Talk of Hollywood* (+ co-story); *Two Gun Ginsburg* (short)

1930 *Aunt's in the Pants* (short); *Barnum Was Wrong* (short) (+ co-story, dialogue); *General Ginsburg* (short) (+ co-story, dialogue); *Gunboat Ginsburg* (short) (+ co-story, dialogue); *Hot Bridge* (short); *Moonlight and Monkey Business* (short (+ co-continuity, dialogue); *Off to Peoria* (+ co-story, dialogue); *Razord in Old Kentucky* (short); *Society Goes Spaghetti* (short) (+ co-story, dialogue); *Talking Turkey* (short) (co-story, dialogue); *Trader Ginsburg* (short) (+ co-story, dialogue)

1931 *The County Seat* (short) (+ co-story, dialogue); *Cowslips* (short) (co-story, continuity); *False Roomers* (short) (+ co-adaptation); *The Gay Nineties* (short) (+ co-adaptation, dialogue); *Many a Sip* (short) (+ co-story, continuity); *A Melon-Drama* (short) (+ co-adaptation, dialogue); *Scratch-As-Catch-Can* (short) (+ co-adaptation); *The Strife of the Party* (short) (+ co-story, adaptation); *The Way of All Fish* (short) (+ co-adaptation, dialogue); *The Wife o' Riley* (short) (+ co-story, dialogue)

1932 *Ex-Rooster* (short) (+ co-story); *A Hurry Call* (short) + co-story); *The Iceman's Ball* (short) (+ co-adaptation, dialogue); *Jitters, the Butler* (short) (+ co-adaptation, dialogue); *The Millionaire Cat* (short) (+ co-adaptation, dialogue); *A Slip at the Switch* (short) (+ co-story); *When Summons Comes* (short (+ story, continuity); *Hold 'Em Jail* (co-sc only)

1933 *Aggie Appleby, Maker of Men*; *The Druggist's Dilemma* (short) (+ co-adaptation, dialogue); *Hokus Focus* (short) (+ co-adaptation, dialogue); *Melody Cruise* (+ co-sc); *Private Wives* (short) (+ co-story); *So This Is Harris* (short) (+ co-story); *Thru Thin and Thicket; or, Who's Zoo in Africa?* (short)

1934 *Hips, Hips, Hooray*; *Cockeyed Cavaliers*; *The Gay Divorcee*

1935 *Top Hat*

1936 *A Woman Rebels*; *Follow the Fleet*

1937 *Shall We Dance?*

1938 *Carefree*
1939 *Man about Town*
1940 *Love Thy Neighbor* (+ pr); *Buck Benny Rides Again* (+ pr)
1941 *Skylark* (+ pr)
1942 *Holiday Inn* (+ pr)
1943 *So Proudly We Hail!* (+ pr)
1944 *I Love A Soldier* (+ pr); *Here Come the Waves* (+ pr)

Publications

On SANDRICH: articles—

McManus, John T., ''A Sandrich and a Dance or So,'' in *New York Times*, 16 May 1937.

Strauss, Theodore, ''That Sandrich Man,'' in *New York Times*, 12 July 1942.

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The signature of Mark Sandrich is blurred. With a string of significant features to his credit, it would seem that a few books on Sandrich should have been published. Yet there have been no career evaluations of this director/producer. The reason is two-fold. First of all, Sandrich's efforts are upstaged by the star power in his films. Secondly, Sandrich died in early middle age in 1945, cutting short his screen legacy at a time when the major studio factory system was beginning to be derailed and director/producers of his caliber were just starting to assert their position as auteurs within an about-to-be newly designed Hollywood.

With few exceptions, Sandrich's most important films are comedies featuring legendary performers in legendary performances. The best known are the several Fred Astaire-Ginger Rogers musicals that he made at RKO. No matter how often these films are packaged, they never are tagged ''Mark Sandrich films.'' Instead, they are the Astaire-Rogers musicals. Even so, it is Sandrich's contribution that allowed for the creation of Astaire-Rogers as one of the 1930's most popular and exciting screen teams. Sandrich employed his extensive experience in screen comedy to mold a bland-looking Fred Astaire from a stage dancer/singer into a lively and charming screen presence.

Directing dozens of silent and early sound comedy shorts gave Sandrich an expert's viewpoint on presenting screen comedy. With his sharpened eye, he determined how best to complement Astaire's rather stagy manner and distant formality with the more free-flowing, vivacious Rogers. The results were dynamic. When *The Gay Divorcee* was being made, Rogers had more screen experience than Astaire. She acts more loosely for the camera than Astaire, whose theatrical gestures and reactions are a bit heavy-handed for films. Realizing this, Sandrich adjusts the placement of the camera to accommodate each of his actors. The film unfolds with a series of brief comedy sequences involving Astaire, Rogers, and a number of character actors. When Sandrich films Astaire, he does so in a series of quick takes, and he does not bring the camera in for a close shot. When Astaire and Rogers ''meet cute'' over a large trunk in which Rogers' dress is caught, Sandrich moves in for a couple close shots of Rogers reacting to the situation, but he keeps Astaire at a distance. By recognizing the comfort zone of his stars, he brings out the most effective performance for each.

Sandrich seems to savor the comedy scenes in his films. His attention to camera placement and fast-paced editing result in efficient comedy sequences that bring quick laughs and prevent overly long reaction shots. *Hips, Hips, Hooray* and *Cockeyed Cavaliers*, both of which star the zany comedy duo of Wheeler and Woolsey, offer examples of this technique. *Buck Benny Rides Again* and *Love Thy Neighbor*, offbeat comedies featuring Jack Benny and Eddie ''Rochester'' Anderson, work because Sandrich is sensitive to Benny's precise comic timing, as well as the humorous styles of other popular radio comedians who make appearances in the film.

Sandrich produced as well as directed his films from 1940 until his death. Taking a break from comedy, he made an outstanding World War II patriotic melodrama of brave nurses caring for fighting men in the Pacific. In *So Proudly We Hail!*, Sandrich emphasized accuracy and brought in several experienced combat nurses to document details of their experience. That authentication was particularly important to audiences since the film was in production when the war was in progress. This project, plus a follow-up called *I Love a Soldier*, a drama about wartime marriage which re-teams several of the *So Proudly We Hail!* stars, demonstrates Sandrich's willingness to expand his cinematic repertoire, and make films that are serious as well as escapist.

Because of Sandrich's sudden death, one only can speculate whether he would have further developed his talents during the postwar era, perhaps in a manner similar to director George Stevens, whose early career parallels Sandrich's.

—Audrey Kupferberg

SANJINÉS, Jorge

Nationality: Bolivian. **Born:** La Paz, Bolivia, 31 July 1936. **Education:** Studied filmmaking and philosophy at Catholic University in Santiago, Chile, late 1950s. **Career:** Made first film, *Sueños y realidades*, with Oscar Soria, in Bolivia, 1961; named head of Bolivian Film Institute, 1965; left Bolivia following coup led by Hugo Banzer, 1972; returned to Bolivia, 1979. **Address:** c/o Consejo Nacional del Cine, Casilla 9933, La Paz, Bolivia.

Films as Director:

1961 *Sueños y realidades* (co-d)
1963 *Revolución*; *Una día Paulino* (co-d)
1965 *Aysa*
1966 *Ukamau*
1969 ***Yawar mallku*** (*Blood of the Condor*)
1971 *El coraje del pueblo*
1974 *El enemigo principal*
1976 *Fuera de aquí*
1983 *Las banderas del amanecer* (co-d)
1989 *La nacion clandestina* (+ sc)
1995 *Para recibir el canto de los pajaros* (+ sc)

Publications

By SANJINÉS:book—

Theory and Practice of a Cinema with the People, with Ukamau Group and Richard Schaaf, Willimantic, 1989.

By SANJINÉS:articles—

''Cinema and Revolution,'' an interview in *Cineaste* (New York), Winter 1970/71.
''*Ukamau* and *Yawar Mallku*: An Interview with Jorge Sanjinés,'' in *Afterimage* (London), Summer 1971.
''Sobre *Fuera de Aquí!*,'' and ''Llamado del Grupo *Ukamau*,'' in *Cine Cubano* (Havana), no. 93, 1980.
''El Cine revolucionario en Bolivia,'' in *Cine Cubano* (Havana), no. 99, 1981.
''Faire du cinéma un instrument de liberation,'' an interview with G. Gervais, in *Jeune Cinéma* (Paris), March 1982.
''Nuestro principal destinatario,'' in *Cine Cubano* (Cuba), no. 105, 1983.
''Revolutionary Cinema: The Bolivian Experience,'' in *Cinema and Social Change in Latin America: Conversations with Filmmakers*, edited by Julianne Burton, Austin, Texas, 1986.
''El plano secuencia integral,'' in *Cine Cubano* (Cuba), no. 125, 1989.
''Voraussetzung fuer das Verstaendnis sind Interesse an und Achtung gegenueber der anderen Kultur,'' an interview with R. Nierich and P. B. Schumann, in *Filmbulletin*, vol. 33, no. 4, 1991.

On SANJINÉS: books—

Gisbert, Carlos D. Mesa, and others, *Cine Boliviano: Del realizador al critico*, La Paz, 1979.
Gisbert, Carlos D. Mesa, *La aventura del cine boliviano 1952–85*, La Paz, 1985.
Armes, Roy, *Third-World Filmmaking and the West*, Berkeley, 1987.

On SANJINÉS: articles—

Wilson, David, ''Aspects of Latin American Political Cinema,'' in *Sight and Sound* (London), Summer 1972.
Campbell, Leon G., and Carlos Cortes, ''Film as Revolutionary Weapon: A Jorge Sanjinés Retrospective,'' in *History Teacher*, May 1979.
Ledgard, M., ''Jorge Sanjinés: El cine urgente,'' in *Hablemos de Cine* (Lima), June 1981.
West, Dennis, ''Film and Revolution in the Andes,'' in *New Scholar* (San Diego), vol. 8, no. 1/2, 1982.
West, Dennis, ''Alternative Cinema in Latin America,'' in *Roads to Freedom: The Struggle against Dependence in the Developing World*, edited by Edwin G. Clausen and Jack Bermingham, Brookfield, Vermont, 1989.
Ruggle, W., ''Die eigene Identitaet zurueckerobern,'' in *Filmbulletin*, vol. 33, no. 4, 1991.
Malandrin, Stéphane, ''Toulouse à l'heure latine,'' in *Cahiers du Cinéma* (Paris), June 1995.
Convents, G., in *Film en Televisie + Video* (Brussels), October 1995.
Chaput, Luc, ''Jorge Sanjines: Amérindien mon frére,'' in *Séquences* (Haute-Ville), September-October 1997.

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The Bolivian Jorge Sanjinés has become internationally recognized as a leading filmmaker in spite of the fact that his country has few significant filmmaking traditions or production facilities. Working outside of a film-industry context, Sanjinés has doggedly overcome formidable obstacles, including economic ones. For instance, to finance the fiction feature *Yawar mallku* Sanjinés and other members of his Ukamau production group sold personal belongings and accepted contributions. After finishing *Yawar mallku*, members of the Ukamau collective toured the Bolivian highlands with a 16mm print and portable projection equipment in an effort to reach the film's intended audience—the Indian peasantry.

Sanjinés is a militant filmmaker whose primary goal is to bring a revolutionary Marxist political agenda to peasant and working-class audiences. His principal films respond to a militant Marxist aesthetic by examining oppressed collective protagonists (for example, an Andean peasant community) in their historical situations, by educating viewers to an understanding of those situations, and by inspiring audiences to transform the political and socioeconomic status quo in order to build a higher stage of society. The depiction of oppression in these films has in some cases been based on documented historical events.

Sanjinés's works offer a defense of the Andean Indian way of life and expose and attack the Indians' enemies. *Yawar mallku* denounces a Progress Corps (read Peace Corps) pediatrics clinic that sterilizes unsuspecting Andean women, while in the documentary reconstruction *El coraje del pueblo*, Bolivian government and military officials responsible for the massacres of Indian miners are specifically identified. The fiction feature *El enemigo principal* illustrates the exploitation and brutality suffered by indigenous peasants at the hands of powerful landowners and links the power of the landowners to U.S. imperialism. The mise-en-scène of these films reflects Sanjinés's defense of the Indian way of life. For instance, in *El enemigo principal* the Inca heritage of the modern Andean Indian pervades the mise-en-scène: the predominance of Quechua dialogue, the centuries-old custom of chewing coca leaves, the trapezoidal niches and doors characterizing Inca masonry, the ancient agricultural ritual, the everyday work of spinning and weaving.

The structural, narrative, and stylistic approaches used by Sanjinés have evolved in accordance with his basic goal of optimum communication with his peasant and working-class audiences. When exhibiting *Yawar mallku* to Indians in remote areas, Sanjinés drew on an Inca oral tradition; and before showing the film he first had a narrator introduce the story and the characters to the cinematically unsophisticated audiences. Later, in *El enemigo principal*, Sanjinés built a narrator into the film itself: a well-known Indian peasant leader periodically appears to speak, in Quechua, directly to viewers in order to introduce the characters and events which will follow. From peasant reaction to his early films, Sanjinés found that unsophisticated viewers were shocked when a close shot follows an establishing shot. Therefore, in *El enemigo principal* outdoor group scenes appear initially in long shot; and then the camera slowly zooms in, much as a spectator would approach. Although *Yawar mallku* involved an Indian community in the filming, Sanjinés later sought from indigenous groups an even more active collective participation in an effort to make films ''from the people, to the people.'' In *El coraje del pueblo*, survivors of the army's 1967 massacre of miners actively participated in the filmmaking by re-creating their own activities before and during the bloodbath.

Since the appearance of *Yawar mallku*, Sanjinés has been a well-known and controversial figure in Bolivia; but he has at times been banished from his native country by right-wing regimes because of his highly political filmmaking activities. International critical opinion considers Sanjinés one of the leading Latin American militant filmmakers because of his oft-demonstrated ability to make aesthetically and politically significant feature films—both documentaries and fiction features—in spite of extremely limited technical and financial resources.

SAURA, Carlos

Nationality: Spanish. **Born:** Huesca, 4 January 1932. **Education:** Studied filmmaking at Instituto de Investigaciones y Experiencas Cinematográficos (IIEC), Madrid, 1952–57. **Career:** Professional photographer, 1950–53; teacher at IIEC, from 1957, left for political reasons, 1964; directed first feature, *Los golfos*, 1960. **Awards:** Silver Bear, Berlin Festival, for *La caza*, 1966, and *Peppermint frappé*, 1968; Special Jury Award, Cannes Festival, for *La prima Angelica*, 1974, and *Cria cuervos*, 1976; Golden Bear, Berlin Festival, for *Hurry, Hurry*, 1981. **Address:** Iberoamericana Films, Velazquez 12, Madrid 28001.

Films as Director and Scriptwriter:

1957 *La tarde del domingo* (*Sunday Afternoon*) (short)
1958 *Cuenca* (short)
1960 *Los golfos* (*The Hooligans*) (+ role)
1964 *Llanto por un bandido* (*Lament for a Bandit*)
1966 *La caza* (*The Hunt*; *The Chase*)
1967 *Peppermint frappé*
1968 *Stress es tres, tres* (*Stress Is Three, Three*)
1969 *La madriguera* (*The Honeycomb*; *The Net*)
1970 *El jardín de las delicias* (*The Garden of Delights*)
1973 *Ana y los lobos* (*Ana and the Wolves*)
1974 *La prima Angélica* (*Cousin Angelica*)
1976 ***Cria cuervos*** (*Raise Ravens*)
1977 *Elisa, vida mía* (*Elisa, My Love*)
1978 *Los ojos vendados* (*Blindfold*)
1979 *Mamá cumple cien años* (*Mama Turns One Hundred*)
1980 *Deprisa, deprisa* (*Hurry, Hurry*)
1981 *Dulces horas* (*Sweet Hours*); *Bodas de sangre* (*Blood Wedding*)
1982 *Antonieta*
1983 *Carmen*
1984 *Los zancos* (*The Stilts*)
1985 *El amor brujo* (*Love the Magician*)
1987 *El dorado*
1989 *La noche oscura* (*The Dark Night*)
1990 *Ay! Carmela*
1992 *Sevillanas*; *Marathon*
1993 *Dispara!* (*Shoot!*)
1995 *Flamenco*
1996 *Taxi* (d only)
1998 *Esa luz!*
1998 *Pajarico*; *Tango*
1999 *Goya en Burdeos* (*Goya in Bordeaux*)

Publications

By SAURA: articles—

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Interview with G. Braucourt, in *Thousand Eyes* (New York), October 1976.
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''El cumpleaños de Saura,'' interview with J.L. Guerin, in *Cinema 2002* (Madrid), January 1980.
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Carlos Saura (right) on the set of *Ay! Carmela*

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''Carlos Saura Joins with Gomez on Ambitious $5.5-mil *El Dorado*,'' in *Variety* (New York), 22 October 1986.

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Over the past three decades, Carlos Saura has attained international stature while exploring quintessentially Spanish themes. Saura was one of the first Spanish filmmakers to deal with the Spanish Civil War and its aftermath. In several films he explored the impact of the war years and of the postwar period on the men and women of his generation, those who were born in the 1930s and who suffered emotional and psychological damage that affected them well into their adult years. In a number of movies, we witness the efforts of Saura's adult protagonists to resurrect their past memories in order to come to terms with them once and for all. In the course of their recollections, we see the negative effects not only of the war, but also of the repressive system of education and of the confining family structures that were consolidated by the triumph of Franco in the postwar period.

Until Franco's death in 1975, it was not possible to express this viewpoint openly. Films were censored first at the script stage and again upon completion. Nothing controversial was allowed. Even in the 1960s, a period of liberalization when some experimentation was allowed and the New Spanish Cinema movement was born, Saura and the other young directors associated with this movement walked a delicate and difficult line, trying to convey their ideas while avoiding the hurdles imposed by the censor.

It was in this atmosphere that Saura developed his cinematic style and method of working. In order to deal with taboo subjects, he (and the other young directors of that time) resorted to tactics of allusion, association, and allegory. In one of Saura's first movies, *The Hunt*, a hunting party arranged by four former comrades-in-arms under Franco is used to represent the legacy of the Civil War and the moral bankruptcy it has engendered. In other movies, Saura destroys the chronological sequence of events in order to show the impact of the past and its continued importance in explaining the present. Actions and events taking place in the present often recall or evoke corresponding past moments, and Saura's protagonists come to exist in several temporal dimensions simultaneously. We participate in their memories, dreams, and visions as Saura creates a fluid movement from present to past and in and out of dreams. What is original about these shifts in time and perspective is that Saura dispenses with the dissolves and soft-focus shots usually used to effectuate a time change in films. In his movies, present and past, reality and fantasy are deliberately fused together. Dream figures seem to be as palpable and as concrete as any of the ''real'' actors on screen. The audience learns to distinguish them through a series of narrative clues, changes in clothing, and the actors' voices and facial expressions.

This method places substantial demands upon the actors with whom Saura works closely. He has often used the same actors in several movies. Saura has also worked with the same producer and crew for most of his career, which helps explain the significant continuity of his films. Sometimes images or sequences from one movie recur in later ones. As Saura himself has said, ''Every film is a consequence of the film before.''

Every film is also a consequence of the particular political and social climate prevailing in Spain. With the death of Franco and the subsequent abolition of film censorship that resulted from restoration of democratic rule, Saura moved away from the complex, nonlinear narrative forms he had cultivated under Franco and began to make simpler, almost documentary-like movies. One of these, which dealt with juvenile delinquents in Madrid, was shot with nonprofessional actors from the slums of the capital (*De prisa, de prisa*). Two others are filmed versions of flamenco ballets that are based upon well-known literary works (*Bodas de sangre* and *Carmen*). In these as in other movies which contain references to Spanish plays, poems, and paintings, Saura affirms his ties to Spanish cultural traditions and shows their relevance to the Spain of today.

El amor brujo is the third of Saura's ''Spanish folk films,'' following *Bodas de sangre* and *Carmen.* In it, he combines music, dance, and melodrama in telling the story of a pair of gypsies who have been promised to each other by their respective families; as their wedding approaches, each becomes involved in other romances.

Despite an occasional foray into what for Saura is unusual territory—*Dispara!* is a clichéd, unconvincing psychological drama about a rape victim who murders her attackers—the filmmaker has continued creating highly political films which explore facets of recent Spanish history, and non-narrative cinematic essays which celebrate Spanish culture. In the former category is *Ay, Carmela!*, a pointed yet endearing, extremely entertaining farce in which Carmen Maura has one of her best roles in a film not directed by Pedro Almodovar. She plays an entertainer who brings diversion to the partisans during the Spanish Civil War, and who ends up caught behind enemy lines with her husband and their assistant. The film works best as a comic reminiscence of what it means to be politically and morally correct, yet still be on the losing side of a conflict. *Flamenco* is a loving, exquisitely detailed ode to flamenco music, consisting of lively performances by an array of talented singers, dancers, and guitarists of all ages. *Flamenco* is a film that Gene Kelly would love; it leaves audience members clapping after each number, entranced by the joy and energy put forth by the performers, the best of whom are nothing short of dazzling. There are no English subtitles in *Flamenco.* None are needed.

—Katherine Singer Kovács, updated by Rob Edelman

SAUTET, Claude

Nationality: French. **Born:** Montrouge, Paris, 23 February 1924. **Education:** Ecole des Arts Decoratif, entered IDHEC, 1948. **Career:** Music critic for newspaper *Combat*, late 1940s; assistant director to Pierre Montazel, Gut Lefranc, Georges Franju, and Jacques Becker, 1950s; also TV producer; directed first feature, *Classe tous risques*, 1960. **Died:** Of liver cancer in Paris, 22 July 2000.

Films as Director and Scriptwriter:

1951 *Nous n'irons plus au bois* (short)
1956 *Bonjour sourire* (d only)
1960 *Classe tous risques* (*The Big Risk*)
1965 *L'Arme à gauche* (*Guns for the Dictator*)
1970 *Les Choses de la vie* (*The Things of Life*)
1971 *Max et les ferrailleurs*
1972 *César et Rosalie* (*Cesar and Rosalie*)
1974 *Vincent, François, Paul . . . et les autres*
1976 *Mado*
1978 *Une Histoire simple*
1980 *Un Mauvais Fils* (*A Bad Son*)
1983 *Garçon*
1988 *Quelques Jours avec moi*
1992 ***Un Coeur en Hiver*** (*A Heart in Winter*) (co-sc)
1995 *Nelly & Monsieur Arnaud* (*Nelly & Mr. Arnaud*) (co-sc); *Les Enfants de Lumière*

Other Films:

(incomplete listing)

1954 *Touchez pas au Grisbi* (*Grisbi*)
1959 ***Les Yeux sans visages*** (*Eyes without a Face*) (Franju) (asst d)

Publications

By SAUTET: book—

Conversations avec Claude Sautet, Institute Lumière, 1994.

By SAUTET: articles—

Interviews with Claude Beylie, in *Ecran* (Paris), December 1972 and November 1974.
''Claude Sautet, c'est la vitalité,'' with François Truffaut, in *Avant-Scène du Cinéma* (Paris), December 1974.
Interviews with Michel Ciment and others, in *Positif* (Paris), December 1976 and January 1979.
''Romy Schneider: une actrice qui depasse le quotidien,'' in *Avant-Scène du Cinéma* (Paris), 15 March 1979.
Interview with G. Legrand and I. Jordan in *Positif* (Paris), December 1983.
''Je ne prevoyais pas ce debordement emotionnel,'' an interview with M. Sineux and Y. Tobin, in *Positif* (Paris), September 1992.
Interview in *Jeune Cinéma* (Paris), October 1992.
''Le jour se lève,'' in *Positif* (Paris), June 1994.
Douin, Jean-Luc, ''Histoires pas si simples,'' in *Télérama* (Paris), 20 July 1994.
Interview in *Filmihullu* (Helsinki), no. 4, 1996.

On SAUTET: book—

Korkmaz, Joseph, *Le Cinéma de Claude Sautet*, Paris, 1985.

On SAUTET: articles—

Sineux, M., ''Entretien avec Philippe Sarde sur Claude Sautet et quelques autres,'' in *Positif* (Paris), January 1979.
''Claude Sautet Issue'' of *Avant-Scène du Cinéma* (Paris), January 1984.
Thomas, Kevin, ''The Musical Style of Claude Sautet,'' in *Los Angeles Times*, 18 June 1993.
Arnold, Gary, ''Sex and Violins,'' in *Washington Times*, 11 July 1993.
Arnold, Gary, ''Montand, Schneider and the Little White Lie,'' in *Washington Times*, 11 July 1993.
Elley, Derek, ''Film Reviews—Nelly & Mr. Arnaud,'' in *Variety* (New York), 18 September 1995.
Masson, Alain, Vincent Amiel and Michel Sineux, in *Positif* (Paris), October 1995.
Dumas, Danielle, ''L'intelligence du coeur,'' in *Avant-Scène du Cinéma* (Paris), June 1996.
Masson, A., ''L'insouciance et la fidelite,'' and ''Quelques images de films de Claude Sautet,'' in *Avant-Scène du Cinéma* (Paris), January 1997.

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The career of Claude Sautet was slow in getting underway, but by the 1970s he had virtually become the French cinema's official chronicler of bourgeois life. He had made his directing debut with a solidly constructed thriller, *Classe tous risques*, in 1960, but a second film, *L'Arme à gauche*, did not follow until 1965 and was markedly less successful. Despite numerous scriptwriting assignments, his directing career did not really get underway until he completed *Les Choses de la vie* in 1969. This set the pattern for a decade of filmmaking.

The core of any Sautet film is a fairly banal emotional problem—a man caught between two women in *Les Choses de la vie* or a married woman confronted with a former lover in *César et Rosalie.* Around this situation Sautet weaves a rich pattern of bourgeois life: concerns with home and family, with money and possessions, give these films their particular tone. This is a cinema of warm, convincingly depicted characters for whom Sautet clearly has great affection and more than a touch of complicity. Problems and motivations are always explicitly set out, for this is a style of psychological realism in which the individual, not the social, forms the focus of attention.

The director's style is a sober, classical one, built on the model of Hollywood narrative traditions: action, movement, vitality. Though his style can encompass such set pieces as the boxing match in *Vincent, Francois, Paul . . . et les autres*, Sautet is more concerned with the unfolding of a strong and involving narrative line. A key feature of all his work are the confrontation scenes which offer such excellent opportunities for the talented stars and solid character players who people his films.

Sautet's films from the mid-1970s to early 1980s—*Mado, Une Histoire simple*, and *Une Mauvais Fils*—are all characterized by a total assurance and a mastery of the medium. This mastery, however, is exercised within very precise limits—not in terms of the subject matter, which widens to take in the problems of affluence, women's independence, and juvenile delinquency, but in the manner in which such issues of the moment are approached. Sautet's classicism of form and ability to communicate directly with his audience is not accompanied by the resonances of social criticism which characterize the best North American cinema. Seeking to move his audience rather than enlighten it, Sautet uses powerful actors cast to type in carefully constructed roles, but any probing of the essential contradictions is avoided by a style of direction that keeps rigidly to the surface of life, the given patterns of bourgeois social behaviour. His approach is therefore condemned to a certain schematism, particularly in the handling of dialogue scenes, but his work gets its sense of vitality from the vigor with which the group scenes—the meals and excursions—and the typical locations of café or railway station are handled. Sautet offers a facsimile of life, a reflection of current problems or issues, but contained within a form calculated not to trouble the spectator after he has left the cinema. This conformism may seem limiting to the contemporary critic, but it will offer future generations a rare insight into the manner in which the French middle classes liked to see themselves in the 1970s.

In two of his most recent features, the popularly and critically well-received *Un Coeur en Hiver* (1992) and *Nelly & Monsieur Arnaud* (1995), Sautet continues to offer versions of French middle-class bourgeois life in the 1990s. In keeping with Sautet's thematic and stylistic terrain, *Un Coeur* and *Nelly* both focus on a small group of individuals as they undergo a set of personal and emotional situations. Again, while one senses a touch of Sautet's complicity with the bourgeois world he represents, these films do not simply offer the conservative resolutions that characterize so many of the bourgeois Hollywood productions of the 1980s and 1990s. As we watch *Un Coeur* and *Nelly*, we proceed along the interior, emotional topographies of characters like the remote and ostensibly affectless Stephan in *Un Coeur.* The tension which builds throughout *Un Coeur* as a result of Stephan's unwillingness and/or incapacity to love does not find its release, however, through the union of Stephan and Camille by the film's end: Camille continues her relationship with Maxim, Stephan remains alone. As a result, Sautet powerfully succeeds in having *us* experience the frustration these characters feel, because *Un Coeur* resists consummating a formulaic relationship with its audience via a happy ending as Hollywood films are likely to do.

Nelly & Monsieur Arnaud affects its audience in similar ways. Comparable to *Un Coeur*, *Nelly*'s presentation of the emotional firings and mis-firings between Nelly, Arnaud, Vincent, and Jerome draw the viewer into a narrative that resists uncomplicated closure; because of this, the world of *Nelly & Monsieur Arnaud* is more likely to resemble the reality its audience will encounter once the credits role and the lights go up. Derek Elley aptly comments in *Variety* that Sautet, in his films, ''is more interested in the what-could-have-happened than the what-actually-has.'' *Nelly*, he concludes, ''will delight those who don't like their T's crossed and I's dotted.'' While neither a revolutionary cinema nor one which simply gives way to Hollywood narrative conventions, Claude Sautet's films endure as poignant and insightful tales depicting the often beguiling world of human affairs.

—Roy Armes, updated by Kevin J. Costa

SAYLES, John

Nationality: American. **Born:** John Thomas Sayles in Schenectady, New York, 28 September 1950. **Education:** Williams College, Williamstown, Massachusetts, B.S. in psychology, 1972. **Career:** First novel published, 1975; writer for Roger Corman's New World Pictures, from 1977; first film as director, *The Return of the Secaucus Seven*, 1980; directed own plays *New Hope for the Dead* and *Turnbuckle*, Off-Off-Broadway, 1981; writer and director for TV, from 1980; director of videos for Bruce Springsteen, including ''Born in the U.S.A.'' and ''I'm on Fire.'' **Agent:** Robinson, Weintraub, Gross and Associates, Inc., 8428 Melrose Place, Suite C., Los Angeles, CA 90069, U.S.A.

Films as Director and Scriptwriter:

1980 *The Return of the Secaucus Seven* (+ ed, role as Howie)
1981 *Lianna* (+ ed, role as Jerry)
1983 *Baby, It's You*
1984 *The Brother from Another Planet* (+ ed, role as bounty hunter)
1987 *Matewan* (+ role as preacher)
1988 *Eight Men Out* (+ role as Ring Lardner)
1991 *City of Hope* (+ ed, song, role as Carl)
1992 *Passion Fish* (+ ed)
1994 *The Secret of Roan Inish* (+ ed)
1995 ***Lone Star*** (+ pr) (+ ed)
1997 *Men with Guns* (*Hombres armadas*) (+ ed)
1999 *Limbo* (+ ed)

Other Films:

1978 *Piranha* (Dante) (sc)
1979 *The Lady in Red* (*Kiss Me and Die*; *Guns, Sin, and Bathtub Gin*) (Teague) (sc)
1980 *Battle beyond the Stars* (Murakami) (sc); *The Howling* (Dante) (co-sc); *Alligator* (Teague) (sc)
1982 *The Challenge* (Frankenheimer) (co-sc)
1984 *Hard Choices* (King) (role as Don)
1985 *The Clan of the Cave Bear* (Chapman) (sc); *Enormous Changes at the Last Minute* (Bank, Hovde) (sc)
1987 *Wild Thing* (Reid) (sc); *Something Wild* (Demme) (role as motorcycle cop)
1989 *Breaking In* (Forsyth) (sc)
1992 *Straight Talk* (Kellman) (role as Guy Girardi); ***Malcolm X*** (Lee) (role as FBI man); *Matinee* (Dante) (role as phoney moral crusader)
1993 *A Safe Place* (Lang) (sc); *My Life's in Turnaround* (Schaeffer, Ward) (role as film producer)
1994 *Men of War* (sc); *Bedlam* (Maclean) (sc)
1995 *Apollo 13* (Howard) (sc)
1997 *Gridlock'd* (role)

Publications

By SAYLES: books—

The Pride of the Bimbos, New York, 1975.
Union Dues, New York, 1977.
The Anarchists' Convention, New York, 1979.
Thinking in Pictures: The Making of the Movie ''Matewan,'' New York, 1987.
Los Gusanos, New York, 1991.
Sayles on Sayles, with Gavin Smith, New York, 1998.
Men with Guns and Lone Star, New York, 1998.
John Sayles: Interviews (Conversations with Filmmakers Series), Diane Carson, editor, Jackson, 1999.

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''Ways of Looking at the World,'' an interview with Hunter Cordaiy, in *Metro* (Melbourne), Summer 1978/79.
Interview with T. Crawley, in *Monthly Film Bulletin* (London), December 1982.
Interview with D. Popkin, in *Cineaste* (New York), vol. 13, no. 1, 1983.
Interview with Paul Kerr, in *Monthly Film Bulletin* (London), January 1984.

John Sayles (right) with Chris Cooper

Interview with Richard Laermer, in *Films in Review* (New York), February 1985.

''Dialogue on Film: John Sayles,'' in *American Film* (Washington, D.C.), May 1986.

Interview with Pat Aufderheide, in *Cineaste* (New York), vol. 15, no. 4, 1987.

''Color Bars,'' in *American Film* (Los Angeles), vol. 13, no. 6, April 1988.

''Sayles on TV,'' an interview with Patrick Goldstein, in *Interview* (New York), March 1990.

''Low-budget Operator Who Has a Wealth of Creativity to Draw On,'' an interview with David Robinson, in *The Times* (London), 29 August 1991.

''Screening the Disenfranchised,'' an interview with Alan Hunter, in *Impact* (London), October 1991.

''Where the Hope Is,'' an interview with Gary Crowdus and Leonard Quart, in *Cineaste* (New York), December 1991.

''S'il y a un espoir, il est dans la fusion,'' an interview with Michael Henry, in *Positif* (Paris), November 1992.

''John Sayles's Committed Cinema,'' an interview with Harlan Jacobson, in *Interview* (New York), April 1993.

''Sayles Talk,'' an interview with Trevor Johnston, in *Sight and Sound* (London), September 1993.

Interview in *American Cinematographer* (Los Angeles), February 1995.

'''I Don't Want to Blow Anything by People,''' an interview with Gavin Smith, in *Film Comment* (New York), May-June 1996.

Interview with Brooke Comer, in *American Cinematographer* (Los Angeles), June 1996.

''Sayles-manship,'' an interview with Max Alexander, in *Variety* (New York), 17 June 1996.

''Rapping with John Sayles,'' an interview with P. Nechak, in *Filmmaker: The Magazine of Independent Film* (Los Angeles), July/August 1996.

''Classified Sayles,'' an interview with Geoff Andrew, in *Time Out* (London), 2 October 1996.

''Interview with John Sayles: *Apollo 13*: Rewriting History,'' in *Creative Screenwriting* (Washington, D.C.), Summer 1996.

''John Sayles Walking Alone,'' an interview with Leslie Felperin, in *Sight and Sound* (London), September 1996.

''Borders and Boundaries: *Lone Star*,'' an interview with Dennis West and Joan M. West, in *Cineaste* (New York), December 1996.

Zoom (Zürich), April 1997.

On SAYLES: books—

Ryan, Jack, *John Sayles, Filmmaker: A Critical Study of the Independent Writer-Director: With a Filmography and Bibliography,* Jefferson, North Carolina, 2000.

Molyneaux, Gerry, *John Sayles*, Los Angeles, 2000.

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Levine, H., ''Features for under a Million: John Sayles,'' in *Millimeter* (New York), February 1982.

Osborne, David, ''John Sayles: from Hoboken to Hollywood—and Back,'' in *American Film* (Washington, D.C.), October 1982.

Milligan, P., ''Sayles Management,'' in *Film Directions* (London), Summer 1984.

Valen, M., ''John Sayles,'' in *Films and Filming* (London), September 1984.

Vecsey, George, ''John Sayles Mines the Coal Wars,'' in *New York Times*, 23 August 1987.

Fishbein, Leslie, ''John Sayles' *Matewan*: Violence and Nostalgia,'' in *Film and History* (Newark, New Jersey), vol. 18, no. 3, 1988.

Isaacs, Neil D., ''John Sayles and the Fictional Origin of *Matewan*,'' in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 16, no. 4, 1988.

Lardner, Ring, Jr., ''Foul Ball,'' in *American Film* (Los Angeles), vol. 13, no. 9, 1988.

Newman, Kim, ''Red Sayles in the Sunset,'' in *City Limits* (London), 13 April 1989.

Wilson, David, ''Of Anarchists and Alligators'' in *Monthly Film Bulletin* (London), June 1989.

Rose, Cynthia, ''The Urbane Guerilla,'' in *Independent* (London), 24 August 1990.

Davis, Thulani, ''Blue-Collar Auteur,'' in *American Film* (Los Angeles), June 1991.

Andrew, Geoff, ''Sayles Talk,'' in *Time Out* (London), 23 October 1991.

Malcolm, Derek, ''Why Sayles Refuses to Sell Out,'' in *Guardian* (London), 12 November 1991.

Thompson, Ben, ''Sex, Lies, and Urban Renewal,'' in *New Statesman & Society* (London), 15 November 1991.

Grogan, Johnny, ''True Saylesmanship,'' in *Film Ireland* (Dublin), April/May 1993.

Sarris, Andrew, ''Baby It's You: An Honest Man Becomes a True Filmmaker,'' in *Film Comment* (New York), May/June 1993.

Jackson, Kevin, ''Making Movies against the Tide,'' in *Independent* (London), 19 June 1993.

Charity, Tom, ''Sayles Pitch,'' in *Time Out* (London), 25 August 1993.

Gritten, David, ''Hollywood? Not for Me, Thanks,'' in *Daily Telegraph* (London), 30 August 1993.

Francke, Lizzie, ''Passion Player,'' in *Guardian* (London), 3 September 1993.

Thompson, Cliff, ''The Brother from Another Race: Black Characters in the Films of John Sayles,'' in *Cineaste* (New York), December 1996.

Schnelle, Frank, ''Schatten der Vergangenheit,'' in *EPD Film* (Frankfurt), March 1997.

Biskind, P., ''The Sweet Hell of Success,'' in *Premiere* (Boulder), October 1997.

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No other American director has so successfully straddled both Hollywood and independent filmmaking as John Sayles. While his fellow independents have tended to restrict themselves either in terms of audience (Jim Jarmusch, Henry Jaglom) or creative scope (Woody Allen), Sayles has continued to make highly individual, idiosyncratic films of increasingly ambitious range, aimed firmly at a mainstream audience, without compromising his integrity or his radical views.

Even before launching out as a director, Sayles had established his reputation both as a novelist and as a provider of witty, literate scripts for genre movies—*Alligator*, *The Howling*, *The Lady in Red*—into whose conventions he deftly introduced sharp touches of political allegory. His own films, though, have steered clear of generic formulae, remaining (in subject matter as in treatment) fresh and quirkily unpredictable. The first of them, *The Return of the Secaucus Seven*, observed the reunion of a bunch of ex-1960s radicals with an affection, and a relaxed humour, that Kasdan's glossier treatment in *The Big Chill* never quite matched. ''There was a realism there,'' Roger Corman noted, ''which more money might have obscured.'' The film picked up several awards and rapidly became a cult favourite.

Secaucus, for all its small-scale subject and slightly shaggy charm, established the priorities of all Sayles's work to date: in his own words, ''the acting, and believing in the characters and caring about them.'' His films, situated (as Pat Aufderheide put it) ''at the intersection of culture and politics,'' favour ensemble playing over star performances, communication over sensation, and the exploration of character and ideas over pictorial values or technical bravura. ''I don't regard anything I do as art. That's a foreign world to me. I regard it as a conversation. Very often in a conversation, you tell a story to illustrate something you think or feel,'' Sayles has stated.

Even so, Sayles's work has developed steadily in terms of visual as well as dramatic complexity. His early films, such as *Secaucus* and *Lianna*, a sympathetic account of a married woman awakening to her lesbian nature, were criticised in some quarters for their static camerawork. Sayles, while readily conceding his lack of technical experience, pointed out that ''Fluid camera work takes money. Unless it's an action movie, why cut away from good actors?'' More recently, however, from *Matewan* onwards, he has adopted a more sophisticated and even elegant shooting style, though never at the expense of the story. The long, intricate tracking shots of *City of Hope* map out social connections and tensions as graphically as anything in Ophüls; while in *Matewan* scenes of nocturnal wood-smoky encampments in the Appalachian foothills, shot by Haskell Wexler in dark, grainy tones, recall elements of late Ford—*Wagonmaster*, say, or *The Horse Soldiers.* Not that Sayles (unlike his ''movie brat'' contemporaries) is interested in strewing his pictures with allusive film-buff references. ''I want people to leave the theater thinking about their own lives, not about other movies,'' he noted. His work draws its resonance from his social concerns, from his sense of character as a product of historical and cultural influences, from his acute ear for dialogue and his insight into the political process. The mismatched young couple of *Baby It's You* are no less constrained by the pressures of their class and environment (small-town 1960s New Jersey) than the West Virginian miners of *Matewan*, the baseball professionals of *Eight Men Out*, or the hostile urban factions of *City of Hope.*

But Sayles is no rigid behaviourist. The two women in *Passion Fish*, both maimed by life and thrown together in prickly proximity, contrive to surmount their backgrounds and prejudices and reach a tentative friendship. Ethnic and social conditioning are powerful influences, but not absolutes. ''Blood only means what you let it,'' says a character in *Lone Star*, and the children in *The Secret of Roan Inish* buck their family history through sheer determination.

In his work as a director, Sayles has steadily extended and deepened his personal vision, always ready to take risks and strike out in new directions. *Lone Star*, his most accomplished film to date, is also his most narratively complex, interweaving a dozen storylines and subplots. In recent years he's widened his geographical scope beyond the United States, taking in the west coast of Ireland for the mystical fable of *Roan Inish*, and Latin America for *Men with Guns*—which he shot in Spanish to get authentic performances from his Hispanic cast. *Limbo*, with its unexpected midway plot-switch and enigmatic ending, is his most dramatically audacious film yet.

It was also the first time in sixteen years that Sayles had made a studio picture, something he'd renounced after the horrendous experience of making *Baby, It's You* for Paramount. *Limbo* was financed by Sony, but Sayles still secured his regular terms—production control, casting control, and final cut. ''The fact is,'' he explained, ''I've got to the point where I don't need to make movies. . . . Why give up a year of your life for a film you are going to apologise for and you really don't feel is yours?'' Sayles's films are, unmistakably, his. With his integrity established beyond question, and his status as doyen of American independents now secure, he can afford to shrug at studio backing. With or without it, his best work may yet be to come.

—Philip Kemp

SCHAFFNER, Franklin J.

Nationality: American. **Born:** Tokyo, 30 May 1920. **Education:** Franklin and Marshal College; studied law at Columbia University. **Military Service:** Served in U.S. Navy, 1942–46. **Family:** Married Helen Jean Gilchrist, 1948, two daughters. **Career:** Assistant director, *March of Time* series, late 1940s; television director for CBS, 1949–62, work included *Studio One, Ford Theater*, and *Playhouse 90*; with Worthington Miner, George Roy Hill, and Fielder Cook, formed ''Unit Four'' production company, 1955; directed *Advise and Consent* on Broadway, 1961; signed three-picture contract with 20th Century-Fox and directed first feature, *A Summer World* (incomplete), 1961; television counselor to President Kennedy, 1961–63; president, Gilchrist Productions, 1962–68; president, Franklin Schaffner Productions, from 1969; president, Directors Guild of America, 1987–89. **Awards:** Three Emmy Awards; Oscar for Best Director, and Directors Guild Award, for *Patton*, 1970. **Died:** Of cancer, in Santa Monica, California, 2 July 1989.

Films as Director:

1961 *A Summer World* (incomplete)
1963 *The Stripper* (*Woman of Summer*)
1964 *The Best Man*
1965 *The War Lord*
1967 *The Double Man* (+ role)
1968 *Planet of the Apes*
1970 *Patton* (*Patton—Lust for Glory*; *Patton: A Salute to a Rebel*)
1971 *Nicholas and Alexandra* (+ pr)
1973 *Papillon* (+ co-pr)
1977 *Islands in the Stream*
1978 *The Boys from Brazil*
1981 *Sphinx* (+ exec pr)
1982 *Yes, Giorgio*
1987 *Lionheart*
1989 *Welcome Home*

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Franklin J. Schaffner has often been referred to as an ''actors' director.'' A former actor himself, he spent over a decade directing

Franklin J. Schaffner

television drama before making his first film. This experience proved invaluable when he arrived in Hollywood. All his films starred well-established professionals such as Fonda, Heston, Brynner, Scott, Hoffman, Peck, and Olivier.

Schaffner's first film, *The Stripper*, was based on William Inge's play *A Loss of Roses.* Producer Jerry Wald died while it was being made, and after completion the film was taken out of Schaffner's hands and re-edited. As a result the character of the ''stripper'', played by Joanne Woodward, was sadly lacking in contrast. Schaffner's experience working on political television programs proved beneficial when he directed his second film, *The Best Man*, a story of two contenders for the presidential nomination at a political convention in Los Angeles. Set mainly in hotel rooms and corridors, it could have become very static. But Schaffner accepted the challenge and turned out a compelling drama.

After the intimacy of *The Best Man* came the vastness of *The War Lord.* A medieval costume picture, the film was a complete change for Schaffner, but he succeeded in capturing the visual splendor of the outdoor sequences—particularly in the first few minutes—and the excitement and gusto of the battle scenes. Although an ''action'' film, it had a literate script—but once again Schaffner's film was cut by the studio. The director's next work was *The Double Man*, an average spy drama. His first big financial success was *Planet of the Apes*, in which he had to produce realistic performances from actors in monkey suits. Handled by another director, it could easily have been turned into a farce, but Schaffner's craftsmanship made it a science fiction satire.

In 1970 Schaffner directed George C. Scott in the role of General Patton. Twenty-seven years earlier Schaffner himself had taken part in the landings in Sicily under Patton. The film was shot in 70mm, but he insisted on cutting it in 35mm to avoid being influenced by the scope of 70mm. Scott's performance was widely praised, but he refused an Academy Award (Schaffner accepted his).

It was his interest in history that first attracted Schaffner to *Nicholas and Alexandra.* Here he told what was basically an intimate story of two people, but two people surrounded by the overflowing retinue of the court and the boundless expanse of the countryside. Schaffner used the contrast to great effect, and the film was nominated for an Oscar.

Papillon is the only film which Schaffner directed in sequence, and this was not by choice. Dalton Trumbo was rewriting the script as the film was being shot, often just managing to keep up with the production. This film marked the second time that Schaffner had worked with cinematographer Fred Koenekamp, and they were teamed again for his next feature, *Islands in the Stream.* This time he faced the problem of space and isolation, having to fill the large screen for a long time with just one man. He also found it necessary to use two cameras for some of the action sequences, something which he never did if he could avoid it. Several studios turned down *The Boys from Brazil* because it was impossible to cast, but Schaffner thought it would work if he cast against type. So Gregory Peck, always known as a ''good guy,'' played Mengele—the German doctor intent on producing clones of Hitler. Olivier, who had earlier played a German war criminal in *Marathon Man*, was the Jewish doctor trying to track down the Nazi. In the early 1980s Schaffner made *Sphinx*, an adventure story set amongst the pyramids, and *Yes, Giorgio*, his first ''musical,'' with Luciano Pavarotti.

Schaffner had a reputation for getting the best out of his actors and coping well with intimate dramas. Yet he also achieved success with large-scale epics and has been compared with David Lean because of the beauty of his compositions and the breadth of his dramatic power. He reveled in films about men struggling to achieve a certain goal. A craftsman, he did his homework and prepared each scene before arriving on the set.

—Colin Williams

SCHEPISI, Fred

Nationality: Australian. **Born:** Frederic Alan Schepisi in Melbourne, Victoria, 26 December 1939. **Education:** Briefly attended seminary school. **Family:** Married 1) Joan Ford, 1960, four children; 2) casting director Rhonda Finlayson, 1973, two children; 3) Mary Rubin, 1984, one child. **Career:** Director, producer, and writer at Carden Advertising, Melbourne, from 1955; television production manager, Paton Advertising Service, Melbourne, 1961–64; Victorian manager of Cinesound Productions, Melbourne, 1964–65; managing director of The Film House, Melbourne, making advertising shorts and documentaries, 1965–79 (chairman from 1979); first feature, *The Devil's Playground*, won six Australian Film Institute awards, 1976; moved to United States, 1979; returned to Australia to make *A Cry in the Dark*, 1988; Governor of the Australian Film Institute. **Awards:** Best Director, Australian Film Awards, for *The Devil's Playground*, 1976. **Address:** P.O. Box 317, South Melbourne VIC 3205, Australia. **Agent:** c/o Sam Cohn, International Creative Management, 40 W. 57th Street, New York, NY 10019, U.S.A.

Films as Director:

1970	*The Party* (short)
1973	''The Priest'' episode of *Libido*
1976	*The Devil's Playground* (+ sc, pr)
1978	*The Chant of Jimmie Blacksmith* (+ sc, pr)
1981	*Barbarosa*
1984	*Iceman*
1985	*Plenty*
1987	*Roxanne*
1988	*A Cry in the Dark* (*Guilty by Suspicion*; *Evil Angels*)
1990	*The Russia House* (+ pr)
1992	*Mr. Baseball* (+ co-pr)
1993	*Six Degrees of Separation* (+ co-pr)
1994	*I.Q.* (+ co-pr)
1997	*Fierce Creatures*
2001	*Last Orders*

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Interview with M. Magill in *Films in Review* (New York), January 1984.
Interview with B. Lewis in *Films and Filming* (London), December 1985.
Interview in *Screen International* (London), 4 January 1986.
''Dialogue on Film: Fred Schepisi,'' in *American Film* (Washington D.C.), July/August 1987.
''The Making of *Evil Angels*,'' interview with P. Hawker in *Cinema Papers* (Melbourne), November 1988.
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More than any other director of the Australian new wave, Fred Schepisi reflects, in his deal-making expertise, his emphasis on

Fred Schepisi

production values, even in his choice of New York as an adoptive base, the values of his home city, Melbourne, traditionally Australia's capital of political conservatism, old money, the church, and the law.

Schepisi's first two features assaulted Australia's endemic provincialism. *The Devil's Playground*, a story of sexual repression and dead belief set in a Catholic seminary, is based on Schepisi's 18 adolescent months in a monastery. (The theme was rehearsed in *The Priest*, his episode of the sketch film *Libido*, written by lapsed Catholic novelist Thomas Keneally.) The film's gloomy, sensual elegance is typical of Schepisi's later work, but his adolescent hero's moral and religious doubts are dealt with sketchily. Schepisi prefers to emphasize the celibate staff's problems with sex and drink, especially in a memorable scene in which priest Arthur Dignam spies on naked girls at a public swimming pool.

The Chant of Jimmie Blacksmith, again based on Thomas Keneally's work, is a period drama concerning the true story of nineteenth-century renegade aboriginal Jimmie Governor, who revolted against the dehumanization of his race at the hands of whites. Schepisi's use of landscape echoes the westerns of Anthony Mann, underlining the similarities between his film and Hollywood's pro-Indian dramas like *Broken Arrow* and *Tell Them Willie Boy Is Here.* In a film that, like Schepisi's later *A Cry in the Dark*, mixes, sometimes uneasily, social protest with wide screen melodrama, an inexperienced Tommy Lewis rampages bloodily but unconvincingly across rural Australia as the ill-used part-aboriginal driven to massacre by corruption in law, religion, and the state.

A highly successful producer of TV commercials and documentaries, the pragmatic Schepisi conformed more comfortably than most Australian directors to Hollywood. Though his first American production, the revenge western *Barbarosa*, has all the earmarks of a test piece, he extracted good performances from an aging Gilbert Roland and the project's co-producers, Willie Nelson and a famously aggressive Gary Busey. (''I am the first director he hasn't destroyed,'' Schepisi said proudly.) Schepisi proved equally decisive in *Ice Man*, a piece of Green science-fiction in which John Lone's defrosted Neanderthal beguiles technocrat Tim Hutton with earth magic and Ice Age mythology.

Schepisi's first hit was an adaptation of David Hare's play *Plenty.* As the ex-Resistance heroine who finds only disillusionment in Britain's post-war affluence, Meryl Streep replaced Kate Nelligan, who created the role on stage. The casting turned *Plenty* into a star vehicle, winning international success at the cost of Hare's more precise political arguments, though Schepisi, as impatient as only an Australian can be with the British, manipulates Sir John Gielgud, Charles Dance, and especially Ian McKellen in waspish parodies of imperial privilege.

Confirmed now as a technician able to tame any project or performer, Schepisi made *Roxanne*, a comedy version of Rostand's *Cyrano de Bergerac*, reset in the Pacific Northwest as a vehicle for comic Steve Martin. In the wake of its enormous success, he returned to Australia to film *A Cry in the Dark (Evil Angels)*, the sensational true story of a young mother's trial and imprisonment for infanticide. Lindy Chamberlain insisted a wild dog had stolen her baby Azaria from Ayers Rock, one of Australia's most famous desert tourist sites. But the lack of a body, combined with Lindy's own unusual religious affiliations—she was a Seventh Day Adventist—fueled rumors that the child had been sacrificed in some arcane rite. She was freed only after investigators decisively discredited the forensic evidence.

In a typical calculated risk, Schepisi cast Meryl Streep as Lindy and used the film to reprise *The Chant of Jimmie Blacksmith.* Australia itself becomes the villain, and Chamberlain was portrayed as another victim—like Blacksmith and the boy of *The Devil's Playground*—of national bigotry and ignorance. *A Cry in the Dark* depicts Australia's press as vulgar and meretricious, and its police as malicious and bumbling. Far from resenting either the imported star or the national slur, Australians greeted the film with enthusiasm, and the Streep name guaranteed a modest international success.

Schepisi debated further Australian-based projects, but with the local industry's financial base crumbling in the financial freeze of the late 1980s, he returned to New York (though much of the film was shot on location in Moscow) to direct another in his growing string of high-budget international projects, John le Carré's *The Russia House.* Schepisi has evolved into a proficient director whose recent films, while made on big budgets with international stars, are for the most part not nearly as interesting as his early-career work in Australia. *The Russia House*, which starred Sean Connery and Michele Pfeiffer, is an uneven spy drama; conversely, *I.Q.*, with Tim Robbins, Meg Ryan, and Walter Matthau, is a lightly likable fantasy-romance in which a fictionalized Albert Einstein plays cupid for his brainy niece.

Mr. Baseball features Tom Selleck as a spoiled, aging American baseball star who goes to play in Japan. The film's production was controversial in that it originally was intended strictly as a comedy. But when the Matsushita Electric Industrial Company acquired MCA, Inc., the owner of Universal Pictures (the film's releasing company), *Mr. Baseball* became a more serious, complex film about an American hero who must become humbled and learn to accept Japanese customs before he is allowed success. Schepisi's involvement with *Mr. Baseball* seems incidental; it is a well-directed film, to be sure, but then again it would be no matter what its ultimate storyline or point of view.

The theme of relations between peoples of different cultures is continued in *Six Degrees of Separation*, among Schepisi's better post-Australian films. It is a provocative version of John Guare's play, in which a well-off Manhattan couple is taken in by a gracious young con artist who eases himself into their household by pawning himself off as the son of actor Sidney Poitier. Schepisi does an especially fine job of capturing the setting's upper-class urban ambiance and various New York City vistas.

—John Baxter, updated by Rob Edelman

SCHLESINGER, John

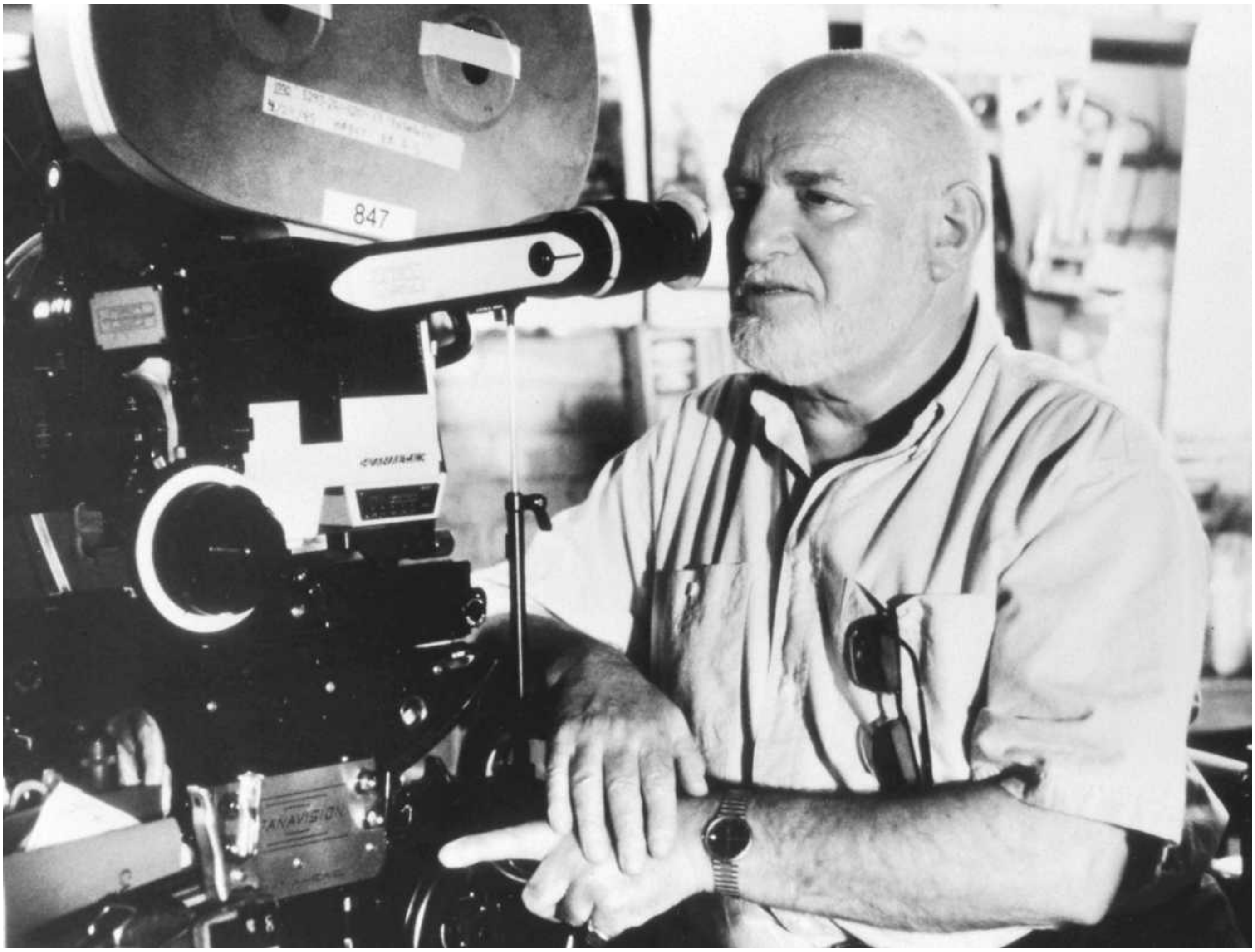
Nationality: British. **Born:** John Richard Schlesinger in London, 16 February 1926. **Education:** Uppingham School and Balliol College, Oxford, 1945–50. **Career:** Maker of short films, from 1948; actor with Colchester Repertory Company then Ngaio Marsh's Touring Company, 1950–52; directed 24 short documentaries for BBC TV series *Tonight* and *Monitor*, 1956–61; directed first feature, *A Kind of Loving*, 1962; associate director, National Theatre, London, from 1973; opera director, 1980s; also director for TV, work includes *Separate Tables*, 1982, and *An Englishman Abroad*, 1983. **Awards:** Best Direction, New York Film Critics, for *Darling*, 1965; Oscar for Best Director, Best Direction Award, British Film Academy, and Directors Award, Directors Guild of America, for *Midnight Cowboy*, 1969; Best Direction Award, British Film Academy, for *Sunday, Bloody Sunday*, 1970; Commander of the British Empire, 1970; British Film and TV Academy Award, for *An Englishman Abroad*, 1983. **Agent:** c/o Duncan Heath, 76 Oxford Street, London W1R 1RB, England.

Films as Director:

1961 *Terminus* (doc) (+ sc)
1962 *A Kind of Loving*
1963 *Billy Liar*
1965 *Darling* (+ sc)
1967 *Far from the Madding Crowd*
1969 ***Midnight Cowboy*** (+ co-pr)
1971 *Sunday, Bloody Sunday*
1972 ''Olympic Marathon'' section of *Visions of Eight*
1975 *The Day of the Locust*
1976 *Marathon Man*
1979 *Yanks*
1980 *Honky Tonk Freeway*
1981 *Privileged* (consultant d only)
1985 *The Falcon and the Snowman* (+ pr)
1987 *The Believers* (+ pr)
1988 *Madame Sousatzka*
1990 *Pacific Heights*
1991 *A Question of Attribution*
1993 *The Innocent*
1996 *Eye for an Eye*; *Cold Comfort Farm*
1998 *The Tale of Sweeney Todd* (for TV)
2000 *The Next Best Thing*

Other Films:

1953 *Single-handed* (*Sailor of the King*) (Boulting) (role)
1955 *The Divided Heart* (Crichton) (role as ticket collector)
1956 *The Last Man to Hang?* (Fisher) (role as Dr. Goldfinger)
1957 *The Battle of the River Plate* (*Pursuit of the Graf Spee*) (Powell and Pressburger) (role); *Brothers in Law* (Boulting) (role)
1986 *Fifty Years of Action!* (appearance as himself)



John Schlesinger

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‘‘An Englishman Abroad,’’ an interview with Colette Maude, in *Time Out* (London), 20 February 1991.

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Segnocinema (Vicenza), January/February 1997.

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John Schlesinger began his professional career by making short documentaries for the BBC. His first major venture in the cinema was a documentary for British Transport called *Terminus*, about twenty-four hours at Waterloo Station, which won him an award at the Venice Film Festival. Schlesinger's documentaries attracted the attention of producer Joseph Janni; together they formed a creative association which has included several of Schlesinger's British films, beginning with *A Kind of Loving*, which won the Grand Prize at the Berlin Film Festival.

Schlesinger began directing feature films in Britain at the point when the cycle of low-budget, high-quality movies on social themes (called ''Kitchen Sink'' dramas) was in full swing. Because these films were made outside the large studio system, Schlesinger got used to developing his own film projects. He has continued to do so while directing films in Hollywood, where he has worked with increasing regularity in recent years, starting with his first American film, *Midnight Cowboy.* ''I like the cross-fertilization that comes from making films in both England and America,'' he explains. ''Although I am English and I do like to work in England, I have gotten used to regarding myself more and more as mid-Atlantic.'' As a matter of fact, foreign directors like Lang and Hitchcock and Schlesinger, precisely because they are not native Americans, are sometimes able to view American life with a vigilant, perceptive eye for the kind of telling details which home-grown directors might easily overlook or simply take for granted. Indeed, reviews of *Midnight Cowboy* by and large noted how accurately the British-born Schlesinger had caught the authentic atmosphere not only of New York City, but also of Miami Beach and the Texas Panhandle, as surely as he had captured the atmosphere of a factory town in his native England in *A Kind of Loving.* ''Any film that is seriously made will reflect the attitudes and problems of society at large,'' he says, and consequently possess the potential to appeal to an international audience, as many of his films have. ''But it is inevitable that a director's own attitudes will creep into his films. For my part I try in my movies to communicate to the filmgoer a better understanding of other human beings by exploring the hazards of entering into a mutual relationship with another human being, which is the most difficult thing on earth to do, because it involves a voyage of discovery for both parties.'' Hence his prime concern as a director with examining complex human relationships from a variety of angles—ranging from the social outcasts of *Midnight Cowboy* to members of the jet set in *Darling.* Among the standout films of his career are: *Marathon Man*, a thriller about a young American Jew who finds himself pitted against a Nazi war criminal in New York; *The Falcon and the Snowman*, the true story of two young Americans who betrayed their country to the Russians; and *Madame Sousatzka*, which concerns a dedicated, demanding London piano teacher whose exacting standards threaten to drive her most promising pupil away. Significantly, Schlesinger's acutely observed depiction of the ramshackle old rooming house where Madame lives, with its colorful assortment of diverse tenants, lends to the film an authentic atmosphere that recalls Schlesinger's social (''Kitchen Sink'') dramas.

Given the great success of *Marathon Man*, Schlesinger went on to make a trio of superior thrillers: *Pacific Heights*, in which a hapless young landlord is victimized by a psychotic tenant; *The Innocent*, a story of international intrigue about a young English technician sent by British Intelligence to work on a secret operation in Berlin after World War II; and *Eye for an Eye*, a dark study wherein a vengeful mother vows to bring to justice the brute who raped and murdered her daughter. This trilogy of suspense films clearly established Schlesinger as a worthy successor to Hitchcock in the thriller genre.

In sum, John Schlesinger is a member of the international community of filmmakers who speak to an equally international audience. That is the way the world cinema has been developing, and directors like Schlesinger have helped to lead it there.

—Gene D. Phillips

SCHLÖNDORFF, Volker

Nationality: German. **Born:** Wiesbaden, 31 March 1939. **Education:** Lycée Henri IV, Paris; studied political science and economics; studied film directing at IDHEC, Paris. **Family:** Married filmmaker Margarethe von Trotta, 1969 (divorced). **Career:** Assistant to various French directors, 1960–64; returned to Germany, 1965; formed Hallelujah-Film with Peter Fleischmann, went into partnership with German TV stations, 1969; formed Bioskop-Film with Reinhard Hauff, 1973; opera director, from 1974. **Awards:** FIPRESCT Prize, Cannes Festival, for *Young Törless*, 1966; Oscar for Best Foreign-Language Film, and Best Film, Cannes Festival *(ex aequo)*, for *The Tin Drum*, 1979.

Films as Director:

1960 *Wen kümmert's . . .* (*Who Cares . . .*) (short, unreleased)
1966 *Der junge Törless* (*Young Törless*) (+ sc)
1967 *Mord und Totschlag* (*A Degree of Murder*) (+ co-sc)
1969 *Michael Kohlhaas—Der Rebell* (*Michael Kohlhaas—The Rebel*) (+ co-sc)
1970 *Baal* (for TV) (+ sc); *Ein unheimlicher Moment* (*An Uneasy Moment*) (short; originally episode of uncompleted feature *Paukenspieler*, filmed 1967); *Der plötzlicher Reichtum der armen Leute von Kombach* (*The Sudden Fortune of the Poor People of Kombach*) (+ co-sc)
1971 *Die Moral der Ruth Halbfass* (*The Moral of Ruth Halbfass*) (+ co-sc); *Strohfeuer* (*A Free Woman*; *Strawfire*; *Summer Lightning* (+ co-sc)
1974 *Übernachtung in Tirol* (*Overnight Stay in the Tyrol*) (for TV) (+ co-sc)
1975 *Georginas Grunde* (*Georgina's Reasons*) (for TV); *Die verlorene Ehre der Katharina Blum* (*The Lost Honor of Katharina Blum*) (co-d, co-sc)
1976 *Der Fangschuss* (*Coup de grâce*)
1977 *Nur zum Spass—Nur zum Spiel* (*Only for Fun—Only for Play*), *Kaleidoskop Valeska Gert* (*Kaleidoscope Valeska Gert*) (doc) (+ sc)
1978 ***Deutschland im Herbst*** (*Germany in Autumn*) (co-d)
1979 ***Die Blechtrommel*** (*The Tin Drum*) (+ co-sc)
1980 *Der Kandidat* (*The Candidate*) (doc) (+ co-sc)
1981 *Die Fälschung* (*The Forgery*) (+ sc); *Circle of Deceit*
1983 *Krieg und Frieden* (*War and Peace*) (doc)
1984 *Swann in Love* (*Un Amour de Swann*)
1985 *Death of a Salesman*
1987 *Vermischte Nachrichten* (*Odds and Ends*) (co-d); *A Gathering of Old Men* (for TV)
1990 *The Handmaid's Tale*
1991 *Last Call from Passenger Faber* (*Voyager*) (+ co-sc)
1992 *Billy Wilder, wie haben Sie's gemacht?* (*Billy How Did You Do It?*) (series for TV); *The Michael Nyman Songbook*
1996 *Der Unhold* (*The Ogre*) (+ co-sc)
1998 *Palmetto* (*Dumme sterben nicht aus*)
1999 *Die Stille nach dem Schuß* (*Rita's Legends*) (+ co-sc)

Publications

By SCHLÖNDORFF: book—

Die Blechtrommel als Film, Frankfurt, 1979.

By SCHLÖNDORFF: articles—

''Volker Schloendorff: The Rebel,'' interview with Rui Nogueira and Nicoletta Zalaffi, in *Film* (London), Summer 1969.
''Feu de paille,'' interview with M. Martin, in *Ecran* (Paris), February 1973.
''Melville und der Befreiungskampf in Baltikum,'' interview with H. Wiedemann, in *Film und Ton* (Munich), December 1976.
''*Die Blechtrommel*,'' in *Film und Ton* (Munich), June 1979.
''The Tin Drum: Volker Schlöndorff's 'Dream of Childhood', interview with J. Hughes, in *Film Quarterly* (Berkeley), Spring 1981.
''The Limits of Journalism,'' an interview with A. Auster and L. Quart in *Cineaste* (New York), vol. 12, no. 2, 1982.
Interview with B. Steinborn in *Filmfaust* (Frankfurt), February/March 1983.
''Director's Chair,'' an interview with D. DeNicolo in *Interview* (New York), March 1990.
''The Last Days of Max Frisch,'' in *New York Times Book Review*, April 1992.
''Travelling Man,'' an interview with Brian Case, in *Time Out* (London), 15 April 1992.
''Schloendorff z Babelsbergu,'' an interview with W. Wertenstein, in *Kino* (Warsaw), May 1993.

On SCHLÖNDORFF: books—

Lewandowski, Rainer, *Die Filme von Volker Schlöndorff*, Hildesheim, 1981.
Franklin, James, *New German Cinema: From Oberhausen to Hamburg*, Boston, 1983.
Phillips, Klaus, editor, *New German Filmmakers: From Oberhausen through the 1970s*, New York, 1984.
Elsaesser, Thomas, *New German Cinema: A History*, London, 1989.

On SCHLÖNDORFF: articles—

''*Le Coup de grâce* Issue'' of *Avant-Scène du Cinéma* (Paris), 1 February 1977.
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Holloway, Ronald, ''Volker Schlöndorff,'' in *International Film Guide 1982*, London, 1981.
Rickey, C., ''The War Lovers,'' in *American Film* (Washington D.C.), January/February 1982.
''*Un Amour de Swann* Issue'' of *Avant-Scène du Cinéma* (Paris), no. 321/322, 1984.
Horton, Andrew, ''Black like Mich,'' in *Film Comment* (New York), March/April 1987.
Van Gelder, L., ''At the Movies,'' in *New York Times*, 16 March 1990.
Strauss, F., article in *Cahiers du Cinéma* (Paris), September 1991.
Lally, K., article in *Film Journal*, December 1991.
Tagliabue, J., ''A Director Who Pursues His Inner Demons,'' in *New York Times*, 26 January 1992.

Hickethier, Knut, in *EPD Film* (Frankfurt), November 1993.
Guerin, N., ''Cannes 94,'' in *Jeune Cinéma* (Paris), January/February 1995.
Kino (Warsaw), June 1997.

On SCHLÖNDORFF: film—

Private Conversation (doc about the making of *Death of a Salesman*), Blackwood, 1985.

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In discussions of the New German Cinema, Volker Schlöndorff's name generally comes up only after the mention of Fassbinder, Herzog, Wenders, and perhaps Straub, Syberberg, or von Trotta. Though his work certainly merits consideration alongside that of any of his countrymen, there are several reasons why he has stood apart from them.

As a teenager, Schlöndorff moved to France to study, earning academic honors and a university degree in economics and political science. He enrolled at IDHEC with an interest in film directing but chose instead to pursue an active apprenticeship within the French film industry. Eventually he served as assistant director to Jean-Pierre Melville, Alain Resnais, and Louis Malle. Schlöndorff then returned to Germany and scored an immediate triumph with his first feature, *Young Törless.* Like his mentor Louis Malle, then, he ushered in his country's new wave of film artists, but also like Malle, Schlöndorff's eclectic range of projects has defied easy categorization, causing his work to seem less personal than that of almost any other German filmmaker. The thorough professional training received during his decade in France also set Schlöndorff apart. His time there instilled in him an appreciation for the highly-crafted, polished filmmaking that marks his style. (The quality of the photography in his work—both black and white and in color, whether by Sven Nykvist, Franz Rath, or Igor Luther—has been consistently exceptional.) While most of his contemporaries declared their antipathy toward the look and production methods of the declining German film industry of the 1960s, Schlöndorff endeavored successfully to make larger-scaled features. Toward this end he helped form and continues to operate two production companies—Hallelujah-Film and Bioskop-Film—and has regularly obtained financing from German television and a variety of international producers. Yet he has met shooting schedules of just three weeks, and his wide career includes shorts, documentaries, and television films (one is a production of Brecht's *Baal* with Fassbinder in the title role). In the mid-1970s he even turned to directing opera: Janaček's *Katya Kabanova* and a work by Hans Werner Henze.

Intellectual, literate, and fluent in several languages, Schlöndorff has chiefly been attracted to the adaption of literary works—a practice which has yielded mixed results: *Young Törless*, from Robert Musil, remains one of his best films, and there is much to praise in *The Tin Drum*, the New German Cinema's foremost commercial success, which Günter Grass helped to adapt from his novel. Despite strengths in each, though, the director's adaptations of Kleist's *Michael Kohlhaas* and Marguerite Yourcenar's *Coup de grace* turned out unevenly for quite different reasons. The admirable *Lost Honor of Katharina Blum* comes from a Heinrich Böll story, while the problematic *Circle of Deceit* was based on the novel by Nicolas Born.

Among ''original'' projects, on the other hand, are *A Degree of Murder*, a failure by all accounts; the fine *A Free Woman*; and the excellent *Sudden Wealth of the Poor People of Kombach.* Despite the variety of his subjects, Schlöndorff is almost invariably drawn to material that allows him expression as social critic. All the films cited above share this characteristic. Some of his projects have been courageously political: *Katharina Blum* is an undisguised attack on Germany's powerful right-wing, scandal-mongering press, which serves large-scale social repression. As notable are his leading contributions to three collaborative documentaries: *Germany in Autumn*, a response to the authoritarian climate in the country in the wake of the Baader-Meinhof affair; *The Candidate*, a work shot during the election campaign that examines the career of ultra-conservative Christian Social Unionist Franz Josef Strauss; and *War and Peace*, an agit-prop film essay on the deployment of new American nuclear missiles in the Federal Republic.

Schlöndorff's major theme is the temptation toward moral and political equivocation within an ambiguous or malignant social order, and his films are wryly or skeptically realistic about any hoped-for solutions, even courting controversy. *A Free Woman* chastens unbridled feminist idealism; *Circle of Deceit* (made prior to the Israeli invasion of Lebanon) refuses to take sides in the Lebanese conflict.

Margarethe von Trotta, to whom Schlöndorff is married, has performed in a number of her husband's films and is a frequent collaborator on his scripts; interestingly, her own work as director is characterized not only by a polish equal to Schlöndorff's and similar political inspiration but also by a compelling intelligence and power of evocation.

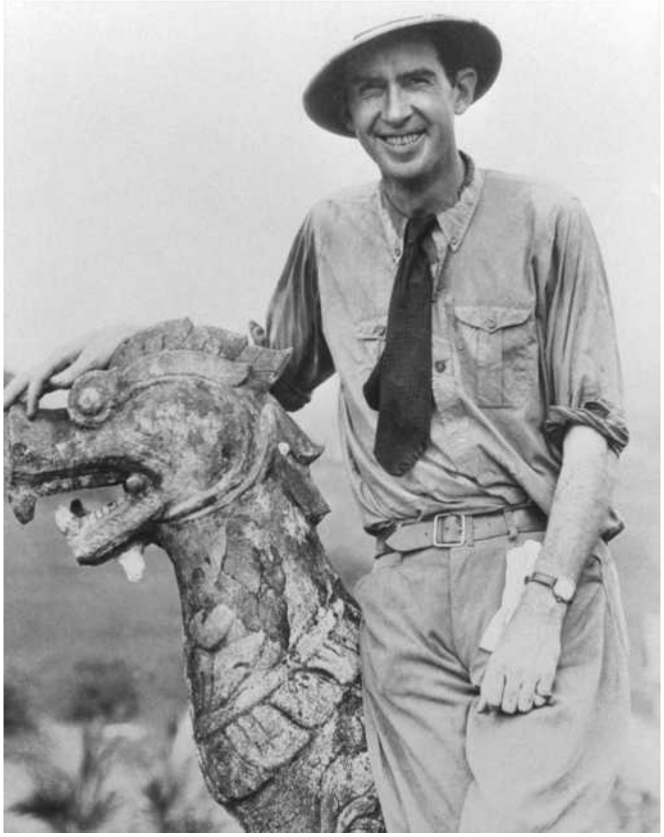
Throughout the 1980s and early 1990s, Schlöndorff has continued directing films based on fine literature. They feature characters in moral conflict who are spooked by their pasts, uncertain of their futures, and unable to control their impulses and their fates.

Swann in Love, based on Marcel Proust's *Remembrances of Things Past,* is the elegantly sensual story of a wealthy gentleman (Jeremy Irons) who thrives in the finest circles of high society but risks everything over his erotic obsession with a courtesan. *Death of a Salesman*, superbly adapted from the 1984 Broadway revival of the Arthur Miller play, is the saga of Willy Loman (Dustin Hoffman), the tragic, desperate travelling salesman to whom ''attention must be paid.'' *The Handmaid's Tale*, scripted by Harold Pinter from Margaret Atwood's bestseller, is an intriguing science-fiction chiller told from a woman's point of view. It is set in the future, when white women are coerced into birthing babies who will make up a new, ''pure'' generation. The story focuses on one such female (Natasha Richardson) who must contend with the advances of the powerful ''commander'' (Robert Duvall). Finally, *Voyager*, based on the Max Frisch book *Homo Faber*, is a pensive drama about two very different romances—one in the past, the other in the present—experienced by Walter Faber (Sam Shepard), a repressed American traveler.

—Herbert Reynolds, updated by Rob Edelman

SCHOEDSACK, Ernest B.

Nationality: American. **Born:** Ernest Beaumont Schoedsack in Council Bluffs, Iowa, 8 June 1893. **Military Service:** Served in photographic dept. of U.S. Signal Corps. in France, 1916, then captain in Red Cross



Ernest B. Schoedsack

photographic unit. **Family:** Married actress Ruth Rose, 1926, one son. **Career:** Worked with engineering road gangs in San Francisco area, then secured job as cameraman for Mack Sennett through brother Felix (G.F.) Schoedsack, early 1910s; freelance newsreel cameraman, Europe, then returned to United States, 1922; collaborated with Merian C. Cooper and newspaper correspondent Marguerite Harrison on first film, *Grass*, 1925; suffered severe eye injury while testing photographic equipment for U.S. Army Air Corps, World War II. **Died:** 23 December 1979.

Films as Director:

1925	*Grass* (doc) (co-d, co-pr, co-sc, co-ph)
1927	*Chang* (doc) (co-d, co-pr)
1929	*The Four Feathers* (co-d, co-pr)
1931	*Rango* (+ pr)
1932	*The Most Dangerous Game* (*The Hounds of Zaroff*) (co-d, co-pr)
1933	***King Kong*** (co-d, co-pr); *Son of Kong*; *Blind Adventure*
1934	*Long Lost Father*
1935	*The Last Days of Pompeii*
1937	*Trouble in Morocco*; *Outlaws of the Orient*
1940	*Dr. Cyclops*
1949	*Mighty Joe Young*
1952	*This Is Cinerama* (d prologue only, uncredited)

Publications

By SCHOEDSACK: article—

''*Grass*: The Making of an Epic,'' in *American Cinematographer* (Hollywood), February 1983.

On SCHOEDSACK: books—

Goldner, Orville, and George Turner, *The Making of King Kong*, Cranbury, New Jersey, 1975.

Gottesman, Ronald, and Harry Geduld, editors, *The Girl in the Hairy Paw*, New York, 1976.

On SCHOEDSACK: articles—

Boone, Andrew R., ''Prehistoric Monsters Roar and Hiss for the Sound Film,'' in *Popular Science Monthly* (New York), 1933.

''The Making of the Original *King Kong*,'' in *American Cinematographer* (Los Angeles), January 1977.

''RKO: They Also Served,'' in *Monthly Film Bulletin* (London), December 1979.

Goimard, J., ''Cooper et Schoedsack: une longue collaboration,'' in *Avant-Scène du Cinéma* (Paris), November 1982.

Mould, D. H., and G. Veeder, ''The Photographer-Adventurers: Forgotten Heroes of the Silent Screen,'' in *Journal of Popular Film and Television* (Washington, D.C.), vol. 16, no. 3, Fall 1988.

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Ernest B. Schoedsack's initial fame as a filmmaker came from his work in the documentary mode directing ''natural dramas,'' as he and his partner Merian C. Cooper called their films. Schoedsack's spirit for adventure in these pictures can be traced to the kind of life he himself led. He began his film career simply enough as a cameraman with the Mack Sennett Keystone Studios. When World War I broke out Schoedsack enlisted with the photographic section of the Signal Corps. He was stationed in France, where he gained a great deal of film experience as a newsreel cameraman. With the signing of the Armistice, Schoedsack decided to remain in Europe and aid the Poles in their battle against the Russians. While in Poland Schoedsack continued to make newsreels. This occupation, however, was primarily a cover to disguise the fact that he was smuggling supplies and Poles out of Russian-occupied territory.

It was in Poland that Schoedsack met his future partner Merian C. Cooper. Like Schoedsack, Cooper was an American who wanted to help the Polish people in their struggle for freedom. Cooper's exploits during the Russian-Polish conflict resulted in his imprisonment by the Russians as a spy. Fortunately he managed to escape before he could be executed. The true-life adventures of both Cooper and Schoedsack make it easy to see why these two sought out the most distant, difficult, and dangerous locations they could find for their films.

Their first motion picture collaboration, titled *Grass*, concerned the yearly migration of the Bakhtiari tribes in Persia as they crossed over the Zardeh Kuh mountain range to find grazing land for their sheep and cattle. Although the trip was long and treacherous, Cooper and Schoedsack made the journey with the tribesmen, filming every step of the way. Back home *Grass* was an extremely successful film, and, along with *Nanook of the North*, helped to set the style for documentary travelogues.

Their next project together, *Chang*, was a documentary film set in China, but with a more centralized story line than *Grass.* This film dealt with one man's efforts to protect his family from the dangers of nature. In order to help dramatize the story, some events in the film were staged. For example, the climactic elephant stampede toward the end of the film was directed at a mock village so that no lives would be endangered. Audiences in America were none the wiser, however, and *Chang* played to large crowds on Broadway.

With each successive film Cooper and Schoedsack moved more and more toward fiction, although their films still retained a documentary look. For example, their next film, *The Four Feathers*, included background scenes filmed in Africa, while the principal actors were filmed on a Hollywood stage. Eventually Cooper and Schoedsack moved their filmmaking partnership entirely to Hollywood and away from real locations. They continued to make films in the documentary style, though, as shown by their most famous film of all, *King Kong.* As a work of fiction, *King Kong* is a fantasy version of Cooper and Schoedsack's ultimate documentary adventure—a journey to a faraway uncharted island in search of the ''Eighth Wonder of the World.'' The film was the box-office surprise of 1933 and it is still popular today.

After *King Kong* Schoedsack directed little of note. He directed two more giant ape pictures, *Son of Kong* and *Mighty Joe Young.* An accident during World War II left him partially blinded, but his documentary films alone earned Schoedsack an important place in the tradition of non-fiction filmmaking.

—Linda J. Obalil

SCHRADER, Paul

Nationality: American. **Born:** Grand Rapids, Michigan, 22 July 1946; the brother of screenwriter Leonard Schrader. **Education:** Educated in Ministry of Christian Reformed religion at Calvin College, Grand Rapids, Michigan, graduated 1968; took summer classes in film at Columbia University, New York; University of California at Los Angeles Film School, M.A., 1970. **Family:** Married actress Mary Beth Hurt, 1983, one daughter, one son. **Career:** Moved to Los Angeles, 1968; worked as a writer for the *Los Angeles Free Press*, then became editor of *Cinema* magazine; first script to be filmed, *The Yakuza*, 1974; directed his first feature, *Blue Collar*, 1977. **Awards:** First Prize Paris Festival, for *Blue Collar*, 1978; Valladolid International Film Festival Youth Jury Award-Special Mention, for *Affliction*, 1997; Writers Guild of America Laurel Award for Screen Writing Achievement, 1999. **Address:** Schrader Productions, 1501 Broadway, Suite 1405, New York, NY 10019, U.S.A. **Agent:** Jeff Berg, International Creative Management, 8899 Beverly Blvd., Los Angeles, CA 90048, U.S.A.

Paul Schrader

Films as Director and Scriptwriter:

1977 *Blue Collar*
1978 *Hardcore*
1979 *American Gigolo*
1981 *Cat People* (d only)
1985 *Mishima: A Life in Four Chapters*
1987 *Light of Day*
1988 *Patty Hearst* (d only)
1990 *The Comfort of Strangers* (d only)
1992 *Light Sleeper*
1994 *Witch Hunt* (d only) (for TV)
1997 *Touch*; *Affliction*
1999 *Forever Mine*

Other Films:

1974 *The Yakuza* (Pollack) (co-sc)
1976 ***Taxi Driver*** (Scorsese) (sc); *Obsession* (De Palma) (co-sc)
1977 *Rolling Thunder* (Flynn) (sc); ***Close Encounters of the Third Kind*** (Spielberg) (co-sc, uncredited)
1978 *Old Boyfriends* (Tewkesbury) (co-sc, exec pr)
1980 ***Raging Bull*** (Scorsese) (co-sc)
1984 *De Weg waar Bresson* (*The Road to Bresson*) (De Boer, Rood) (doc) (ro as himself)
1986 *The Mosquito Coast* (Weir) (sc)
1988 *The Last Temptation of Christ* (Scorsese) (sc)
1995 *City Hall* (Becker) (co-sc); *The Hollywood Fashion Machine* (Ely—for TV) (doc) (ro as himself)
1999 *Bringing out the Dead* (Scorsese) (sc)
2002 *Dino* (Scorsese) (co-sc)

Publications

By SCHRADER: books—

Transcendental Style in Film: Ozu, Bresson, Dreyer, Berkeley, 1972.
Schrader on Schrader, edited by Kevin Jackson, London, 1989.
Cleopatra Club, New York, 1995.

By SCHRADER: articles—

Schrader, Paul, ''Robert Bresson, Possibly,'' in *Film Comment* (New York), September/October 1977.
Interview with Gary Crowdus and Dan Georgakas, in *Cineaste* (New York), Winter 1977/78.
''Paul Schrader's Guilty Pleasures,'' in *Film Comment* (New York), January/February 1979.
Interview with M.P. Carducci, in *Millimeter* (New York), February 1979.
Interview with Mitch Tuchmann, in *Film Comment* (New York), March/April 1980.
''Truth with the Power of Fiction,'' interview with Tim Pulleine, in *Sight and Sound* (London), Autumn 1984.
Interview with Michel Ciment, in *Positif* (Paris), June 1985.
''The Japanese Way of Death,'' interview with David Thomson, in *Stills* (London), June/July 1985.
Interview with Allan Hunter, in *Films and Filming* (London), November 1985.
Interview with Karen Jaehne, in *Film Quarterly* (Berkeley), Spring 1986.
Interview with Glenn Rechler, in *Cineaste* (New York), no. 1, 1989.
Interview with E. Anttila, in *Filmihullu* (Helsinki), no. 2, 1989.
''Dialogue on Film: Paul Schrader,'' in *American Film* (Los Angeles), July/August 1989.
Schrader, Paul, ''Does the Letter Still Rate? Porn Has the X, Let's Use an A,'' in *New York Times*, 5 August 1990.
''Movie High,'' interview with Scott Macaulay, in *Filmmaker* (Los Angeles), no. 1, 1992.
''A Spirit Looking for a Body,'' interview with H. Barlow, in *Filmnews* (New South Wales, Australia), no. 9, 1992.
''To Hell with Paul Schrader,'' interview with L. De Coppet, in *Interview* (New York), March 1992.
''Awakenings,'' interview with Gavin Smith, in *Film Comment* (New York), March/April 1992.
Interview with Michel Ciment, in *Positif* (Paris), April 1993.
Schrader, Paul, ''Paul Schrader on Martin Scorsese,'' in *The New Yorker*, 21 March 1994.
Schrader, Paul, ''*Pickpocket* de Bresson,'' in *Positif* (Paris), June 1994.
''A Man of Excess,'' interview with G. Smith, in *Sight and Sound* (London), January 1995.
Schrader, Paul, ''Babes in the Woods,'' in *Artforum* (New York), May 1995.
Interview with A.J. Navarro, in *Dirigido Por* (Barcelona), November 1997.

On SCHRADER: articles—

Toubiana, Serge, and L. Bloch-Morhange, ''Trajectoire de Paul Schrader,'' in *Cahiers du Cinéma* (Paris), November 1978.
Cuel, F., ''Dossier: Hollywood 79: Paul Schrader,'' in *Cinématographe* (Paris), March 1979.
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Eisen, K., ''The Young Misogynists of American Cinema,'' in *Cineaste* (New York), vol 13, no. 1, 1983.
Gehr, Richard, ''Citizen Paul,'' in *American Film* (Los Angeles), vol. 13, no. 10, 1988.
Fraser, Peter, ''*American Gigolo* and Transcendental Style,'' in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 16, no. 2, 1988.
Combs, Richard, ''Patty Hearst and Paul Schrader: A Life and a Career in 14 Stations,'' in *Sight and Sound* (London), Summer 1989.
Kennedy, Harlan, ''The Discomforts of Paul Schrader,'' in *Film Comment* (New York), July/August 1990.
Freedman, S.G., ''A Fallen Calvinist Pursues His Vision of True Heroism,'' in *The New York Times*, 25 August 1991.
Prestor, U., ''Paul Schrader,'' in *Ekran* (Ljubljana, Yugoslavia, no. 8/9, 1992.
McDonagh, M., ''New Schrader Anti-Hero Awakens in *Light Sleeper*,'' in *Film Journal* (New York), August 1992.
Lopate, Philip, ''With Pen in Hand, They Direct Movies,'' in *New York Times*, 16 August 1992.
Grimes, W., ''The Auteur Theory of Film: Holy or Just Full of Holes?,'' in *New York Times*, 20 February 1993.
Mortimer, L., ''Desperately Seeking Union: Paul Schrader and *Light Sleeper*,'' in *Metro Magazine* (St. Kilda West, Victoria, Australia), Winter 1993.
Skal, D.J., ''*Touch*,'' in *Cinefantastique* (Forest Park, Illinois), no. 8, 1997.
Webster, A., ''Filmography,'' in *Premiere* (New York), February 1997.

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While it is doubtless fanciful and recherché to read Paul Schrader's movies as unmediated reflections of his own life and feelings, it is nonetheless true that the director/screenwriter's ''religious fascination with the redeeming hero'' echoes his extreme fascination with himself. The incredible urge that his characters have to confess (Schrader frequently resorts to voice-overs and interior monologues), exemplified by Travis Bickle's mutterings in *Taxi Driver*, Christ's musings on the cross during his *Last Temptation*, and Patty Hearst's thoughts about her abduction, suggest that his films are firmly rooted in self-analysis. The 1989 book *Schrader on Schrader*, and the filmmaker's enthusiasm for the bio-pic (*Mishima, Patty Hearst*), a genre that had been more or less moribund since the time of Paul Muni, testify that he does indeed share the Calvinist urge to account for everything, to make his art out of the introspective inventory of his, or somebody else's, life.

Appropriately, for a confirmed fan of the films of Bresson, the image of the condemned man/woman attempting to escape his/her fate is a leitmotif in Schrader's work. He seems obsessed with prison metaphors, with images of captivity. In *Patty Hearst*, Natasha Richardson is locked up in a cupboard. In *Cat People*, Nastassia Kinski ends up behind bars, in a zoo—a human captive in a panther's body. Richard Gere, in *American Gigolo*, is ''framed'' (he is ''framed'' for a murder he did not commit and ''framed'' as the object of the gaze—the camera seems to love him), and the last time we see him, he is reaching out for Lauren Hutton but is separated from her by the glass panel in the prison interview booth. Christ, predictably, ends up on the cross: he too is trapped. A last, sad image of *Raging Bull* is of Jake La Motta (Robert De Niro) banging his head against his cell wall. Schrader's work abounds in figures cabined, cribbed, and confined. Travis Bickle, that emissary from 1970s America, is a prisoner in the city, a prisoner in his own body, a prisoner behind the wheel of his taxi, a slave to pornography and junk food, and he is trying, in his mildly psychotic way, to free Jodie Foster's child prostitute, who is similarly trapped. Season Hubley in *Hardcore* is whisked away from a Calvinist Convention, kidnapped by a snuff movie producer, and needs an Ahab/John Wayne figure (George C. Scott) from the suburbs to rescue her, to try to reincarcerate her within the family. Even Schrader's Venice in *The Comfort of Strangers*, studio-built and full of interminable dark corridors, seems more like San Quentin than a beautiful European city on water.

An American of Dutch/German extraction, Schrader had a strict religious upbringing in Grand Rapids, Michigan. He did not watch as much TV as one might expect, and when it came to the cinema, he was cruelly deprived: incredibly, he saw his first film, *The Absent-minded Professor*, when he was seventeen. Then came the revelation of *Wild in the Country*, a lurid Elvis Presley vehicle which gave him his vision on the Road to Damascus: he was captured by the celluloid muse. His Calvinist background, combined with his early career as film historian/critic, makes him among the more academically inclined of mainstream Hollywood filmmakers. He was a Pauline Kael protegé, a ''Paulette'' as he describes it, and it was Kael's influence which got him into the film course at UCLA. Few of his contemporaries have been fellows of the American Film Institute or have written ineffably unfathomable monographs on transcendental style in the movies of Ozu, Bresson, and Dreyer. He straddles two mutually exclusive cultures, traditions, discourses. On the one hand, he is the film scholar and expert in European and Japanese cinema. On the other, he is the hack Hollywood director and screenwriter. It is a tension that he seems to enjoy. Is he the artist locked up in a commercial catacomb or is he the popular filmmaker, hampered by his own notions of art? Is he, perhaps, just plain religious freak and show-off? ''The reason I put that Bressonian ending onto *American Gigolo*,'' he noted, ''was a kind of outrageous perversity, saying I can make this fashion-conscious, hip Hollywood movie and at the end claim it's really pure; and in *Cat People* I can make this horror movie and say it was about Dante and Beatrice.''

Sometimes Schrader seems too clever by half. Kael, attacking *Patty Hearst*, suggested he lacked a basic instinct for moviemaking: ''He doesn't reach an audience's emotions.'' This is probably unfair. His own scripts have a relentless narrative drive, generally toward some kind of judgement day (witness his work with Scorsese). When he is directing another writer's scenario, he can lose that obsessive will to destruction, salvation, damnation. Both *Patty Hearst* and *The Comfort of Strangers*—though it must be taxing for any director to try to animate a Pinter script—lack the momentum, the frenetic desire to tell a story, which may be found in the films he wrote himself.

Apparently, he worked with Spielberg on early drafts of *Close Encounters*, but Spielberg elbowed him off the project because Schrader did not share his Capra-like love of the common man and wanted to make the protagonist a crusading religious fruitcake *à la* Travis Bickle. Whatever one's reservations about Schrader's evangelism or his tedious self-obsession, he is undoubtedly one of Hollywood's most formally arresting filmmakers. He pays enormous attention to set design. (He has worked frequently with Scarfiotti, Bertolucci's designer on *The Conformist.*) He seems equally at home with the lush, magical opulence of New Orleans in *Cat People*, the sober, almost drama-doc look of *Patty Hearst*, the glossy, superficial Los Angeles, all hotels, restaurants, and expensive apartments, of *American Gigolo*, or the stagy, elaborate sets on *Mishima.* Edgy, prowling tracks (the opening shot of *The Comfort of Strangers* is a virtuoso effort in camera peripeteia to rival the first few minutes of Welles' *Touch of Evil*), a predilection for high angle shots (humans as bugs), and his discerning use of music (he has worked with Philip Glass and Giorgio Moroder, among others) show him as a filmmaker with a consummate love of his craft.

Yet Schrader thrives on controversy. He was sacked from his job as film critic for the *Los Angeles Free Press* because he gave a debunking review to *Easy Rider. American Gigolo* was attacked as being homophobic. *Mishima* provoked an outcry in Japan. *The Last Temptation of Christ* brought the moral majority out to the picket line. Apparently a student radical in the 1960s, Schrader caricatures the Symbionese Liberation Army, Patty Hearst's abductors, as idiotic mouthers of revolutionary platitudes. His films seem to abound in right-wing visionaries (Travis Bickle, George C. Scott in *Hardcore*, Mishima, Christopher Walken in *The Comfort of Strangers*) and, while he does not straightforwardly endorse their viewpoints, he respects their right to be individuals and their struggle for redemption, a struggle which invariably leaves onlookers dead and dying in the crusading hero's wake. Social historians of American culture and politics in the 1970s and 1980s will find rich pickings in the Schrader *oeuvre.* Schrader continued his cinematic explorations of characters attempting to purge themselves of their excesses and sins in *Light Sleeper*, a knowing, sobering film set amid the strata of the New York City drug culture. Symbolically, its scenario is set during a sanitation strike, allowing the streets to be strewn with garbage. Willem Dafoe plays John LeTour, a forty-year-old ex-junkie and ''mid-level drug dealer'' whose clientele consists of upscale New Yorkers willing to pay big bucks for top-quality product. Both LeTour and Ann (Susan Sarandon), his boss, are fascinating characters. Within the confines of her world, Ann is a celebrity, a legend: the Mayflower Madam of the drug trade. She dresses like a high-powered business executive, dines in fancy restaurants, and tools around town in a chauffeured limousine. She also is shifting from drug dealing to marketing cosmetics. LeTour, too, yearns to go straight: he is having trouble sleeping, and he fears he has run out of luck. However, his redemption will not come easily, a fact that quickly becomes apparent when he runs into Marianne (Dana Delany), his ex-girlfriend and also a former junkie.

On occasion in *Light Sleeper*, Schrader waxes nostalgic about the ''good old days'' of drug use, ''before crack came,'' when cocaine was the drug of choice. Otherwise, he graphically depicts the ravages of drugs. His junkies are unromanticized and ultimately pathetic. Despite its top-of-the-line cast, *Light Sleeper* was too unsexy a film to earn the widespread hype enjoyed by many of Schrader's earlier films.

Touch, the story of a Christ-like character named Juvenal (Skeet Ulrich) who is exploited by various revivalists, fundamentalists, and hucksters, is another of Schrader's films that may be directly linked to his upbringing. It also is one of his lesser films, as it wallows in understatement. He then reemerged in full force with *Affliction*, based on a novel by Russell Banks, the saga of Wade Whitehouse (Nick Nolte, in a performance that is a model of anguished intensity), a small-town New Hampshire sheriff who is drowning in his demons. His ex-wife despises him; his daughter feels only discomfort as he ineptly attempts to relate to her; and his problems are linked to his abusive father (a riveting, Oscar-winning James Coburn), a dying man who wallows in alcoholic rage—and whom Wade still deeply fears.

Then Schrader revisited the landscape of *Taxi Driver* by scripting Scorsese's *Bringing out the Dead*, only here the loner-hero, Frank Pierce (Nicolas Cage), is a burned-out Manhattan paramedic whose soul has been deadened by all the pain he has witnessed, and who finds himself haunted by hallucinations. *Taxi Driver* and *Bringing out the Dead* offer alternative visions of the Manhattan of Woody Allen: an upper-middle-class playground where crime and creeps mostly are nonexistent, drug-taking is a chic, recreational sport (rather than a destroyer of souls), and an individual's dysfunction is linked to his psyche (and Brooklyn Jewish upbringing) rather than the muck of his present-day environment.

Frank Pierce and Wade Whitehouse are two more Schrader characters who are prisoners. Pierce's shackles are the slick, dangerous streets of New York between dusk and dawn, while Whitehouse's lockup is his hometown. Unlike his brother, he has not had the good sense to move far, far away, and reinvent himself.

—G.C. Macnab, updated by Rob Edelman

SCHROETER, Werner

Nationality: German. **Born:** Georgenthal, Thuringia, 7 April 1945. **Education:** Educated in Bielefeld and Heidelberg, and Naples; studied psychology at Mannheim; left Munich Television and Film Academy after a few weeks. **Career:** Worked as journalist, then began making 8mm films, 1967; director for TV, from 1970; release of first film to theatres, *The Kingdom of Naples*, 1978; also director for opera and theatre, and actor in several films. **Awards:** Golden Bear, Berlin Festival, for *Palermo or Wolfsburg*, 1980.

Werner Schroeter with Rosa von Praunheim

Films as Director:

1967 *Verona* (*Zwei Katzen*) (short)
1968 *Callas Walking Lucia* (short); *Callas text mit doppelbeleuchtung* (short); *Maria Callas porträt* (short); *Mona Lisa* (short); *Maria Callas singt 1957 Rezitativ und Arie der Elvira aus Ernani 1844 von Giuseppe Verdi* (short); *La morte d'Isotta*; *Himmel Hoch* (short); *Paula—''je reviens''*; *Grotesk—Burlesk—Pittoresk* (co-d with Rosa von Praunheim); *Faces* (short); *Aggressionen* (short); *Neurasia*; *Argila*; *Virginia's Death* (short)
1969 *Eika Katappa*; *Nicaragua*
1970 *Der Bomber-pilot* (for TV); *Anglia*
1971 *Salome* (for TV); *Macbeth* (for TV); *Funkausstellung 1971—Hitparade* (for TV)
1972 *Der Tod der Maria Malibran* (*The Death of Maria Malibran*) (for TV)
1973 *Willow Springs* (for TV)
1974 *Der Schwarze Engel* (*The Black Angel*) (for TV)
1975 *Johannas Traum* (short)
1976 *Flocons d'or* (*Goldflocken*; *Goldflakes*)
1978 *Regno di Napoli* (*Neapolitanische Geschwister*; *Kingdom of Naples*)
1980 *Palermo oder Wolfsburg* (*Palermo or Wolfsburg*); *Weisse Reisse* (*White Journey*); *Die Generalprobe* (*La Répétition générale*; *The Dress Rehearsal*)
1982 *Der Tag der Idioten* (*Day of Idiots*); *Das Liebeskonzil* (*Lovers' Council*)
1983 *Der lachende Stern* (*The Smiling Star*)
1985 *De l'Argentine* (*About Argentina*); *Der Rosenkönig* (*Rose King*); *A la recherche du soleil* (for TV)
1991 *Malina*
1996 *Poussières d'amour* (*Love's Debris*) (+ co-sc)
1999 *Die Königin*

Publications

By SCHROETER: book—

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By SCHROETER: articles—

Interview with Gérard Courant and Jean-Claude Moireau, in *Cahiers du Cinéma* (Paris), January 1980.
Interview with Alain Carbonnier and Noël Simsolo, in *Cinéma* (Paris), March 1984.
Interview with A. Wilink, in *EPD Film*, January 1991.
Interview, in *Kino; Film der Bundesrepublik Deutschland*, no. 2, 1991.
Interview with P. Kremski, in *Filmbulletin* (Winterthur), no. 5, 1996.

On SCHROETER: books—

Schmid, Eva, and Frank Scurla, editors, *Werner Schroeter. Filme 1968–70*, Bochum, 1971.
Jansen, Peter W., and Wolfram Schütte, editors, *Werner Schroeter*, Munich, 1980.
Courant, Gérard, editor, *Werner Schroeter*, Paris, 1982.
Elsaesser, Thomas, *New German Cinema: A History*, London, 1989.

On SCHROETER: articles—

Wenders, Wim, ''Filme von Werner Schroeter,'' in *Filmkritik* (Munich), May 1969; reprinted in *Emotion Pictures: Reflections on the Cinema*, London, 1990.
Grafe, Frieda, ''Schauplatz für Sprache: Neurasia,'' in *Filmkritik* (Munich), no. 3, 1970.
Greenberg, Alan, ''Notes on Some European Directors,'' in *American Film* (Washington, D.C.), vol. 3, no. 1, 1977.
Corrigan, Timothy, ''Werner Schroeter's Operatic Cinema,'' in *Discourse* (Berkeley), Spring 1981.
Indiana, Gary, ''Scattered Pictures: The Movies of Werner Schroeter,'' in *Art Forum* (New York), March 1982.
Kuhlbrodt, Dietrich, ''Werner Schroeter,'' in *CineGraph. Lexikon zum deutschsprachigen film*, edited by Hans-Michael Bock, Munich, 1984.
Bassan, R., and M. Martin, ''Werner Schroeter,'' in *Revue du Cinéma* (Paris), February 1984.
Corrigan, Timothy, ''On the Edge of History: The Radiant Spectacle of Werner Schroeter,'' in *Film Quarterly* (Berkeley), Summer 1984.
Kunze, Barbara, ''Focusing on the Abstract,'' in *World Press Review*, April 1991.
Danton, A., ''Le desert et les roses,'' in *Cahiers du Cinéma* (Paris), September 1991.
Bernink, M., ''De ruimte van het operateske,'' in *Skrien*, February/March 1992.
Kino (Warsaw), no. 1, 1997.

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Werner Schroeter's hyper-melodramatic films tend to provoke either intense admiration or outraged hostility. He is one of the most controversial filmmakers associated with the New German Cinema. His emotionally charged, performance-inspired cinema draws on and radically reinterprets nineteenth-century Italian *bel canto* opera and the music of German Romanticism. Schroeter's central figure is always the outsider—the homosexual, the mad person, the foreigner—and his major theme is the yearning for self-realization through passionate love and artistic creativity.

Schroeter's concept of cinema relies on intense stylization, deploying manneristic prolonged gestures. The characters are framed in sumptuous tableaux compositions, and the visuals are underscored by a highly manipulated soundtrack. Images, music, and sound are non-synchronized in Schroeter's early films: the performers mime exaggeratedly to the lyrics or spoken words on the soundtrack. The songs, arias, and literary citations (mostly from Lautréamont) give rise to stories which repeat distilled moments of desire, loss, and death.

Schroeter is not interested in reproducing an illusion of reality with psychologically motivated actions; instead, he seeks to create visions for a psychic reality. He wants to break with conventional viewing habits, hence his predilection for fragmentation, non-synchronization, extended duration, and deliberately over-the-top acting. At its best, this approach to cinema simultaneously involves the spectator through the music, whilst distancing through anti-naturalist conventions (which should not be confused with Brechtian distanciation techniques). Schroeter's cinema of excess and artifice occupies a transitional space between the avant-garde and art cinema, neither quite abstract nor quite narrative.

Music, which is central in all of Schroeter's films, is more important for its content than the mood it conveys: the music comments, but also contradicts at times. Juxtaposing classical with popular music is a major characteristic of Schroeter's cinema. For example, he puts Maria Callas, the opera diva, side by side with Caterina Valente, the German popular singer. This blurs the hierarchical distinction between ''high'' and ''low'' culture, between art and kitsch. Yet Schroeter has been accused of elitism—of making films for ''culture vultures''—since his complex system of citing from pop, opera, and literature sources demands a high degree of cultural literacy from the spectator. Moreover, with Schroeter one can never be quite certain whether he parodies or celebrates.

Over the years, and thanks to major retrospectives in London, Paris, and New York, Schroeter has gained an international cult following. Though his cinema is marginal in terms of general audience appeal, Schroeter has been a seminal presence in the New German Cinema of the 1970s. Fassbinder, Herzog, and Wenders have acknowledged him as a decisive influence on their work. His impact on Syberberg is so apparent that Fassbinder has even leveled charges of plagiarism.

Eika Katappa, a radical appropriation of famous nineteenth-century opera scenes, won the Josef von Sternberg prize (as ''the most idiosyncratic film'') in 1969 at the Mannheim Film Festival and provided Schroeter with a major breakthrough. As a consequence he entered the world of television, and during the 1970s his films were produced almost exclusively by a small experimental television department. It is rather ironic that Schroeter's ''total cinema'' (owing more to the spectacle than to the narrative arts) found a home in television.

Der Tod der Maria Malibran, sublime and bizarre, is considered by many (including Michel Foucault and Schroeter himself) to be one of his best films, but it is also the most difficult. The historical figure of the singer Maria Malibran provides merely a starting point for a dense network of references and allusions encompassing Goethe, Lautréamont, Elvis Presley, and Janis Joplin. With *Regno di Napoli* Schroeter shifted towards art cinema, and it became his first commercial release. It was received with an unusual consensus of critical acclaim. Many who had regarded Schroeter as a filmmaker of fantastic fables were surprised subsequently at his politically hard-hitting documentaries. *The Laughing Star* is an extraordinary collage documentary on Marcos's corrupt regime, while *Zum Beispiel Argentinien* denounces Galtieri's dictatorship.

Schroeter's gay sensibility is expressed as an aesthetic approach that could be described as ''high camp.'' His conception has frequently been compared to and contrasted with (not always favourably) Rosa von Praunheim's much more militant stance. Schroeter insists on the romantic version of homosexuality. In most of his films we get the gay historical subtext, rather than thematic treatment. *Der Rosenkönig*, an excessive and entrancing hallucinatory fable of oedipal and homosexual passion, is his most explicit gay film. It also marked the beginning of a six-year gap in fiction filmmaking for the director. Only in 1990 did he begin shooting his new film, *Malina.* During the 1980s Schroeter became much more widely known as a theatre and opera director, staging a range of productions in Germany and in other countries. Some of these works are highly acclaimed, but all are controversial; indeed, his theatre and opera efforts proved even more controversial than his films.

—Ulrike Sieglohr

SCHUMACHER, Joel

Nationality: American. **Born:** New York, New York, 29 August 1939. **Education:** Attended the Fashion Institute of Technology; graduated with honors from the Parsons School of Design. **Career:** Worked as design-display artist at Henri Bendel department store while attending the Parsons School of Design, early 1960s; became a fashion designer and opened his own boutique, Paraphernalia, 1960s; worked on television commercials and designed packaging and clothing for the Revlon Group, 1960s; moved to Los Angeles and entered movies as a costume designer, 1972; designed costumes for *The Time of the Cuckoo*, presented at the Ahmanson Theatre in Los Angeles, 1974; made directorial debut with made-for-television movie *The Virginia Hill Story*, 1974; made theatrical film debut with *The Incredible Shrinking Woman*, 1981; executive produced television pilot, *Now We're Cookin'*, 1983; directed first stage production, *Speed-the-Plow*, in Chicago, 1989; directed music video *The Devil Inside* for rock group INXS; co-executive produced and directed pilot episode of the television series *2000 Malibu Road*, 1992. **Agent:** Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, CA 90212, U.S.A.

Films as Director:

1974 *The Virginia Hill Story* (for TV) (+ sc)
1979 *Amateur Night at the Dixie Bar and Grill* (for TV) (+ sc)
1981 *The Incredible Shrinking Woman*
1983 *D.C. Cab* (+ sc)
1985 *St. Elmo's Fire* (+ co-sc)
1987 *The Lost Boys*
1989 *Cousins*
1990 *Flatliners*
1991 *Dying Young*
1993 *Falling Down*
1994 *The Client*
1995 *Batman Forever*
1996 *A Time to Kill*
1997 *Batman & Robin*
1999 *8MM* (+ co-pr); *Flawless* (+ sc, co-pr)
2000 *Tigerland*
2001 *The Church of the Dead Girls*

Other Films:

1972 *Play It as It Lays* (Perry) (costumes); *The Last of Sheila* (Ross) (costumes)
1973 *Sleeper* (Allen) (costumes); *Blume in Love* (Mazursky) (costumes)
1974 *Killer Bees* (Harrington) (for TV) (production designer)
1975 *The Prisoner of Second Avenue* (Frank) (costumes)
1976 *Sparkle* (O'Steen) (sc); *Car Wash* (Schultz) (sc)
1978 *Interiors* (Allen) (costumes); *The Wiz* (Lumet) (sc)
1986 *Slow Burn* (Chapman) (for TV) (co-exec pr)
1987 *Foxfire* (Taylor) (for TV) (co-exec pr)
1995 *The Babysitter* (Ferland) (exec pr)

Publications

By SCHUMACHER: articles—

Interview in *Interview* (New York), September 1977.
Interview with Janet Maslin, in *New York Times*, 21 June 1985.
''Joel Schumacher,'' interview with A. Michaels, in *Cinefantastique* (Oak Park, Illinois), January 1990.
''Schumacher's Cat-related Theory,'' interview with Susan Morgan, in *Interview* (New York), July 1990.
''A Movie about Everything That Drives You Nuts,'' interview with G. Fuller, in *Interview* (New York), March 1993.
''The Last Romanov,'' interview with M. Dargis, in *Village Voice* (New York), 2 March 1993.
''A Director, His Life Redeemed, Savors the Summit of Success,'' interview with Bernard Weinraub, in *New York Times*, 3 March 1993.
''Riddle Me This, Batman,'' interview with B. Bibby, in *Premiere* (New York), May 1995.
''Visual Flair, a Hip Sensibility, and a Past,'' interview with Bernard Weinraub, in *New York Times*, 11 June 1995.
Schumacher, Joel, ''Long Shot,'' in *Premiere* (New York), August 1996.
''Another Schumacher Summer,'' interview with J. Roberts, in *DGA Magazine* (Los Angeles), no. 3, 1997.
''What Is DVD?'' interview with R. Pandiscio, in *Interview* (New York), May 1997.
''Holy Split Personalities,'' interview with Ingrid Sischy, in *Interview* (New York), June 1997.
''The Mayor of Gotham Speaks,'' interview with M. Miller, in *Newsweek* (New York), 23 June 1997.
''Radiance and Shadow,'' interview with Michael Fleming, in *Movieline* (Los Angeles), February 1999.

On SCHUMACHER: articles—

Talley, Andrea Leon, article in *Women's Wear Daily* (New York), 17–24 October 1975.
Silverman, Stephen, article in *New York Post*, 4 August 1987.

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Farrow, Moira, ''Making *Cousins:* An Excursion,'' in *New York Times*, 5 February 1989.

Lew, Julie, article in *New York Times*, 16 June 1991.

''Filmografie,'' in *Segnocinema* (Vincenza, Italy), January/February 1992.

Brennan, Susan, article in *Newsday* (Melville, New York), 23 February 1993.

Clark, J., ''Joel Schumacher Has Something . . . To Say,'' in *Premiere* (New York), March 1993.

Lantos, S., ''From Rags to Riches,'' in *Movieline* (Los Angeles), April 1993.

Biodrowski, S., ''Batman Forever,'' in *Cinefantastique* (Forest Park, Illinois), no. 4, 1995.

Lantos, S., ''On a Wing and a Prayer,'' in *Movieline* (Los Angeles), June 1995.

Vaz, M.C., ''Forever and a Knight,'' in *Cinefex* (Riverside, California), September 1995.

Reid, C., ''Joel Schumacher, Director,'' in *Cinefantastique* (Forest Park, Illinois), no. 1, 1997.

Reid, C., ''Batman & Robin,'' in *Cinefantastique* (Forest Park, Illinois), no. 1, 1997.

Major, W., ''Bat out of Hell,'' in *Box Office* (Los Angeles), May 1997.

Pizzello, S., ''Heavy Weather Hits Gotham City,'' in *American Cinematographer* (Hollywood), July 1997.

Webster, A., ''Filmography,'' in *Premiere* (New York), July 1997.

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Joel Schumacher's background as a fashion designer, display artist, and package designer prepared him for his entry into the film industry as a costume designer. Similarly, he was primed for his career as a feature film director by his work as scriptwriter on several features, and especially as scriptwriter-director of two impressive made-for-television movies: *The Virginia Hill Story* (a based-on-fact chronicle of mobster Bugsy Siegel's moll, that is a variation on Warren Beatty's *Bugsy*); and *Amateur Night at the Dixie Bar and Grill* (a well-done comedy-drama spotlighting various characters involved in a talent show at a Southern roadhouse).

All of Schumacher's films have been generic Hollywood product, filled with all the gloss their budgets could buy. His debut feature is *The Incredible Shrinking Woman*, a distaff reworking of the 1950s science-fiction cult classic *The Incredible Shrinking Man.* Lily Tomlin plays a housewife whose continuous exposure to chemical products results in her beginning to shrink. The film starts out as a wickedly clever spoof of the plight of the American housewife; as Tomlin becomes smaller, she symbolically takes up residence in a dollhouse. But it soon degenerates into a frantic and silly farce. While *The Incredible Shrinking Man* is a classic of its kind, *The Incredible Shrinking Woman* became yet another forgettable Hollywood comedy.

Among Schumacher's better works are *Dying Young*, the deeply moving chronicle of a fatally ill cancer patient and the woman who befriends him; *Cousins*, an amiable Americanization of Jean-Charles Tachella's smash-hit French romantic comedy *Cousin-Cousine; Flatliners*, a fast-paced drama about medical students who make themselves temporarily legally dead so that they may experience afterlife episodes; and *Flawless*, the well-intentioned and well-acted story of a conservative, retired security guard who suffers a stroke, and is forced to bond with his neighbor, a drag queen. Schumacher also directed two slick but solid adaptations of John Grisham novels: *The Client*, in which a lawyer represents an eleven-year-old boy who has come to know more than he ought to about Mafia dealings; and *A Time to Kill*, about a white lawyer who defends a black man who had shot and killed the two rednecks accused of raping his daughter. And he made the entertaining if special effects-laden *Batman Forever*, in which the famed superhero goes up against the Riddler and Two-Face.

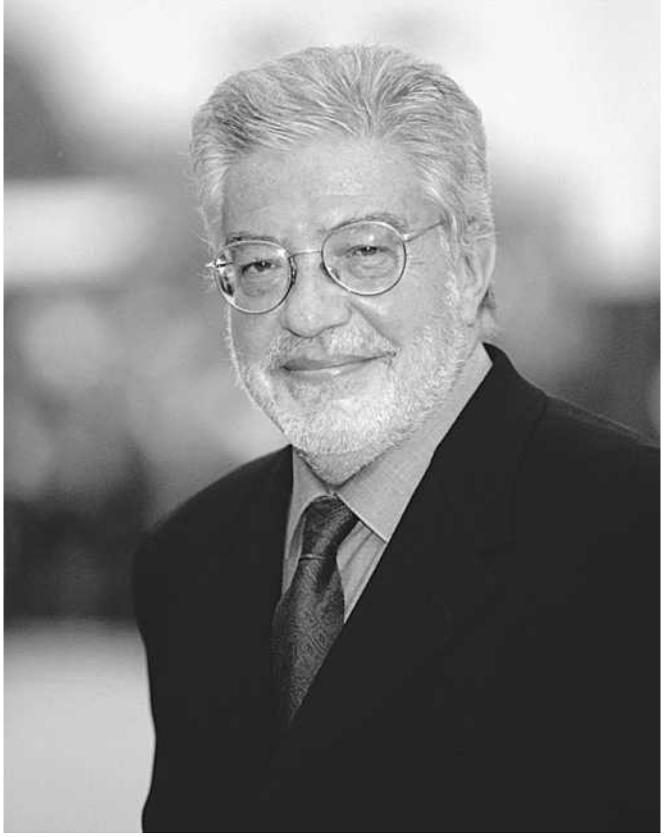
The second wrung of Schumacher's credits includes *D.C. Cab*, a so-so comedy about a taxi company operated by oddballs; *The Lost Boys*, about a gang of adolescent vampires; *St. Elmo's Fire*, a brat-pack soap opera; and *Batman & Robin*, a flat, uninspired sequel. *8MM* is the flashy but unpleasant story of a private detective/family man bent on determining if the star of a snuff film did indeed die on camera. Perhaps Schumacher's most unique work is *Falling Down*, an allegory featuring Michael Douglas as a stressed-out Modern Man who goes haywire while stuck in traffic on a Los Angeles freeway and begins a violence-laden odyssey across the city. Like *The Incredible Shrinking Woman*, the film is an attempt to make a statement about the perils of contemporary American society. And also like its predecessor, the result is only intermittently successful.

As the years have gone by, Schumacher's proficiency has allowed him to be assigned more prestigious, higher-budgeted projects. In his better work, he has been able to combine surface gloss with strong dramatic elements.

—Audrey E. Kupferberg, updated by Rob Edelman

SCOLA, Ettore

Nationality: Italian. **Born:** Trevico, Avellino, 10 May 1931. **Education:** Studied law, University of Rome. **Career:** Scriptwriter on films with Ruggero Maccari, from 1953; directed first film, *Se permette parliamo di donne*, 1964. **Awards:** César Award, for *C'eravamo tanto amati*, 1975; Best Director, Cannes Festival, for *Brutti, sporchi e cattivi*, 1976; Special Jury Prize, Cannes Festival, for *Una giornata particolari*, 1977; Best Screenplay, Cannes Festival, for *La terrazza*, 1980; Grand Jury Prize for Body of Work, Cannes Festival, 1981.



Ettore Scola

Films as Director:

1964 *Se permette parliamo di donne* (*Let's Talk about Women*) (+ co-sc); *La congiuntura* (+ co-sc)
1965 ''Il vittimista'' episode of *Thrilling* (+ co-sc)
1966 *L'arcidiavolo* (*Il diavolo innamorato*; *The Devil in Love*) (+ co-sc)
1968 *Il commissario Pepe* (+ co-sc); *Riusciranno i nostri eroi a trovare il loro amico misteriosamente scomparso in Africa?* (+ co-sc)
1970 *Dramma della gelosia—Tutti i particolari in cronaca* (*The Pizza Triangle: A Drama of Jealousy, and Other Things*) (+ co-sc)
1971 *Permette? Rocco Papaleo* (*Rocco Papaleo*) (+ co-sc)
1972 *La piú bella serata della mia vita* (+ co-sc)
1973 *Trevico-Torino . . . Viaggio nel Fiat Nam* (+ co-sc)
1974 *C'eravamo tanto amati* (*We All Loved Each Other So Much*) (+ co-sc)
1976 *Brutti, sporchi e cattivi* (*Down and Dirty*) (+ co-sc); one episode of *Signori e signore, buonanotte* (+ co-sc)
1977 *Una giornata particolare* (*A Special Day*) (+ co-sc); one episode of *I nuovi mostri* (*The New Monsters*; *Viva Italia!*) (+ co-sc)
1979 *Che si dice a Roma* (+ co-sc)
1980 *La terrazza* (+ co-sc)
1981 *Passione d'amore* (+ co-sc)
1982 *Il mondo nuovo* (+ co-sc); *La Nuit de Varennes* (+ co-sc)

1984 *Le Bal* (+ co-sc)
1985 *Maccheroni* (*Macaroni*)
1987 *Famiglia* (*The Family*)
1989 *Splendor* (*The Last Movie*)
1990 *Che ora e*
1991 *Viaggio di Capitan Fracassa*
1993 *Mario, Maria e Mario*
1995 *Romanzo di un Giovane Povero* (*Diary of a Poor Young Man*) (+ sc)
1997 Segment titled ''1943–1997'' in *Corti italiani* (+ co-sc)
1998 *La Cena* (+ co-sc)
2000 *Concorrenza sleale*

Other Films:

1954 *Un americano a Roma* (Steno) (co-sc with Ruggero Maccari); *Due notti con Cleopatra* (*Two Nights with Cleopatra*) (co-sc with Maccari); *Una Parigina a Roma* (co-sc with Maccari)
1956 *Lo scapolo* (Pietrangeli) (co-sc with Maccari)
1958 *Nata di marzo* (co-sc with Maccari)
1960 *Il mattatore* (*Love and Larceny*) (co-sc with Maccari); *Adua e le compagne* (*Love à la Carte*) (co-sc with Maccari); *Fantasmi a Roma* (*Ghosts of Rome*) (co-sc with Maccari); ''La storia di un soldato'' (''The Soldier'') episode of *L'amore difficile* (*Erotica*; *Of Wayward Love*) (Manfredi) (co-sc with Maccari)
1962 *Anni ruggenti* (*Roaring Years*) (Zampa) (co-sc with Maccari); *Il sorpasso* (*The Easy Life*) (Risi) (co-sc with Maccari)
1963 *I mostri* (*The Monsters*; *Opiate '67*; *Fifteen from Rome*) (Risi) (co-sc with Maccari); *La visita* (co-sc with Maccari)
1964 *Il gaucho* (*The Gaucho*) (Risi) (co-sc); *Alta infedeltà* (*High Infidelity*) (co-sc); *Il magnifico cornuto* (*The Magnificent Cuckold*) (co-sc)
1965 *Io la conoscevo bene* (Pietrangeli) (co-sc); *Made in Italy* (Loy) (co-sc)
1966 *Follie d'estate* (co-sc)
1967 *Le dolci signore* (*Anyone Can Play*) (Zampa) (co-sc); *Il Profeta* (sc)
1971 *Noi donne siamo fatte cosi* (*Women: So We Are Made*) (Risi) (co-sc)
1988 *Vacanza* (Guillot) (pr); *Mitico Gianluca* (Lazotti) (pr); *O samba* (Constantin) (pr)

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''A Place for the Soul,'' in *Chaplin* (Stockholm), 1992.
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Revered more in the international film community than in American cineaste circles, chameleon director Ettore Scola's name is inexcusably absent from several English-language reference works. With Scola, one has to dig deep for the auteurist consistencies that make less elusive artists easier to pigeonhole. While Scola's fascination with political attitude and social change dictated by purely personal psychology never varies, he skips the light fantastic through such specialties as historical epic (*La Nuit de Varennes*), the musical (*Le Bal*), screwball comedy (*A Drama of Jealousy*), domestic drama (*The Family*), and grand romance (*Passione d'Amore*). In each case, the director gives established genres a uniquely invigorating spin. Critic Stephen Harvey compares Scola to Joseph Mankiewicz, and that pithy summation of Scola as a Mankiewicz seasoned with oregano sheds light on how Scola's comic screenwriting background (over fifty screenplays) informs his later career as a filmic maestro.

Before directing his first feature in 1964, Scola was a writer and illustrator for satirical magazines, a scriptor for radio, and a screenwriter for movies, mainly comedies, directed by Nanni Loy, Antonio Pietrangeli, and Dino Risi, among others. Often constructed as star vehicles, his scripts contributed to the fame of such Italian mainstays as Vittorio Gassman, Ugo Tognazzi, and Alberto Sordi. From this particular brand of Italian comedy—bungling incompetents muddling through desperate situations, war's grotesqueries, life's ironies—Scola's work has progressed to complex studies of his countrymen dealing with their history and social environment.

Although Scola's directorial debut, *Let's Talk about Women*, echoed his film-star showcase scripts, the bold *A Drama of Jealousy (The Pizza Triangle)* established him as a quirky chronicler of *amore* as a no-win situation; the film is a sort of ''Waiting for Cupid'' where every day is a luckless Valentine's Day. *C'eravamo tanto amati*, a tribute to Vittorio De Sica, is not only about the difficult, frustrating post-World War II years of three men whose class differences overwhelm the close bond they formed while fighting for the Resistance. It is also a complex survey of thirty years of Italian cinema and its relationship to Italian history, photographed in various appropriate cinematic styles. *La Terazza* also dissects the Italy-Cinema symbiosis as it scrutinizes the mores of Italian intellectuals, now middle-aged and no longer creative, forever failing to measure up to their heroic past.

In even his earliest directorial efforts, details of costume and milieu are integrated into Scola's cinema of ideas compellingly, because inveterate sketch artist Scola is graced with a visual sensibility that will reach its apotheosis in *La Nuit de Varennes* and *Passione d'Amore.* In *Riusciranno*, set in modern Angola, an Italian bourgeois explores twentieth-century Africa in a nineteenth-century concept of a safari outfit, while *Brutti, sporchi e cattivi* (literally ''dirty, nasty and bad'') satirizes the unavoidably disgusting appearance of the inhabitants of an impoverished village in a movie Scola had intended to introduce with comments by Pasolini.

What is most striking about Scola's oeuvre, however, is his gift for compression. Restricting his observations deliberately to confined areas (for example, the coaches in *La Nuit de Varennes*, the microcosmic dance hall in *Le Bal*, the family domicile that survives decades of unrest in *The Family*), Scola forces his engaged protagonists to reveal the inner turmoil that informs their societal stances. Nowhere is this economy more apparent than in *Una giornata particolare*, which demonstrates oppression in a super-organized society that devalues individuality. Moving deeper and deeper inside the confined setting, a fluid camera concentrates on the facade and interior of a workers' dwelling on 6 May 1938, when Mussolini welcomes Hitler to Rome. As the radio blares Il Duce's doctrinaire self-confidence, two trapped members of this society—a domestically repressed housewife and an anti-fascist homosexual—meet by chance and share their humanity for a few hours. Whereas in *The Family*, the family unit struggles to withstand the winds of war and upheaval, in the stylish *Le Bal*, the decades-shifting dancers merely reflect the changes transpiring outside their social cocoon. Telescoping the French Revolution inside a few coaches, without portraying starving hordes or the king trying to escape the rabble's wrath, Scola's *La Nuit de Varennes* forces the opportunity for rumination upon an upper class facing a climate hostile to them. In a masterfully compact fashion, Scola continues to examine the past in order to interpret the present. Particularly in *The Family*, Scola avoids the epic sweep of traditional political cavalcades in favor of an intimate revisionism of history.

In all Scola's films, the choreography of history steps in partnership with his simpatico actors, gliding camerawork, and updated neorealistic melancholy. Even taking his overcooked Hollywood debut, *Macaroni*, into consideration, and the failure of his last films to secure American releases, Scola's place in humanist film history is unassailable. Unlike many screenwriters who turn director to ensure an unedited venue for their glorious dialogue, when Scola has something to say he lets his *mise-en-scene* do the talking. His manner of working liberates film stars from their confining personas and challenges moviegoers to experience the ambiguous passions of his characters. As in that embryonic *Fatal Attraction* for the nineteenth century, *Passione d'Amore* (newly minted as a Sondheim musical, *Passion*), Scola's relentless pursuit of beauty is an all-consuming mission, one that makes this filmmaker sympathetic with misfits like Fosca, whose emotional deprivation in *Passione d'Amore* is not categorized as a negative, but as an occasion for greater sensitivity. Scola revisits the impersonal past to give it a human face.

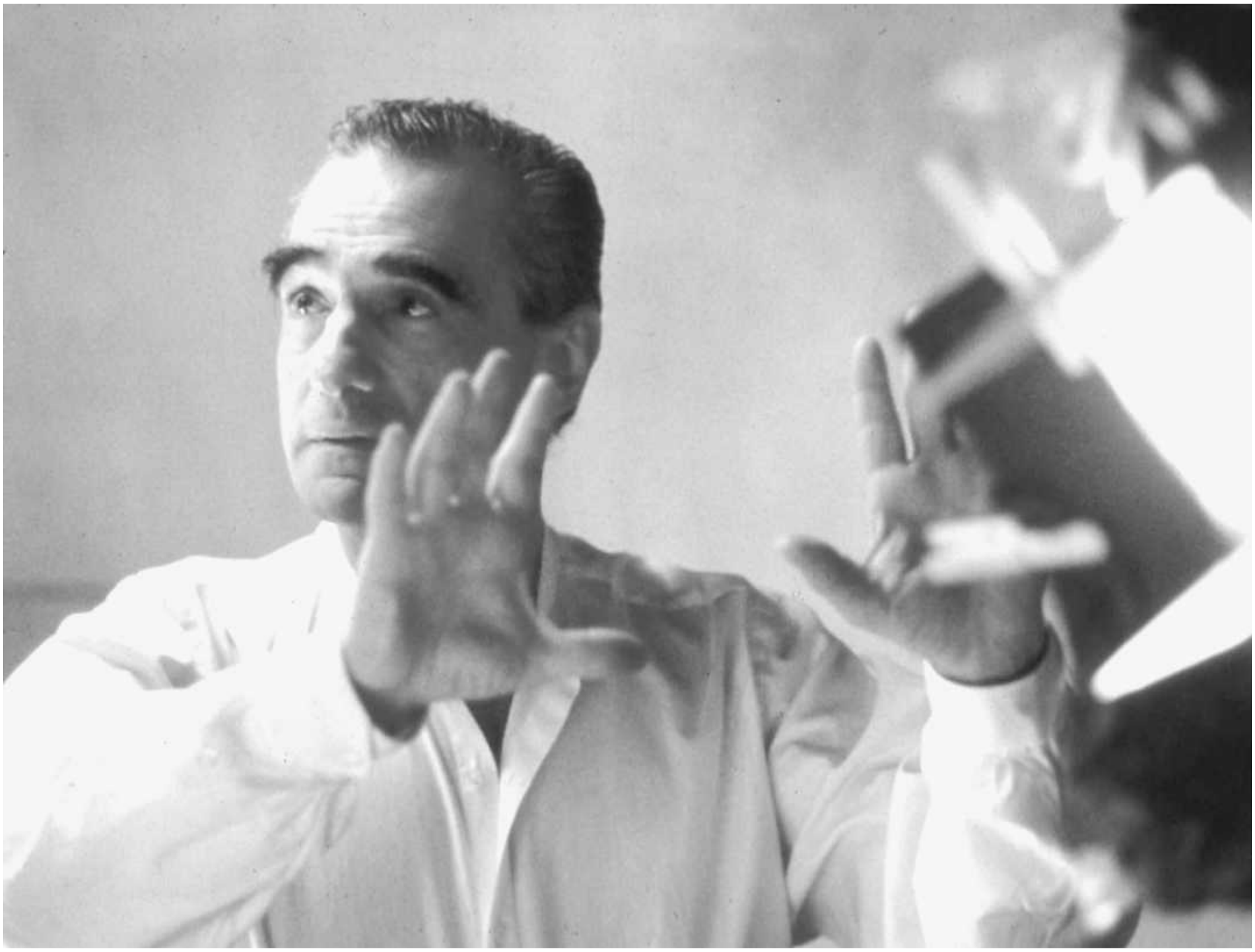
—Lillian Schiff, updated by Robert J. Pardi

SCORSESE, Martin

Nationality: American. **Born:** Flushing, New York, 17 November 1942. **Education:** Cardinal Hayes High School, Bronx, 1956–60; New York University, B.A., 1964, M.A., 1966. **Family:** Married 1) Laraine Brennan, 1965 (divorced), one daughter; 2) Julia Cameron (divorced), one daughter; 3) Isabella Rossellini, 1979 (divorced 1983); 4) Barbara DeFina, 1985. **Career:** Film Instructor, NYU, 1968–70; directed TV commercials in England, and first feature, *Who's That Knocking at My Door?*, 1968; directed *Boxcar Bertha* for producer Roger Corman, 1972; directed *The Act* on Broadway, 1977; director for TV of ''Mirror, Mirror'' for *Amazing Stories*, 1985; directed promo video for Michael Jackson's ''Bad,'' 1987. **Awards:** Best Director, National Society of Film Critics, and Palme d'Or, Cannes Festival, for *Taxi Driver*, 1976; Best Director, National Society of Film Critics, for *Raging Bull*, 1980; Best Director, Cannes Festival, for *The Color of Money*, 1986; Best Director, National Society of Film Critics, for *GoodFellas*, 1990.

Films as Director:

1963 *What's a Nice Girl like You Doing in a Place like This?* (short) (+ sc)
1964 *It's Not Just You, Murray* (short) (+ co-sc)
1967 *The Big Shave* (short) (+ sc)



Martin Scorsese

1968 *Who's That Knocking at My Door?* (+ sc, role as gangster)
1970 *Street Scenes* (doc)
1972 *Boxcar Bertha* (+ role as client of bordello)
1973 *Mean Streets* (+ co-sc, role as Shorty the Hit Man)
1974 *Italian-American* (doc) (+ co-sc)
1975 *Alice Doesn't Live Here Anymore* (+ role as customer at Mel and Ruby's)
1976 ***Taxi Driver*** (+ role as passenger)
1977 *New York, New York*
1978 *The Last Waltz* (doc)
1979 *American Boy* (doc) (+ sc)
1980 ***Raging Bull***
1983 *The King of Comedy* (+ role as assistant)
1985 *After Hours* (+ role as disco patron)
1986 *The Color of Money*
1988 *The Last Temptation of Christ*
1989 ''Life Lessons'' episode in *New York Stories*
1990 ***GoodFellas*** (+ sc); *Man in Milan* (doc)
1991 *Cape Fear*
1993 *Age of Innocence* (+ sc, role)
1995 *Casino* (+ sc)
1997 *Kundun*
1999 *Bringing out the Dead*; *Il Dolce Cinema* (+ sc)
2001 *The Gangs of New York*
2002 *Dino*

Other Films:

1965 *Bring on the Dancing Girls* (sc)
1967 *I Call First* (sc)
1970 *Woodstock* (ed, asst d)
1976 *Cannonball* (Bartel) (role)
1979 *Hollywood's Wild Angel* (Blackwood) (role); *Medicine Ball Caravan* (assoc pr, post prod spvr)
1981 *Triple Play* (role)
1982 *Bonjour Mr. Lewis* (Benayoun) (role)
1990 *Dreams* (Kurosawa) (role); *The Grifters* (Frears) (pr); *Fear No Evil* (Winkler) (role); *The Crew* (Antonioni) (exec pr); *Mad Dog and Glory* (McNaughton) (exec pr)
1991 *Guilty by Suspicion* (role as Joe Lesser)
1993 *Jonas in the Desert* (role)

1994 *Quiz Show* (Redford) (role as sponsor); *Naked in New York* (exec pr)
1995 *Search and Destroy* (exec pr, role as accountant); *Clockers* (Lee) (pr)

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At present, with regard to the Hollywood cinema of the last fifteen years, two directors appear to stand head-and-shoulders above the rest, and it is possible to make large claims for their work on both formal and thematic grounds: Scorsese and Cimino. The work of each is strongly rooted in the American and Hollywood past, yet is at the same time audacious and innovative. Cimino's work can be read as at once the culmination of the Ford/Hawks tradition and a radical rethinking of its premises; Scorsese's involves an equally drastic rethinking of the Hollywood genres, either combining them in such a way as to foreground their contradictions (western and horror film in *Taxi Driver*) or disconcertingly reversing the expectations they traditionally arouse (the musical in *New York, New York*, the boxing movie and ''biopic'' in *Raging Bull*). Both directors have further disconcerted audiences and critics alike in their radical deviations from the principles of classical narrative: hence *Heaven's Gate* is received by the American critical establishment with blank incomprehension and self-defensive ridicule, while Scorsese has been accused (by Andrew Sarris, among others) of lacking a sense of structure. Hollywood films are not expected to be innovative, difficult, and challenging, and must suffer the consequences of authentic originality (as opposed to the latest in fashionable *chic* that often passes for it).

The Cimino/Scorsese parallel ends at this shared tension between tradition and innovation. While *Heaven's Gate* can be read as the answer to (and equal of) *Birth of a Nation*, Scorsese has never ventured into the vast fresco of American epic, preferring to explore relatively small, limited subjects (with the exception of *The Last Temptation of Christ*), the wider significance of the films arising from the implications those subjects are made to reveal. He starts always from the concrete and specific—a character, a relationship: the vicissitudes in the careers and love-life of two musicians (*New York, New York*); the violent public and private life of a famous boxer (*Raging Bull*); the crazy aspirations of an obsessed nonentity (*King of Comedy*). In each case, the subject is remorselessly followed through to a point where it reveals and dramatizes the fundamental ideological tensions of our culture.

His early works are divided between self-confessedly personal works related to his own Italian-American background (*Who's That Knocking at My Door?, Mean Streets*) and genre movies (*Boxcar Bertha, Alice Doesn't Live Here Anymore*). The distinction was never absolute, and the later films effectively collapse it, tending to take as their starting point not only a specific character but a specific star: Robert De Niro. The Scorsese/De Niro relationship has proved one of the most fruitful director/star collaborations in the history of the cinema; its ramifications are extremely complex. De Niro's star image is central to this, poised as it is on the borderline between ''star'' and ''actor''—the charismatic personality, the self-effacing impersonator of diverse characters. It is this ambiguity in the De Niro star persona that makes possible the ambiguity in the actor/director relationship: the degree to which Scorsese identifies with the characters De Niro plays, versus the degree to which he distances himself from them. It is this tension (communicated very directly to the spectator) between identification and repudiation that gives the films their uniquely disturbing quality.

Indeed, Scorsese is perhaps the only Hollywood director of consequence who has succeeded in sustaining the radical critique of American culture that developed in the 1970s through the Reagan era of retrenchment and recuperation. Scorsese probes the tensions within and between individuals until they reveal their fundamental, cultural nature. Few films have chronicled so painfully and abrasively as *New York, New York* the impossibility of successful heterosexual relations within a culture built upon sexual inequality. The conflicts arising out of the man's constant need for self-assertion and domination and the woman's bewildered alterations between rebellion and complexity are—owing to the peculiarities of the director/star/character/spectator relationship—simultaneously experienced and analysed.

Raging Bull goes much further in penetrating to the root causes of masculine aggression and violence, linking socially approved violence in the ring to socially disapproved violence outside it, violence against men to violence against women. It carries to its extreme that reversal of generic expectations so characteristic of Scorsese's work: a boxing melodrama/success story, it is the ultimate anti-*Rocky*; a filmed biography of a person still living, it flouts every unwritten rule of veneration for the protagonist, celebration of his achievements, triumph after tribulation, etc. Ostensibly an account of the life of Jake LaMotta, it amounts to a veritable case history of a paranoiac, and can perhaps only be fully understood through Freud. Most directly relevant to the film is Freud's assertion that every case of paranoia, without exception, has its roots in a repressed homosexual impulse; that the primary homosexual love-objects are likely to be father and brothers; that there are four ''principle forms'' of paranoia, each of which amounts to a *denial* of homosexual attraction (see the analysis of the Schreber case and its postscript). *Raging Bull* exemplifies all of this with startling (if perhaps largely inadvertent) thoroughness: all four of the ''principle forms'' are enacted in Scorsese's presentation of LaMotta, especially significant being the paranoid's projection of his repressed desires for men onto the woman he ostensibly loves. The film becomes nothing less than a statement about the disastrous consequences, for men and women alike, of the repression of bisexuality in our culture.

King of Comedy may seem at first sight a slighter work than its two predecessors, but its implications are no less radical and subversive: it is one of the most complete statements about the emotional and spiritual bankruptcy of patriarchal capitalism today that the cinema has given us. The symbolic Father (once incarnated in figures of mythic force, like Abraham Lincoln) is here revealed in his essential emptiness, loneliness, and inadequacy. The ''children'' (De Niro and Sandra Bernhard) behave in exemplary Oedipal fashion: he wants to *be* the father, she wants to screw the father. The film moves to twin climaxes. First, the father must be reduced to total impotence (to the point of actual immobility) in order to be loved; then Bernhard can croon to him ''You're gonna love me/like nobody's loved me,'' and remove her clothes. Meanwhile, De Niro tapes his TV act which (exclusively concerned with childhood, his parents, self-depreciation) culminates in a joke about throwing up over his father's new shoes, the shoes he is (metaphorically) now standing in. We see ambivalence towards the father, the hatred-in-rivalry of ''brother'' and ''sister,'' the son's need for paternal recognition (albeit in fantasy) before he can announce himself to the woman he (very dubiously) loves; and the irrelevance of the mother (a mere, intermittently intrusive, off-screen voice) to any ''serious''—i.e., Oedipal patriarchal—concerns. Thus *King of Comedy* constitutes one of the most rigorous assaults we have on the structures of the patriarchal nuclear family and the impossible desires, fantasies, frustrations, and violence those structures generate: an assault, that is, on the fundamental premises of our culture.

Since 1990, Scorsese has made four films which, taken together, establish him definitively as the most important director currently working in Hollywood. *GoodFellas, Cape Fear, The Age of Innocence*, and *Casino* reveal an artist in total command of every aspect of his medium—narrative construction, *mise-en-scène*, editing, the direction of actors, set design, sound, music, etc. Obviously, he owes much to the faithful team he has built up over the years, each of whom deserves an individual appreciation; but there can be no doubt of Scorsese's overall control at every level, from the conceptual to the minutiae of execution, informed by his sense of the work as a totality to which every strand, every detail, contributes integrally. If the films continue to raise certain doubts, to prompt certain reservations, it is not on the level of realization, but on moral and philosophical grounds. Let it be said at once, however, that *The Age of Innocence*, which in advance seemed such an improbable project—provoking fears that it would not transcend the solid and worthy but fundamentally dull literary adaptations of James Ivory—is beyond all doubts and reservations a masterpiece of nuance and refinement, alive in its every moment.

The other three films all raise the much-debated issue of the presentation of violence. There seem to be two valid ways of presenting violence (as opposed to the violence as ''fun'' of *Pulp Fiction*, violence as ''aestheticized ballet'' of John Woo's films, or violence as ''gross out'' in the contemporary horror movie). One way is to refuse to show it, always locating it (by a movement of the camera or the actors) just off-screen (Lang in *The Big Heat*, Mizoguchi in *Sansho Dayu)*, leaving our imaginations free to experience its horror: a method almost totally absent from modern Hollywood. The other is to make it as explicit, ugly, painful, and disturbing as possible so that it becomes quite impossible for anyone other than an advanced criminal psychotic to enjoy it. The latter is Scorsese's method, and he cannot be faulted for it in the recent work. It was still possible, perhaps, to get a certain ''kick'' out of the violence in *Taxi Driver*, because of our ambiguous relationship to the central character, but this is no longer true of the violence in *GoodFellas* or *Casino.* An essential characteristic of the later films is the rigorous distance Scorsese constructs between the audience and *all* the characters: identification, if it can be said to exist at all, flickers only sporadically—is always swiftly contradicted or heavily qualified.

Yet herein lies what is at least a potential problem of these films. One can analyze the ways in which this distance is constructed, especially through the increasing fracturing of the narrative line, the splitting of voice-over narration among different characters in both *GoodFellas* and *Casino;* but isn't alienation, for many of us, inherent in the characters themselves and the subject matter? Scorsese has insisted that the characters of *Casino* are ''human beings'': fair enough. But he seems to imply that if we cannot feel sympathetic to them we are somehow assuming an unwarranted moral superiority. One might retort (to take an extreme case—but the Pesci character is already pretty extreme) that Hitler and Albert Schweitzer were both ''human beings'': may we not at least discriminate between them? One can feel a certain compassion for the characters (even Joe Pesci) as people caught up in a process they think they can control but which really controls *them;* but can one say more for them than that?

Beyond that, though connected with it, is the films' increasing inflation: not merely their length (*GoodFellas* plays for almost two-and-a-half hours, *Casino* for almost three) but its accompanying sense of grandeur: for Scorsese, apparently, the grandeur of his subjects. One is invited to lament, respectively, the decline of the Mafia and of Las Vegas. But suppose one cannot see them, in the first place, in terms other than those of social disease? The films strike me as too insulated, too enclosed within their subjects and milieux: the Mafia and Las Vegas are never effectively ''placed'' in a wider social context. Scorsese's worst error seems to be the use in *Casino* of the final chorus from Bach's *St. Matthew Passion:* an error not merely of ''tease'' but of sense, comparable in its enormity to Cimino's use of the Mahler ''Resurrection'' symphony at the end of *Year of the Dragon.* If it is possible to lament the decline of Las Vegas, it surely cannot be inflated into the lament of Bach's cheer for the death of Christ on the cross.

One cannot doubt the authenticity of Scorsese's sense of the tragic. Yet it is difficult not to feel that he has not yet found for it (to adopt T. S. Eliot's famous formulation) an adequate ''objective correlative.''

Martin Scorsese began the 1990s on a high note with *GoodFellas* but as the decade progressed, he has lost the support of the critics and the public. Arguably, Scorsese hasn't tapered off as an artist; instead, the problem may be that his more recent films have failed to fulfill audience expectations. If so, it is somewhat ironic as Scorsese remains consistent in his thematic concerns and commitment to style as self expression.

Casino is admittedly a demanding film. Viewer identification isn't solicited and the film's violence is excessive but without the absurdist connotations found in *GoodFellas*. On the one hand, the film offers a portrait of the Robert De Niro character, a gambler who, through his connections with the Mafia, gets to manage a casino in Las Vegas during the late 1970s and early 1980s. But *Casino* is also an ''epic'' in that it reflects the growing power of corporations; realizing the money to be made, ''respectable'' business takes over Las Vegas. Not unlike his role in *Raging Bull*, De Niro's character succeeds ultimately to the extent that he survives. Scorsese's concern with surviving in a world that is violent, brutal, and overwhelmingly indifferent to the individual has been evident in his films from early on; but, in his more recent works, this concern is, if anything, treated with greater hesitation and delicacy.

Much has been made of Scorsese's Catholic background and its influence on his work. *Kundun* indicates that his interest in religion isn't confined to Christianity. *Kundun* can be taken as a companion piece to *The Last Temptation of Christ*; but it can be considered equally in relation to *Casino* and the recent *Bringing out the Dead*. Like *Casino*, *Kundun* is an epic film; and its protagonist is also made to confront his fallibility and mortality. In *Kundun*, the Dalai Lama gradually achieves full consciousness of the destructiveness existing around him; the realization is what motivates him to accept the necessity of his survival. But unlike *Casino*, the violence in *Kundun* is constrained; it exists as a threat that fitfully and devastatingly erupts. *Kundun* is one of Scorsese's most stylized films. Consistent with his aesthetics, the film is a combination of expressionism and realism, with the former given precedence. Although the film doesn't directly impose viewer identification with the Dalai Lama, *Kundun* repeatedly features the Dalai Lama's subjective responses. In effect, the film manages to be a simultaneously distancing and intimate experience. With *Bringing out the Dead*, Scorsese and Paul Schrader collaborated on a project that evokes their seminal *Taxi Driver*. Like the earlier film, *Bringing out the Dead* takes place on New York's ''mean streets'' and features a male protagonist who, in addition to having a job which places him in direct contact with the city's seamy side, harbors a martyrdom complex and wants to obtain salvation through becoming a savior figure. Th crucial difference between the two films resides in the character of the protagonist. Unlike *Taxi Driver*'s Travis Bickle, the Nicolas Cage character in *Bringing out the Dead* is motivated by genuinely humanistic impulses. He wants, not unlike the Dalai Lama, to be a good person who is capable of actively preserving human life. The character undergoes a crisis regarding his worth; at the film's conclusion, he finds salvation through accepting his guilt over failure. As in *Casino* and *Kundun*, *Bringing out the Dead* is concerned fundamentally with the struggle between death and survival; and, like *Casino*, it is a brutal film. Although the film possesses an absurdist edge at times that suggests a black comedy, it is unrelenting in its capacity to disturb and horrify.

During the 1990s Scorsese produced works that have challenged the viewer as powerfully as any of his previous films. The films may have not found acceptance partly because his vision has become increasingly somber and elegiac. On the other hand, Scorsese refuses to despair and his films continue to be exhilarating and life affirming statements.

—Robin Wood, updated by Richard Lippe

SCOTT, Ridley

Ridley Scott

Nationality: English. **Born:** South Shields, County Durham, 1939. **Education:** Studied at West Hartlepool College of Art and at the Royal College of Art, London. **Family:** Married, three children. **Career:** Set designer, then director for BBC TV, including episodes of *Z-Cars* and *The Informer*, 1966–67; set up production company Ridley Scott Associates, directed close to 3,000 commercials, from 1967; directed first feature, *The Duellists*, 1977. **Awards:** Special Jury Prize, Cannes Festival, for *The Duellists*, 1977; Venice Film Festival Award for commercial work.

Films as Director:

1977 *The Duellists*
1979 *Alien*
1982 ***Blade Runner***
1985 *Legend*
1987 *Someone to Watch over Me* (+ exec-pr)
1989 *Black Rain*
1991 ***Thelma and Louise*** (+ co-pr)
1992 *1492: The Conquest of Paradise* (+ pr)
1996 *White Squall* (+ exec pr)
1997 *G.I. Jane* (+ pr)
2000 *Gladiator*
2001 *Hannibal*

Other Films:

1994 *The Browning Version* (co-pr); *Monkey Business* (exec pr)
1997 *The Hunger* (series for TV) (exec pr)
1998 *Clay Pigeons* (pr)
1999 *RKO 281* (for TV) (pr)

Publications

By SCOTT: articles—

''Ridley Scott cinéaste du décor,'' an interview with O. Assayas and S. LePéron, in *Cahiers du Cinéma* (Paris), September 1982.
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Interview with Sheila Johnston, in *Films and Filming* (London), November 1985.
Interview with Raphael Bassan and Raymond Lefevre, in *Revue du Cinéma* (Paris), February 1986.
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''*Thelma and Louise* Hit the Road for Ridley Scott,'' an interview with M. McDonagh, in *Film Journal* (New York), June 1991.
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On SCOTT: articles—

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Doll, Susan, and Greg Faller, ''*Blade Runner* and Genre: Film Noir and Science Fiction,'' in *Literature/Film Quarterly* (Salisbury, Maryland), no. 2, 1986.
Rosen, Barbara, ''How the Man Who Made *Alien* Invaded Madison Avenue,'' in *Business Week* (New York), 24 March 1986.
Davis, Brian, ''Ridley Scott: He Revolutionized TV Ads,'' in *Adweek* (Chicago), 2 October 1989.
Zimmer, J., ''Ridley Scott,'' in *Revue du Cinéma* (Paris), September 1990.
''The Many Faces of *Thelma and Louise*'' (8 short articles), in *Film Quarterly* (Berkeley), Winter 1991/92.
Wilmington, Mike, ''The Rain People,'' in *Film Comment* (New York), January/February 1992.
Wollen, Peter, ''Cinema's Conquistadors,'' in *Sight and Sound* (London), November 1992.
Strick, Philip, ''*Blade Runner*: Telling the Difference,'' in *Sight and Sound* (London), December 1992.
Torry, Robert, ''Awaking to the Other: Feminism and the Ego-Ideal in *Alien*,'' in *Women's Studies* (Champaign, Illinois), vol. 23, no. 4, 1994.
Elrick, Ted, ''Scott Brothers' Work Showcased for UK/LA,'' in *DGA Magazine* (Los Angeles), December-January 1994–1995.
Filmography, in *Premiere* (Boulder), February 1996.
Dauphin, G., ''Heroine Addiction,'' in *Village Voice* (New York), 26 August 1997.
Lev, Peter, ''Whose Future? *Star Wars, Alien,* and *Blade Runner*,'' in *Literature/Film Quarterly* (Salisbury), January 1998.

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Ridley Scott has enjoyed more critical acclaim and financial success as a director of television commercials than he has as a feature filmmaker. Ironically, the very element that has made him an award-winning director of commercials—his emphasis on visual design to convey the message—has often been at the core of the criticism aimed at his films.

Though Scott began his career directing popular TV programs for the BBC, he found that his meticulous attention to detail in terms of set design and props was more suited to making commercials. Scott honed his craft and style on hundreds of ad spots for British television during the 1970s, as did future film directors Alan Parker, Hugh Hudson, Adrian Lyne, and Tony Scott (Ridley's brother). In 1979, Scott became a fixture in the American television marketplace with a captivating commercial for Chanel No. 5 titled ''Share the Fantasy.'' Still innovative in this arena, Scott continues to spark controversy with his ''pocket versions of feature films''—his term for commercials.

Scott approaches his feature films with the same emphasis on *mise-en-scène* that distinguishes his commercials, prompting some critics to refer to him as a visual stylist. Scott assumes control over the visual elements of his films as much as possible, rather than turn the set design completely over to the art director or the photography over to the cinematographer. Because his first feature, *The Duellists*, was shot in France, Scott was able to serve as his own cinematographer for that film—a luxury not allowed on many subsequent films due to union rules.

Hallmarks of Scott's style include a detailed, almost crowded set design that is as prominent in the frame as the actors, a fascination with the tonalities of light, a penchant for foggy atmospheres backlit for maximum effect, and a reliance on long lenses, which tend to flatten the perspective. While these techniques are visually stunning in themselves, they are often tied directly to plot and character in Scott's films.

Of all Scott's films, *Blade Runner* and *Legend* make the fullest use of set design to enhance the theme. In *Blade Runner*, the polluted, dank metropolis teems with hordes of lower-class merchants and pedestrians, who inhabit the streets at all hours. Except for huge, garish neon billboards, fog and darkness pervade the city, suggesting that urban centers in the future will have no daylight hours. This pessimistic view is in sharp contrast to the sterile, brightly lit sets found in conventional science-fiction films. Inherent in the set design is a critique of our society, which has allowed its environment to be destroyed. The overwrought set design also complements the feverish attempts by a group of androids to find the secret to longer life. *Blade Runner* influenced the genre with its dystopian depiction of the future, though the cluttered set design and low-key lighting were used earlier by Scott in the science-fiction thriller *Alien. Legend*, a fairy tale complete with elves, goblins, and unicorns, employs a simple theme of good and evil that is reinforced through images of light and darkness. The magical unicorns, for example, have coats of the purest white; an innocent, virginal character is costumed in flowing, white gowns; sunbeams pour over glades of white flowers; and light shimmers across silver streams as the unicorns gallop through the forest. In contrast, a character called Darkness (actually the Devil) looks magnificently evil in an array of blood reds and wine colors; the sinister Darkness resides in the dark, dismal bowels of the Earth, where no light is allowed to enter; and a corrupted world is symbolized by a charred forest devoid of flowers and leaves and black clouds that cover the sky. The forest set was constructed entirely inside the studio and is reminiscent of those huge indoor sets created for Fritz Lang's *Siegfried.* In *Black Rain*, Scott once again reinforced the film's theme through its *mise-en-scène*, though here he made extensive use of actual locations instead of relying so much on studio sets. *Black Rain* follows the story of two New York detectives tracking a killer through the underworld of Osaka, Japan. The two characters are frequently depicted against the backdrop of Osaka's ornate neon signs and ultramodern architecture. Shot through a telephoto lens and lit from behind, the characters seem crushed against the huge set design, which serves as a metaphor for their struggle to penetrate the culture in order to track their man.

Though Scott has forged a style that is recognizably his own, his approach to filmmaking has a precedent in German Expressionist filmmaking. The Expressionists were among the first to use the elements of *mise-en-scène* (set design, lighting, props, costuming) to suggest traits of character or enhance meaning. Similarly, Scott's techniques are stunning yet highly artificial, a trait often criticized by American reviewers, who too often value plot and character over visual style, and realism over symbolism.

Scott's more recent films, especially *Thelma and Louise*, suggest that his strongest quality all along has been an ability to create film myths that resonate in viewers' minds for years afterwards. *The Duellists* continues to be a haunting film despite the actors' inadequate performances, not just because of the splendidly romantic cinematography but because of the starkness of the tale itself (from Joseph Conrad); and *Alien*, with its own duel between a no-nonsense heroine and a hidden evil, continues to be an object of critical study, feminist and otherwise. *Blade Runner*, perhaps most of all of Scott's films, has seized the imagination of both movie fans and scholarly theoreticians: a 1991 volume of critical studies of the film contains a 44-page annotated bibliography, and this is before the theatrical release of the ''Director's Cut,'' which had aficionados debating the merits of its eliminating Deckard's noiresque voiceovers and the hopeful green hills at the end, and of adding a brief shot of a unicorn. One might attribute the relative failures of *Someone to Watch over Me* and *Black Rain*, despite their visual swank, to their inability to transcend tired generic conventions, while the more recent *1492: The Conquest of Paradise* seems most successful in its mythic moments—notably Columbus's first glimpse of the New World as mists sweep aside—rather than in its efforts to document the Spanish extermination of native peoples while partially exonerating Columbus himself.

Thelma and Louise, with its near-hallucinatory, flamboyantly archetypal American Western settings (bearing little relation to such specificities as ''Arkansas''), debuted with much debate about how feminist it actually was in its characterizations of two ''dangerous women'' and in its delineations of the patriarchal causes of their doomed flight. But whatever conclusions might be drawn about the film's polemics, those unforgettable shots of Thelma and Louise whooping in delight as they light out for the territory in their T-bird convertible—red hair flying, sunglasses glinting—seem destined to enter American mythology (granted that it is too soon to rank the pair alongside Huck and Jim on the raft). Closer to tall tale than high tragedy, *Thelma and Louise* is memorable due not only to the script and the seemingly inevitable casting of the leads, but to Scott's realization of landscapes, from the rainy night highways (a background wash of massive dark trucks and blinding lights) to Monument Valley and other vast spaces populated by little more than swarms of police vehicles. It may well be a defining film of the early 1990s, as *Blade Runner* has become for the early 1980s.

—Susan Doll, updated by Joseph Milicia

SEIDELMAN, Susan

Nationality: American. **Born:** Near Philadelphia, Pennsylvania, 11 December 1952. **Education:** Attended school in Philadelphia; studied design and film at Drexel University and New York University Graduate School of Film and TV. **Career:** Directed her first feature,

Susan Seidelman

Smithereens, 1982; began directing episodes of the television series *Sex in the City*, 1998; began directing episodes of the television series *Now and Again*, 1999. **Awards:** Best Short Film (Live Action) Academy Award nomination, for *The Dutch Master*, 1994. **Address:** c/o Michael Shedler, 225 West 34th Street, Suite 1012, New York, NY 10122–0049. **Agent:** William Morris Agency, 151 El Camino Drive, Beverly Hills, CA 90212.

Films as Director:

1976–77 *And You Act like One* (short); *Deficit* (short); *Yours Truly, Andrea G. Stern* (short)
1982 *Smithereens* (+ pr, story)
1985 *Desperately Seeking Susan*
1987 *Making Mr. Right* (+ exec pr)
1989 *Cookie* (+ sc); *She-Devil* (+ co-pr)
1992 *Confessions of a Suburban Girl* (+ ro)
1995 *The Dutch Master* (short, released as episode in *Tales of Erotica* in 1996 (+ co-sc); *The Barefoot Executive* (for TV)
1999 *A Cooler Climate* (for TV)
2000 *Gaudi Afternoon*

Other Films:

1982 *Chambre 666* (Wenders—for TV) (doc) (appearance)
1993 *The Night We Never Met* (Leight) (co-assoc pr)

Publications

By SEIDELMAN: articles—

Interview with Richard Patterson, in *American Cinematographer* (Los Angeles), May 1983
Interview with Dan Yakir, in *Film Comment* (New York), May/June 1985.
Interview with Peter Goldin, in *Films in Review* (New York), June/July 1985
‘‘Celine and Julie, Susan and Susan,’’ interview with Jane Root, in *Stills* (London), October 1985.
Interview with R. Censi and G.A. Nazarro, in *Cineforum* (Bergamo, Italy), October 1992.

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Redding, Judith M., and Victoria A. Brownworth, *Film Fatales: Independent Women Directors*, Seattle, 1997.

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Prior to directing *Smithereens*, her breakthrough independent feature, and *Desperately Seeking Susan*, the film that announced her as a major cinematic talent, Susan Seidelman made *Deficit*, a 40-minute drama about a young man who seeks revenge for a crime committed against his father. The film was funded in part by the American Film Institute Independent Filmmaker Program. Call it understatement or prophecy, but a comment on the film's evaluation form portended Seidelman's future: ‘‘The filmmaker shows a budding talent as a feature film director.’’

That talent was realized in *Smithereens* and *Desperately Seeking Susan.* Both are likably funky and keenly observed films featuring spirited, independent-minded but refreshingly unromanticized heroines: refugees from stifling suburbia who come to New York City's East Village where they forge identities within a subculture. Both films are knowing depictions of 1980s New York punk/New Wave/No Wave culture, and are clearly defined observations of hipness and pseudo-hipness.

Smithereens, made for $80,000, is a minor landmark in the history of the then-burgeoning American independent film movement; for one thing, it was the first such film accepted as an official in-competition entry at the Cannes Film Festival. *Smithereens* benefits from its low budget, which allows it an authentic feel for time and place. Its heroine is Wren, a rootless 19-year-old whose motto might be ‘‘Desperately Seeking Celebrity.’’ She lives in a shabby East Village apartment, from which she is evicted for non-payment of rent; she may be energetic and determined, but her dreams of achieving fame, which are connected to the rock music industry and an idealized Southern California lifestyle, are hazy at best. Instead of educating herself and working to realize her dreams, Wren pastes photocopies of herself on subway car and station walls and attempts to link up with a rock singer whom she foolishly regards as a meal ticket. She will say and do anything and manipulate anyone, even if the result is her own debasement. Her rationale for her behavior is a line she repeats throughout the scenario: ‘‘I got a million and one places to go.’’

Seidelman entered the realm of mainstream filmmaking with her follow-up feature: *Desperately Seeking Susan*, a stylish screwball comedy that remained faithful to the feeling of its predecessor and became a surprise box-office smash. In retrospect, it is one of the more entertaining films of the mid-1980s. There are two heroines in *Desperately Seeking Susan.* The first is Roberta, a bored suburban housewife who sets out on a comic odyssey upon becoming intrigued by a series of ‘‘Desperately Seeking Susan’’ personal ads. Roberta's counterpart, the Susan of the title, is a variation of Wren. She is a homeless but nonetheless ultra-hip East Village free spirit who has various boyfriends and sexual liaisons, and who will think nothing of pilfering jewelry or stiffing a taxi driver. Roberta and Susan become immersed in a frantic, funny scenario involving mistaken identity, amnesia, and other plot devices. *Desperately Seeking Susan* is especially successful in capturing the appeal of Madonna, who plays the title role and who then was blossoming as one of the era's elite pop stars. Prior to her playing *Evita* twelve years later, Susan was her preeminent screen role.

Unfortunately, *Desperately Seeking Susan* was to be a career apex for Seidelman; it and *Smithereens* are her foremost films to date. The clever female-oriented humor that worked so well in *Desperately Seeking Susan* simply is missing from *Making Mr. Right*, which attempts to squeeze laughs out a supposedly successful career woman's inability to walk in high heels. The scenario (which is set in Miami Beach) has the heroine realizing she only can find true love with a robot. In *Smithereens* and *Desperately Seeking Susan*, the male characters run the gamut from boring and self-involved to sympathetic. In *Making Mr. Right*, the view of men is horribly clichéd and mean-spirited, and downright offensive in that a real man is insufficient as the heroine's romantic partner. Furthermore, the robot, which she has helped program, comes apart whenever it makes love.

In *She-Devil*, Seidelman directed one of the era's most distinguished film actresses (Meryl Streep) and popular television comediennes (Roseanne), and worked from an acclaimed feminist novel: Fay Weldon's *The Life and Loves of a She-Devil.* But the result, involving a frumpy housewife who seeks revenge after her husband leaves her, is slight and predictable. *Cookie*, which like *She-Devil* was scripted by Nora Ephron (working with Alice Arlen), is the story of a cheeky adolescent who forges a relationship with her mafioso father upon his release from jail. But the film was strictly formulaic, and paled beside Seidelman's earlier work. In these three films, the feeling is that Seidelman abandoned her New York artistic roots, and in so doing lost her way as an idiosyncratic filmmaker.

Seidelman's work in the 1990s at least was considered respectable, even if it did not establish her as an A-list filmmaker. The luridly named *Confessions of a Suburban Girl*, whose title seems an attempted thematic throwback to *Smithereens* and *Desperately Seeking Susan*, actually is a revealing documentary account of the filmmaker and several of her friends as they parallel their youthful aspirations to the reality of their adult lives. *The Dutch Master*, a short film (which earned a Best Live Action Short Oscar nomination), is the story of a New York dental hygienist who becomes fascinated by, and begins fantasizing about, a 17th-century painting. As the decade closed, Seidelman could be found directing for television. Her credits include episodes of the TV series *Sex in the City* and *Now and Again*, and a pair of very different TV movies: *The Barefoot Executive*, a remake of the 1971 Disney kiddie comedy; and *A Cooler Climate*, a chronicle of the evolving relationship between two disparate middle-aged women.

If you are, say, Steven Spielberg or Barry Levinson and you choose to latch onto a television series, that involvement will be viewed as slumming. Or if you are Martin Scorsese or Woody Allen and you direct a short, that work will be considered an exercise in creativity. But if you are Susan Seidelman, and you haven't had a critical or commercial hit in well over a decade, your TV work and short film, however fine, will be viewed as a comedown.

Tellingly, *The Dutch Master* was released commercially, along with three other shorts, under the throwaway title *Tales of Erotica.* It was paired with films by Ken Russell, Melvin Van Peebles, and Bob Rafelson—who, like Seidelman, are once-innovative filmmakers whose foremost works most likely are in their past.

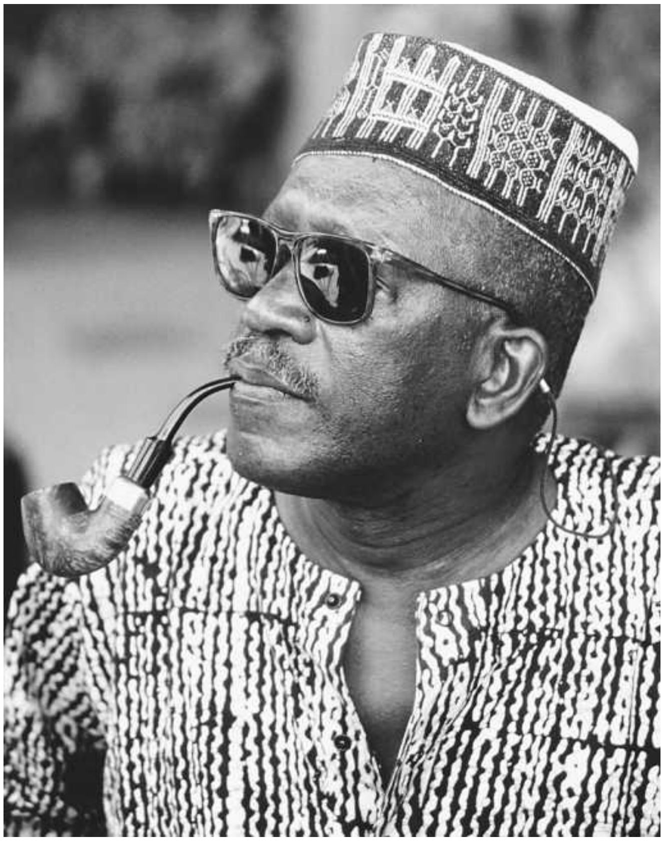
—Rob Edelman

SEMBENE, Ousmane

Nationality: Senegalese. **Born:** at Ziguinchor, Senegal, 8 January 1923. **Military Service:** Joined Free French Forces fighting in Africa, 1942, demobilized at Marseilles, 1946. **Career:** Worked as mechanic, 1937–38; after military service, returned to Senegal, then moved to France, 1948; docker in Marseilles, and Secretary General of black workers organization in France; published first novel, *Le Docker noir*, 1956; returned to Senegal, 1960; studied cinema in Moscow under Sergei Gerasimov and Mark Donskoi, 1962; made first film, *L'Empire Sonrai*, 1963; founding editor, *Kaddu* newspaper, 1972. **Awards:** Dakar Festival of Negro Arts prize, 1966; Cannes Film Festival prize, 1967; Venice Film Festival prize, 1969; Atlanta Film Festival prize, 1970.

Films as Director and Scriptwriter:

1963 *Songhays* (*L'Empire Sonrai*) (documentary, unreleased); *Borom Sarret*
1964 *Niaye*
1966 ***La Noire de. . .*** (*The Black Girl from. . .*)
1968 *Mandabi* (*The Money Order*)
1970 *Tauw* (*Taw*)
1971 *Emitai*
1974 ***Xala*** (*Impotence*)
1977 *Ceddo* (*The People*)



Ousmane Sembene

1987 *Camp de Thiaroye*
1992 *Guelwaar*

Other Film:

1983 *Camera d'Afrique* (Boughedir) (role)

Publications

By SEMBENE: books—

Le Docker noir, Paris, 1956.
O pays, mon beau peuple, Paris, 1957.
Les Bouts de bois de Dieu, Paris, 1960.
Voltaïque, Paris, 1962.
L'Harmattan, Paris, 1964.
Vehi Ciosane ou blanche genèse suivi de *Mandat*, Paris, 1965.
Xala, Paris, 1973; Westport, Connecticut, 1976.
Le Dernier de l'Empire, Paris, 1981; as *The Last of the Empire*, London, 1983.
Niiwan; Taaw, Paris, 1987.
Xala, translated by Clive Wake, Chicago, 1997.
God's Bits of Wood, translated by Francis Price, Westport, Connecticut, 1996.

By SEMBENE: articles—

Interview with Guy Hennebelle, in *Jeune Cinéma* (Paris), November 1968.
''Film-Makers Have a Great Responsibility to our People,'' interview with H. D. Weaver Jr., in *Cineaste* (New York), vol. 6, no. 1, 1973.
Interview with G. M. Perry, in *Film Quarterly* (Berkeley), Spring 1973.
''Ousmane Sembene, Carthage et le cinéma africain,'' and ''Problématique du cinéaste africain: l'artiste et la révolution,'' interviews with T. Cheriaa, in *Cinéma Québec* (Montreal), August 1974.
Interview with C. Bosseno, in *Image et Son* (Paris), September 1979.
Interview with A. Tournès, in *Jeune Cinéma* (Paris), November/December 1988.
Interview with M. T. Oldani, in *Filmcritica* (Rome), June 1991.
Interview with E. Castiel, in *Séquences* (Montreal), July/August 1993.

On SEMBENE: books—

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Pfaff, Françoise, *25 Black African Filmmakers: A Critical Study*, Westport, Connecticut, 1988.
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Ghali, N., ''Ousmane Sembene,'' in *Cinématographe* (Paris), April 1976.
Van Wert, William, ''Ideology in the Third World Cinema: A Study of Ousmane Sembene and Glauber Rocha,'' in *Quarterly Review of Film Studies* (Pleasantville, New York), Spring 1979.
Armes, Roy, ''Ousmane Sembene: Questions of Change,'' in *Ciné Tracts* (Montreal), Summer-Fall 1981.
Landy, M., and others, ''Ousmane Sembene's Films,'' in *Jump Cut* (Berkeley), July 1982.
Landy, M., ''Political Allegory and 'Engaged Cinema': Sembene's *Xala*,'' in *Cinema Journal* (Champaign, Illinois), Spring 1984.
Turvey, G., ''*Xala* and the Curse of Neo-Colonialism,'' in *Screen* (London), May/August 1985.
Dauphin, G., ''Into Africa,'' in *Village Voice* (New York), 18 September 1990.
Diawara, M., ''Camp de Thiaroye,'' in *Black Film Review* (Washington, D.C.), vol. 6, no. 3, 1991.
Rosen, P., ''Making a Nation in Sembene's 'Ceddo,''' *Quarterly Review of Film and Video* (New York), vol. 13, no. 1/3, 1991.
Kindem, G. H., and M. Steele, ''Women in Sembene's Films,'' *Jump Cut* (Berkeley), May 1991.
Atkinson, Michael, ''Ousmane Sembene: 'We Are No Longer in the Era of Prophets,''' in *Film Comment* (New York), July/August 1993.
Cervoni, A., in *Cinémaction* (Courbevoie), no. 4, 1996.
Vos, J.M. de, in *Film en Televisie + Video* (Brussels), April 1997.

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Ousmane Sembene is one of the most important literary figures of sub-Saharan Africa and, at the same time, its premier filmmaker. Born in 1923 in Senegal, he received little formal education. His first literary work, autobiographical in nature, dates from 1956. It featured as its backdrop the port city of Marseilles, where he worked as a docker. Sembene came to film by necessity: painfully aware that he could not reach his largely illiterate compatriots by means of a written art form, he studied film in Moscow in 1961 and began to work in this medium shortly thereafter.

It is interesting and important to note that four of Sembene's films are based on texts, written by Sembene, which first appeared as novels or short stories. Between 1963 and 1977 he produced eight films while publishing three works of fiction. Following *Borom Sarret* and *Niaye*, Sembene made *La Noire de . . .* , the first feature-length film to come out of sub-Saharan Africa: it received several awards. While technically flawed, it is still a powerful piece dealing with the issue of neocolonialism in post-independence Africa, a common theme in Sembene's work. His next film, *Mandabi (The Money Order)*, marked an important breakthrough for Sembene: it is his first film in color, but, more importantly, it is the first work to use an African language—in this case Wolof, rather than French—and this allowed him to reach his primary audience in an even more direct manner than previously possible. His use of African languages continues with the creation of *Emitai*, which is made in Diola. *Emitai* was the first full-length film by Sembene which was not an adaptation of a written text.

The conditions of filmmaking in Africa are difficult and the lack of trained personnel and financial support have discouraged many African artists from working in this medium. Sembene has managed to overcome these problems and has even made a virtue of certain necessities: his almost exclusive reliance on non-professional actors and actresses, including those playing leading roles, is an example of this. He is thus able to increase both the general force of the film—the audience can more easily identify with his actors than with ''stars''—and testify to his belief in the common man and the collective heroism of the masses.

Sembene's films are not innovative in a technical sense; instead, their power and critical success stem from their compelling portraits of Third World men and women struggling against forces, both internal and external, which threaten their dignity and, in fact, their very existence. Sembene clearly sees himself as a Marxist-Leninist and sees art as necessarily both functional and politically committed. But this does not mean that he is a mere propagandist and, in fact, his art transcends narrow definition. His art is clearly African in character despite his extensive contacts with the West: the filmmaker is the descendant of the traditional *griot*, recording the history of his society, criticizing its faults, finding strength in its people in the face of the denigration of African society and culture inherent in all forms of colonialism.

—Curtis Schade

SEN, Mrinal

Nationality: Indian. **Born:** East Bengal (now Bangladesh), 4 May 1923. **Education:** Studied physics in Calcutta. **Family:** Married Gita Shome, 1953; one son. **Career:** Freelance journalist and medical representative in Uttar Pradesh; involved with Indian People's Theatre Association, sponsored by Communist Party of India, 1943–47; directed first film, *Raat Bhore*, 1956; jury member at numerous international film festivals; chairman of Gov. Council Film and Television Institute of India, 1983–85. **Awards:** Silver Bear, Berlin Festival, for *Akaler Sandhane*, 1981.

Films as Director:

(in Bengali unless indicated)

1956 *Raat Bhore* (*The Dawn*; *Night's End*)
1959 *Neel Akasher Neechey* (*Under the Blue Sky*)
1960 *Baishey Shravana* (*The Wedding Day*)
1961 *Punnascha* (*Over Again*)
1962 *Abasheshey* (*And at Last*)
1964 *Pratinidhi* (*The Representative*; *Two Plus One*)
1965 *Akash Kusum* (*Up in the Clouds*)
1967 *Matira Manisha* (*Two Brothers*) (+ co-sc, in Bengali); *Moving Perspectives* (doc)
1969 *Bhuvan Shome* (*Mr. Shome*)) (+ pr, sc, in Hindi)
1970 *Ichhapuran* (*The Wish-Fulfillment*) (+ sc, in Bengali, also Hindi version)
1971 *Interview*
1972 *Calcutta 71* (+ sc); *Ek Adhuri Kahani* (*An Unfinished Story*)
1973 *Padatik* (*The Guerilla Fighter*)
1974 *Chorus*
1976 *Mrigaya* (*The Royal Hunt*) (+ co-sc, in Hindi)
1977 *Oka Oorie Katha* (*The Outsiders*) (+ co-sc, in Telugu)
1978 *Parashuram* (*The Man with the Axe*)
1979 *Ek Din Pratidin* (*And Quiet Rolls the Dawn*)
1980 ***Akaler Sandhane*** (*In Search of Famine*)
1981 *Chalachitra* (*The Kaleidoscope*)
1982 *Kharij* (*The Case Is Closed*)
1983 *Khandahar* (*The Ruins*)
1985 *Tasveer Apni Apni*
1986 *Genesis*
1989 *Ek din achanak* (+ sc)
1990 *Calcutta, My El Dorado* (doc) (+ pr)
1991 *World Within, World Without*
1992 *Mahaprithivi* (+ sc)
1994 *The Confined* (+ sc)

Publications

By SEN: books—

In Search of Famine, Calcutta, 1983; London, 1990.
The Ruins (Khandahar), Calcutta, 1984.
Absence Trilogy, Columbia, 1999.

By SEN: articles—

''Introducing Mrinal Sen,'' interview with U. Gupta, in *Jump Cut* (Berkeley), no. 12/13, 1976.
''Mrinal Sen: cineasta de los humildes,'' interview with M. Pereira, in *Cine Cubano* (Havana), no. 99, 1981.
Interview with S. S. Chakravarty, in *Ciné-Tracts* (Montreal), 1981.
Interview with Michel Ciment, in *Positif* (Paris), January 1982.
''New Visions in Indian Cinema,'' an interview with U. Gupta, in *Cineaste* (New York), vol. 11, no. 4, winter 1982.
''Mrinal Sen,'' in *Cinema in India*, vol. 4, no. 3, 1991.
''La révolte des adolescents,'' in *Positif* (Paris), June 1994.

On SEN: books—

da Cunha, Uma, editor, *The New Generation 1960–1980: An Examination of India's New Cinema*, New Delhi, 1981.
Willemen, Paul, and Behroze Gandhy, *Indian Cinema*, London, 1982.
Vasudev, Aruna, *The New Indian Cinema*, New Delhi, 1986.
Hauff, Reinhard, *Hauff on Sen: Ten Days in Calcutta: A Portrait of Mrinal Sen*, Calcutta, 1987.
Kishore, Valicha, *The Moving Image*, Hyderabad, India, 1988.
Hood, John W., *Chasing the Truth: The Films of Mrinal Sen*, Columbia, 1993.
Mukhopadhyay, Deepankar, *Maverick Maestro—Mrinal Sen*, Columbia, 1995.

On SEN: articles—

Williams, Forrest, ''The Art Film in India: Report on Mrinal Sen,'' in *Film Culture* (New York), Winter/Spring 1970.
''Mrinal Sen,'' in *International Film Guide 1982*, edited by Peter Cowie, London, 1981.
Malcolm, D., ''Guerrilla Fighter,'' in *Sight and Sound* (London), Autumn 1981.
Vreeswijk, L., and others, ''Sen dossier,'' special section, in *Skrien* (Amsterdam), October 1981.
Bassan, Raphael, ''Mrinal Sen,'' in *Revue du Cinéma* (Paris), March 1985.
Roddick, Nick, ''Original Sen,'' in *Cinema Papers* (Melbourne), July 1986.
Sen, J., ''Silence! Work in Progress,'' in *Cinema in India*, vol. 2, no. 2, 1991.
Krishen, P., ''Knocking at the Doors of Public Culture: India's Parallel Cinema,'' in *Public Culture*, vol. 4, no. 1, 1991.
Datta, B., ''The Rhythm of Acting,'' in *Cinema in India*, vol. 3, no. 2, 1992.
Breschand, Jean, ''Lyon fête ses Lumière,'' in *Cahiers du Cinéma* (Paris), May 1995.
Young, Deborah, ''And the Show Goes On—Indian Chapter,'' in *Variety* (New York), 21 October 1996.

On SEN: film—

Hauff, Reinhard, *Ten Days in Calcutta: A Portrait of Mrinal Sen*, 1987.

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Mrinal Sen's work is distinguished by the attention he pays to the lives of the underprivileged in India. The style of his films varies considerably, and even within individual films his achievement is uneven, but the body of his work adds up to an important attempt in India at making political films, films which point to prevailing injustices and urge people to change society. Sen is India's pre-eminent activist filmmaker.

Sen's early films testify to the influences of the Italian neorealists and of Satayajit Ray's first films. Sen filmed people at the ragged edge of society, using natural locations and employing non-professional actors. Nothing in his films touched up the drabness of poor villages. Unlike Ray, however, Sen's attitude had less humanism in it than political urgency. In a strong film like *Baishey Shravana*, Sen suggests that a bourgeois mentality makes bad conditions worse by interposing the claims of respectability on matters of survival.

Although Sen established a reputation in Bengal with *Baishey Shravana*, he came to be known throughout India for the comic *Bhuvan Shome*, made in Hindi in 1969. The film describes a railway official's encounter with the wife of a ticket collector under fire for accepting bribes. The prudish railway official (played in a restrained slapstick manner by Utpal Dutt) is charmed by a country girl while on holiday in Gujarat and only later discovers that the girl is married to the offending ticket collector. The film is shot among sand dunes and sugarcane fields and reveals Sen's skill at sustaining a simple narrative. To some critics, *Bhuvan Shome* remains Sen's best film, an example of his little-used talents as a confectioner of cinema.

Conditions of near civil war in Calcutta in the late 1960s led to three Sen films known as the Calcutta trilogy—*Interview, Calcutta 71*, and *Padatik.* In these films, Sen moved away from the surface realism of his previous work, turning instead to allegorical characters and symbolic utterances. Sen returned to conventional narrative with the Hindi film *Mrigaya* in 1976. Since that time he has continued to present stories about marginal people, framing the story so that the viewer is led to discover his or her own complicity with oppression.

In 1980 Sen directed *Akaler Sandhane*, which describes the adventure of a film crew out to film a story about the Bengal famine of 1943. The villages in which the crew works are no more prosperous in 1980 than they were forty years before; an afternoon's shopping for the film team cleans out the village vegetable market. *Akaler Sandhane* is intensively effective in its portrayal of the film-within-film. At one point the actors recreate the dire poverty of a disabled peasant's household. The wife has sold herself to the landlord in order to bring home a potful of rice. Sen cuts from a chilling night scene of the lame husband beating his wife to the crowd of onlookers; it is an open question whether the dissipation of intensity which follows this distancing serves a necessary political purpose.

Communist critics generally favor Sen's work; liberal critics point to characteristic weakness of structure. But Sen's compassion and energy are never contested. In film after film he probes the fate of those people—tribals (*Mrigaya*), outcasts (*Oka Oorie Katha*), pavement dwellers (*Parashuram*), working women (*Ek Din Pratidin*), servants (*Kharij*)—who are treated as if they were sub-human. Sen's more recent films affect a subdued tone and, unlike the Calcutta trilogy, trust the audience to draw its own moral from the films. Outside of India, too, critics discern a new phase of maturity in Sen's work of the 1990s.

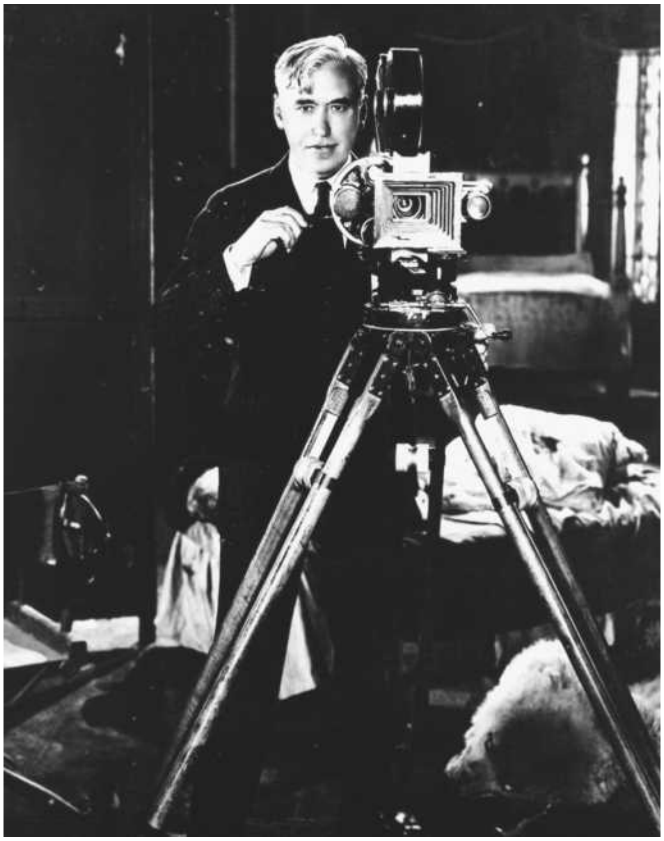
—Satti Khanna

SENNETT, Mack

Nationality: Canadian. **Born:** Mikall (Michael) Sinnott in Danville, Quebec, 17 January 1880. **Career:** Burlesque performer and chorus boy on Broadway, 1902–08; actor in Biograph films, 1908–10; director of Biograph shorts, from 1910, moved to Hollywood; formed Keystone Production Company with Charles Bauman and Adam Kessel, 1912; Keystone absorbed into Triangle Film Corporation with Thomas Ince and D.W. Griffith's production companies, 1915; formed production company Mack Sennett Comedies following collapse of Triangle, 1917, though films released by Paramount; associated with Pathé, 1923–28, and with Educational Films, 1929–32, also returned to directing; producer and director of shorts for Paramount, from 1932, and experimented with early color process called ''Natural Color''; returned to Educational Films, 1935, then retired to Canada; held nominal position at 20th Century-Fox from 1939. **Awards:** Special Oscar for contributions to screen comedy, 1937. **Died:** 1960.

Films as Director:

1910 *The Lucky Toothache* (+ sc, role); *The Masher* (+ sc, role)
1911 *Comrades* (+ role); *Priscilla's April Fool Joke*; *Cured*; *Priscilla and the Umbrella*; *Cupid's Joke*; *Misplaced Jealousy*; *The Country Lovers*; *The Manicure Lady* (+ role); *Curiosity*; *A Dutch Gold Mine* (+ role); *Dave's Love Affair*; *Their Fates Sealed*; *Bearded Youth*; *The Delayed Proposal*; *Stubbs'*



Mack Sennett

New Servants; *The Wonderful Eye*; *The Jealous Husband*; *The Ghost*; *Jinks Joins the Temperance Club*; *Mr. Peck Goes Calling*; *The Beautiful Voice*; *That Dare Devil* (+ role); *An Interrupted Game*; *The Diving Girl*; *$500,000 Reward* (+ role); *The Baron*; *The Villain Foiled*; *The Village Hero* (+ role); *The Lucky Horseshoe*; *A Convenient Burglar*; *When Wifey Holds the Purse Strings*; *Too Many Burglars*; *Mr. Bragg, A Fugitive*; *Trailing the Counterfeit* (+ role); *Josh's Suicide*; *Through His Wife's Picture*; *The Inventor's Secret*; *A Victim of Circumstances*; *Their First Divorce Case* (+ role); *Dooley Scheme*; *Won through a Medium*; *Resourceful Lovers*; *Her Mother Interferes*; *Why He Gave Up*; *Abe Gets Even with Father*; *Taking His Medicine*; *Her Pet*; *Caught with the Goods* (+ role); *A Mix-up in Raincoats*; *The Joke on the Joker*; *Who Got the Reward*; *Brave and Bold*; *Did Mother Get Her Wash*; *With a Kodak*; *Pants and Pansies*; *A Near-Tragedy*; *Lily's Lovers*; *The Fatal Chocolate* (+ role); *Got a Match*; *A Message from the Moon*; *Priscilla's Capture*; *A Spanish Dilemma* (+ role); *The Engagement Ring*; *A Voice from the Deep*; *Hot Stuff*; *Oh, Those Eyes*; *Those Hicksville Boys*; *Their First Kidnapping Case* (+ role); *Help, Help*; *The Brave Hunter*; *Won by a Fish*; *The Leading Man*; *The Fickle Spaniard*; *When the Fire Bells Rang*; *The Furs*; *A Close Call*; *Helen's Marriage*; *Tomboy Bessie*; *Algy, the Watchman*; *Katchem Kate*; *Neighbors*; *A Dash through the Clouds*; *The New Baby*; *Trying to Fool*; *One Round O'Brien*; *The Speed Demon*; *His Own Fault*; *The Would Be Shriner* (+ role); *Willie Becomes an Artist*; *The Tourists*; *What the Doctor Ordered*; *An Interrupted Elopement*; *The Tragedy of a Dress Suit*; *Mr. Grouch at the Seashore*; *Through Dumb Luck*

1912 *Cohen Collects a Debt* (*Cohen at Coney Island*) (+ pr); *The Water Nymph* (+ pr); *Riley and Schultz* (+ pr); *The New Neighbor* (+ pr); *The Beating He Needed* (+ pr); *Pedro's Dilemma* (+ pr, role); *Stolen Glory* (+ pr, role); *The Ambitious Butler* (+ pr, role); *The Flirting Husband* (+ pr); *The Grocery Clerk's Romance* (+ pr); *At Coney Island* (+ pr, role); *Mabel's Lovers* (+ pr); *At It Again* (+ pr, role); *The Deacon's Troubles* (+ pr); *A Temperamental Husband* (+ pr); *The Rivals* (+ pr, role); *Mr.* (+ pr, role); *A Desperate Lover* (+ pr); *A Bear Escape* (+ pr, role); *Pat's Day Off* (+ pr, role); *Brown's Seance* (+ pr); *A Family Mixup* (+ pr, role); *A Midnight Elopement* (+ pr); *Mabel's Adventures* (+ pr); *Useful Sheep* (+ pr); *Hoffmeyer's Legacy* (+ pr); *The Drummer's Vacation* (+ pr); *The Duel* (+ pr, role); *Mabel's Strategem* (+ pr)

1913 *Saving Mabel's Dad* (+ pr); *A Double Wedding* (+ pr); *The Cure That Failed* (+ pr); *How Hiram Won Out* (+ pr); *For Lizzie's Sake* (+ pr); *Sir Thomas Lipton out West* (+ pr); *The Mistaken Masher* (+ pr, role); *The Deacon Outwitted* (+ pr); *The Elite Ball* (+ pr); *Just Brown's Luck* (+ pr); *The Battle of Who Run* (+ pr, role); *The Jealous Waiter* (+ pr); *The Stolen Purse* (+ pr, role); *Mabel's Heroes* (+ pr, role); *Her Birthday Present* (+ pr); *Heinze's Resurrection* (+ pr); *A Landlord's Troubled* (+ pr); *Forced Bravery* (+ pr); *The Professor's Daughter* (+ pr); *A Tangled Affair* (+ pr); *A Red Hot Romance* (+ pr); *A Doctored Affair* (+ pr); *The Sleuth's Last Stand* (+ pr, role); *A Deaf Burglar* (+ pr); *The Sleuths at the Floral Parade* (+ pr, role); *A Rural Third Degree* (+ pr); *A Strong Revenge* (+ pr, role); *The Two Widows* (+ pr); *Foiling Fickle Father* (+ pr); *Love and Pain* (+ pr); *The Man Next Door* (+ pr); *A Wife Wanted* (+ pr); *The Rube and the Baron* (+ pr, role); *Jenny's Pearls* (+ pr); *The Chief's Predicament* (+ pr); *At Twelve O'Clock* (+ pr); *Her New Beau* (+ pr, role); *On His Wedding Day* (+ pr); *The Land Salesman* (+ pr); *Hide and Seek* (+ pr); *Those Good Old Days* (+ pr); *A Game of Poker* (+ pr); *Father's Choice* (+ pr); *A Life in the Balance* (+ pr); *Murphy's I.O.U.* (+ pr); *A Dollar Did It* (+ pr); *Cupid in the Dental Parlor* (+ pr); *A Fishy Affair* (+ pr); *The Bangville Police* (+ pr); *The New Conductor* (+ pr); *His Chum, the Baron* (+ pr); *That Ragtime Band* (+ pr); *Algie on the Force* (+ pr); *His Ups and Downs* (+ pr); *The Darktown Belle* (+ pr); *A Little Hero* (+ pr); *Mabel's Awful Mistake* (+ pr, role); *The Foreman and the Jury* (+ pr); *The Gangster* (+ pr); *Barney Oldfield's Race for a Life* (+ pr, role); *Passions—He Had Three* (+ pr); *Help! Help! Hydrophobia!* (+ pr); *The Hansom Driver* (+ pr, role); *The Speed Queen* (+ pr); *The Waiter's Picnic* (+ pr); *The Tale of the Black Eye* (+ pr); *Out and In* (+ pr); *A Bandit* (+ pr); *Peeping Pete* (+ pr); *His Crooked Career* (+ pr, role); *For Love of Mabel* (+ pr); *Safe in Jail* (+ pr); *The Telltale Light* (+ pr); *Love and Rubbish* (+ pr); *A Noise from the Deep* (+ pr); *The Peddler* (+ pr); *Love and Courage* (+ pr); *Professor Bean's Removal* (+ pr); *Cohen's Outing* (+ pr); *The Firebugs* (+ pr); *Baby Day* (+ pr); *Mabel's New Hero* (+ pr); *Mabel's Dramatic Career* (+ pr, role); *The Gypsy Queen* (+ pr); *Willie Minds the Dog* (+ pr); *When Dreams Come True* (+ pr); *Mother's Boy* (+ pr); *The*

Bowling Match (+ pr); *The Speed Kings* (+ pr); *Love Sickness at Sea* (+ pr, role); *A Muddy Romance* (+ pr); *Cohen Saves the Flag* (+ pr); *Zuzu the Band Leader* (+ pr)

1914 *In the Clutches of the Gang* (+ pr); *Mabel's Strange Predicament* (co-d, pr); *Love and Gasoline* (+ pr); *Mack at It Again* (+ pr, role); *Mabel at the Wheel* (+ pr, role); *The Knockout* (+ pr); *A New York Girl* (+ pr, role); *His Talented Wife* (+ pr, role); *Tillie's Punctured Romance* (+ pr, feature); *The Fatal Mallet* (co-d with Chaplin, pr, role)

1915 *Hearts and Planets* (+ pr, role); *The Little Teacher* (+ pr, role); *My Valet* (+ pr, role); *A Favorite Fool* (+ pr); *Stolen Magic* (+ pr, role)

1921 *Oh, Mabel Behave* (co-d, pr, role)

1927 *A Finished Actor* (co-d, pr)

1928 *The Lion's Roar* (+ sc, pr)

1929 *The Bride's Relation* (+ pr); *The Old Barn* (+ pr); *Whirls and Girls* (+ pr); *Broadway Blues* (+ pr); *The Bee's Buzz* (+ pr); *Girl Crazy* (+ pr); *The Barber's Daughter* (+ pr); *Jazz Mamas* (+ pr); *The New Bankroll* (+ pr); *The Constable* (+ pr); *Midnight Daddies* (+ pr); *The Lunkhead* (+ pr); *The Golfers* (+ pr); *A Hollywood Star* (+ pr); *Scotch* (+ pr); *Sugar Plum Papa* (+ pr); *Bulls and Bears* (+ pr); *Match Play* (+ pr); *Honeymoon Zeppelin* (+ pr); *Fat Wives for Thin* (+ pr); *Campus Crushes* (+ pr); *The Chumps* (+ pr); *Goodbye Legs* (+ pr); *Average Husband* (+ pr); *Vacation Loves* (+ pr); *The Bluffer* (+ pr); *Grandma's Girl* (+ pr); *Divorced Sweethearts* (+ pr); *Racket Cheers* (+ pr); *Rough Idea of Love* (+ pr)

1931 *A Poor Fish* (+ pr); *Dance Hall Marge* (+ pr); *The Chiseler* (+ pr); *Ghost Parade* (+ pr); *Hollywood Happenings* (+ pr); *Hold 'er Sheriff* (+ pr); *Monkey Business in America* (+ pr); *Movie-Town* (+ pr, role); *The Albany Bunch* (+ pr); *I Surrender Dear* (+ pr); *Speed* (+ pr); *One More Chance* (+ pr)

1932 *Hypnotized* (+ pr, sc)

1935 *Ye Olde Saw Mill* (+ pr, sc); *Flicker Fever* (+ pr); *Just Another Murder* (+ sc, pr); *The Timid Young Man* (+ pr); *Way up Thar* (+ pr)

Other Films:

(incomplete list)

1908 *Balked at the Altar* (Griffith) (role); *Father Gets in the Game* (Griffith) (role); *The Song of the Shirt* (Griffith) (role); *Mr. Jones at the Ball* (Griffith) (role)

1909 *Mr. Jones Has a Card Party* (Griffith) (role); *The Curtain Pole* (Griffith) (role); *The Politician's Love Story* (Griffith) (role); *The Lonely Villa* (Griffith) (role); *The Way of a Man* (Griffith) (role); *The Slave* (Griffith) (role); *Pippa Passes* (Griffith) (role); *The Gibson Goddess* (Griffith) (role); *Nursing a Viper* (Griffith) (role)

1910 *The Dancing Girl of Butte* (Griffith) (role); *All on Account of the Milk* (Griffith) (role); *The Englishman and the Girl* (Griffith) (role); *The Newlyweds* (Griffith) (role); *An Affair of Hearts* (Griffith) (role); *Never Again!* (Griffith) (role); *The Call to Arms* (Griffith) (role); *An Arcadian Maid* (Griffith) (role)

1911 *The Italian Barber* (Griffith) (role); *Paradise Lost* (Griffith) (role); *The White Rose of the Wilds* (Griffith) (role); *The Last Drop of Water* (Griffith) (role)

1912 *The Brave Hunter* (role)

1913 *Their First Execution* (pr); *Hubby's Job* (pr); *Betwixt Love and Fire* (pr); *Toplitsky and Company* (pr); *Feeding Time* (pr); *Largest Boat Ever Launched Sidewalks* (pr); *Rastus and the Game-Cock* (pr); *Get Rich Quick* (pr); *Just Kids* (pr); *A Game of Pool* (pr); *The Latest in Life Saving* (pr); *A Chip off the Old Block* (pr); *The Kelp Industry* (pr); *Fatty's Day Off* (pr); *Los Angeles Harbour* (pr); *The New Baby* (pr); *What Father Saw* (pr); *The Faithful Taxicab* (pr); *Billy Dodges Bills* (pr); *Across the Alley* (pr); *The Abalone Industry* (pr); *Schnitz the Tailor* (pr); *Their Husbands* (pr); *A Healthy Neighborhood* (pr); *Two Old Tars* (pr); *A Quiet Little Wedding* (pr); *The Janitor* (pr); *The Making of an Automobile Tire* (pr); *Fatty at San Diego* (pr); *A Small Town Act* (pr); *The Milk We Drink* (pr); *Wine* (pr); *Our Children* (pr); *Fatty Joins the Force* (pr); *The Woman Haters* (pr); *The Rogues' Gallery* (pr); *The San Francisco Celebration* (pr); *A Ride for a Bride* (pr); *The Horse Thief* (pr); *The Gusher* (pr); *Fatty's Flirtation* (pr); *Protecting San Francisco from Fire* (pr); *His Sister's Kids* (pr); *A Bad Game* (pr); *Some Nerve* (pr); *The Champion* (pr); *He Would A Hunting Go* (pr)

1914 *A Misplaced Foot* (pr); *A Glimpse of Los Angeles* (pr); *Love and Dynamite* (pr); *Mabel's Stormy Love Affair* (pr); *The Under Sheriff* (pr); *A Flirt's Mistake* (pr); *How Motion Pictures Are Made* (pr); *Too Many Brides* (pr); *Won in a Closet* (pr); *Rebecca's Wedding Day* (pr); *Little Billy Triumphs* (pr); *Mabel's Bare Escape* (pr); *Making A Living* (pr); *Little Billy's Strategy* (pr); *Kid Auto Races at Venice* (pr); *Olives and Their Oil* (pr); *A Robust Romeo* (pr); *Raffles* (pr); *Gentleman Burglar* (pr); *A Thief Catcher* (pr); *Twixt Love and Fire* (pr); *Little Billy's City Cousin* (pr); *Between Showers* (pr); *A Film Johnnie* (pr); *Tango Tangles* (pr); *His Favorite Pastime* (pr); *A Rural Demon* (pr); *The Race* (*How Villains Are Made*) (pr); *Across the Hall* (pr); *Cruel, Cruel Love* (pr); *Barnyard Flirtations* (pr); *A Back Yard Theater* (pr); *Chicken Chaser* (pr); *The Star Boarder* (pr); *Fatal High* (pr); *The Passing of Izzy* (pr); *A Bathing Beauty* (*A Bathhouse Beauty*) (pr); *Twenty Minutes of Love* (pr); *Where Hazel Met the Villain* (pr); *Bowery Boys* (pr); *Caught in a Cabaret* (pr); *When Villains Wait* (pr); *Caught in the Rain* (pr); *A Busy Day* (pr); *The Morning Papers* (pr); *A Suspended Ordeal* (pr); *Finnegan's Bomb* (pr); *Mabel's Nerve* (pr); *The Water Dog* (pr); *When Reuben Fooled the Bandits* (pr); *Acres of Alfalfa* (pr); *Our Large Birds* (pr); *The Fatal Flirtation* (pr); *The Alarm* (pr); *The Fatal Mallet* (pr); *Her Friend the Bandit* (pr); *Our Country Cousin* (pr); *Mabel's Busy Day* (pr); *A Gambling Rube* (pr); *A Missing Bride* (pr); *Mabel's Married Life* (pr); *The Eavesdropper* (pr); *Fatty and the Heiress* (pr); *Caught in Tights* (pr); *Fatty's Finish* (pr); *Love and Bullets* (pr); *Row-Boat Romance* (pr); *Laughing Gas* (pr); *Love and Salt Water* (pr); *World's Oldest Living Thing* (pr); *Mabel's New Job* (pr); *The Sky Pirate* (pr); *The Fatal Sweet Tooth* (pr); *Those Happy Days* (pr); *The Great Toe Mystery* (pr); *Soldiers of Misfortune* (pr); *The Property Man* (pr, role); *A Coat's Tale* (pr); *The Face on the Barroom Floor* (pr); *Recreation* (pr); *The*

Yosemite (pr); *Such a Cook* (pr); *That Minstrel Man* (pr); *Those Country Kids* (pr); *Caught in a Flue* (pr); *Fatty’s Gift* (pr); *The Masquerader* (pr); *Her Last Chance* (pr); *His New Profession* (pr); *The Baggage Smasher* (pr); *A Brand New Hero* (pr); *The Rounders* (pr); *Mabel’s Latest Prank* (pr); *Mabel’s Blunder* (pr); *All at Sea* (pr); *Bombs and Bangs* (pr); *Lover’s Luck* (pr); *He Loved the Ladies* (pr); *The New Janitor* (pr); *Fatty’s Debut* (pr); *Hard Cider* (pr); *Killing Hearts* (pr); *Fatty Again* (pr); *Their Ups and Downs* (pr); *Hello Mabel* (pr); *Those Love Pangs* (pr); *The Anglers* (pr); *The High Spots on Broadway* (pr); *Zipp, the Dodger* (pr); *Dash, Love and Splash* (pr); *Santa Catalina Islands* (pr); *The Love Thief* (pr); *Stout Heart but Weak Knees* (pr); *Shot in the Excitement* (pr); *Doug and Dynamite* (pr); *Gentlemen of Nerve* (pr); *Lovers’ Post Office* (pr); *Curses! They Remarked* (pr); *His Musical Career* (pr); *His Trysting Place* (pr); *An Incompetent Hero* (pr); *How Heroes Are Made* (pr); *Fatty’s Jonah Day* (pr); *The Noise of Bombs* (pr); *Fatty’s Wine Party* (pr); *His Taking Ways* (pr); *The Sea Nymphs* (pr); *His Halted Career* (pr); *Among the Mourners* (pr); *Leading Lizzie Astray* (pr); *Shotguns That Kick* (pr); *Getting Acquainted* (pr); *Other People’s Business* (pr); *His Prehistoric Past* (pr); *The Plumber* (pr); *Ambrose’s First Falsehood* (pr); *Fatty’s Magic Pants* (pr); *Hogan’s Annual Spree* (pr); *A Colored Girl’s Love* (pr); *Wild West Love* (pr); *Fatty and Minnie-He-Haw* (pr); *His Second Childhood* (pr); *Gussle the Golfer* (pr); *Hogan’s Wild Oats* (pr); *A Steel Rolling Mill* (pr); *The Knockout* (Chaplin) (role)

1915 *A Dark Lover’s Play* (pr); *Hushing the Scandal* (pr); *His Winning Punch* (pr); *U.S. Army in San Francisco* (pr); *Giddy, Gay and Ticklish* (pr); *Only A Farmer’s Daughter* (pr); *Rum and Wall Paper* (pr); *Mabel’s and Fatty’s Wash Day* (pr); *Hash House Mashers* (pr); *Love, Speed, and Thrills* (pr); *Mabel and Fatty’s Simple Life* (pr); *Hogan’s Messy Job* (pr); *Fatty and Mabel at the San Diego Exposition* (pr); *Colored Villainy* (pr); *Mabel, Fatty and the Law* (pr); *Peanuts and Bullets* (pr); *The Home Breakers* (pr); *Fatty’s New Role* (pr); *Hogan the Porter* (pr); *Caught in the Park* (pr); *A Bird’s a Bird* (pr); *Hogan’s Romance Upset* (pr); *Hogan’s Aristocratic Dream* (pr); *Ye Olden Grafter* (pr); *A Glimpse of the San Diego Exposition* (pr); *A Lucky Leap* (pr); *That Springtime Fellow* (pr); *Hogan out West* (pr); *Ambrose’s Sour Grapes* (pr); *Wilful Ambrose* (pr); *Fatty’s Reckless Fling* (pr); *From Patches to Plenty* (pr); *Fatty’s Chance Acquaintance* (pr); *Love in Armor* (pr); *Beating Hearts and Carpets* (pr); *That Little Band of Gold* (pr); *Ambrose’s Little Hatchet* (pr); *Fatty’s Faithful Fido* (pr); *A One Night Stand* (pr); *Ambrose’s Fury* (pr); *Gussie’s Day of Rest* (pr); *When Love Took Wings* (pr); *Ambrose’s Lofty Perch* (pr); *Droppington’s Devilish Dream* (pr); *The Rent Jumpers* (pr); *Droppington’s Family Tree* (pr); *The Beauty Bunglers* (pr); *Do-Re-Mi-Fa* (pr); *Ambrose’s Nasty Temper* (pr); *Fatty and Mabel Viewing the World’s Fair at San Francisco* (pr); *Love, Loot, and Crash* (pr); *Gussie Rivals Jonah* (pr); *Their Social Splash* (pr); *A Bear Affair* (pr); *Mabel’s Wilful Way* (pr); *Gussie’s Backward Way* (pr); *A Human Hound’s Triumph* (pr); *Our Dare Devil Chief* (pr); *Crossed Love and Swords* (pr); *Mis Fatty’s Seaside Lover* (pr); *He Wouldn’t Stay Down* (pr); *For Better—But Worse* (pr); *A Versatile Villain* (pr); *Those College Girls* (pr); *Mabel Lost and Won* (pr); *Those Bitter Sweets* (pr); *The Cannon Ball* (pr); *A Home-Breaking Hound* (pr); *Foiled by Fido* (pr); *Court House Crooks* (pr); *When Ambrose Dared Walrus* (pr); *Dirty Work in a Laundry* (pr); *Fido’s Tin-Type Tangle* (pr); *A Lover’s Lost Control* (pr); *A Rascal of Wolfish Ways* (pr); *The Battle of Ambrose and Walrus* (pr); *Only a Messenger Boy* (pr); *Caught in the Act* (pr); *His Luckless Love* (pr); *Viewing Sherman Institute for Indians at Riverside* (pr); *Wished on Mabel* (pr); *Gussie’s Wayward Path* (pr); *Settled at the Seaside* (pr); *Gussie Tied to Trouble* (pr); *A Hash House Fraud* (pr); *Merely a Married Man* (pr); *A Game Old Knight* (pr); *Her Painted Hero* (pr); *Saved by Wireless* (pr); *Fickle Fatty’s Fall* (pr); *His Father’s Footsteps* (pr); *The Best of Enemies* (pr); *A Janitor’s Wife’s Temptation* (pr); *A Village Scandal* (pr); *The Great Vacuum Robbery* (pr); *Crooked to the End* (pr); *Fatty and the Broadway Stars* (pr, role); *A Submarine Pirate* (pr); *The Hunt* (pr)

1916 *The Worst of Friends* (pr); *Dizzy Heights and Daring Hearts* (pr); *The Great Pearl Tangle* (pr); *Fatty and Mabel Adrift* (pr); *Because He Loved Her* (pr); *A Modern Enoch Arden* (pr); *Perils of the Park* (pr); *A Movie Star* (pr); *His Hereafter* (pr); *He Did and He Didn’t* (*Love and Lobsters*) (pr); *Love Will Conquer* (pr); *His Pride and Shame* (pr); *Fido’s Fate* (pr); *Better Late than Never* (pr); *Bright Lights* (pr); *Cinders of Love* (pr); *Wife and Auto Troubles* (pr); *The Judge* (pr); *A Village Vampire* (pr); *The Village Blacksmith* (pr); *A Love Riot* (pr); *Gipsy Joe* (pr); *By Stork Delivery* (pr); *An Oily Scoundrel* (pr); *A Bathhouse Blunder* (pr); *His Wife’s Mistake* (pr); *His Bread and Butter* (pr); *His Last Laugh* (pr); *Bucking Society* (pr); *The Other Man* (pr); *The Snow Cure* (pr); *A Dash of ourage* (pr); *The Lion and the Girl* (pr); *His Bitter Pill* (pr); *Her Marble Heart* (pr); *Bathtub Perils* (pr); *The Moonshiners* (pr); *Hearts and Sparks* (pr); *His Wild Oats* (pr); *Ambrose’s Cup of Woe* (pr); *The Waiter’s Ball* (pr); *The Surf Girl* (pr); *A Social Club* (pr); *Vampire Ambrose* (pr); *The Winning Punch* (pr); *His Lying Heart* (pr); *She Loved a Sailor* (pr); *His Auto Ruination* (pr); *Ambrose’s Rapid Rise* (pr); *His Busted Trust* (pr); *Tugboat Romeos* (pr); *Sunshine* (pr); *Her Feathered Nest* (pr); *No One to Guide Him* (pr); *Her First Beau* (pr); *His First False Step* (pr); *The Houseboat* (pr); *The Fire Chief* (pr); *Love on Skates* (pr); *His Alibi* (pr); *Love Comet* (pr); *A la Cabaret* (pr); *Haystacks and Steeples* (pr); *A Scoundrel’s Toll* (pr); *The Three Slims* (p); *The Girl Guardian* (pr); *Wings and Wheels* (pr); *Safety First Ambrose* (pr); *Maid Mad* (pr); *The Twins* (pr); *Piles of Perils* (pr); *A Cream Puff Romance* (pr); *The Danger Girl* (pr); *Bombs* (pr); *His Last Scent* (pr); *The Manicurist* (pr)

1917 *The Nick of Time Baby* (pr); *Stars and Bars* (pr); *Maggie’s First False Step* (pr); *Villa of the Movies* (pr); *Dodging His Doom* (pr); *Her Circus Knight* (pr); *Her Fame and Shames* (pr); *Pinched in the Finish* (pr); *Her Nature Dance* (pr); *Teddy at the Throttle* (pr); *Secrets of a Beauty Parlor* (pr); *A Maiden’s Trust* (pr); *His Naughty Thought* (pr); *Her Torpedoed Love* (pr); *A Royal Rogue* (pr); *Oriental Love* (pr); *Cactus Nell* (pr); *The Betrayal of Maggie* (pr); *Skidding Hearts* (pr); *The Dog Catcher’s Love* (pr); *Whose Baby* (pr); *Dangers of a Bride* (pr); *A Clever Dummy* (pr);

She Needed a Doctor (pr); *Thirst* (pr); *His Uncle Dudley* (pr); *Lost a Cook* (pr); *The Pawnbroker's Heart* (pr); *Two Crooks* (pr); *A Shanghaied Jonah* (pr); *His Precious Life* (pr); *Hula Hula Land* (pr); *The Late amented* (pr); *The Sultan's Wife* (pr); *A Bedroom Blunder* (pr); *Roping Her Romeo* (pr); *The Pullman Bride* (pr); *Are Waitresses Safe* (pr); *An International Sneak* (pr); *That Night* (pr); *Taming Target Center* (pr)

1918 *The Kitchen Lady* (pr); *His Hidden Purpose* (pr); *Watch Your Neighbors* (pr); *It Pays to Exercise* (pr); *Sheriff Nell's Tussle* (pr); *Those Athletic Girls* (pr); *Friend Husband* (pr); *Saucy Madeline* (pr); *His Smothered Love* (pr); *The Battle Royal* (pr); *Love Loops the Loop* (pr); *Two Tough Tenderfeet* (pr); *Her Screen Idol* (pr); *Ladies First* (pr); *Her Blighted Love* (pr); *She Loved Him Plenty* (pr); *The Summer Girls* (pr); *Mickey* (pr); *His Wife's Friend* (pr); *Sleuths* (pr); *Beware the Boarders* (pr); *Whose Little Wife Are You* (pr); *Her First Mistake* (pr); *Hide and Seek Detectives* (pr); *The Village Chestnut* (pr)

1919 *Cupid's Day Off* (pr); *Never Too Old* (pr); *Rip & Stitch, Tailors* (pr); *East Lynne with Variations* (pr); *The Village Smithy* (pr); *Reilly's Wash Day* (pr); *The Foolish Age* (pr); *The Little Widow* (pr); *When Love Is Blind* (pr); *Love's False Faces* (pr); *Hearts and Flowers* (pr); *No Mother to Guide Him* (pr); *Trying to Get Along* (pr); *Among Those Present* (pr); *Yankee Doodle in Berlin* (pr); *Why Beaches Are Popular* (pr); *Treating 'em Rough* (pr); *A Lady's Tailor* (pr); *Uncle Tom without the Cabin* (pr); *The Dentist* (pr); *Back to the Kitchen* (pr); *Up in Alf's Place* (pr); *Salome vs. Shenandoah* (pr); *His Last False Step* (pr); *The Speak Easy* (pr)

1920 *The Star Boarder* (pr); *Ten Dollars or Ten Days* (pr); *Gee Whiz* (pr); *The Gingham Girl* (pr); *Down on the Farm* (pr); *Fresh from the City* (pr); *Let 'er Go* (pr); *By Golly* (pr); *You Wouldn't Believe It* (pr); *Married Life* (pr); *The Quack Doctor* (pr); *Great Scott* (pr); *Don't Weaken* (pr); *It's a Boy* (pr); *Young Man's Fancy* (pr); *His Youthful Fancy* (pr); *My Goodness* (pr); *Movie Fans* (pr); *Fickle Fancy* (pr); *Love, Honor, and Behave* (pr); *A Fireside Brewer* (*Home Brew*) (pr); *Bungalow Troubles* (pr)

1921 *Dabbling in Art* (pr); *An Unhappy Finish* (pr); *On a Summer's Day* (pr); *A Small Town Idol* (pr, sc); *Wedding Bells out of Tune* (pr); *Officer Cupid* (pr); *Away from the Steerage* (*Astray from the Steerage*) (pr); *Sweetheart Days* (pr); *Home Talent* (pr, sc); *She Sighed by the Seaside* (pr); *Hard Knocks and Love Taps* (pr); *Made in the Kitchen* (pr); *Call a Cop* (pr); *Love's Outcast* (pr); *Molly O* (pr, sc)

1922 *By Heck* (pr); *Be Reasonable* (pr); *Bright Eyes* (pr); *The Duck Hunter* (pr); *On Patrol* (pr); *Step Forward* (pr); *Gymnasium Jim* (pr); *The Crossroads of New York* (pr, sc); *Oh Daddy!* (pr); *Home-made Movies* (pr); *Ma and Pa* (pr); *Bow Wow* (pr); *Love and Doughnuts* (pr); *When Summer Comes* (pr)

1923 *Suzanna* (pr); *The Shriek of Araby* (pr, sc); *Where Is My Wandering Boy This Evening* (pr); *Nip and Tuck* (pr); *Pitfalls of a Big City* (pr); *Skylarking* (pr); *Down to the Sea in Shoes* (pr); *The Extra Girl* (pr, co-sc); *Asleep at the Switch* (pr); *One Cylinder Love* (pr); *The Dare-Devil* (pr); *Flip Flops* (pr); *Inbad the Sailor* (pr)

1924 *Ten Dollars or Ten Days* (remake, pr); *One Spooky Night* (pr); *Picking Peaches* (pr); *The Half-Back of Notre Dame* (pr); *Smile Please* (pr); *Scarem Much* (pr); *Shanghaied Ladies* (pr); *The Hollywood Kid* (pr); *Flickering Youth* (pr); *Black Oxfords* (pr); *The Cat's Meow* (pr); *Yukon Jake* (pr); *The Lion and the Souse* (pr); *His New Mama* (pr); *Romeo and Juliet* (pr); *Wall Street Blues* (pr); *The First Hundred Years* (pr); *East of the Water Plug* (pr, sc); *Lizzies of the Field* (pr); *The Luck of the Foolish* (pr); *Three Foolish Wives* (pr); *Little Robinson Corkscrew* (pr); *The Hansom Cabman* (*Be Careful*) (pr); *Riders of the Purple Cows* (pr); *The Reel Virginian* (*The West Virginian*) (pr); *Galloping Bungalows* (pr); *All Night Long* (pr); *Love's Sweet Piffle* (pr); *The Cannon Ball Express* (pr); *Feet of Mud* (pr); *Off His Trolley* (pr); *Bull and Sand* (pr); *Watch Out* (pr); *Over Here* (pr); *The Lady Barber* (pr); *North of 57* (pr); *Love's Intrigue* (pr); *The Stunt Man* (pr)

1925 *The Sea Squaw* (pr); *The Plumber* (pr); *The Wild Goose Chaser* (pr); *Honeymoon Hardships* (pr); *Boobs in the Woods* (pr); *The Beloved Bozo* (pr); *Water Wagons* (pr); *His Marriage Wow* (pr); *The Raspberry Romance* (pr); *Bashful Jim* (pr); *Giddap* (pr); *Plain Clothes* (pr); *Breaking the Ice* (pr); *The Marriage Circus* (pr); *The Lion's Whiskers* (pr); *Remember When* (pr); *He Who Gets Smacked* (pr); *Skinners in Silk* (pr); *Good Morning, Nurse!* (pr); *Super-Hooper-Dyne Lizzies* (pr); *Don't Tell Dad* (pr); *Isn't Love Cuckoo* (pr); *Sneezing Breezes* (pr); *Cupid's Boots* (pr); *Tee for Two* (pr); *The Iron Nag* (pr); *Lucky Stars* (pr); *Cold Turkey* (pr); *Butter Fingers* (pr); *There He Goes* (pr); *Hurry, Doctor* (pr); *A Rainy Knight* (pr); *Love and Kisses* (pr); *ver There-Abouts* (pr); *Good Morning, Madam* (pr); *A Sweet Pickle* (pr); *Dangerous Curves Behind* (pr); *The Soapsuds Lady* (pr); *Take Your Time* (pr); *The Window Dummy* (pr); *From Rags to Britches* (pr); *Hotsy Toty* (pr)

1926 *The Gosh-Darn Mortgage* (pr); *Wide Open Faces* (pr); *Hot Cakes for Two* (pr); *Whispering Whiskers* (pr); *Saturday Afternoon* (pr); *Funnymooners* (pr); *Trimmed in Gold* (pr); *Gooseland* (pr); *Circus Today* (pr); *Meet My Girl* (pr); *Spanking Breezes* (pr); *Wandering Willies* (pr); *Hooked at the Altar* (pr); *A Love Sundae* (pr); *Soldier Man* (pr); *The Ghost of Folly* (pr); *Fight Night* (pr); *Hayfoot, Strawfoot* (pr); *A Yankee Doodle Dude* (pr); *Muscle-bound Music* (pr); *Oh, Uncle!* (pr); *Puppy Lovetime* (pr); *Ice Cold Cocos* (pr); *A Dinner Jest* (pr); *A Sea Dog's Tale* (pr); *Baby's Pets* (pr); *A Bachelor Butt-in* (pr); *Smith's Baby* (pr); *Alice Be Good* (pr); *When a Man's a Prince* (pr); *Smith's Vacation* (pr); *Hubby's Quiet Little Game* (pr); *Her Actor Friend* (p); *Hoboken to Hollywood* (pr); *The Prodigal Bridegroom* (pr); *The Perils of Petersboro* (pr); *Smith's Landlord* (pr); *Love's Last Laugh* (pr); *Smith's Visitor* (pr); *Should Husbands Marry* (pr); *Masked Mamas* (pr); *A Harem Knight* (pr); *Smith's Uncle* (pr); *Hesitating Houses* (pr); *The Divorce Dodger* (pr); *A Blonde's Revenge* (pr); *Flirty Four-Flushers* (pr); *Smith's Picnic* (pr)

1927 *Kitty from Killarney* (pr); *Smith's Pets* (pr); *Should Sleepwalkers Marry* (pr); *Pass the Dumpling* (pr); *A Hollywood Hero* (pr); *Smith's Customer* (pr); *Peaches and Plumbers* (pr); *Plumber's Daughter* (pr); *A Small-Town Princess* (pr); *A Dozen Socks* (pr); *The Jolly Jilter* (pr); *Smith's Surprise* (pr); *Smith's New Home* (pr); *Broke in China* (pr); *Smith's Kindergarten* (pr); *Crazy to Act* (pr); *Smith Fishing Trip* (pr); *His First Flame* (pr); *Pride of Pickeville* (pr);

Cured in the Excitement (pr); *Catalina, Here I Come* (pr); *The Pest of Friends* (pr); *Love's Languid Lure* (pr); *College Kiddo* (pr); *Smith's Candy Shop* (pr); *The Golf Nut* (pr); *Smith's Pony* (pr); *A Gold Digger of Weepah* (pr); *Smith's Cook* (pr); *Daddy Boy* (pr); *For Sale a Bungalow* (pr); *Smith's Cousin* (pr); *The Bull Fighter* (pr); *Fiddlesticks* (pr); *Smith's Modiste Shop* (pr); *The Girl from Everywhere* (pr); *Love in a Police Station* (pr); *Hold that Pose* (pr)

1928 *Smith's Holiday* (pr); *Run, Girl, Run* (pr); *The Beach Club* (pr); *Love at First Sight* (pr); *Smith's Army Life* (pr); *The Best Man* (pr); *The Swan Princess* (pr); *Smith's Farm Days* (pr); *The Bicycle Flirt* (pr); *The Girl from Nowhere* (pr); *His Unlucky Night* (pr); *Smith's Restaurant* (pr); *The Good-bye Kiss* (pr); *The Chicken* (pr); *Taxi for Two* (pr); *Caught in the Kitchen* (pr); *A Dumb Waiter* (pr); *The Campus Carmen* (pr); *Motor Boat Mamas* (pr); *The Bargain Hunt* (pr); *Smith's Catalina Rowboat Race* (*Catalina Rowboat Race*) (pr); *A Taxi Scandal* (pr); *Hubby's Latest Alibi* (pr); *A Jim Jam Janitor* (pr); *The Campus Vamp* (pr); *Hubby's Week-End Trip* (pr); *The Burglar* (pr); *Taxi Beauties* (pr); *His New Stenographer* (pr)

1929 *Clunked on the Corner* (pr); *Baby's Birthday* (pr); *Uncle Tom* (pr); *Calling Hubby's Bluff* (pr); *Taxi Spooks* (pr); *Button My Back* (pr); *Ladies Must Eat* (pr); *Foolish Husbands* (pr); *Matchmaking Mamas* (pr); *The Rodeo* (pr); *Pink Pajamas* (pr); *The Night Watchman's Mistake* (pr); *The New Aunt* (pr); *Taxi Dolls* (pr); *Don't Get Jealous* (pr); *Caught in a Taxi* (pr); *A Close Shave* (pr); *The Big Palooka* (pr); *Motoring Mamas* (pr); *Clancy at the Bat* (pr); *The New Half-Back* (pr); *Uppercut O'Brien* (pr)

1930 *He Trumped Her Ace* (pr); *Radio Kisses* (pr); *Hello Television* (pr); *Take Your Medicine* (pr); *Don't Bite Your Dentist* (pr); *Strange Birds* (pr); *A Hollywood Theme Song* (pr)

1931 *No, No, Lady* (pr); *One Yard to Go* (pr); *The College Vamp* (remake, pr); *The Bride's Mistake* (pr); *The Dog Doctor* (pr); *Just a Bear* (*It's a Bear*) (pr); *Ex-Sweeties* (pr); *In Conference* (pr); *The Cowcatcher's Daughter* (pr); *Slide, Speedy, Slide* (pr); *Fainting Lover* (pr); *Too Many Husbands* (pr); *The Cannonball* (pr); *The Trail of the Swordfish* (pr); *Poker Windows* (pr); *The World Flier* (pr); *Who's Who in the Zoo* (pr); *Taxi Troubles* (pr); *The Great Pie Mystery* (pr); *Wrestling Swordfish* (pr); *All American Kickback* (pr); *Half Holiday* (pr); *The Pottsville Palooka* (pr)

1932 *Playgrounds of the Mammals* (pr); *Dream House* (pr); *The Girl in the Tonneau* (pr); *Shopping with Wife* (pr); *Lady! Please!* (pr); *Heavens! My Husband!* (pr); *The Billboard Girl* (pr); *The Flirty Sleepwalker* (pr); *Speed in the Gay Nineties* (pr); *Man-Eating Sharks* (pr); *Listening In* (pr); *The Spot in the Rug* (pr); *Divorce a la Mode* (pr); *The Boudoir Brothers* (pr); *Freaks of the Deep* (pr); *The Candid Camera* (pr); *Sea Going Birds* (pr); *Hatta Marri* (pr); *Alaska Love* (pr); *For the Love of Ludwig* (pr); *Neighbor Trouble* (pr); *His Royal Shyness* (pr); *Young Onions* (pr); *The Giddy Age* (pr); *Lighthouse Love* (pr); *Hawkins and Watkins* (pr); *The Singing Plumber* (pr); *Courting Trouble* (pr); *False Impressions* (pr); *Bring Back 'em Sober* (pr); *A Hollywood Double* (pr); *The Dentist* (pr); *Doubling in the Quickies* (pr); *The Lion and the House* (pr); *Human Fish* (pr)

1933 *Blue of the Night* (pr); *The Wrestlers* (*A Wrestler's Bride*) (pr); *Don't Play Bridge with Your Wife* (pr); *The Singing Boxer* (pr); *Too Many Highballs* (pr); *Easy on the Eyes* (pr); *A Fatal Glass of Beer* (pr); *Caliente Love* (pr); *Sing, Bing, Sing* (pr); *The Plumber and the Lady* (pr); *Sweet Cookie* (pr); *The Pharmacist* (pr); *Uncle Jake* (pr); *Dream Stuff* (pr); *Roadhouse Queen* (pr); *See You Tonight* (pr); *Daddy Knows Best* (pr); *Knockout Kisses* (pr); *Husband's Reunion* (pr); *The Big Fibber* (pr); *The Barber Shop* (pr)

1939 *Hollywood Cavalcade* (role)

1949 *Down Memory Lane* (role)

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* * *

Mack Sennett was the outstanding pioneer and primitive of American silent comedy. Although Sennett's name is most commonly associated with the Keystone Company, which he founded in 1912, Sennett's film career began four years earlier with the Biograph Company, the pioneering film company where D.W. Griffith established the principles of film narrative and rhetoric. Sennett and Griffith were colleagues and contemporaries, and Sennett served as actor, writer, and assistant under Griffith in 1908 and 1909. In 1910 he began his career as director of his own films under Griffith's supervision.

Sennett became associated with comic roles and comic films from the beginning under Griffith. In his first major role for Griffith, *The Curtain Pole* in 1908, Sennett played a comically drunk Frenchman who visits chaos upon all he meets in a desperate race through town to replace a broken curtain rod. The film contains several traits that would become associated with the mature Sennett style: the breathless chase, the reduction of human beings to venal stereotypes, the reduction of human society and its physical surroundings to chaotic rubble, and a fondness for games concerning the cinema mechanism itself, manifested in the use of accelerated (by undercranking) and reverse motion. In other roles for Griffith, Sennett consistently played the comic rube or dumb servant—roles that took advantage of Sennett's shambling bulk and oafish facial expressions.

According to legend, Sennett founded the Keystone Company when he conned his bookies, Adam Kessel and Charles Bauman, to go double or nothing on his gambling debts and stake him to a film company. Kessel and Bauman, however, had been out of the bookmaking business and in the moviemaking business for at least five years as owners of Thomas Ince's flourishing New York Motion Picture Company. Between late 1912 and early 1914, Sennett assembled a troupe of the finest raucous physical comedians and burlesque clowns in the film business. From Biograph he brought the pretty Mabel Normand, who was also an extremely agile and athletic physical comedienne, and the loony Ford Sterling, with his big-gesturing burlesque of villainy and lechery. Among the other physical comedians he found in those years were the burly Mack Swain, the tiny Chester Conklin, the round Fatty Arbuckle, and the cross-eyed Ben Turpin. He also discovered such future comic stars as Charles Chaplin, Harold Lloyd, and Harry Langdon, as well as the future director of sound comedies, Frank Capra. Perhaps more important than any artistic contribution was Sennett's managerial ability to spot comic talent and give it the opportunity to display itself.

At the root of Sennett's comic style was the brash, the vulgar, and the burlesque. His films parodied the serious film and stage hits of the day, always turning the serious romance or melodrama into outrageous nonsense. There were no serious moral, psychological, or social issues in Sennett films, simply raucous burlesque of social or emotional material. His short comedies were exuberantly impolite and often made public jokes out of ethnic, sexual, or racial stereotypes. Among the characters around whom he built film series were the Germans Meyer and Heinie, the Jewish Cohen, and the black Rastus. Many of these films were so brashly vulgar in their stereotypical humor that they cannot be shown in public today. As indicators of social attitudes of the 1910s, these films seem to suggest that the still largely immigrant American society of that time was more willing to make and respond to jokes openly based on ethnic and sexist stereotypes than they are today in an era of greater sensitivity to the potential harm of these stereotypes. In defense of Sennett's making sport of ethnic types, it must be said that the method and spirit was consistent with his films' refusal to take any social or psychological matters seriously.

Sennett's Keystone films were extremely improvisational; a typical formula was to take a camera, a bucket of whitewash, and four clowns (two male, two female) out to a park and make a movie. Sennett's aesthetic was not so much an art that conceals art but an art that derides art. His many Keystone films reveal the same contempt for orderly, careful, well-crafted art that one can see in the Marx Brothers' Paramount films or W.C. Fields's Universal films two decades later. The one conscious artistic tool which Sennett exploited was speed—keeping the actors, the action, the gags, the machines, and the camera in perpetual speeding motion. The typical Keystone title might be something like *Love, Speed, and Thrills* or *Love, Loot, and Crash.*

Among other Sennett inventions were the Keystone Kops, a burlesque of attempts at social order, and the Bathing Beauties, a burlesque of attempts at pornographic sexuality. Sennett served his apprenticeship in the American burlesque theater, and he brought to the Keystone films that same kind of entertainment which took place at the intersection of vulgar lunacy and comic pornography.

Sennett's most memorable films include a series of domestic films starring Mabel Normand, married either to Fatty Arbuckle or Charlie Chaplin; a series of films pairing the beefy Mack Swain and the diminutive Chester Conklin; a series featuring Ben Turpin as a cross-eyed burlesque of romantic movie stars; a series built around remarkably athletic automobiles and rampaging jungle beasts starring Billy Bevan; and a series of short films featuring the pixieish child-clown Harry Langdon. Sennett also produced and personally directed the first comic feature film produced in America (or anywhere else), *Tillie's Punctured Romance*, starring Chaplin, Normand, and stage comedienne Marie Dressler in her first film role.

Sennett ceased to direct films after 1914, becoming the producer and overseer of every comic film made by his company for the next two decades. Although the Keystone Company folded by the late 1910s, Sennett's immensely long filmography is a testament to the sheer number of comic films he produced, well into the sound era. Sennett's real importance to film history, however, derives from that crucial historical moment between 1912 and 1915, a period when a comic assumption, the evolution of film technique, and a collection of talented physical clowns all came together under Sennett's stewardship to create a unique and memorable type of comedy that has assumed its place not only in the history of cinema, but in the much longer history of comedy itself.

—Gerald Mast

SERREAU, Coline

Nationality: French. **Born:** Paris, 29 October 1947; daughter of famed avant-garde theatre director Jean-Marie Serreau and writer-translator Geneviève Serreau. **Education:** Studied music and dance at the Conservatoire de la rue Blanche; also studied acrobatics. **Career:** First of many leading roles on the French stage, in *L'Escalier de Silas*, by her mother Geneviève, 1970; first collaborative theatre work, *Thérèse est triste*, 1970; first documentary feature, *Mais qu'est-ce qu'elles veulent?* 1976; first feature film, *Pourquoi pas?*, 1977; wrote and starred in award-winning play *Quisaitout et Grobeta*, 1993. **Awards:** César Awards for Best Film and Best Screenplay, for *Trois hommes et un couffin*, 1986; César Award for Best Screenplay, for *La Crise*, 1993; Commandeur de l'ordre des Arts et des Lettres, awarded by the Ministry of Culture, 2000.

Films as Director:

1976 *Mais qu'est-ce qu'elles veulent?* (*But What Do Women Want?*) (doc)
1977 *Pourquoi pas?* (*Why Not?*) (+ sc)
1982 *Qu'est-ce qu'on attend pour être heureux!* (*What are you waiting for to be happy!*) (+ sc)
1985 *Trois hommes et un couffin* (*Three Men and a Cradle*) (+ sc)
1989 *Romuald et Juliette* (*Mama, There's a Man in Your Bed*) (+ sc)
1991 ''Contre l'oubli'' (''Écrire contre l'oubli''; ''Against Oblivion''; ''Lest We Forget'') (3-minute episode in anthology film)
1992 *La Crise* (*The Crisis*) (+ sc)
1996 *La Belle verte* (*The Green Planet*) (+ sc, mu, ro as Mila)

Other films:

1973 *On s'est trompé d'histoire d'amour* (Bertuccelli) (co-sc, ro as Anne)
1975 *Sept morts sur ordonnance* (Rouffio) (ro as Mme. Mauvagne)
1989 *Three Men and a Baby* (Nimoy) (co-sc)

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Genette Vincendeau's insightful survey of Coline Serreau's career calls it a ''high wire act,'' but one might shift the metaphor a little to ''balancing act'': for Serreau has managed to keep a steady balance between political activism and commercial success, outright farce and drama of sentiment. Her first feature, a documentary, was hailed as a landmark of feminist filmmaking, while her comedy *Three Men and a Cradle* (later critiqued by some American academic writers as misogynistic) was not only the highest-grossing French film of 1985 but one of the most successful since World War II. She has furthermore balanced a career in filmmaking with a life in the theatre, as playwright and actress, with involvement in music and even acrobatics as well.

With a background in feminism, Marxism, psychoanalysis, and modernist theatre, Serreau has made films that both interrogate gender roles and pose utopian possibilities. Her documentary *Mais qu'est-ce qu'elles veulent?*—containing interviews with women as socially and economically diverse as a Swiss church minister and a sex film star—was named after Freud's famous expression of bafflement: ''What do women want?'' Her first fiction film, *Pourquoi-pas?*, portrays a successful ménage à trois (in which the woman has a career and the bisexual male partner manages the household), while *Qu'est-ce qu'on attend pour être heureux!* is about a group of actors rebelling against the commercial film they are making. The sensationally popular *Trois hommes et un couffin* shows the transformation of three ''typical male'' types when circumstances lead them to raise an infant, while *Romuald et Juliette*—truly a balancing act of fairy tale, wry observation of gritty detail, utopian hope and elaborate farce—tells of the successful marriage of a white business executive and a black janitor in his building.

Trois hommes is both comic and sentimental in its tale of three Parisian bachelors having to curtail their usual amorous activities, and even their professional careers, to raise an abandoned infant. Farce is the engine that drives the plot at first: the writer-director seems to have asked herself what *could*, after all, induce three perennial swingers to settle down even unwillingly to such a task. But the latter part of the film manages to be touching without becoming treacly or preachy, or larded with gratuitous chase scenes—unlike, one might claim, the also very popular American remake, *Three Men and* *a Baby.* In its efforts to demonstrate that men too can be nurturing parents, Serreau's film has been accused of glorifying patriarchy at the expense of women, in that the men eventually seem to claim exclusive rights over the realm of childcare, while there are no sympathetic females in the picture other than the infant, and the mother is literally infantilized as she sleeps in the crib at the end of the film. But Serreau's droll observations of the bachelors suggest a more complex perspective: for example, when one of them, citing all the books he has read, tells off a haughty ''Seconde Maman'' from a governess agency, he is being comically vain himself; and in the final reunion of the infant with the bachelors, their all standing shirtless (just aroused from sleep) may not be an assertion of patriarchal authority but a signifier of both an absurd masculinity and emotional vulnerability.

The farcical setup of *Romuald et Juliette* is considerably more ingenious than that of *Trois hommes.* Here, a yogurt tycoon on the eve of his greatest financial coup is the victim of three different and coincidental plots at the same time: his executive protegé is having an affair with his wife; another executive sabotages the yogurt plant to make Romuald and the protegé look culpable; and a third executive is using Romuald's secretary/mistress to trap him in a phony insider trading scheme. All this is the means of igniting the unlikely romance of the title, between the tycoon and his office cleaning woman, a black mother of five who lives in a cramped tenement. The *scène à faire*, in which Juliette tells her boss about one plot after the other that she has overheard, is truly hilarious, thanks not only to the explosive release of tension but to Daniel Auteuil's performance (and Serreau's direction), mixing genuine friendliness with strained politeness and baffled incredulity. Equally brilliant is a later matching scene in which Juliette (the superb Firmine Richard) reacts to Romauld's marriage proposal with comparable astonishment but also indignation, even exasperation. Some have found the film's ending problematic, with Romauld's vast wealth seeming indeed to buy happiness, or at least serving to overcome Juliette's reservations, and with Juliette rather too neatly becoming an earth mother for the late 1980s. At least, in its delirious vision of family harmony despite racial and economic barriers it is consistent with Serreau's utopian/comic outlook.

La Crise follows to a considerable extent the pattern set by its predecessors. The opening crisis is actually a multiple one in which the protagonist loses his job, is deserted by his wife, and finds most of his friends and relatives having momentous quarrels with their spouses and lovers. In this case the outsider who leads the middle-class protagonist to reconciliation is not an infant girl or African woman but a lower-class sot who accompanies the ''hero'' on a sentimental journey. As in her other films, Serreau keeps a cool eye on her obtuse—but educable—male protagonists.

Most recently, *La Belle verte* carries Serreau's utopian proclivities a great deal farther: in this comic fantasy the writer-director herself plays Mila, inhabitant of a ''green planet,'' where everyone lives free of stress, pollution, and bureaucracy, while practicing vegetarianism and acrobatics. Mila's visit to Earth, armed with a device for ''deprogramming'' people so that they can be their ''natural'' selves (to the shock of other earthlings), allows Serreau herself to play the role of the beneficent outsider. Whether *La Belle verte* marks a new direction in her filmmaking or is a fanciful interlude amidst her relatively more down-to-earth comedies remains to be seen; meanwhile, she has devoted more of her time to the theatre. Earlier plans to direct the American version of *Trois hommes*, and later a version of *Romuald et Juliette*, were never realized, so that her career and fame reside largely in France, where her success as actress and musician, playwright and screenwriter, composer and film director has long been recognized.

—Joseph Milicia

SHEPITKO, Larisa

Nationality: Russian. **Born:** Armtervosk, Eastern Ukraine, 1938 (some sources list 1939); first name sometimes spelled ''Larissa.'' **Family:** Married film director Elem Klimov. **Education:** Studied with Alexander Dovzhenko at, and graduated from, the VGIK (State Film Institute). **Career:** Began assisting Yulia Solntseva, Alexander Dovzhenko's widow, in making *Poem of the Sea*, based on Dovzhenko's writings, 1956; directed the short films *The Blind Cook* and *Living Water* and the diploma feature *Heat* while at film school, early 1960s; a retrospective of her work presented at the Berlin Film Festival, where she was a member of the jury, 1978. **Awards:** Second Prize, Venice Film Festival, for *Ti I Ya* (*You and I*), 1971; Golden Bear, OCIC Award, FIPRESCI Award, and Interfilm Award Special Mention, Berlin International Film Festival, for *Voshojdenie* (*The Ascent*), 1977. **Died:** In a car accident near Moscow, July 1979.

Films as Director:

1961 *The Blind Cook* (short)
1962 *Living Water* (short)
1963 *Znoy* (*Heat*) (co-sc)
1966 *Krylya* (*Wings*)
1971 *Ti I Ya* (*You and I*) (co-sc)
1977 *Voshojdenie* (*Kodiyettom*; *The Ascent*) (co-sc)
1987 *The Homeland of Electricity* (*Rodina Electrichestva*) (short; filmed in 1967 and released with *Angel*, a short directed by Andrei Smirnov, as *The Beginning of an Unknown Century*)

Other Films:

1970 *Sport, Sport, Sport* (Klimov), (ro)
1981 *Proschanie s Matyoroy* (*Farewell*; *Farewell to Matyora*) (Klimov) (script concept)

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By SHEPITKO: articles—

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Obituary in *Iskusstvo Kino* (Moscow), no. 12. 1979.

Obituary in *Cinématographe* (Paris), no. 50, 1979.

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Pawlak, E., ''W kregu pytan ostatecznych,'' in *Kino* (Warsaw), June 1983.

Abreu, T.G., ''Ascension y permanencia de Larisa Shepitko,'' in *Cine Cubano* (Havana), no. 109, 1984.

Duarte, F., and M.F. Reis, ''Larisa Chepitko (1938–1979): *Ascensao*,'' in *Celuloide* (Portugal), October/November/December 1984.

Rosenberg, Karen, ''Shepitko,'' in *Sight and Sound* (London), no. 2, 1987.

''Ohjaajat ja valvojat,'' in *Filmihulli* (Helsinki), no. 6, 1988.

Quart, Barbara, ''Between Materialism and Mysticism: The Films of Larisa Shepitko,'' in *Cineaste* (New York), no. 3, 1988.

''Manchmal schwieg die Kritik,'' in *Film und Fernsehen* (Berlin), no. 1, 1989.

Holloway, Ron, ''Larisa Shepitko: Her Life and Films,'' in *Cinema in India* (Bombay), no. 2, 1990.

Wilmington, Michael, ''A Chance to View Art of Shepitko,'' in *Chicago Tribune* (Chicago), 12 September 1996.

On SHEPITKO: film—

Larisa, tribute directed by Elem Klimov, 1980.

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Barely two years after her greatest international triumph—winning the Golden Bear at the Berlin Film Festival for *The Ascent*—Ukrainian filmmaker Larisa Shepitko tragically died in an automobile accident. The Soviet cinema thus prematurely lost one of the major talents of its post-war generation, and the international film community was robbed of one of its emerging—and potentially most significant—creative lights. Shepitko and her work pretty much have remained unknown and ignored in North America, despite a small but fervent cult of admirers (including Martin Scorsese and Stan Brakhage).

Shepitko's films are visually stunning, and loaded with images that eloquently communicate her characters' deepest feelings, concerns, and conflicts. They also are linked in that their settings are such disparate physical extremes as snow-covered landscapes, arid deserts, and rugged wastelands. Nature itself presents a threat to human life, with the basics of survival often the primary challenge for her characters.

Furthermore, relationships in Shepitko's films mostly are strained. Characters have their own personal visions and opposing views on key issues. While her first films explore clear-cut political questions within Soviet society, her work evolved to deal more with moral and ideological concerns. Ultimately, her films reflect on the use of cinema as a means of exploring such issues—and, accordingly, serve as expressions of the essence of the human spirit.

In her all-too-short life—she was 40 years old when she died—Shepitko directed just four features. Her first, *Heat*, was her diploma work for the VGIK state film school, and was completed when she was 24 years old. It is set during the 1950s, on a small collective farm in the USSR's arid central Asian territory of Kirghizia, where two males from different generations quarrel over the manner in which agricultural procedures may be used to modernize the farm. This crisply directed film is especially successful in connecting its characters to their parched surrounding.

Wings, which Shepitko made three years later, examines the friction between Russians who survived World War II and their offspring. Its main character is a fabled female fighter pilot who has difficulty reconciling her past with her present job as a school administrator. She is entering middle age, her lone true love died in the war, and her memories of the war at once fill her thoughts and adversely affect her present-day relationships with her students and adopted daughter. From a political perspective, *Wings* is a provocative depiction of a character who views collectivism and obligation as the backbone of the Soviet Union and is troubled by what she perceives as an increase in individualism among the younger generation. Adding resonance to the story is the fact that she is neither a Stalinist heavy nor a well-intentioned visionary, but rather an all-too-human being who is attempting to clarify her present-day identity and follow her convictions. *You and I* is a companion piece to *Wings* in that its main character, a brain surgeon, has come to question his role in society and the significance of his life and work. For this reason, he leaves his job and family and sets out on a soul-searching odyssey through Siberia. Both *You and I* and *Wings* are noteworthy as probing looks at moral dilemmas facing then-contemporary Soviet society.

Finally, *The Ascent*, Shepitko's masterwork, is a chilling drama about honor and corruption, devotion and duplicity, and human endurance under the most trying conditions. It is set during a snowy, dreary World War II winter in Byelorussia, the provincial Soviet region then controlled by the occupying Germans. The three pivotal characters are individuals who each must achieve a personal reconciliation as they fathom the meaning of their accountability while struggling to endure the bloodshed in their midst. The first is a German-speaking Russian—whose profession, ironically, is that of a schoolteacher—who collaborates with the enemy and toils as a torturer of his fellow citizens. The other two are partisans. The first gutlessly attempts to save himself by sacrificing his comrade; the second heroically refuses to cave into his captors' pressure and comes to view his imminent demise on a religious-mystical level, as a sacrifice in the wake of society's horrors. Among the other characters are a trio of innocents sentenced to death for allegedly favoring the partisans.

In July 1979, while driving to Moscow after looking over locations for her next film, Shepitko and four of her crew members lost their lives in an automobile accident. The film, which ironically was to be titled *Farewell*, was completed by Shepitko's husband, director Elem Klimov—who also filmed a documentary homage to her, titled *Larisa.* That Shepitko's star was ascending on the international film scene is unquestionable. For this reason alone, her premature death is especially heartbreaking.

—Rob Edelman

SHERIDAN, Jim

Nationality: Irish. **Born:** Dublin, 6 February 1949. **Education:** Graduated from University College in Dublin; attended the New York University film school. **Career:** Worked as director-writer at the Lyric Theatre in Belfast and Abbey Theatre in Dublin, originated Children's Theatre Company in Dublin, and operated and wrote plays for the Project Arts Center, a Dublin alternative theater, 1970s-early 1980s; came to New York and became artistic director of the Irish Arts Center, 1982; made screen directorial debut with *My Left Foot*, 1989. **Awards:** Fringe Award for Best Play, Edinburgh Festival, 1983, for *Spike in the First World War*; Academy Award nominations, Best Picture, Best Director, and Best Screenplay, and Best Film, New York Film Critics Circle, 1989, for *My Left Foot*; Academy Award nominations, Best Picture, Best Director, and Best Screenplay, 1993, for *In the Name of the Father.*

Jim Sheridan

Films as Director and Screenwriter:

1989 *My Left Foot* (co-sc)
1990 *The Field*
1993 *In the Name of the Father* (co-sc, + pr)
1997 *The Boxer* (co-sc, + pr)

Other Films:

1993 *Into the West* (Newell) (sc)
1996 *Some Mother's Son* (co-sc, co-pr)
1999 *Agnes Brown* (Huston) (pr)
2000 *Borstal Boy* (Peter Sheridan) (exec pr); *Catch the Sun* (Carney) (pr)

Publications

By SHERIDAN: books—

My Left Foot, with Shane Connaughton, London, 1989.
Some Mother's Son: The Screenplay, with Terry George, New York, 1997.

By SHERIDAN: articles—

''The Rage of Innocence,'' an interview with Steve Grant, in *Time Out* (London), 2 February 1994.
''Ohne Gewalt siegen,'' an interview with Margret Köhler, in *Film-Dienst* (Cologne), 29 March 1994.
''Getting Past the Violence: An Interview with Jim Sheridan,'' with Gary Crowdus and O'Mara Leary, in *Cineaste* (New York), April 1998.

On SHERIDAN: articles—

Mueller, Matt, ''Paternal Affairs,'' in *Premiere* (New York), December 1993.
Boynton, Graham, ''London Burning,'' in *Vanity Fair* (New York), January 1994.
Giles, Jeff, ''Fathers, Sons, and the IRA,'' in *Newsweek* (New York), 31 January 1994.
George, Terry, ''Terry George on Jim Sheridan,'' in *New Yorker*, 21 March 1994.
Bland, E. L., ''In the Name of the Truth,'' in *Time* (New York), 21 March 1994.
Grenier, Richard, ''In the Name of the IRA,'' in *Commentary* (New York), April 1994.
O'Brien, C., ''Patriot Games: The Distortions of *In the Name of the Father*,'' in *New Republic* (Washington, D.C.), 9 May 1994.

* * *

The cinema of Jim Sheridan is at once deeply personal, humanistic, and politically committed. His scenarios (taken from real-life as well as fiction) are heartrending, and his characters, all vividly realized, are individuals determined to triumph over seemingly insurmountable obstacles. Sheridan's films are rooted in the culture, history, and politics of his native Ireland and, commercially as well as creatively, he has been at the vanguard of his country's film industry. In 1990, *The Field*, which he directed and scripted, was the number one box-office champion in Ireland—the initial instance where an Irish film bested all foreign competition.

Perhaps Sheridan's best film to date is his first, *My Left Foot*, which movingly charts the triumph of an extraordinary individual. At his death in 1981, Christy Brown (played by Daniel Day-Lewis) was one of Ireland's foremost artistic and literary figures. Yet for Brown, it was no small achievement just to master the mundane. He was born with cerebral palsy, and he titled his autobiography *My Left Foot* because it was with this limb that he painted his pictures and wrote his stories. Sheridan's telling of Brown's life is so effective because he avoids mawkishness: by no means is Brown a cardboard cripple, a stereotypical figure to be pitied or feared. He is a complex character, with the wants, needs, and contradictions of any other man.

Like Sheridan's other heroes, Christy Brown is a man of the working class; his father was a Dublin bricklayer. *My Left Foot* reflects the importance of the familial bond as, without doubt, the love and support Brown receives from his family are crucial in enabling him to flourish as an artist.

If *My Left Foot* is the story of a man who transcends his physical limitations, *The Field* and *In the Name of the Father* tell of ordinary souls thrust into extraordinary situations. *The Field*, based on a play by John B. Keane, spotlights the plight of Bull McCabe (Richard Harris), an aging, charismatic peasant who has rented a field and devoted his life to developing it into a top-quality parcel of land. Even though he does not legally own the field, he has nurtured it as one would his own child. Then, he must contend with the news that the wealthy widow who owns the land plans to sell it at auction. The scenario pointedly reflects on Ireland's history and culture: it is set during the 1930s, with the memory of famine lingering in the minds of all the citizenry; and it offers a vivid portrait of traditional Irish village life. Furthermore, a focal point of the story is McCabe's conviction that he has come to own the land. This belief is distilled from Irish tribal laws which, to his mind, transcend contemporary law.

In the Name of the Father, based on Gerry Conlon's autobiographical book *Proved Innocent*, is an even more straightforward saga of blind injustice. It is the story of Conlon (Daniel Day-Lewis), an unfocused young Belfast man who, along with others (including several of his equally guiltless family members), is arrested by the British authorities and falsely charged with the 1974 terrorist bombing of a London pub. Conlon and three others, who came to be known as the Guildford Four, spent over fifteen years in prison until their convictions were reversed. *In the Name of the Father* is provocative in its anti-British feel, as Conlon and company clearly are innocents who are railroaded by an unfeeling power structure which is unconcerned with smoking out the true culprits—and which withholds decisive evidence that would have exonerated the accused. The scenario reflects on the Irish-British conflict regarding the plight of Northern Ireland, while focusing on the manner in which the dissension adversely and tragically affects one Irish family. Beyond the politics of *In the Name of the Father*, the film is motivated by humanistic and familial concern. For years, Conlon shares a jail cell with his father, Giuseppe. Previously, the son had no admiration for his father, but as time passes they become united, resulting in a solid and poignant bond.

Like *The Field*, *In the Name of the Father* spotlights the individual's thirst for fairness. Gerry Conlon, like Bull McCabe, is keenly aware that he is a victim of injustice. In both cases, each man stubbornly persists in a single-minded pursuit of truth—just as Christy Brown perseveres in his determination to be viewed as a man without an affliction.

Sheridan's films are uniformly well acted. Daniel Day-Lewis and Brenda Fricker (cast as Christy Brown's ever-supportive mother) won Oscars for their performances in *My Left Foot.* Richard Harris was nominated for *The Field*, while Day-Lewis, Pete Postlethwaite (as Giuseppe Conlon), and Emma Thompson (as the lawyer who uncovers the chicanery on the part of the Crown) were cited for *In the Name of the Father.*

—Rob Edelman

SHINDO, Kaneto

Nationality: Japanese. **Born:** Hiroshima Prefecture, 28 April 1912. **Family:** Married first wife, 1939 (died 1940); second wife (divorced late 1940s); actress Nobuko Otowa. **Career:** Joined art section of Shinko-Kinema Tokyo Studio, 1928; moved to scenario department, 1939; moved to Koa Film, from 1942 (absorbed by Shochiku-Ofuna Studio, 1943); with director Kosaburo Yoshimura, left Shochiku to form independent production company Kindai Eiga Kyokai, with producer Hisao Itoya, director Tengo Yamada, and actor Taiji Tonoyama, 1950; directed first film, 1951; became president of Japanese Association of Scenario Writers, 1972. **Awards:** Grand Prix, Moscow Festival, for *Naked Island*, 1960; Asahi Prize, Japan, for activities in independent film production, 1975. **Address:** 4–8-6 Zushi, Zushi-City, Kanagawa, Japan.

Films as Director:

1951 *Aisai monogatari* (*Story of My Loving Wife*) (+ sc)
1952 *Nadare* (*Avalanche*) (+ sc); *Genbakuno-ko* (*Children of the Atomic Bomb*) (+ sc)
1953 *Shukuzu* (*Epitome*) (+ sc); *A Life of a Woman* (+ sc)
1954 *Dobu* (*Gutter*) (+ co-sc)
1955 *Ookami* (*Wolves*) (+ sc)
1956 *Gin-Shinju* (*Silver Double Suicide*) (+ sc); *Ruri no kishi* (*Bank of Departure*) (+ sc); *Joyu* (*An Actress*) (+ sc)
1957 *Umi no yarodomo* (*Guys of the Sea*) (+ sc)
1958 *Kanashimi wa onna dakeni* (*Sorrow Is Only for Women*) (+ sc)
1959 *Dai go fukuryu-maru* (+ co-sc); *Hanayome san wa sekai-ichi* (*The World's Best Bride*) (+ sc); *Rakugaki kokuban* (*Graffiti Blackboard*) (+ sc)
1960 ***Hadaka no shima*** (*Naked Island*; *The Island*) (+ sc)
1962 *Ningen* (*Human Being*) (+ sc)
1963 *Haha* (*Mother*) (+ sc)

1964 *Onibaba* (+ sc)
1965 *Akuto* (*A Scoundrel*) (+ sc)
1966 *Honno* (*Instinct*) (+ sc); *Totsuseki iseki* (*Monument of Totsuseki*) (+ sc); *Tateshina no shiki* (*Four Seasons of Tateshina*) (+ sc)
1967 *Sei no kigen* (*Origin of Sex*) (+ sc)
1968 *Yabu no naka no kuroneko* (*A Black Cat in the Bush*) (+ sc); *Tsuyomushi onna (&) yawamushi otoko* (*Strong Woman and Weak Man*) (+ sc)
1969 *Kagero* (*Heat Haze*) (+ co-sc)
1970 *Shokkaku* (*Tentacles*) (+ sc); *Hadaka no jukyu-sai* (*Naked Nineteen-year-old*) (+ co-sc)
1972 *Kanawa* (*Iron Ring*) (+ sc); *Sanka* (*A Paean*) (+ sc)
1973 *Kokoro* (*Heart*) (+ sc)
1974 *Waga michi* (*My Way*) (+ sc)
1975 *Aru eiga-kantoku no shogai: Mizoguchi Kenji no kiroku* (*Life of a Film Director: Record of Kenji Mizoguchi*) (doc) (+ sc)
1977 *Chikuzan hitori-tabi* (*Life of Chikuzan*) (+ sc)
1982 *Hokusai manga* (*Hokusai, Ukiyoe Master*) (+ sc)
1984 *Chiheisen* (*The Horizon*)
1987 *A Deciduous Tree*
1988 *Sakur Tai 8–6*
1993 *Bokuto Kidan* (*The Strange Story of Oyuki*) (+ sc)
1995 *Gogo no Yuigon-jo* (+ sc)

Other Films:

(partial list: has written over 200 scripts)

1939 *Nanshin josei* (*South Advancing Women*) (Ochiai) (sc)
1946 *Machiboke no onna* (*Woman Who Is Waiting*) (Makino) (sc); *Josei no shori* (*The Victory of Women*) (Mizoguchi) (sc)
1947 *Anjo-ke no butokai* (*The Ball of the Anjo Family*) (Yoshimura) (sc)
1948 *Yuwaku* (*Seduction*) (Yoshimura) (sc); *Waga shogai no kagayakeru hi* (*My Life's Bright Day*) (Yoshimura) (sc)
1949 *Waga koi wa moenu* (*My Love Burns*) (Mizoguchi) (co-sc); *Shitto* (*Jealousy*) (Yoshimura) (sc); *Mori no Ishimatsu* (*Ishimatsu of Mori*) (Yoshimura) (sc); *Ojosan kanpai* (*Toast to a Young Miss*) (Kinoshita) (sc)
1951 *Itsuwareru seiso* (*Deceiving Costume*) (Yoshimura) (sc); *Genji monogatari* (*Tale of Genji*) (Yoshimura) (sc)
1955 *Bijo to kairyu* (*The Beauty and the Dragon*) (Yoshimura) (sc)
1958 *Hadaka no taiyo* (*Naked Sun*) (Ieki) (sc); *Yoru no tsuzumi* (*Night Drum*) (Imai) (co-sc)
1963 *Shitoyakana kemono* (*Soft Beast*) (Kawashima) (sc)
1964 *Kizudarake no sanga* (*Mountains and Rivers with Scars*) (Yamamoto) (sc)
1967 *Hanaoko Seishu no tsuma* (*Seishu Hanaoka's Wife*) (Masumura)
1972 *Gunki hatameku shitani* (*Under the Military Flag*) (Fukasaku) (sc)
1987 *Eiga Joyu* (sc)
1988 *Hachi-Ko* (sc)
1993 *Tooki Rakujitsu* (Kôyama) (co-sc)
1995 *Miyazawa Kenji sono ai* (Kôyama) (sc)

Publications

By SHINDO: books—

Seishun no monokuromu, Tokyo, 1988.
Shigotoshi retsuden, Tokyo, 1991.
Nagai futari no michi: Otowa Nobuko to tomo ni, Tokyo, 1996.

By SHINDO: article—

Iskusstvo Kino (Moscow), December 1995.

On SHINDO: books—

Mellen, Joan, *Voices from the Japanese Cinema*, New York, 1975.
Mellen, Joan, *The Waves at Genji's Door*, New York, 1976.
Anderson, Joseph, and Donald Richie, *The Japanese Film*, expanded edition, Princeton, 1982.

On SHINDO: article—

''Kaneto Shindo,'' in *CinemAction!* (Toronto), January 1992.

* * *

Kaneto Shindo began his career in film as a scenario writer. An episode portraying his study of scenario writing, under the perfectionist director Kenji Mizoguchi, is included in his own first film as a director, *Story of My Loving Wife.* The rigorous influence of his mentor on Shindo's style is seen in both his scenarios and his direction. Such persistent influence, by one director on another, on mise-en-scène and writing, is rarely found in the work of other filmmakers.

Shindo became a very successful scenario writer mainly for Kosaburo Yoshimura's films at Shochiku. However, after this team was subjected to commercial pressure from the studio, they left to produce their own films, establishing Kindai Eiga Kyokai, or the Society of Modern Film. Thus, they have been able to pursue their own interests and concerns in choosing subjects and styles.

Shindo, a Hiroshima native, frequently deals with the effects of the atomic bomb. He traced Hiroshima's aftermath, in *Children of the Atomic Bomb*, based on the compositions of Hiroshima children. This subject could be treated only after the American Occupation ended. *Mother* focuses on a surviving woman's decision to become a mother after much mental and physical trauma. *Instinct* deals with a middle-aged survivor whose sexual potency is revived by the love of a woman. *Dai go fukuryu-maru* is about the tragedy of the fishermen heavily exposed to nuclear fallout after American testing in the South Pacific. Shindo condemns nuclear weapons for causing such misery to innocent people, but also strongly affirms the survivor's will to live.

Shindo's best-known film internationally, *Naked Island*, is experimental in not using any dialogue but only music. It also uses local people except for a professional actor and actress who play a couple living on a small island. We are impressed with the hardship of their farming life as well as with the beauty of their natural surroundings throughout the cycle of the seasons. The joy, sorrow, anger, and desperation of the hardworking couple is silently but powerfully expressed in a semi-documentary manner.

The peaceful atmosphere of this film is in contrast to many of Shindo's more obsessive works, such as *Epitome, Gutter, Sorrow Is*

Only for Women, Onibaba, and *A Scoundrel.* These convey a claustrophobic intensity by using only a few small settings for the action, with much close-up camera work.

In 1975, Shindo expressed his lifelong homage to his mentor, Mizoguchi, in a unique documentary: *The Life of a Film Director: Record of Kenji Mizoguchi.* In this film, he brought together many interesting and honest accounts of Mizoguchi by interviewing people who had worked for this master. These personal recollections, along with sequences from Mizoguchi's films, are a testimony to the greatness of Mizoguchi's art, and to his intriguing personality.

Like Mizoguchi, Shindo creates many strong female figures who, by virtue of their love and the power of their will, try to ''save'' their male counterparts. While Mizoguchi's women seem to rely more on their generous compassion to sustain their men, Shindo's women tend to inspire and motivate their men by their own energy and power. In much the same way, Shindo's own energy and perseverance have supported his artistic vision through four decades of independent filmmaking.

—Kyoko Hirano

SHINODA, Masahiro

Nationality: Japanese. **Born:** Gifu Prefecture, 9 March 1931. **Education:** Studied drama and literature at Waseda University, Tokyo, graduated 1952. **Family:** Married actress Shima Iwashita. **Career:** Assistant director at Shochiku-Ofuna Studios, from 1953; began as director of ''youth'' films, 1960; left Shochiku, 1965; directed first film for independent production company Hyogen-sha [Expression Company], *Clouds at Sunset*, 1967. **Address:** 1–11-13, Kitasenzoku, Ota-Ku, Tokyo, Japan.

Films as Director:

1960 *Koi no katamichi kippu* (*One-Way Ticket to Love*) (+ sc); *Kawaita mizuumi* (*Dry Lake*; *Youth in Fury*)
1961 *Yuhi ni akai ore no kao* (*My Face Red in the Sunset*; *Killers on Parade*); *Waga koi no tabiji* (*Epitaph to My Love*) (+ co-sc); *Shamisen to otobai* (*Love Old and New*)
1962 *Watakushi-tachi no kekkon* (*Our Marriage*) (+ co-sc); *Yama no sanka: moyuru wakamono-tachi* (*Glory on the Summit: Burning Youth*); *Namida o shishi no tategami ni* (*Tears on the Lion's Mane*) (+ co-sc)
1963 *Kawaita hana* (*Pale Flower*) (+ co-sc)
1964 *Ansatsu* (*Assassination*)
1965 *Utsukushisa to kanashimi to* (*With Beauty and Sorrow*); *Ibun sarutobi sasuke* (*Samurai Spy*; *Sarutobi*)
1966 *Shokei no shima* (*Punishment Island*; *Captive's Island*)
1967 *Akanegumo* (*Clouds at Sunset*)
1969 *Shinju ten no Amijima* (*Double Suicide*)
1970 *Buraikan* (*The Scandalous Adventures of Buraikan*)
1971 *Chinmoku* (*Silence*)
1972 *Sapporo Orimpikku* (*Sapporo Winter Olympic Games*)
1973 *Kaseki no mori* (*The Petrified Forest*)
1974 *Himiko*
1975 *Sakura no mori no mankai no shita* (*Under the Cherry Blossoms*) (+ co-sc)
1976 *Nihon-maru* (*Nihon-maru Ship*) (doc); *Sadono kuni ondekoza* (*Sado's Ondeko-za*) (doc)
1977 *Hanare goze Orin* (*The Ballad of Orin*) (+ co-sc)
1979 *Yashagaike* (*Demon Pond*)
1980 *Aku Ryoto* (*Devil's Island*)
1984 *Setouchi Shonen Yakyudan* (*MacArthur's Children*)
1986 *Yari no Gonza* (*Gonza, the Spearman*)
1989 *Maihime* (*Die Tänzerin; The Dancer*)
1990 *Shonnenjidai* (*Takeshi*)
1995 *Sharaku*
1997 *Setouchi munraito serenade* (*Moonlight Serenade*)

Publications

By SHINODA: articles—

Interview in *American Film* (New York), May 1985.
''*MacArthur's Children*,'' interview with R. Silberman and K. Hirano in *Cineaste* (New York), vol. 14, no. 3, 1986.
Interview in *Kino* (Sophia), no. 5, 1995.

On SHINODA: books—

Sekai no eiga sakka 10: Shinoda Masahiro, Yoshida Yoshishige [Film Directors of the World 10: Masahiro Shinoda and Yoshishige Yoshida], Tokyo, 1971.
Richie, Donald, *Japanese Cinema: Film Style and National Character*, New York, 1971.
Mellen, Joan, *Voices from the Japanese Cinema*, New York, 1975.
Mellen, Joan, *The Waves at Genji's Door*, New York, 1976.
Bock, Audie, *Japanese Film Directors*, Tokyo, 1978; revised edition, Tokyo, 1985.

On SHINODA: articles—

Russell, Catherine, '''Overcoming Modernity': Gender and the Pathos of History in Japanese Film Melodrama,'' in *Camera Obscura* (Bloomington), May 1995.
McDonald, Keiko I., ''Short Story into Action: Shinoda's *Mahihime*,'' in *Post Script* (Commerce), Summer 1996.

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After his debut with *One-Way Ticket to Love* in 1960, Masahiro Shinoda (along with Oshima and Yoshida) was termed a ''Japanese Nouvelle Vague'' director. However, Shinoda's devotion to sensual modernism contrasted with Oshima's direct expression of his political concerns. Shinoda's early films center on the fickle and frivolous entertainment world, petty gangsters, or confused student terrorists, ornamented by pop-art settings and a sensibility which may be largely attributed to his scenario writer, poet Shuji Terayama.

Being an intellectual and ideologue, Shinoda analyzes the fates of his marginal but likable characters with a critical eye on the social and political milieu. Even his work on Shochiku Studio home drama and melodrama projects show his critical views of the social structure.

His indulgent aestheticism, which appears in his films as incomparable sensuality, has been connected with images of death and destruction (*Assassination, With Beauty and Sorrow, Clouds at Sunset, Double Suicide, The Ballad of Orin*) and of degradation (*Silence, The Petrified Forest, Under the Cherry Blossoms*). This stance again contrasts with that of Oshima, whose sexual and political outlook ultimately affirms the value of life and survival. Shinoda's fundamental pessimism, represented by the image of falling cherry blossoms in his films, is rooted in the ephemerality of life.

The stylistic aspect of Shinoda's work originated in his long interest in the Japanese traditional theater. *Double Suicide* received the highest acclaim for his bold art direction (elaborate calligraphy on the set was done by his cousin, Toko Shinoda), ambitious experimentation as in his use of men dressed in black (recalling traditional Japanese puppeteers) appearing to lead the characters to their destinies, and the double roles of the contrasting and competing heroines, the prostitute and the wife. This black-and-white film presents a most imaginative adaptation of Bunraku, the Japanese puppet play. *The Scandalous Adventures of Buraikan* is an elaborate and colorful adaptation of Kabuki drama, playful in spirit. *Himiko* recalls the origin of Japanese theater in the primordial Japanese tribe's rituals, making use of avant-garde dancers. The two leading female roles in *Demon Pond* are played by the popular Kabuki actor Tamasaburo Bando.

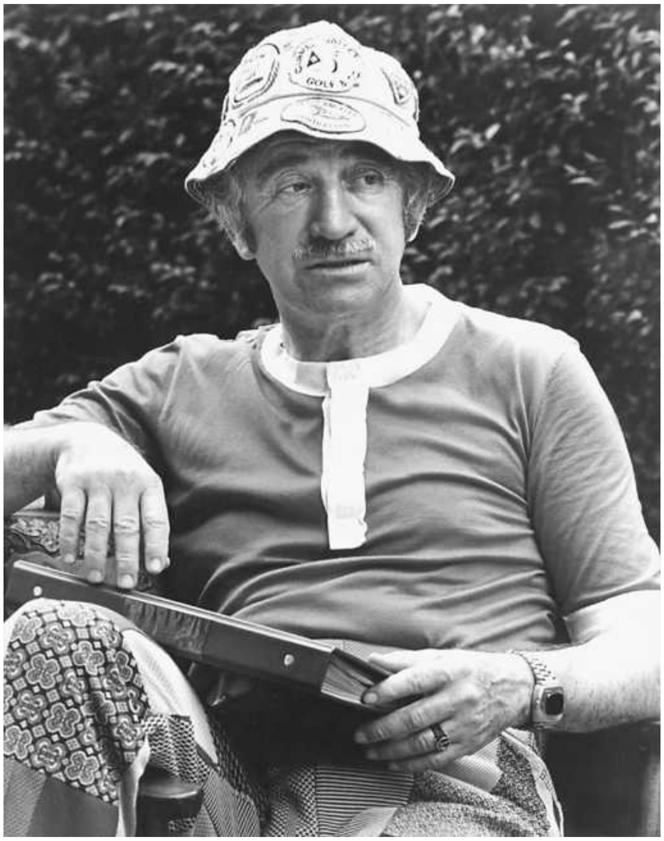
Another unique aspect of Shinoda's work is his interest in sports. As an ex-athlete, he was well qualified for the assignment of making the official documentary *Sapporo Winter Olympic Games*, and a documentary on runners, *Sado's Ondeko-za.* In these films, he succeeds in conveying in a beautiful visual manner the emotions of athletes in lonely competition.

Shinoda has also played an important role as the head of an independent film production firm, Hyogen-sha, or Expressive Company, since he left Shochiku in 1965. Thus he has pursued his own concerns in choices of subjects and methods of expression, mostly through the adaption of traditional and modern Japanese literary works. He has developed many talented collaborators—actress Shima Iwashita (to whom he is married), music composer Toru Takemitsu, art directors Jusho Toda and Kiyoshi Awazu, and poet Taeko Tomioka, working as his scenario writer.

—Kyoko Hirano

SIEGEL, Don

Nationality: American. **Born:** Chicago, 26 October 1912. **Education:** Jesus College, Cambridge University, England; Royal Academy of Dramatic Art, London. **Family:** Married 1) actress Viveca Lindfors, 1948 (divorced 1953), one son; 2) actress Doe Avedon, 1957 (divorced), four children; 3) Carol Rydall. **Career:** Actor with the Contemporary Theater, Los Angeles, 1930; joined Warner Bros. as film librarian, 1934, later assistant editor, then joined insert department; set up montage department, 1939; 2nd unit director for Michael Curtiz, Raoul Walsh, and others, 1940–45; directed first film, *Star in the Night*, 1945, and first feature, *The Verdict*, 1946; worked for Howard Hughes at RKO, 1948–51; producer and director for TV, from 1961; executive producer for *Trial and Error*, for TV, 1988. **Awards:** Oscars for Best Short Subject, for *Star in the Night*, and for Best Documentary, for *Hitler Lives?*, 1946. **Died:** Of cancer, after a long illness, 20 April 1991, in Nipoma, California.



Don Siegel

Films as Director:

1945 *Star in the Night*; *Hitler Lives?*
1946 *The Verdict*
1949 *Night unto Night*; *The Big Steal*
1952 *No Time for Flowers*; *Duel at Silver Creek*
1953 *Count the Hours* (*Every Minute Counts*); *China Venture*
1954 *Riot in Cell Block 11*; *Private Hell 36*
1955 *An Annapolis Story* (*The Blue and the Gold*)
1956 ***Invasion of the Body Snatchers***; *Crime in the Streets*
1957 *Spanish Affair*; *Baby Face Nelson*
1958 *The Gun Runners*; *The Line-up*
1959 *Edge of Eternity* (+ co-pr, role as man at the pool); *Hound Dog Man*
1960 *Flaming Star*
1962 *Hell Is for Heroes*
1964 *The Killers* (+ pr, role as short-order cook in diner); *The Hanged Man*
1967 *Stranger on the Run*
1968 *Madigan*
1969 *Coogan's Bluff* (+ pr, role as man in elevator); *Death of a Gunfighter* (uncredited co-d)
1970 *Two Mules for Sister Sara*
1971 *The Beguiled* (+ pr); ***Dirty Harry*** (+ pr)
1973 *Charley Varrick* (+ pr, role as Murph)
1974 *The Black Windmill* (+ pr)
1976 *The Shootist*
1977 *Telefon*

1979 *Escape from Alcatraz* (+ pr, role as doctor)
1980 *Rough Cut*
1982 *Jinxed!*

Other Films:

1940 *City for Conquest* (Litvak) (montage d)
1941 *Blues in the Night* (Litvak) (montage d)
1942 ***Casablanca*** (Curtiz) (art d)
1943 *Edge of Darkness* (Milestone) (set d); *Mission to Moscow* (Curtiz) (art d); *Northern Pursuit* (Walsh) (special effects d)
1944 *The Adventures of Mark Twain* (Rapper) (ph)
1971 *Play Misty for Me* (Eastwood) (role as Marty the bartender)
1978 *Invasion of the Body Snatchers* (Kaufman) (role as cab driver)
1985 *Into the Night* (Landis) (role as embarrassed man)

Publications

By SIEGEL: book—

A Siegel Film: An Autobiography, foreword by Clint Eastwood, London, 1993.

By SIEGEL: articles—

Interview with Peter Bogdanovich, in *Movie* (London), Spring 1968.
‘‘The Anti-Heroes,’’ in *Films and Filming* (London), January 1969.
‘‘Conversation with Donald Siegel,’’ with Leonard Maltin, in *Action* (Los Angeles), July/August 1971.
Interview with Sam Fuller, in *Interview* (New York), May 1972.
Interview with Stuart Kaminsky, in *Take One* (Montreal), June 1972.
‘‘Stimulation,’’ interview with Gordon Gow, in *Films and Filming* (London), November 1973.
‘‘The Man Who Paid His Dues,’’ interview with B. Drew, in *American Film* (Washington, D.C.), December 1977/January 1978.

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Mundy, Robert, ‘‘Don Siegel: Time and Motion, Attitudes and Genre,’’ in *Cinema* (London), February 1970.
Kael, Pauline, ‘‘Saint Cop,’’ in *New Yorker*, 15 January 1972.
Gregory, Charles T., ‘‘The Pod Society vs. the Rugged Individualist,’’ in *Journal of Popular Film* (Bowling Green, Ohio), Winter 1972.
Pirie, D., ‘‘Siegel’s Bluff,’’ in *Sight and Sound* (London), Autumn 1973.
Kass, Judith M., ‘‘Don Siegel,’’ in *The Hollywood Professionals*, vol. 4, London, 1975.
Allombert, Guy, ‘‘Donald Siegel: cinéaste de la violence et du antihéros,’’ in *Image et Son* (Paris), May 1976.
Chase, A., ‘‘The Strange Romance of ‘Dirty Harry’ Callahan and Ann Mary Deacon,’’ in *Velvet Light Trap* (Madison), Winter 1977.
Combs, R., ‘‘Less Is More: Don Siegel from the Block to the Rock,’’ in *Sight and Sound* (London), Spring 1980.
Combs, Richard, ‘‘Count the Hours: The Real Don Siegel,’’ in *Monthly Film Bulletin* (London), February 1984.
Nepoti, R., ‘‘Una poetica dell’antieroe,’’ in *Segnocinema* (Vicenza), vol. 8, no. 34, September 1988.
Obituary, in *Variety*, 29 April 1991.
Powers, J., ‘‘Imperial Measures,’’ in *Sight and Sound* (London), vol. 1, no. 2, June 1991.
Seeslen, G., and H. R. Blum, ‘‘Zu den Filmen von Don Siegel. Gespräche mit Don Siegel,’’ in *EPD Film* (Frankfurt), vol. 8, no. 6, June 1991.
Sheehan, H., ‘‘Dark Worlds,’’ in *Sight and Sound* (London), vol. 1, no. 2, June 1991.
Ockersen, T., ‘‘Don Siegel (1912–1991),’’ in *Skrien* (Amsterdam), no. 178, June-July 1991.
Kock, I. de, ‘‘Don Siegel. De paradox van de onafhankelijke huurling,’’ in *Film en Televisie* (Brussels), no. 410–411, July-August 1991.
Krohn, B., and B. Frank, ‘‘Feu le roi de l’action,’’ in *Cahiers du Cinéma* (Paris), no. 446, July-August 1991.
Sarris, A., and Clint Eastwood, ‘‘Don Siegel. The Pro. The Padrón,’’ in *Film Comment* (Denville, New Jersey), vol. 27, no. 5, September-October 1991.
Bernstein, M., ‘‘Institutions and Individuals: Riot in Cell Block 11,’’ in *Velvet Light Trap* (Austin, Texas), no. 28, Fall 1991.
Sarris, Andrew, ‘‘Don Siegel: The Pro,’’ in *Film Comment*, September/October 1991.
Eastwood, Clint, ‘‘The Padron,’’ in *Film Comment*, September/October 1991.
Norman, B., in *Radio Times* (London), 4 June 1994.
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* * *

Don Siegel’s virtues—tightly constructed narratives and explosive action sequences—have been apparent from the very beginning. Even his B pictures have an enviable ability to pin audiences to their seats through the sheer force and pace of the events they portray. Unlike some action-movie specialists, however, Siegel rarely allows the action to overcome the characterization. The continuing fascination of *Riot in Cell Block 11*, for instance, stems as much from its central character’s tensions as from the violent and eventful story. Dunn is a paradigmatic Siegel protagonist, caught between a violent inclination and the strategic need for restraint. Such incipient personal instability animates many Siegel films, finding material expression in the hunts and confrontations which structure their narratives. His people react to an unpleasant world with actions rather than words, often destroying themselves in the process. They rarely survive with dignity.

Siegel’s singular distinction, however, lies in his refusal to strike conventional moral postures in relation to this depressing and often sordid material. Though one cannot fail to be involved in and excited by his action-packed stories, there is always a clear sense that he remains outside of them as something of a detached observer. In the 1950s that seeming ''objectivity'' gave him a minor critical reputation as a socially conscious and ''liberal'' director, though this was a liberalism by implication rather than a direct and paraded commitment. In retrospect the 1950s movies seem best described as individualistic, antagonistic to unthinking social conformity, rather than liberally sentimental after the fashion of ''socially concerned'' Hollywood movies of the period. These films are generalized warnings, not exercises in breast-beating. Their spirit is that of Kevin McCarthy's cry to his unheeding fellows in Siegel's original ending to *Invasion of the Body Snatchers* (United Artists added an epilogue): ''You're next!''

In the 1960s and 1970s Siegel's reputation and his budgets grew. He struck out in new directions with such films as *Two Mules for Sister Sara* and *The Beguiled*, though his major concerns remained with action and with his emotionally crippled ''heroes.'' The three cop movies (*Madigan, Coogan's Bluff*, and *Dirty Harry*) are representative, the last especially encouraging the critical charge that Siegel had become a law-and-order ideologue. Its ''wall-to-wall carpet of violence'' (Siegel's description) easily lent itself to a ''tough cop against the world'' reading. Yet, just as his earlier films cannot be reduced to simple liberal formulae, so the later movies are far more complex than much criticism has suggested. A colleague remarks of Madigan: ''For him everything's either right or wrong—there's nothing in between.'' In exploring his characters' doomed attempts to live by such absolutes Siegel refuses to make their mistake. And though he does not presume to judge them, that does not mean that he approves of their actions. As the less frenetic films like *The Shootist* and *Escape from Alcatraz* make clear, his appreciation of character and morality is far more subtle than that.

More than any other action director of his generation Siegel has avoided the genre's potential for reductive simplification. He has combined entertainment with perception, skilled filmmaking economy with nicely delineated characters, and overall moral detachment with sympathy for his hard-pressed protagonists. His movie world may often seem uncongenial, but its creator has never appeared callous or unconcerned. His films have achieved much-deserved commercial success; his skill and subtlety have deserved rather more in the way of critical attention.

—Andrew Tudor

SILVER, Joan Micklin

Nationality: American. **Born:** Omaha, Nebraska, 24 May 1935. **Education:** Studied at Sarah Lawrence College, New York, B.A., 1956. **Family:** Married Raphael D. Silver, three daughters. **Career:** Freelance writer for an educational film company, New York, from 1967; directed first feature, *Hester Street*, 1974; directed *Chilly Scenes of Winter* for United Artists, 1979, studio changed the title and the ending, but released it in its original form in 1982; director for stage and TV, 1980s.

Films as Director:

1972	*Immigrant Experience: The Long Long Journey* (short)
1974	*Hester Street* (+ sc)
1976	*Bernice Bobs Her Hair* (for TV)
1977	*Between the Lines*
1979	*Chilly Scenes of Winter* (*Head over Heels*) (+ sc)
1985	*Finnegan, Begin Again* (for TV)
1988	*Crossing Delancey*
1990	*Loverboy*
1991	''Parole Board'' segment of *Prison Stories: Women on the Inside*
1992	*Big Girls Don't Cry . . . They Get Even* (*Stepkids*); *A Private Matter* (for TV)
1996	*In the Presence of Mine Enemies* (for TV)
1999	*A Fish in the Bathtub*; *Invisible Child* (for TV)

Other Films:

1972	*Limbo* (*Women in Limbo*) (Robson) (co-sc)
1979	*On the Yard* (Silver) (prod)

Publications

By SILVER: book—

A—My Name Is Still Alice: A Musical Revue, with Julianne Boyd, London, 1993.

By SILVER: articles—

''On *Hester Street*,'' an interview with Raphael Silver, in *American Film*, October 1975.
Interview in *Image et Son* (Paris), November 1975.
''Dialogue on Film: Joan Micklin Silver,'' in *American Film* (Los Angeles), May 1989.
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Cohen, Sarah Blacher, *From Hester Street to Hollywood: The Jewish-American Stage and Screen*, Bloomington, Indiana, 1983.
Squire, Jason, E., *The Movie Business Book*, Englewood Cliffs, New Jersey, 1983.
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Michel, S., ''*Yekl* and *Hester Street*: Was Assimilation Really Good for the Jews?'' in *Literature/Film Quarterly* (Salisbury), Spring 1997.
Buckley, Michael, ''Chilly Scenes of Winter,'' in *Films in Review* (New York), October 1982.
Bordat, Francis, ''Le melting-pot américain et les métèques hollywoodiens,'' in *Cinémaction* (Courbevoie), July 1990.

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Undoubtedly, the impact of the feminist movement during the 1960s and early 1970s was instrumental in making it possible for women to establish themselves as directors by the latter half of the 1970s. Joan Micklin Silver was one of the first to do so. Silver's films aren't explicitly feminist in content, but she consistently displays an awareness of and sensitivity to women's identities and concerns.

As in her initial effort, *Hester Street*, Silver's films have tended to be intimate character studies centred on heterosexual relationships that are in a transitional process. In several of the films, Silver, while not minimizing her significance, decentres the film's female protagonist: in *Finnegan, Begin Again*, for example, the Robert Preston character dominates the narrative. But the two most striking examples are the films featuring John Heard, *Between the Lines* and *Chilly Scenes of Winter.* In both films, Heard plays a character with similar characteristics: a tendency to be possessive about the woman he professes to love and a casting of the relationship in the terms of romantic love. In *Chilly Scenes of Winter*, Heard imbues the film with his consciousness. His fantasy regarding a meeting with the Mary Beth Hurt character is visualized and he frequently directly addresses the viewer, providing access to his mental and/or emotional responses to a specific situation. By the film's conclusion, Heard has relinquished his romantic passion, but not without undergoing a considerable psychic and emotional strain. While Hurt rejects Heard and his overwhelming demands, she appears, on the other hand, to have no clearly formed idea of what she either wants or needs from a love relationship. Interestingly, the film does not imply that Hurt's uncertainty is a negative condition—she is just beginning to discover that she can explore the range of sexual and/or romantic involvements available to a contemporary woman.

In *Chilly Scenes of Winter*, the most complex and disturbing of her films, Silver indicates that from Hurt's point of view romantic love is oppressive and destructive; in *Crossing Delancey*, Silver employs a woman, the Amy Irving character, to investigate what could be called a romantic ''perception'' about possible relationships. Irving rejects the Peter Riegert character before she gets to know him on the grounds that the conditions of their meeting and his profession preclude the possibility of a romance between them. To an extent, Irving's rejection is motivated by her desire to distance herself from her Jewish ghetto origins. In Silver's films, a character's attitude to his or her origins, profession, etc., is often shown to be a contributing factor in the shaping of the romantic fantasy. In the Heard films, the character is frustrated by (*Between the Lines*) or indifferent to (*Chilly Scenes of Winter*) his professional life. In *Crossing Delancey*, it is only after Irving distinguishes between her romantic notions of appropriate partners and the reality of the Riegert character that a romance between the two can develop.

With *Lover Boy*, Silver addresses another aspect of the thematic: a young man, played by Patrick Dempsey, learns gradually through his experiences as the paid lover of a number of frustrated married women that sexual desire, pleasure, and fulfillment are enriched by having a romantic attitude towards intimate relationships (in courting women, Dempsey's musical tastes move from heavy metal to Fred Astaire). Silver's films feature a continual probing of what the romantic means—the various dimensions of the concept and its possible significance to both of the sexes. As a concept, the romantic ideal is not gender specific, and it is treated as something that can be either negative or positive in application.

In *Hollywood from Vietnam to Reagan*, Robin Wood argues that *Chilly Scenes of Winter*, to be fully appreciated, needs to be read in relation to the generic expectations it in part fulfills but also undermines. Wood's contention that the film belongs to the classical Hollywood tradition of the light comedy is well-taken; essentially, the same can be said of both *Crossing Delancey*, which is a reworking of the classical romantic comedy, and *Lover Boy*, which has its antecedents in the 1930s screwball comedy. (Similarly, Silver's graceful but unobtrusive *mise-en-scène* is a reflection of the classical filmmaking tradition.) In making this claim, it is important to indicate that the films are not evoking these classical genres for nostalgic purposes; instead, the films, while utilizing the structural strengths and comic potentials of the generic formulas, are offering a contemporary vision of the tensions underpinning heterosexual relations, and Silver's films predominantly respond to these tensions in a progressive manner. From this perspective, Silver's films can be compared to Woody Allen's light romantic comedies (*Annie Hall, Manhattan, Broadway Danny Rose*), though of the two directors, Silver is much less sentimental and precious about her characters (particularly in her treatment of the films' male protagonists).

As more women directors emerge both outside and within the Hollywood establishment, Silver has come to be regarded as an elder statesman of women filmmakers. One of this new breed is her daughter, Marisa, whose films include *Old Enough*, *Permanent Record*, *Vital Signs*, and *He Said, She Said* (the latter co-directed with Ken Kwapis).

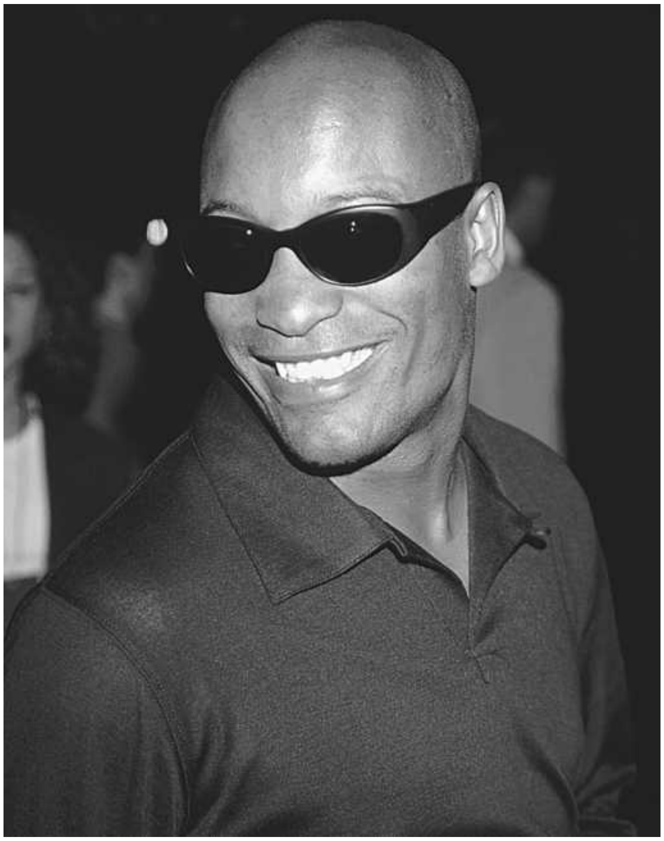
Silver's lone feature after *Loverboy* is *Big Girls Don't Cry . . . They Get Even*, released in 1992 but screened the preceding year as *Stepkids.* It is a comedy that charts the plight of Laura (Hilary Wolf), a teen with a large family—and big problems. While a genial, generally likable film, it is far from Silver's best work, as it often plays like a television situation comedy, complete with overly adorable or precocious children and a too neatly wrapped-up finale.

In the last twenty years, Silver has produced a small but personal and distinguished body of work. She remains an underrated filmmaker; in part, this may be due to the fact that her films are not big-budget projects or star vehicles. (Consistently, her films are conceived as ensemble pieces and contain beautifully judged performances.) It may also be due to the fact that the tone of Silver's films tends to be decidedly off-beat: although the films are clearly ''serious'' examinations of the complexities of heterosexual relations, Silver infuses them with a slightly absurdist humour. On the one hand, this may produce a distancing effect that alienates the viewer. But it also allows the viewer to take a more contemplative attitude towards her depiction of the often aching pleasures involved in love relationships.

—Richard Lippe, updated by Rob Edelman

SINGLETON, John

Nationality: American. **Born:** John Daniel Singleton in Los Angeles, California, 6 January 1968. **Education:** Graduated from University of Southern California School of Cinema-Television, 1990. **Family:** Married Akosua Busia (an actress), 12 October 1994 (divorced, 15 June 1997); children: one daughter, Hadar. **Career:** Director and writer; directed Michael Jackson's video ''Remember the Time,'' 1992. **Awards:** Jack Nicholson Award (twice) and Robert Riskin Writing Award, University of Southern California School of Cinema-Television; New Generation Award, Los Angeles Film Critics Association, 1991; New York Film Critics Circle Award for best new director, 1991, and MTV Movie Award for best new filmmaker, 1992, both for *Boyz N the Hood;* ShoWest Award for screenwriter of the year, and Special Award for directorial debut of the year, ShoWest



John Singleton

Convention, 1992. **Office:** New Deal Productions, 10202 West Washington Blvd., Metro Bldg., Room 203, Culver City, CA 90232. **Agent:** Creative Artists Agency, Inc., 1888 Century Park East, Suite 1400, Los Angeles, CA 90067.

Films as Director:

1991	*Boyz N the Hood* (*Boys in the Hood*) (+ sc, ro as mailman)
1993	*Poetic Justice* (+ sc, pr)
1995	*Higher Learning* (+ sc, pr)
1997	*Rosewood*
2000	*Shaft* (+ ro as bored cop with coffee cup)

Other Films:

1994	*Beverly Hills Cop III* (Landis) (ro as fireman)
1995	*Your Studio and You* (Parker) (ro as himself)
1998	*Woo* (exec pr)

Publications

By SINGLETON: book—

With Veronica Chambers, *Poetic Justice: Film-Making South Central Style*, New York, 1993.

By SINGLETON: articles—

‘‘Introduction,’’ in *Like Judgment Day: The Ruin and Redemption of a Town Called Rosewood*, by Michael D’Orso, New York, 1996.

‘‘Look Who’s Talking’’ (interview), in *Interview* (New York), June 1996.

On SINGLETON: articles—

Essay in Karl Schanzer and Thomas Lee Wright, *American Screenwriters*, New York, 1993.

Greene, R., ‘‘Higher Ground,’’ in *Boxoffice* (Chicago), vol. 131, January 1995.

Dauphin, G., ‘‘Ashes and Embers,’’ in *Village Voice* (New York), 21 May 1996.

Stevens, J., ‘‘John Singleton,’’ in *DGA* (Los Angeles), vol. 21, no. 5–6, 1996–1997.

‘‘The Complicated Men,’’ in *Vanity Fair*, April 2000.

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John Singleton, who grew up on the fringes of the black ghetto in South Central Los Angeles, graduated from the prestigious film school at the University of Southern California to begin his career at an interesting moment in Hollywood history. For the early 1990s witnessed, albeit on a small scale, a revisionist revival of the blaxploitation movement that had so energized Hollywood cinema in the 1970s with its anti-establishment celebration of African-American ghetto culture. Blaxploitation classics such as *Superfly*, *The Mack*, and *Coffy* had sometimes glorified the drug dealing, organized crime, and sexual promiscuity they ostensibly condemned, thereby providing a weak critique at best of a dysfunctional culture in the process of being destroyed by middle-class flight, decaying municipal infrastructures, and systemic racism. The spectacularly successful *New Jack City*, a 1991 film directed by Mario Van Peebles, can be similarly faulted for an exploitative political rhetoric. It is hardly remarkable, therefore, that the four-wall exhibition of *New Jack City* proved dangerous for theatergoers and theater owners alike. Gangbangers in attendance reaffirmed their commitment to the lawless lifestyle appealingly depicted on the screen by, in part, shooting up the place and each other.

Violence also greeted the initial screenings of John Singleton’s *Boyz N the Hood*, but this 23-year-old wunderkind had not authored and directed a film that could be blamed for anything more than depicting, accurately and movingly, the coming to manhood of a group of young black men in South Central. Gang life, and the endemic violence and police reaction it fosters, is hardly romanticized in the film, but pointlessly destroys the lives of some. Tre Styles is the exception to this iron rule. He is the only one of the homeboys lucky enough to benefit from a father’s correction and instruction. With his father’s example providing an alternative, Tre chooses to save himself by refusing to go along on a vengeance-prompted drive-by. Like his girlfriend, brought up strictly by a respectable Catholic family, Tre escapes the ‘hood for the blessings of a college education. Thus, the film’s ideological center is Tre’s father, the aptly named Furious Styles, who advocates a rigorous program of self-improvement and self-control (occasionally tinged by Farrakhanesque paranoia) for both his son and community.

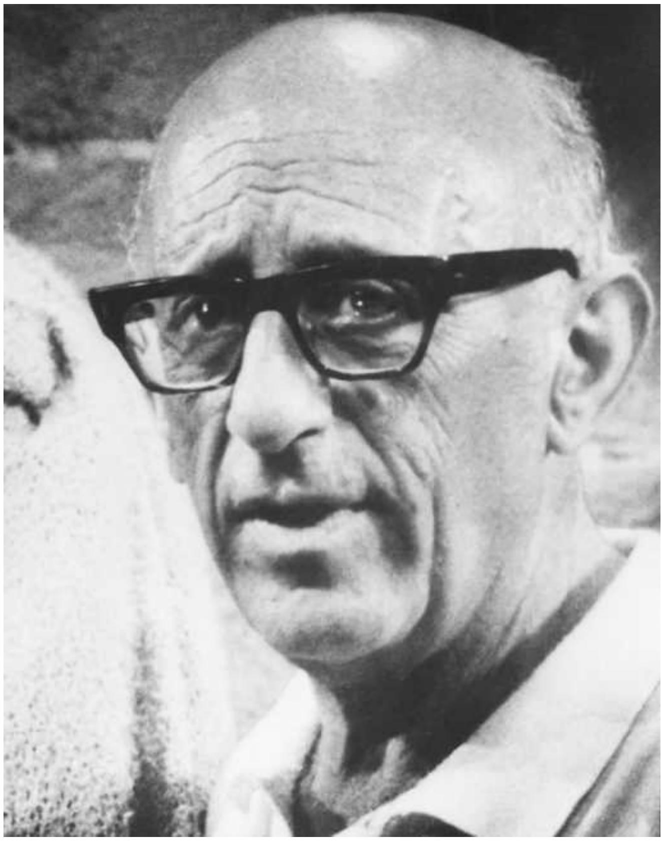
Didactic and overly conventional at times, *Boyz N the Hood* offers more than a political program. The film is also a portrait in depth, both loving and critical, of a community in crisis, where almost no one prospers and where the line between the good and the bad is almost impossible to draw. A self-made entrepreneur who makes the most of his hard work, Furious Styles bequeaths to his son—and the film's audience—hope for the future that depends on individual effort rather than institutional reform. It is notable in this regard that Tre's future looks positive precisely because he has left behind the dangerous South Central neighborhood where he grows up. With this film, John Singleton established himself as a filmmaker with commitment as well as cinematic talent. Like Spike Lee's *Crooklyn*, *Boyz N the Hood* adroitly negotiates between commercial demands for engaging melodrama and the director's desire to deliver a timely message. It was certainly an auspicious debut.

None of Singleton's next three films has met this very high standard of accomplishment. *Poetic Justice* is more or less a Janet Jackson vehicle, with the popular singer playing a homegirl from South Central who takes to the road in an attempt to assuage the pain of a broken heart and escape the violence of her neighborhood. In this instance, Singleton's script suffers from a lack of direction and narrative energy; the result is somewhat unaffecting soap opera with the beautician heroine, who also writes poetry, hooking up with a mailman and his daughter after the tragic killing of her boyfriend. The story finds little of interest to do with the characters-driven-together-by-fortune structure that it initially develops. *Higher Learning*, also scripted by the director, suffers from similar problems. It treats racial and gender tensions at the mythical Columbus U., which is proposed as a metonymy for American society. Unfortunately, Singleton's screenplay creates characters who are neither particularly plausible nor attractive, and the narrative in which they are plunged is needlessly fragmented and uninvolving. As in *Boyz*, Singleton puts an African-American father figure at the ideological center of the story, though this character, a rather aloof and prissy professor of political science, has no real depth. In *Rosewood*, Singleton wisely secured the services of a competent screenwriter, Gregory Poirier. But this at times exciting and moving re-creation of an historical event, an anti-black pogrom in a 1920s Florida small town, still suffers from structural problems: too many main characters; too much time and energy devoted to setting up the central actions the film will treat; too much of an emphasis on emotions handled with the predictable sentimentality of soap opera. In this film, Singleton shows flashes of directorial brilliance, and it is undoubtedly an improvement on its two immediate pedecessors. Unfortunately, *Rosewood* demonstrates that as the 1990s ended Singleton had still proven unable to move effectively beyond the authentic recreations of his adolescent experience that made *Boyz* such a critical and popular success.

—R. Barton Palmer

SIODMAK, Robert

Nationality: American/German. **Born:** Memphis, Tennessee, 8 August 1900. **Education:** University of Marburg, Germany. **Career:** Actor with German repertory companies, 1920–21; bank worker, 1921–23; titler for imported American films, 1925; editor for Herbert Nossen and Seymour Nebenzal, 1926–28; hired by Erich Pommer to scout for writers for UFA, 1928; directed first feature, 1930; following attack by Goebbels on film *Brennende Geheimnis*, moved with brother Curt to Paris, 1933; moved to Hollywood, 1940, signed two-year contract with Paramount, then moved to Universal under seven-year contract; after filming *The Crimson Pirate* in England and Spain, remained in Europe, from 1952. **Died:** In 1973.



Robert Siodmak

Films as Director:

1929	*Menschen am Sonntag* (*People on Sunday*) (doc) (co-d)
1930	*Abschied* (*So sind die Menschen*)
1931	*Der Mann der seinen Mörder sucht* (*Looking for His Murderer*); *Voruntersuchung* (*Inquest*)
1932	*Stürme der Leidenschaft* (*The Tempest*; *Storm of Passion*); *Quick* (*Quick—König der Clowns*)
1933	*Brennende Geheimnis* (*The Burning Secret*) (+ pr); *Le Sexe faible*
1934	*La Crise est finie* (*The Slump Is Over*)
1936	*La Vie parisienne*; *Mister Flow* (*Compliments of Mr. Flow*)
1937	*Cargaison blanche* (*Le Chemin de Rio*; *French White Cargo*; *Traffic in Souls*; *Woman Racket*)
1938	*Mollenard* (*Hatred*); *Ultimatum* (co-d; completed for Robert Wiene)
1939	*Pièges* (*Personal Column*)
1941	*West Point Widow*
1942	*Fly by Night*; *The Night before the Divorce*; *My Heart Belongs to Daddy*
1943	*Someone to Remember*; *Son of Dracula*
1944	*Phantom Lady*; *Cobra Woman*; *Christmas Holiday*

1945 *The Suspect*; *Uncle Harry* (*The Strange Affair of Uncle Harry*; *The Zero Murder Case*); *The Spiral Staircase*
1946 ***The Killers***; *The Dark Mirror*
1947 *Time Out of Mind* (+ pr)
1948 *Cry of the City*
1949 *Criss Cross*; *The Great Sinner*
1950 *Thelma Jordan*; *Deported*
1951 *The Whistle at Eaton Falls*
1952 *The Crimson Pirate*
1954 *Le Grand Jeu* (*Flesh and Woman*)
1955 *Die Ratten*
1956 *Mein Vater der Schauspieler*
1957 *Nachts wann der Teufel kam* (*The Devil Strikes at Night*)
1959 *Dorothea Angermann*; *The Rough and the Smooth* (*Portrait of a Sinner*)
1960 *Katya* (*Un Jeune Fille un seul amour, Magnificent Sinner*); *Mein Schulefreund*
1962 *L'Affaire Nina B* (*The Nina B Affair*); *Tunnel 28* (*Escape from East Berlin*)
1964 *Der Schut*
1965 *Der Schatz der Azteken*; *Die Pyramide des Sonnengottes*
1968 *Custer of the West* (*A Good Day for Fighting*)
1968/69 *Der Kampf um Rom* (in two parts)

Other Films:

1936 *Le Grand Refrain* (*Symphonie d'amour*) (Mirande) (supervisor)
1945 *Conflict* (*Bernhardt*) (co-story)

Publications

By SIODMAK: article—

''Hoodlums: The Myth and the Reality,'' with Richard Wilson, in *Films and Filming* (London), June 1959.

On SIODMAK: books—

McArthur, Colin, *Underworld U.S.A.*, London, 1972.
Dumont, Hervé, *Robert Siodmak: Le maitre du film noir*, Lausanne, 1981.
Alpi, Deborah Lazaroff, *Robert Siodmak: A Biography, with Critical Analyses of His Films Noirs and a Filmography of All His Works*, Scotch Plains, New Jersey, 1999.
Greco, Joseph, *The File on Robert Siodmak in Hollywood, 1941–1951*, Dissertation.com, 1999.

On SIODMAK: articles—

Marshman, D., ''Mister Siodmak,'' in *Life* (New York), August 1947.
Taylor, John, ''Encounter with Siodmak,'' in *Sight and Sound* (London), Summer/Autumn 1959.
Nolan, Jack, ''Robert Siodmak,'' in *Films in Review* (New York), April 1969.
Flinn, Tom, ''Three Faces of Film Noir,'' in *Velvet Light Trap* (Madison, Wisconsin), Summer 1972.
Beylie, Claude, ''Robert Siodmak l'éclectique,'' in *Ecran* (Paris), May 1973.
''Robert Siodmak,'' in *Monthly Film Bulletin* (London), June 1978.
Masson, André, ''Des genres creux, du clinquant, du simili,'' in *Positif* (Paris), September 1982.
Telotte, J. P., ''Siodmak's Phantom Women and Noir Narrative,'' in *Film Criticism* (Meadville, Pennsylvania), Spring 1987.

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Robert Siodmak is an example of the UFA-influenced German directors who moved to Hollywood when war threatened Europe. Less well known than his compatriots Billy Wilder and Fritz Lang, Siodmak demonstrated his cinematic skills early in his career with his innovative movie *Menschen am Sonntag*, which featured a non-professional cast, hand-held camera shots, stop motion photography, and the sort of flashbacks that later became associated with his work in America.

Siodmak carried with him to Hollywood the traditions and skills of his German film heritage, and became a major influence in American *film noir* of the 1940s. Deep shadows, claustrophobic compositions, elegant camera movements, and meticulously created settings on a grand scale mark the UFA origins of his work. Such themes as the treachery of love and the prevalence of the murderous impulse in ordinary people recur in his American films. The use of the flashback is a dominant narrative device, reflecting his fatalistic approach to story and character. *The Killers* (1946 version) presents a narrative that includes multiple flashbacks, each one of which is a part of the total story and all of which must be accumulated to understand the opening sequence of the film. This opening, based directly on Ernest Hemingway's famous short story, is a masterful example of film storytelling.

A typical Siodmak film of his *noir* period is *Phantom Lady*, a mini-masterpiece of mood and character that creates intense paranoia through the use of lighting and setting. Two key sequences demonstrate Siodmak's method. In the first, the heroine follows a man into the subway, a simple action that sets off feelings of danger and tension in viewers, feelings that grow entirely out of sound, light, cutting, and camera movement. In the second, one of the most famous sequences in *film noir*, Siodmak uses jazz music and cutting to build up a narrative meaning that is implicitly sexual as the leading lady urges a drummer to a faster and faster beat.

Siodmak's work is frequently discussed in comparison with that of Alfred Hitchcock, partly because they shared a producer, Joan Harrison, for a period of time. Harrison produced two Siodmak films for Universal, *The Suspect* and *Uncle Harry.* In both films a seemingly ordinary, innocent man is drawn into a tangled web of murder, while retaining the audience's sympathy. *Criss Cross*, arguably Siodmak's best *noir* work, ably demonstrates his ability to create depth of characterization through music, mood, and action, particularly in a scene in which Burt Lancaster watches his ex-wife, Yvonne DeCarlo, dance with another man. His fatal obsession with his wife and the victim/victimizer nature of their relationship is capably demonstrated through purely visual means.

In later years, Siodmak turned to such action films as *The Crimson Pirate* and *Custer of the West*, the former a celebrated romp that was one of the first truly tongue-in-cheek anti-genre films of its period. Although Siodmak's films were successful both critically and commercially in their day, he has never achieved the recognition which the visual quality of his work should have earned him. An innovative and cinematic director, he explored the criminal or psychotic impulses in his characters through the ambience of his elegant mise-en-scène. The control of all cinematic tools at his command—camera angle, lighting, composition, movement, and design—was used to establish effectively a world of fate, passion, obsession, and compulsion. Although his reputation has been elevated in recent years, his name deserves to be better known.

—Jeanine Basinger

SIRK, Douglas

Nationality: German/American. **Born:** Claus Detlev Sierk in Skagen, Denmark, 26 April 1900. **Education:** Studied law, philosophy, and art history in Copenhagen, Munich, Jena, and Hamburg until 1922. **Career:** Dramaturg for Deutsches Schauspiele, Hamburg, 1921; director for Chemnitz ''Kleinez Theater,'' 1922; artistic director, Bremen Schauspielhaus, 1923–29; director of Altes Theater, Leipzig, 1929–36; directed first film, as Detlef Sierck, for UFA, 1935; head of Leipzig drama school, 1936; left Germany, worked on scripts in Austria and France (notably Renoir's *Partie de campagne*, 1937); signed for Warners in Hollywood, 1939, but inactive, 1940–41; contract as writer for Columbia, 1942; director for Universal, from 1950; returned to Europe, 1959; active in theatre in Munich and Hamburg, 1960s. **Died:** Of cancer, in Lugano, Switzerland, 14 January 1987.

Films as Director:

(as Detlef Sierck)

1935 *It Was een April* (Dutch version); *April, April* (German version); *Das Madchen vom Moorhof*; *Stutzen der Gesellschaft*
1936 *Schlussakkord* (*Final Accord*) (+ co-sc); *Das Hofkonzert* (+ co-sc); *La Chanson du souvenir* (*Song of Remembrance*) (co-d) (French version of *Das Hofkonzert*)
1937 *Zu neuen Ufern* (*To New Shores, Paramatta, Bagne de femmes*) (+ co-sc); *La Habanera*
1939 *Boefje* (+ co-sc)

(as Douglas Sirk)

1943 *Hitler's Madman*
1944 *Summer Storm* (+ co-sc)
1946 *A Scandal in Paris*
1947 *Lured*
1948 *Sleep My Love*
1949 *Slightly French*; *Shockproof*
1950 *Mystery Submarine*
1951 *The First Legion* (+ co-pr); *Thunder on the Hill*; *The Lady Pays Off*; *Weekend with Father*
1952 *No Room for the Groom*; *Has Anybody Seen My Gal?*; *Meet Me at the Fair*; *Take Me to Town*
1953 *All I Desire*; *Taza, Son of Cochise*
1954 *Magnificent Obsession*; *Sign of the Pagan*; *Captain Lightfoot*
1955 ***All That Heaven Allows***; *There's Always Tomorrow*
1956 *Never Say Goodbye* (Hopper) (d uncredited, completed film); ***Written on the Wind***
1957 *Battle Hymn*; *Interlude*; *The Tarnished Angels*
1958 *A Time to Love and a Time to Die*
1959 *Imitation of Life*

(for Munich Film School)

1975 *Talk to Me like the Rain*
1977 *Sylvesternacht*
1979 *Bourbon Street Blues*

Other Films:

1937 *Liebling der Matrosen* (Hinrich) (co-sc as Detlef Sierck)
1938 *Dreiklang* (Hinrich) (story as Detlef Sierck)
1939 *Accordfinal* (Bay) (supervision, uncredited); *Sehnsucht nach Afrika* (Zoch) (role)
1986 *My Life for Zarah Leander* (Blackwood) (doc) (role)

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Laüfer, Elisabeth, *Skeptiker des Lichts: Douglas Sirk und seine Filme*, Frankfurt, 1987.
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Klinger, Barbara, *Melodrama and Meaning: History, Culture, and the Films of Douglas Sirk*, Bloomington, Indiana, 1994.

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Bourget, E., and J. L. Bourget, ''Sur Douglas Sirk,'' in *Positif* (Paris), April and September 1972.

Douglas Sirk (second from left) with Barbara Rush, Jane Wyman, Greg Palmer, Rock Hudson, and R. Husson on the set of *Magnificent Obsession*

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Douglas Sirk's critical reputation has almost completely reversed from the time when he was a popular studio director at Universal in the 1950s. He was regarded by contemporary critics as a lightweight director of soap operas who showcased the talents of Universal name stars such as Rock Hudson and Lana Turner. His films often were labelled ''women's pictures,'' with all of the pejorative connotations that term suggested. After his last film, *Imitation of Life*, Sirk retired to Germany, leaving behind a body of work that was seldom discussed, but which was frequently revived on television late shows.

Standard works of film criticism either totally ignored or briefly mentioned him with words such as ''not a creative film maker'' (quoted from his brief entry in Georges Sadoul's *Dictionary of Film Makers*). In the early 1970s, however, a few American critics began to re-evaluate his works. The most important innovators in Sirk criticism in this period were Jon Halliday, whose lengthy interview in book form, *Sirk on Sirk*, has become a standard work, and Andrew Sarris, whose program notes on the director's films were compiled into the booklet *Douglas Sirk—The Complete American Period.* From the time of these two works, it became more and more appropriate to speak of Sirk in terms of ''genius'' and ''greatness.'' By 1979, Sirk was even honored by BBC Television with a ''Sirk Season'' during which his now loyal following was treated to a weekly installment from the Sirk *oeuvre* as it now fashionably could be called.

Critics today see Sirk's films as more than melodramas with glossy photography and upper-middle-class houses. The word ''expressionist'' is frequently used to describe his technique, an indication not only of the style of Sirk's work in the United States, but also his background in films within the framework of German expressionism in the 1920s and early 1930s.

Sirk, who was born in Denmark, but immigrated to Germany in the teens, began work in the theater, then switched to films in the mid-1930s. Known for his ''leftist'' leanings, Sirk left Germany with the rise of Nazism, and eventually came to the United States in the early 1940s.

The first part of Sirk's American career was characterized by low-budget films which have faded into oblivion. His first well-known film was *Sleep My Love*, a variation on the *Gaslight* theme starring Don Ameche and Claudette Colbert. Soon he began directing films that starred several of the ''hot'' new Universal stars, among them Hudson and John Gavin, as well as many of the *grandes dames* of the 1930s and 1940s, such as Barbara Stanwyck, Lana Turner, and Jane Wyman. Although today he is known primarily for his dramas, Sirk did make a few lighter pieces, among them *Has Anybody Seen My Gal?*, a musical comedy set in the 1920s, and remembered by movie buffs as one of the first James Dean movies.

Many critics consider *Written on the Wind* to be Sirk's best film. It was also the one which was best received upon its initial release. All of Sirk's movies deal with relationships which are complicated and often at a dead-end. In *Written on the Wind*, the film's central characters are unhappy despite their wealth and attractiveness. They have little to interest them and seek outlets for their repressed sexuality. One of the four main characters, Kyle Hadley (Robert Stack), has always lived in the shadow of his more virile friend Mitch Wayne (Rock Hudson). He hopes to forget his own feelings of inadequacy by drinking and carousing, but his activities only reinforce his problems. Sexuality, either in its manifestation or repression, is a strongly recurrent theme in all of Sirk's works, but perhaps no where is it more blatantly dramatized than in *Written on the Wind*, where sex is the core of everyone's problems. Mitch is the only truly potent figure in the film, and thus he is the pivotal figure. Hudson's role as Mitch is very similar to that of Ron Kirby in *All That Heaven Allows.* Ron and Mitch both exhibit a strong sense of sexuality that either attracts or repels the other characters and initiates their action.

Kyle's feelings of sexual inadequacy and jealousy of Mitch are interrelated; Mitch is the manly son Kyle's father always wanted and the virile lover his wife Lucy (Lauren Bacall) loves. Kyle admires Mitch, yet hates him at the same time. Similarly, Carey Scott in *All That Heaven Allows* desires the earthy gardener Ron, yet she is shocked at her own sexuality, an apparent rejection of the conventions of her staid upper-middle-class milieu. In *There's Always Tomorrow*, Clifford Groves (Fred MacMurray) is faced with a similar situation. He seeks sexual and psychological freedom from his stifling family with Norma Vail (Barbara Stanwyck), yet his responsibilities and sense of morality prevent him from finding the freedom he seeks.

It is an ironic key to Sirk's popular acclaim now that exactly the same stars whose presence seemed to confirm his films as being ''programmers'' and ''women's pictures'' have ultimately added a deeper dimension to his works. By using popular stars of the 1930s through 1950s—stars who often peopled lightweight comedies and unregenerate melodramas, Sirk revealed another dimension of American society. His films often present situations in which the so-called ''happy endings'' of earlier films are played out to their ultimate (and often more realistic) outcomes by familiar faces. For example, in *There's Always Tomorrow*, Clifford and his wife Marion (Joan Bennett) might very well have been the prototypes for the main characters of a typical 1930s comedy in which ''boy gets girl'' in the last reel. Yet, in looking at them after almost 20 years of marriage, their lives are shallow. The happy ending of a youthful love has not sustained itself. Similarly, in *All That Heaven Allows*, the attractive middle-aged widow of a ''wonderful man'' has few things in life to make her happy. Whereas she was once a supposedly happy housewife, the loving spouse of a pillar of the community, her own identity has been suppressed to the point that his death means social ostracism. These two examples epitomize the cynicism of Sirk's view of what was traditionally perceived as the American dream. Most of Sirk's films depict families in which a house, cars, and affluence are present, but in which sexual and emotional fulfillment are not. Many of Sirk's films end on a decidedly unhappy note; the ones that do end optimistically for the main characters are those in which traditions are shattered and the strict societal standards of the time are rejected.

—Patricia King Hanson

SJÖBERG, Alf

Nationality: Swedish. **Born:** Stockholm, 21 June 1903. **Education:** Studies at the Royal Dramatic Theater. **Career:** Stage actor, from 1925; stage director, from 1927 (chief director, Royal Dramatic Theater, from 1930); directed first film, *Den starkaste*, 1929; returned to filmmaking, 1940. **Awards:** Best Film (*ex aequo*), Cannes Festival, for *Fröken Julie*, 1951. **Died:** In Stockholm, 17 April 1980.

Films as Director:

1929 *Den starkaste* (*The Strongest*) (+ story)
1940 *Med livet som insats* (*They Staked Their Lives*) (+ co-sc); *Den blomstertid* (*Blossom Time*) (+ sc)
1941 *Hem från Babylon* (*Home from Babylon*) (+ co-sc)
1942 *Himlaspelet* (*The Road to Heaven*) (+ co-sc)
1944 *Hets* (*Torment*); *Kungajakt* (*The Royal Hunt*)
1945 *Resan bort* (*Journey Out*) (+ sc)
1946 *Iris och lö jtnantsh järta* (*Iris and the Lieutenant*) (+ sc)
1949 *Bara en mor* (*Only a Mother*) (+ co-sc)
1951 ***Fröken Julie*** (*Miss Julie*) (+ sc)
1953 *Barabbas* (+ co-sc)
1954 *Karin Mansdotter* (+ sc)
1955 *Vildfåglar* (*Wild Birds*) (+ co-sc)
1956 *Sista paret ut* (*Last Pair Out*)
1960 *Domaren* (*The Judge*) (+ co-sc)
1966 *On* (*The Island*)
1969 *Fadern* (*The Father*)

Publications

By SJÖBERG: articles—

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Along with Sjöström, Stiller, and Bergman, Alf Sjöberg must be counted as one of the most significant directors of the Swedish cinema, and indeed as the most important in that long period between the departure of Sjöström and Stiller for Hollywood and the establishment of Bergman as a mature talent. However, it is hard not to agree with the judgement of Peter Cowie when he states that Sjöberg ‘‘is hampered by a want of thematic drive, for he is not preoccupied, like Bergman, with a personal vision. He has not created a world to which one returns with an immediate feeling of recognition and empathy. Each of his films is a solitary achievement, illuminating for a moment the universe of Strindberg, Lagerkvist and others with a cinematic expertise that rarely falters. . . . If one concludes that Sjöberg's most successful accomplishments are founded on the inspiration of others . . . , it is not to deny his impeccable craftsmanship, his uncanny grasp of historical period, and his gift for describing his characters compellingly within their environment.’’

After studying with Greta Garbo at Stockholm's famous Dramatic Theatre School, Sjöberg rapidly made a name for himself as a theatre director, becoming chief director at the Stockholm Theatre by 1930. In the late 1920s he encountered the films of Eisenstein and Pabst, but the chief influence on his early films would appear to be the fatalism and melancholy of French ‘‘poetic realism’’ of the 1930s. However, in his first film, *The Strongest*, an epic tale of the seal hunters of Arctic Norway, the influences would appear to be an intriguing blend of Jack London, Robert Flaherty, the Sjöström of *The Outlaw and His Wife* and, in the remarkably fluidly edited bear-hunt that climaxes the film, *Eisenstein.* All this was too much for a cinema industry preoccupied with feeble studio comedies and light dramas, and Sjöberg was unable to make another film for ten years. Instead he confined his experiments in *mise-en-scène* to the theatre.

In *They Stake Their Lives*, a sombre story of the underground in an unidentified Baltic totalitarian state, and *The Royal Hunt*, which deals with Russian attempts to overthrow Gustav III of Sweden in the late eighteenth century, there are clear references to the Nazi threat. In more general terms these films deal with the theme of power and domination, one of the threads that runs through much of the director's work. More important, however, is *The Road to Heaven*, a film very much in the Sjöström/Lagerlöf tradition that is generally regarded as one of the finest of the period 1920–1950 and an important milestone in the revival of the Swedish cinema at this time. A sort of Swedish *Pilgrim's Progress*, it draws heavily on the same kind of Swedish peasant art which influenced *The Seventh Seal*, though it is both more nationalistic and more specifically and directly Christian in inspiration than that work. As Forsyth Hardy has pointed out, ‘‘it helped to give spiritual structure to the revival of the Swedish cinema.’’

Frenzy signalled a new departure both for Swedish cinema in general and Sjöberg's work in particular, as well as the arrival of a powerful new talent in the form of its scriptwriter—Ingmar Bergman. In its story of a tyrannical schoolmaster (aptly nicknamed Caligula) who torments one of his students beyond endurance, Sjöberg clearly found a subject close to his heart, one which went beyond the obvious theme of youthful ardour vs. oppressive, reactionary middle and old age. The story allowed him to explore power relationships (with all their distinctly sexual ramifications) in a more general way. Sjöberg created a remarkably claustrophobic and sombre atmosphere to match Bergman's agonised screenplay—there are few sets, less still exterior shots, and the harsh lighting at times recalls the German silent cinema.

One of the themes explored in *Frenzy* is the destructive effect of outdated class divisions, and the evils of class society are also very much to the fore in *Only a Mother*, which is set among the ''stataren,'' rural communities where farm labourers and their families were forced to endure almost serf-like conditions. The social dimension of Sjöberg's work at this time is a reminder that Sweden had recently introduced the full apparatus of a welfare state. At the same time, the director is still much preoccupied with formal matters, experimenting here with deep focus, huge close-ups, and sharply angled interior shots.

Sjöberg's best known film is probably *Miss Julie*, which transforms Strindberg's by-then rather outdated condemnation of the class system into a study of power relationships between the sexes. Here the sado-masochistic element comes right to the fore, which earned the film a rather risqué reputation in Anglo-Saxon countries. In addition to instituting considerable modifications to the original story, Sjöberg also experimented with rapid transitions between past and present, often without the aid of cuts, and the film also contains a rare example of the flash-forward. Like *Iris and the Lieutenant* and *Only a Mother, Miss Julie* is also an indictment of the position of women under a stern patriarchal order. Strindberg was also the inspiration behind *Karin Mansdotter*, parts of which were based on his play *Erik XIV.* Beginning with a bizarre (and rather out of place) parody of cinematic costume drama, the film is beautifully shot, mostly on location in some of Sweden's most spectacular castles, by Sven Nykvist.

In his later work Sjöberg returned to contemporary Swedish society. The struggle between the sexes is continued in *Wild Birds* and the Bergman-scripted *The Last Pair Out.* At the same time, the director's concern with social injustice is evident in *The Judge*, an indictment of dubious legal activities, and *The Island*, in which the central character urges his apathetic fellow islanders to fight government plans to take away their land and turn it into a gunnery range. It has to be admitted, however, that Sjöberg's later work does not show him at his best; characters too often come across as mere puppets, there are too many wordy passages, and Sjöberg often seems unable to sustain any consistency of mood or refrain from exaggerated melodramatics. Still, his dramatically resonant use of settings, and the way in which he controls his characters' movements within them, remain interesting, reminding one that Sjöberg, at his best, has been compared to Emile Zola.

—Julian Petley

SJÖSTRÖM, Victor

Nationality: Swedish. **Born:** Victor David Sjöström in Silbodal, Sweden, 20 September 1879; also known as Victor Seastrom. **Education:** Attended high school in Uppsala, Sweden. **Family:** Married 1) Sascha St. Jagoff, 1900 (died 1916); 2) Lili Bech, 1916; 3) actress Edith Erastoff, 1922 (died 1945), two children. **Career:** Lived in Brooklyn, New York, from 1880; returned to Sweden to live with aunt, 1887; stage actor and director in Sweden and Finland, from 1896; formed own theater company, 1911; film director for Svenska Biograf film studio, Stockholm, from 1912; director for MGM, Hollywood, from 1923; worked under ''Americanized'' name, ''Seastrom''; returned to Sweden as actor, 1930; artistic director, Svensk Filmindustri, 1943–49. **Died:** In Stockholm, 3 January 1960.

Films as Director:

1912 *Trädgárrdsmaästaren* (*The Gardener*) (+ role); *Ett Hemligt giftermaål* (*A Secret Marriage*); *En sommarsaga* (*A Summer Tale*)
1913 *Lö jen och tårar* (*Ridicule and Tears*); *Blodets röst* (*Voice of the Blood*) (+ sc, role) (released 1923); *Lady Marions sommarflirt* (*Lady Marion's Summer Flirt*); *Äktenskapsbrydån* (*The Marriage Agency*) (+ sc); *Livets konflikter* (*Conflicts of Life*) (co-d, role); *Ingeborg Holm* (+ sc); *Halvblod* (*Half Breed*); *Miraklet*; *På livets ödesvägar* (*On the Roads of Fate*)
1914 *Prästen* (*The Priest*); *Det var i Maj* (*It Was in May*) (+ sc); *Kärlek starkare än hat* (*Love Stronger than Hatred*); *Dömen icke* (*Do Not Judge*); *Bra flicka reder sig själv* (*A Clever Girl Takes Care of Herself*) (+ sc); *Gatans barn* (*Children of the Street*); *Högfjällets dotter* (*Daughter of the Mountains*) (+ sc); *Hjärtan som mötas* (*Meeting Hearts*)
1915 *Strejken* (*Strike*) (+ sc, role); *En av de många* (*One of the Many*) (+ sc); *Sonad oskuld* (*Expiated Innocence*) (+ co-sc); *Skomakare bliv vid din läst* (*Cobbler Stay at Your Bench*) (+ sc)
1916 *Lankshövdingens dottrar* (*The Governor's Daughters*) (+ sc); *Rösen på Tistelön* (*Havsgammar*; *The Rose of Thistle Island*; *Sea Eagle*); *I. Prövningens stund* (*Hour of the Trial*) (+ sc, role); *Skepp som motas* (*Meeting Ships*); *Hon segrade* (*She Conquered*) (+ sc, role); *Therese* (+ co-sc)
1917 *Dödskyssen* (*Kiss of Death*) (+ co-sc, role); *Terje Vigen* (*A Man There Was*) (+ co-sc, role)
1918 *Berg-Ejvind och hans hustru* (*The Outlaw and His Wife*) (+ co-sc, role); *Tösen från stormyrtorpet* (*The Lass from the Stormy Croft*) (+ co-sc)
1919 *Ingmarsönerna, Parts I and II* (*Sons of Ingmar*) (+ sc, role); *Hans nåds testamente* (*The Will of His Grace*)
1920 *Klostret I Sendomir* (*The Monastery of Sendomir*) (+ sc); *Karin Ingmarsdotter* (*Karin, Daughter of Ingmar*) (+ co-sc, role); *Mästerman* (*Master Samuel*) (+ role)
1921 ***Körkarlen*** (*The Phantom Chariot*; *Thy Soul Shall Bear Witness*) (+ sc, role as David Holm)
1922 *Vem dömer* (*Love's Crucible*) (+ co-sc); *Det omringgade huset* (*The Surrounded House*) (+ co-sc, role)
1923 *Eld ombord* (*The Tragic Ship*) (+ role)
1924 *Name the Man*; *He Who Gets Slapped*
1925 *Confessions of a Queen*; *The Tower of Lies*
1927 *The Scarlet Letter*
1928 *The Divine Woman*; ***The Wind***; *Masks of the Devil*
1930 *A Lady to Love*
1931 *Markurells I Wadköping* (+ role)
1937 *Under the Red Robe*

Other Films:

1912 *Vampyren* (Stiller) (role as Lt. Roberts); *De svarta maskerna* (Stiller) (role as the Lieutenant); *I livets vår* (Garbagni) (role)
1913 *Nar karlekan dodar* (Stiller) (role as the painter); *Barnet* (Stiller) (role as medical student)
1914 *För sin kädleks skull* (Stiller) (role as Borgen); *Högfjällets dotter* (Stiller) (role); *Guldspindeln* (Magnusen) (role); *Thomas Graals bästa film* (Stiller) (role as Thomas Graal); *Thomas Graals bästa barn* (Stiller) (role as Thomas Graal)
1934 *Synnove Solbakken* (T. Ibsen) (role)
1935 *Valborgsmaässoafton* (Edgren) (role)
1937 *John Ericsson* (role)
1939 *Gubben Kommer* (Lindberg) (role); *Mot nya tider* (Wallen) (role)
1941 *Striden går vidare* (Molander) (role)
1943 *Det brinner en eld* (Molander) (role); *Ordet* (Molander) (role)
1944 *Kejsaren av Portugalien* (Molander) (role)
1947 *Rallare* (Mattson) (role)
1950 *Till Glädje* (Bergman) (role); *Kvartetten som sprängdes* (Molander) (role)
1952 *Hård klang* (Mattson) (role)
1955 *Nattens väv* (Mattson) (role)
1957 ***Smultronstället*** (*Wild Strawberries*) (Bergman) (role as Professor)

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With a career in film that in many ways paralleled that of his close friend Mauritz Stiller, Victor Sjöström entered the Swedish film industry at virtually the same time (1912), primarily as an actor, only to become almost immediately, like Stiller, a film director. Whereas Stiller had spent his youth in Finland, however, Sjöström had spent six formative years as a child in America's Brooklyn. Once back in Sweden after an unhappy childhood, his training for the theater proved fruitful. He became a well-established actor before entering the film industry at the age of 32. ''The thing that brought me into filmmaking was a youthful desire for adventure and a curiosity to try this new medium,'' he once said in an interview. The first films in which he appeared in 1912 were Stiller's *The Black Masks* and *Vampyren.* Although Sjöström proved excellent as an actor in comedy, his innate seriousness of outlook was reflected in the films he directed. He developed a deep response to nature and the spectacular northern landscape, capturing the expanses of ice, snow, trees, and mountains in all their (to him as to other Scandinavians) mystical force. One of his earliest films was *Ingeborn Holm*, which exposed the cruelties of the forced labor system to which the children of paupers were still subjected. This film was produced partially outdoors; Sjöström's pantheistic response to nature was developed in *Terje Vigen*, his adaptation of Ibsen's ballad poem, with its narrative set in the period of the Napoleonic confrontation with Britain. Sjöström himself played Terje, the bitter Norwegian sailor who had been imprisoned for a while by the British for attempting to break through their blockade at sea in order to bring food through to the starving people, including his wife and son, in his village. He fails in this attempt and they die as a consequence. Terje's obsessive desire for vengeance is later purged as a result of his response to his British captor's child, whom he rescues in a storm.

Sjöström became a prolific director. He completed nearly 30 films between 1912 and 1918, the year he directed *The Outlaw and His Wife.* Of that film, French critic and filmmaker Louis Delluc wrote in 1921: ''Here without doubt is the most beautiful film in the world. Victor Sjöström has directed it with a dignity that is beyond words . . . it is the first love duet heard in the cinema. A duet that is entire life. Is it a drama? . . . I don't know. . . . People love each other and live. That is all.'' In this film a rich widow abandons her estate to live in the mountains with her outlaw lover until, hounded by his pursuers, they die together in the snow. It is typical of the Swedish film that winter, after the symbolic summer of love, should become the synonym for death.

Sjöström's intense feeling for nature expanded still further in his first adaptation of a novel by Selma Lagerlöf who, as a writer in the grand tradition, became one of the primary inspirers of the Swedish cinema of this period. This adaptation was from *The Lass from the Stormy Croft* and featured a magnificent rustic setting which seems at once to transcend and embody the exigencies of human passion—the frustration of the poor peasant girl with her illegitimate child and the troubles that afflict the son of a landowner (played by Lars Hanson in his first important film role) who tries to befriend her. As Carl Dreyer, who in the same year made *The Parson's Widow* in Sweden, commented, ''Selma Lagerlöf's predilection for dreams and supernatural events appealed to Sjöström's own somewhat sombre artistic mind.''

Sjöström's most famous film before his departure for Hollywood in 1923 was *The Phantom Chariot* (also known as *Thy Soul Shall Bear Witness*), also based on a novel by Selma Lagerlöf. The legend had it that the phantom chariot came once each year, on New Year's Eve, St. Sylvester's Night, to carry away the souls of sinners. In the film the central character is David Holm, a violent and brutalized man who is brought to relive his evil past on St. Sylvester's Night, especially the ill-treatment he had given his wife, until his conscience is awakened. As Holm recalls his wicked deeds in flashback he is haunted by the approach of the chariot, and is saved just in time through reunion with his wife, whose imminent suicide he prevents. Holm is played brilliantly by Sjöström himself, while Julius Jaenzen's multi-exposure camerawork emphasizes the distinction between body and soul in visuals that surpass virtually all that had been achieved in cinematography by 1920.

In the postwar era, Swedish films, with their comparatively heavy themes, began to prove less popular as exports. Sjöström, like Stiller, left for America on the invitation of Louis B. Mayer at MGM. He was to remain in Hollywood for six years, directing nine films under the name of Victor Seastrom. Of these, *The Scarlet Letter*, with Lillian Gish as Hester Prynne and Lars Hanson as the priest, and *The Wind*, also with Lillian Gish and Lars Hanson, are the more significant; the latter now ranks as a masterpiece of the silent cinema. Lillian Gish said of Sjöström that ''his direction was a great education for me . . . the Swedish school of acting is one of repression.'' In *The Wind* she plays a sensitive girl from Kentucky forced into marriage with a coarse cattleman from Texas, a repellent marriage which, along with the harsh Texan environment, finally drives her nearly insane and impels her to kill a male intruder in self-defense. The film, shot in the Mojave region, suffered from re-editing by the studio and the imposition of a sound track.

Sjöström's single attempt to recreate Sweden in America was *The Tower of Lies* (with Lon Chaney and Norma Shearer), an adaptation of Selma Lagerlöf's novel *The Emperor of Portugal*, which at least one American reviewer praised for, ''its preservation of the simplicity of treatment in *Thy Soul Shall Bear Witness.*''

Sjöström returned to Sweden in 1928 and directed one good sound film, *Markurells i Wadköping*, in which he starred as a grim man, much like Terje Vigen, who is finally purged of his desire for revenge. Apart from directing a lame period romance in England called *Under the Red Robe*, with Raymond Massey and Conrad Veidt, Sjöström concentrated on his career as an actor, giving at the age of 78 a great performance as the aged professor in Bergman's *Wild Strawberries.*

—Roger Manvell

SKOLIMOWSKI, Jerzy

Nationality: Polish. **Born:** Warsaw, 5 May 1938. **Education:** Educated in literature and history at Warsaw University, diploma 1959; Warsaw University and State Superior Film School in Lodz, 1960–64. **Career:** Published first collection of poetry, *Quelque part près de soi*, 1959; directed first feature (as film student), *Rysopis*, 1964; *Rece de gory* banned by Polish authorities, left Poland, 1967; moved to United States, 1984. **Awards:** Grand Prix for Grand Prize, Bergamo International Film Festival, 1966, for *Barrier*; Golden Bear, Berlin Film Festival, 1967, for *Le Depart*; Special Jury Grand Prize, Cannes Festival, 1978, for *The Shout*; British Film Award and Best Screenplay, Cannes Festival, for *Moonlighting*, 1982; Special Prize, Venice Film Festival, 1985, for *The Lightship.*

Films as Director:

1960 *Oko wykol* (*L'Oeil Torve*) (short) (+ sc); *Hamles* (*Le Petit Hamlet*) (short) (+ sc); *Erotyk* (*L'Érotique*) (short) (+ sc)
1961 *Boks* (*Boxing*) (short) (+ sc); *Piednadze albo zycie* (*La Bourse ou la vie*) (short) (+ sc); *Akt* (short) (+ sc)
1964 *Rysopis* (*Identification Marks: None*) (+ sc, pr, art d, ed, role as Andrzej Leszczyc)
1965 *Walkower* (*Walkover*) (+ sc, co-ed, role as Andrzej Leszczyc)
1966 *Bariera* (*Barrier*) (+ sc)
1967 *Le Départ* (+ co-sc); *Rece do gory* (*Hands Up!*) (+ sc, co-art d, role as Andrzej Leszczyc)
1968 *Dialog* (*Dialogue*) (+ sc, art d)
1970 *The Adventures of Gerard* (+ co-sc); *Deep End* (+ co-sc)
1971 *King, Queen, Knave* (+ co-sc)
1978 *The Shout* (+ co-sc)
1982 *Moonlighting* (+ sc, co-pr)
1984 *Success Is the Best Revenge*
1985 *The Lightship*
1989 *Torrents of Spring* (+ sc)
1991 *Ferdydurke* (+ sc)
1992 *30 Door Key*

Other Films:

1959 *Niewinni czardodzieje* (*Innocent Sorcerers*) (Wajda) (co-sc)
1960 ***Noz w wodzie*** (*Knife in the Water*) (Polanski) (co-sc); *Przy Jaciel* (*A Friend*) (co-sc)
1981 *Falschung* (Schlöndorff) (role)
1985 *White Knights* (Hackford) (role)
1987 *Big Shots* (Mandel) (role)
1996 *Mars Attacks!* (Burton) (role)
1998 *L.A. without a Map* (Kaurismäki) (role)

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''Jade do Polski robic 'Ferdydurke,''' interview with V. Remy in *Kino* (Warsaw), June 1990.

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Interview with Peter von Bagh, in *Filmihullu* (Helsinki), no. 6, 1997.

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Azzalin, C., ''Meglio camminare,'' in *Segnocinema* (Vicenza), January/February 1997.

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Together with Roman Polanski, Jerzy Skolimowski is the most remarkable representative of the second generation of the Polish New Wave. Younger than Wajda, Munk, or Kawalerowicz, these two did not share the hope for a new society after World War II. They are more skeptical filmmakers, to the point of cynicism at times. With Polanski, Skolimowski wrote *Knife in the Water*, which deals precisely with the relationship between two generations, after having also collaborated on the script of Wajda's *Innocent Sorcerers*, one of the director's rare attempts at portraying Poland's youth.

A student in ethnography, a poet, an actor, and a boxer, Skolimowski went to the Lodz film school (1960–1964) and graduated with a diploma work that brought world attention to his talent. That film, *Rysopis (Identification Marks: None)*, and its totally controlled sequel *Walkover*, reveal an astonishing flexible style as it follows a central character, Andrzej Leszczyc, played by Skolimowski himself. Without resorting to a subjective camera, the director nevertheless makes us see reality through his hero. He refuses dramatic plot twists, filming instead in a manner very much like a jazz musician—all rhythm and improvisation. *Rysopis* tells of the few hours before being called up for military service, while *Walkover* provides an account of the time preceding a boxing match. A limited number of shots (39 and 29, respectively!) give an extraordinary sense of fluidity, of life caught in its most subtle shifts.

Bariera is a much more literary and symbolic work. It offers the same themes and milieu (young people, often students), although with a dreamlike atmosphere. The film's somnambulistic quality reappears later in Skolimowski's work, though integrated into its realistic surface. ''Our cynical and indifferent generation still possesses romantic aspirations,'' says one of the characters, a statement that accurately sums up the filmmaker's ambivalent attitude toward life.

If *Bariera* was, according to Skolimowski, influenced by Godard's *Pierrot le fou*, his next film, *Le Départ*, shot in Belgium, borrowed two actors, Jean-Pierre Léaud and Catherine Duport, from the French director's *Masculin féminin.* The film deals with a young hairdresser who dreams of becoming a rally driver, and his relationship with a girl. The same sensitive portrait of youth is found again in a more accomplished work, *Deep End*, a brilliant portrayal of a London swimming bath attendant and his tragic love affair.

The titles of Skolimowski's films (*Walkover, Barrier, Departure, Hands Up, Deep End*) suggest the relationship to sports, movement, and physical effort that characterize his nervous and dynamic style. *Hands Up*, banned for fifteen years by the Polish authorities because of its bleak symbolic portrayal of a group of people shut up inside a railway carriage, prompted Skolimowski to work in the West, though he has always returned regularly to his home country. But difficulties associated with an international career appeared quickly with the failure of *The Adventures of Gerard*, a spoof on Conan Doyle's Napoleonic novel, and the more evident one of *King, Queen, Knave*, a film based on Nabokov's novel that was shot in Munich.

However, Skolimowski came back to the forefront of European filmmaking with *The Shout* and *Moonlighting.* The former, adapted from a Robert Graves short story, has a sense of the absurd which verges on creating a surrealistic atmosphere—a classic component of Polish culture. This film, which concerns a love triangle between a kind of sorcerer, the woman he is in love with, and her husband, is an intense, haunting piece of work.

Moonlighting, arguably Skolimowski's best film to date, was written and shot within a few months and looks deceptively simple. The tale of four Polish workers sent from Warsaw to refurbish the house a rich Pole has bought in London gradually reveals layers of meaning, commenting on contacts between East and West and repression in Poland. The nightmare emerges slowly from a close scrutiny of reality, confirming that Skolimowski's materialism and lucidity do not contradict but rather refine his unique poetic sensibility.

Subsequent films included *Success*, *The Lightship*, *Torrents of Spring*, and *30 Door Key.* Of these, *The Lightship* was notable for its depiction of a grim power struggle between characters played by Klaus Maria Brandauer and Robert Duvall. *Torrents of Spring*, meanwhile, a visually lavish drama about a nineteenth-century Russian aristocrat and his love for two women, was based on an Ivan Turgenev story.

—Michel Ciment

SMITH, Kevin

Nationality: American. **Born:** Highlands, New Jersey, 2 August 1970. **Education:** Attended the New School for Social Research in New York for one semester, and the Vancouver Film School in British Columbia for four months. **Family:** Married Jennifer Schwalbach, 1999; daughter: Harley Quinn. **Career:** Enjoyed critical and commercial success with his first feature, *Clerks*, 1994; hired by Jon Peters to script *Superman Lives*, but his script eventually was rejected, 1995; established View Askew production company with Scott Mosier; owner of Jay and Silent Bob's Secret Stash (comic book store), Red Bank, New Jersey; created *Clerks: The Animated Series*, ABC-TV, 2000. **Awards:** Cannes Film Festival Young Cinema Award, Sundance Film Festival Filmmakers Trophy, and Deauville Film Festival Audience Award, for *Clerks*, 1994; Independent Spirit Award for Best Screenplay, for *Chasing Amy*, 1997. **Addresses:** View Askew Productions, 69 Broad Street, Red Bank, NJ 07701, U.S.A.; c/o Jay and Silent Bob's Secret Stash, 35 Broad Street, Red Bank, NJ 07701, U.S.A.

Films as Director:

1992 *Mae Day: The Crumbling of a Documentary* (short) (+ sc, ro as himself, pr)
1994 *Clerks* (+ sc, ro as Silent Bob, co-pr, co-ed)
1995 *Mallrats* (+ sc, ro as Silent Bob)
1997 *Chasing Amy* (+ sc, ro as Silent Bob, co-ed)
1999 *Dogma* (+ sc, ro as Silent Bob, co-ed)

Kevin Smith (left) with Ben Affleck

Other Films:

1996 *Drawing Flies* (Gissing, Ingram) (ro as Silent Bob, pr)
1997 *A Better Place* (Pereira) (pr); *Good Will Hunting* (Van Sant) (co-ex-pr)
1998 *Vulgar* (Johnson) (ro as Martan Ingram); *Independent's Day* (Zenovich—for TV) (as himself); *Overnight Delivery* (Bloom) (co-sc, uncredited)
1999 *Big Helium Dog* (Lynch) (exec pr); *Tail Lights Fade* (Ingram) (exec consultant)
2000 *Scream 3* (Craven) (ro as Silent Bob); *Preacher* (Talalay) (exec pr); *Coyote Ugly* (McNally) (co-sc)

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Jay & Silent Bob: Chasing Dogma, Portland, Oregon, 1999.
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Clerks: The Comic Book, Portland, Oregon, 2000.

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John Pierson, ''With the Conversational Collaboration of Kevin Smith,'' interview in *Spike, Mike, Slackers & Dykes*, New York, 1995.
''Film Fraternity,'' in *Filmmaker* (Los Angeles), no. 4, 1995.
''God Bless the Mall of America,'' in *Premiere* (New York), July 1995.
''Malleable,'' interview with M. Ingram in *Film Threat* (Beverly Hills), December 1995.
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''Obsession Confession,'' in *Details* (New York), November 1996.
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‘‘Mr. Smith Goes to Hollywood,’’ interview with Mark Salisbury, in *Premiere UK* (London), December 1997.

‘‘Mr. Smith Goes to Church: Religious Spoof *Dogma* Came out of Crisis of Faith, Filmmaker Says,’’ interview with Bruce Kirkland, in *Toronto Sun*, 7 September 1999.

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Taubin, Amy, ‘‘The Sweet Sell of Success,’’ in *Village Voice* (New York), 1 November 1994.

Peary, Danny, ‘‘What’s the Catch,’’ in *Movieline* (Los Angeles), March 1995.

Taubin, Amy, ‘‘Before the Fall,’’ in *Village Voice* (New York), 5 September 1995.

Wheeler, K., ‘‘Have Script? Will Travel,’’ in *Onfilm* (Auckland, New Zealand), no. 5, 1996.

‘‘Great XPectations,’’ in *Time* (New York), 9 June 1997.

Elias, M., ‘‘De l’amour different,’’ in *Séquences* (Montreal), July-August 1997.

Rudolph, E., ‘‘View Askew Lines up Its Sights,’’ in *American Cinematographer* (Hollywood), August 1997.

Current Biography (New York), February 1998.

Talty, Stephen, ‘‘The Clerk, the Girl, and the Corduroy Hand Job,’’ in *Playboy* (Chicago), December 1998.

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It is fitting that Kevin Smith hocked his comic book collection to partially finance *Clerks*, his breakthrough independent feature. The characters in *Clerks* and his subsequent films are reflective of the video game/comic book culture in which he came of age. They are slackers, stoners, and convenience store/suburban mall lounge lizards whose obsessions—American pop culture, drugs, and a colorfully graphic, gossipy, who-laid-who view of sex—have not transcended adolescence or young adulthood; his more entrepreneurial characters are artists, rather than yuppies. Smith’s films are set in a nondescript suburban-American landscape that is as much a part of his celluloid palate as Monument Valley was for John Ford.

The worst that can be said of *Clerks* is that it is a movie made by a very young person who is short on real-life experience, and whose world view has been derived from repeated screenings of *Star Wars*. But that is precisely the point: *Clerks* features a distinctive cinematic sensibility that can be fully appreciated by those of Smith’s age and background.

The main characters in the film are Dante, a likable 22-year-old convenience store clerk, and his obnoxious pal Randal, who works in an adjacent mom-and-pop video store. Dante and Randal are afflicted with the sort of ennui that the media tells us is the scourge of those contemporary twentysomethings who have not yet become millionaires by playing the stock market on-line. Dante resists the pleas of his girlfriend Veronica, who has been pressuring him to leave his dead-end job and return to school. He constantly complains about his job—if he quit, he would not be forfeiting a banker’s salary—and he obsesses about an ex-girlfriend who has just become engaged. Randal, meanwhile, spends more time talking trash with Dante than clerking in the video store. He casually and smugly insults customers, and is forever managing to foul up Dante’s life.

Clerks was inspired by Smith’s experiences working for $5 an hour at the Quick Stop, the New Jersey convenience store that is the film’s primary setting. He penned the script in a month, filmed it at the store during his off-hours at a cost of $27,575—and promptly found himself, at the tender age of 24, at the epicenter of the burgeoning mid-1990s independent film movement. There is neither sex nor nudity in the film, just some rough, locker-room language in which characters engage in hilariously profane sex-oriented conversations. Yet because of that language *Clerks* originally was rated NC-17, a fact that Miramax, the film’s distributor, cannily milked for the maximum amount of publicity. The rating was changed to R on appeal.

Mallrats, Smith’s follow-up feature, was a critical and commercial failure. Its story involves a parade of characters who hang out at a suburban mall; among them are T.S. Quint and Brodie, slackers who have just been dumped by their girlfriends. But Smith proved that he was no one-shot success story with his next film: *Chasing Amy*, a romantic comedy in which he ponders what might happen if a heterosexual male were to fall in love with a woman who is completely unavailable, not because she is married or has a steady boyfriend but because she prefers sleeping with women. *Chasing Amy* is the story of Holden, a successful young comic book artist who works with Banky, his old high school pal, and becomes smitten with Alissa, a perky fellow comic book artist, without knowing that she is a lesbian.

Suffice to say that in the final reel of a standard Hollywood romance, Alissa would permanently renounce her sexual preference and she and Holden would set off on a happy-ever-after dance along the New Jersey Turnpike of life. But *Chasing Amy* is no generic Hollywood product. So what happens to Alissa and Holden as they work out their feelings is far more complex and credible. As their stories unfold, *Chasing Amy* becomes a knowing examination of what it means to fall in love, and the sexual and emotional baggage that men and women bring to relationships in our modern era. With regard to Holden’s connection to Banky, *Chasing Amy* contemplates the meaning of friendship and the petty jealousies that may come between friends as well as lovers. Ultimately, the film works best as a fervent plea for open-mindedness, compassion, and sensitivity. As such, it is by far the most fully developed of Smith’s first three features.

Dogma, Smith’s next film, is a wickedly funny satire/fantasy/road movie about Loki and Bartleby, fallen angels who find a loophole in the Bible that will allow them to re-enter Heaven. As they set off on their quest, an array of characters parade across the screen. They include a woman whose religious faith has been severely tested, a messenger sent from heaven, a black apostle, a demon, and a muse. The film’s cheeky irreverence is exemplified by Smith’s casting of the anti-establishment comedian George Carlin as a Cardinal, and the pop singer Alanis Morisette as God. But the filmmaker is just being playful; he does not take cheap shots at his subject matter. Despite its absurdist overtones, *Dogma* is a serious-minded reflection on the meaning of faith and spirituality. To this end, Smith poses a series of questions: Why do we practice religion, and what do we get out of our faith? How do we know that what is written in the Bible is fact? How do we know that the images of Jesus found in religious art are true-to-life? Could there have been another apostle, and might he have been black? Can a practicing Catholic justify working in a womans’ health clinic? Could God really be a ‘‘she’’? As Smith asks these questions, he also comes to conclusions. He is critical of the manner in which religion has been sold to the masses, as if it were a soft drink or potato chip; the corporate marketing of images that the masses come to worship as idols; and all of the wars and violence that, through the ages, have been carried out ''in God's name.''

Depending upon your point of view, *Dogma* either is a provocative or profane film. To some, Smith is thoughtfully reflecting on the nature of faith. To others, his satirizing of religion is tantamount to blasphemy. And so, unsurprisingly, *Dogma* was the subject of much controversy prior to its release as it was denounced by conservative Catholics as being sacrilegious. Miramax, once a beacon for independent filmmaking but now an arm of Disney, bowed out as distributor. *Dogma* eventually was released by Lions Gate Films.

Smith's films, all of which are powered by non-stop dialogue, are extensions of each other in that their characters are interrelated. Those portrayed or mentioned in one might be friends, acquaintances, old schoolmates, or former lovers of those in another. Two of Smith's creations slink in and out of each, and actually have featured roles in *Dogma*: Jay and Silent Bob (the latter played by Smith), a two-person slacker/stoner Greek chorus. Jay (Jason Mewes) is the loquacious one, endlessly obsessing about and commenting on sex and drugs, while Silent Bob is usually, but not always, speechless. When he does speak, he offers gems of wisdom. In addition to Jay and Silent Bob, Smith's films usually feature two male characters (Dante and Randal in *Clerks*; T.S. Quint and Brodie in *Mallrats*; Holden and Banky in *Chasing Amy*; and Loki and Bartleby in *Dogma*) who are long-time friends or partners, and who verbally spar as if they are Ralph and Alice Kramden in *The Honeymooners.*

—Rob Edelman

SODERBERGH, Steven

Nationality: American. **Born:** 14 January 1963, in Atlanta, Georgia. **Education:** High school graduate, 1980. **Family:** Married Betsy Brantley, 1989 (divorced, 1994); one daughter. **Career:** Did odd jobs while writing scripts and directing short films, 1980–85; directed *90125*, a Yes concert film, for MTV, 1986; first feature, *sex, lies, and videotape*, a surprise international success, 1989. **Awards:** Grammy Award for Best Director, for *90125,* 1986; Palme d'Or for Best Feature Film, Cannes International Film Festival, 1989, and Sundance Film Festival Audience Award and Independent Spirit Awards for Best Feature and Best Director, 1990, for *sex, lies, and videotape*; National Society of Film Critics Best Director Award for *Out of Sight*, 1998. **Agent:** Patrick Dollard, Dollard Management and Productions, 21361 Pacific Coast Highway vm3, Malibu, CA 90265, U.S.A.

Films as Director:

1986 *90215* (doc; for TV)
1989 *sex, lies, and videotape* (+ sc, ed)
1991 *Kafka* (+ ed)
1993 *King of the Hill* (+ sc); ''The Quiet Room'' (episode of TV series *Fallen Angels*)
1995 *The Underneath* (+ co-sc, uncredited)
1996 *Gray's Anatomy*; *Schizopolis* (+ sc, ph, ro as Fletcher Munson/ Dr. Jeffrey Korchek)
1998 *Out of Sight*
1999 *The Limey*

Steven Soderbergh

2000 *Erin Brockovich*; *Traffic*
2001 *Ocean's Eleven*

Other Films:

1993 *Suture* (McGehee) (exec pr)
1996 *The Daytrippers* (Mottola) (co-pr)
1998 *Nightwatch* (Bornedal) (co-sc); *Pleasantville* (Ross) (co-pr)

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By SODERBERGH: book—

sex, lies, and videotape (journal and screenplay), New York, 1990.

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Werckmeister, O. K., ''Kafka 007,'' in *Critical Inquiry*, Winter 1995.

Kehr, Dave, ''The Hours and Times: The (Film) World according to Steven Soderbergh,'' in *Film Comment* (New York), September-October 1999.

Johnston, Sheila, ''The Flashback Kid,'' in *Sight and Sound* (London), November 1999.

* * *

Steven Soderbergh's work is difficult to characterize as a whole, considering its remarkable variety. His first four features differ considerably in both style and subject: a contemporary sexual drama/comedy, a fantasy thriller set in Kafka's Prague, a portrait of a child growing up in Depression-era America, and a remake of a classic film noir. And the next five include a farce too avant-garde even for the art-house circuit and an altogether conventional Hollywood star vehicle. Following the sensational success of his first feature, *sex, lies, and videotape*, Soderbergh was often compared to other young independent American filmmakers, notably Jim Jarmusch and Hal Hartley. However, his film style has turned out to be much less immediately identifiable (or from a Hollywood viewpoint, less eccentric) than Hartley's in particular. Overall, one can say that in his best films, he tells stories in concise and polished ways, reminiscent of classic Hollywood models, yet with fresh, unusual structures and surprising turns from scene to scene; and his cinematography is usually superb, notably in framing and lighting, though always adaptive to the overall subject and mood.

sex, lies, and videotape is more than a highly accomplished debut film—it would be highly accomplished at any stage of a career. In portraying a budding relationship between a man who is impotent, except when watching his own video interviews with women on sexual topics, and a woman recoiling from the discovery that her husband and sister are having an affair, the writer/director manages to create neither low farce nor soap-operatic psychodrama. Actually, the film is rather touchingly romantic, in a witty, gentle, unsoppy sort of way. Soderbergh deftly introduces the four main characters through a montage of scenes linked by a voiceover of Ann speaking to her therapist; he moves the story forward with some striking close-ups and high angle shots, while unobtrusively linking each character to a special decor (mostly empty spaces in Graham's case). And he brilliantly structures the climactic scene of Ann taking hold of Graham's video camera: its second half unfolds only later, when her unfaithful but furious husband seizes her tape and begins to watch it, at which point Soderbergh cuts from the video footage to a flashback of Ann and Graham making the tape. As for the director's handling of the actors, one might simply note that the film immeasurably boosted the careers of James Spader and Andie MacDowell and gave Laura San Giacomo a strong debut. If Peter Gallagher's performance is merely solid—perhaps because his character is conceived more as a simple type than the other three—Soderbergh did later provide the actor with one of his best, most subtle screen roles, in *The Underneath.* Striking into new territory for his eagerly anticipated second feature, Soderbergh created a work uneasily occupying a space between a European art film and a plot-driven Hollywood suspense film. *Kafka* has a script that derives from two different kinds of paranoid world—the literary one of Franz Kafka and the cinematic one of the political-conspiracy thriller. Its visual style seems inspired by Carol Reed's *The Third Man* (rather than Orson Welles's version of Kafka's *The Trial)*, and perhaps too blatantly by Terry Gilliam's *Brazil* in the color sequence inside the Castle. The film does have astonishingly handsome black-and-white cinematography, some quite terrifying moments involving a shrieking killer, and some droll slapstick humor in the antics of a pair of office assistants. But there is an awkwardness in having a protagonist who on one level is the ''real'' Franz Kafka—shown as a drudge in an insurance office who writes agonized letters to his father and fantastic stories like ''Metamorphosis''—but on another level is a reluctant movie hero drawn into uncovering a sinister organization that turns out to be diabolical in a much more conventional way than anything in an actual Kafka story.

King of the Hill has its terrifying moments too, notably in the figure of a snarly bellboy trying to evict the young hero from the hotel room where his father has more or less abandoned him. Indeed, all three of Soderbergh's features following *sex, lies, and videotape* have a single isolated male protagonist trapped in a world out of his control or comprehension. But *King of the Hill* also particularly recalls *sex, lies, and videotape* in its concern with lies and the doubtful knowability of other people. The plot, based upon A. E. Hotchner's memoir, centers upon the efforts of an impoverished twelve-year-old (Jesse Bradford) to pass himself off at school as well-to-do, and upon his need to trust that his suspiciously undemonstrative father (Jeroen Krabbe) will return to him. Overall, the story line is rather dark: the boy not only is exposed as a liar, but loses contact with everyone he loves—in turn, his kid brother, sickly mother, travelling-salesman father, the girl next door, and his roguish best friend—until he is nearly literally reduced to starvation. Yet, in Dickensian fashion, there are also warm, even comical moments and whole episodes, as well as a number of reunions. Soderbergh manages to balance the bleak and joyful elements skillfully, for the most part, though one might wish the cinematography did not have that hazy golden glow that for a time was too commonly used for period pieces.

In choosing to remake the classic film noir *Criss Cross*, Soderbergh had a perfect vehicle for continuing his fascination with motifs of lies, trust, and seemingly cosmic entrapment within the conventions of a genre that specializes in such concerns. Most impressively, *The Underneath* has the true noir feel, without aping the black-and-white visuals of the Robert Siodmak original or other 1940s films, or leaning toward parody à la *Body Heat*, or making a slick melodrama with an unambiguously decent protagonist and an upbeat ending (as in Barbet Schroeder's remake of *Kiss of Death*, which opened at the same time as *The Underneath*). Selecting widescreen Panavision with some very unsettling compositions, and constructing a far more complex flashback structure than the original film had, Soderbergh flawlessly plays out the drama of an ex-gambling addict still obsessed with his ex-wife (now married to a gangster) and drawn into an armored car robbery that betrays his kindly mentor. There is a telling moment when Michael's new girlfriend, sensing his mind on other things, remarks, ''You're not very present tense'': a perfect description of a noir hero trapped in webs of the past and fearing the future. In the film's fluid flashback structure we indeed see Michael's life fluctuating between three timelines, and only gradually put the puzzle together: his selfish or addictive past (marked by his having a beard); his ethical/familial/sexual entanglements when he returns to his hometown; and (in what may be considered flashforwards) the day of the robbery, marked by bluish lighting and time subtitles, like ''6:02 p.m.'' Only at the violent moment of the robbery, more than an hour into the film, are we fully ''caught up'' in time; and at this point

Soderbergh proceeds to a daring seven minutes of POV shots as a delirious Michael watches various characters address him in his hospital bed. This is followed by a set piece of suspense, involving a possible assassin, that owes something to Siodmak's film but is so superbly gauged that it is a classic in itself.

Receiving mixed reviews and low attendance at its opening, *The Underneath* quickly disappeared from theatres—an undeserved fate for one of the best of the neo-noirs, and perhaps Soderbergh's most accomplished work after *sex, lies, and videotape.* Taking a break from conventional storytelling, he shot a Spaulding Gray performance piece, *Gray's Anatomy*, and then the curious *Schizopolis*, which he wrote, photographed, and starred in, playing both a minor executive for a Scientology-like firm and a dentist who is having an affair with the executive's wife. Soderbergh proves to be a deft enough comic actor, and writes some ingenious dialogue for husband and wife in the form of summaries. (Upon the wife's return home ''from a movie'': ''Obligatory question about the evening's activities.'' ''Oh, qualified, vaguely positive reply.'') Less amusing are scenes when his character is dubbed into Italian or French, or when men in white outfits are chasing a madman wearing only a t-shirt with the movie's name on it. Parts of the film toy with narrative levels in a Monty Python manner, but the comic timing often seems vaguely off.

Soderbergh moves back into fine form, however, and critical and popular success, with the Elmore Leonard adaptation *Out of Sight*. Too playful to be properly called a thriller, though it features jailbreaks, crazed killers, graphic violence, and a climactic armed robbery caper, the film provides perfect roles for George Clooney as a cool and clever petty criminal and Jennifer Lopez as a U.S. Marshall trying to bring him in but (sort of) falling in love with him. The film's racial and gender politics may be open to question (black men are either villains or loyal sidekicks, and Lopez is drawn to Clooney even though he kidnaps her upon their first meeting), but the performances are accomplished, the jazzy soundtrack sets a laid-back mood, and the editing is beautifully fluid even with the film's extremely intricate flashback/flashforward structure. All of these virtues come together in a scene of seduction with snow falling outside a hotel window, a model of elegant cinematic romance.

The Limey uses flashbacks and flashforwards too, but in less fluid, more flashily self-conscious way. Here the technique and some of the plot recall John Boorman's 1967 *Point Blank*. Terrence Stamp is suitably hard-boiled as an ex-con taking revenge on a whole slew of younger mobsters, but Peter Fonda as the head villain seems a gimmick in casting, and the tale, despite the narrative games, is rather one-dimensional, with a weak resolution.

Perhaps the most surprising turn in Soderbergh's career to date is not his choice of the muckraking drama *Erin Brockovich* for his next project, but his actual direction of it. From the opening close-up of Julia Roberts the film is clearly gauged as a vehicle for the star, whose demeanor is just a little too classy, and her outfits a little too calculatedly vulgar, for her to be fully plausible as the real-life redneck lawyer's assistant who brought a successful lawsuit against a powerful utility for poisoning people's groundwater. But the casting is not the problem: it is that virtually every shot, every character's reaction to every story development, seems utterly predictable from beginning to end. One can only hope that the film's huge box-office success will not keep Soderbergh from making the deftly structured, surprising dramas he has achieved in the past.

—Joseph Milicia

SOLANAS, Fernando E., and Octavio GETINO

Nationality: Argentinian. **Born:** Solanas born in Buenos Aires, 16 February 1936; Getino born in Spain, moved to Argentina, 1952. **Education:** Solanas studied law, theater, and musical composition. **Career:** Solanas worked in advertising, early 1960s; Getino active as writer, also made short documentary *Trasmallos*, early 1960s; both entered Cine Liberación group, making underground films, 1966; Perón returned to power, Getino accepted post on national film board, 1973; following military coup against Perón, Solanas moved to Paris, Getino moved to Peru, working for TV, 1976; Getino moved to Mexico as member of Film Dept. of the Universidad Autónoma de México, 1982. **Awards:** Solanas, Best Director Award, Cannes Festival, for *Sur*, 1988.

Films as Directors:

1968 ***La hora de los hornos*** (*The Hour of the Furnaces*) (Solanas d, co-sc, co-ph, ed, mus; Getino co-sc, sound)
1971 *Perón: actualización politica y doctrinaria para la toma del poder*; *Perón: La revolución justicialista* (both films made as part of Grupo de Cine Liberación)
1973 *El familiar* (Getino only)
1976 *Los hijos de Fierro* (Solanas only)
1978 *La familia Pichilin* (Getino only)
1979 *La mirada de los otros* (*Régard des autres*)) (doc) (Solanas only)
1986 *Tangos—el exilio de Gardel* (*Tangos—l'exil de Gardel*) (Solanas only)
1988 *Sur* (Solanas only)
1992 *El Viaje* (Solanos only)
1998 *La Nube* (*The Clouds*) (Solanos only) (+ sc, exec pr)

Publications

By SOLANAS AND GETINO: books—

Cine, cultura y descolonización, Mexico City, 1973.
Getino, Octavio, *Notas sobre cine argentino y latinoamericano*, Mexico City, 1984.

By SOLANAS AND GETINO: articles—

''Cinema as a Gun,'' an interview with Solanas by Gianni Volpi and others, in *Cineaste* (New York), Fall 1969.
''Fernando Solanas: An Interview,'' in *Film Quarterly* (Berkeley), Fall 1970.
Getino, Octavio, and Fernando Solanas, ''Toward a Third Cinema,'' in *Cineaste* (New York), Winter 1971.
Solanas, Fernando, and others, ''Situation et perspectives du cinéma d'Amérique Latine,'' in *Positif* (Paris), June 1972.
''Dar espacio a la expresión popular,'' Solanas interview, in *Cine Cubano* (Havana), no. 86/88, 1973.
''Argentina: Fernando Solanas,'' an interview with Don Ranvaud, in *Framework* (Norwich), Spring 1979.

Solanas, Fernando, and others, “Round Table: The Cinema: Art Form or Political Weapon,” in *Framework* (Norwich), Autumn 1979.

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“Durch die Stimme der Poesie,” an interview with Margret Köhler, in *Film-Dienst* (Cologne), 13 April 1993.

“Fernando Solanas: Cuatro respuestas/Con Solanas proa hacia un viaje real? e imaginario,” an interview with Jorge Yglesias and Luciano Castillo, in *Cine Cubano* (Habana), no. 138, 1993.

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Interview with Hélène Romano, in *Jeune Cinéma* (Paris), January 1994.

On SOLANAS AND GETINO: books—

Pick, Zuzana Mirjam, *Latin American Filmmakers and the Third Cinema*, Ottawa, 1978.

King, John, and Nissa Torrents, editors, *The Garden of Forking Paths: Argentine Cinema*, London, 1988.

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King, John, *Magical Reels: A History of Cinema in Latin America*, London, 1990.

On SOLANAS AND GETINO: articles—

Matthews, John, “. . . And After?: A Response to Solanas and Getino,” in *Afterimage* (London), Summer 1971.

Wilson, David, “Aspects of Latin American Political Cinema,” in *Sight and Sound* (London), Summer 1972.

Burton, Julianne, “The Camera as ‘Gun’: Two Decades of Culture and Resistance in Latin America,” in *Latin American Perspectives*, Winter 1978.

Hennebelle, Guy, “Le Réalisme magique et les élans du coeur,” in *Ecran* (Paris), 15 March 1979.

Stam, Robert, “*Hour of the Furnaces* and the Two Avant-Gardes,” in *Millennium* (New York), Fall/Winter 1980/81.

“Solanas Issue” of *Avant-Scène du Cinéma* (Paris), January/February 1989.

Evora, J. A., “Milagro en la Torre de Babel,” in *Cine Cubano*, no. 129, 1990.

Chanan, M., “Le troisieme cinema de Solanas et Getino,” in *Cinemaction*, July 1991.

Paranagua, P. A., “Solanas, victime d'un attentat,” in *Positif* (Paris), July/August 1991.

Arlyck, R., “Argentine Filmmaker Fights Menem ‘Mafia,’” in *The Independent*, October 1991.

Pelko, S., “Fernando Solanas: izumitelj poti,” in *Ekran*, no. 6/7, 1992.

Vicari, D., “La volonta di crescere nel viaggio di Fernando Solanas,” in *Cinema Nuovo*, March/April 1993.

Deslandes, Jeanne, “Persiste et signe: Le voyage de Fernando Solanas,” in *Ciné-Bulles* (Montreal), Summer 1993.

Chanan, Michael, “The Changing Geography of Third Cinema,” in *Screen* (Oxford), Winter 1997.

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Originators of the pivotal “third cinema” concept, Fernando E. Solanas and Octavio Getino demonstrated its practice in the only really important film they were to make—the influential *La hora de los hornos.* “Third cinema” was the product of a very specific context: the world-wide insurrections during the late 1960s. While U.S. students were protesting against the Vietnam War, Argentina moved close to genuine social revolution for the first time in its history. Solanas and Getino participated in that movement as cineastes, but they made it clear that their concern was with social change, not film art, in their first declaration as the Cine Liberacion Group: “Our commitment as cineastes in a dependent country is not with universal culture or art or abstract man; before anything else it is with the liberation of our country and the Latin American peoples.”

As intellectuals and artists in a neo-colonial situation, Solanas and Getino were greatly influenced by the “Third Worldism” of the period, frequently citing ideologists from the African (Frantz Fanon) and Asian (Mao Tse-Tung) struggles. They contrasted “third cinema” to the “first cinema” of the Hollywood industry and to the auteurist “second cinema” in various ways, distinguishing it first of all by its ideological commitment to anti-imperialism and the struggle for socialism. Against the consumerism provoked by the hermetic narrative structures of Hollywood, they proposed a cinema which would require active audience participation. Thus, a film was important as a “detonator” or a “pretext” for assembling a group, not as an experience that was born and that died on the screen. Likening themselves to guerrillas who open paths with machete blows, they perceived cinema as a provisional tool: “Our time is one of hypothesis rather than thesis, a time of works in process—unfinished, unordered, violent works made with the camera in one hand and a rock in the other.”

The most realized description of “third cinema” can be found near the end of their often-reprinted essay, “Toward a Third Cinema.” There they summarize it in the following manner: “The third cinema above all counters the film industry of a cinema of characters with one of themes, that of individuals with that of masses, that of the author with that of the operative group, one of neocolonial misinformation with one of information, one of escape with one that recaptures the truth, that of passivity with that of aggressions. To an institutionalized cinema, it counterposes a guerilla cinema; to movies as shows, it opposes a film act . . . to a cinema made for the old kind of human being, it proposes a *cinema fit for a new kind of human being, for what each one of us has the possibility of becoming.*”

Given their concern to produce a cinema of information rather than one of fantasies to be consumed, Solanas and Getino naturally turned to the documentary. However, they conceived of the documentary as “not fundamentally one which illustrates, documents, or passively establishes a situation; rather it attempts to intervene in the situation as an element providing thrust or rectification . . . it provides discovery through transformation.” *La hora de los hornos* may be a bit too didactic at times, but it was certainly more “revolutionary” than the documentaries they were to make as the official cineastes they became on the return of Juan Perón, the urban populist who was president of Argentina (1946–55 and 1973–74).

Because of the timeliness of *La hora de los hornos* and the extensive publication of Solanas and Getino's theoretical writings and interviews, they have received attention which may be disproportionate to that given to other Latin American cineastes of greater achievement, most notably the Cubans. Nonetheless, the French film critic Guy Hennebelle argued that ''third cinema'' is the concept that seems to be ''most viable'' as a counterpoint to traditional film study, stating, ''according to this perspective, a veritable 'counter-history' of the seventh art is yet to be written.'' In both their writings and their cinematic practice, Solanas and Getino have provided an alternative and a clearly articulated challenge to bourgeois cinema.

—John Mraz

SOLAS, Humberto

Nationality: Cuban. **Born:** Havana, December 1942. **Education:** Studied architecture, 1957. **Career:** Involved in insurrectionary movement against Batista government, 1957–59; member of Instituto Cubano de Arte e Industria Cinematografico (ICAIC), from 1959; directed first film in collaboration with Hector Veitia, under supervision of Joris Ivens, 1961; Licenciatura in history, University of Havana, 1978.

Films as Director:

1961	*Casablanca*
1962	*Minerva traduce el mar* (co-d)
1963	*Variaciones*; *El retrato*
1964	*El acoso*
1965	*La acusation*; *Manuela*
1968	***Lucía***
1972	*Un dia de Noviembre*
1974	*Simparele*
1975	*Cantata de Chile* (+ sc)
1977	*Nacer en Leningrado* (short)
1978	*Wilfredo Lam*
1982	*Cecilia Valdés*
1983	*Amada*
1986	*Un hombre de exito* (*A Successful Man*) (+ sc)
1992	*El Siglo de las luces*

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Interview with Pastor Vega, in *Cine Cubano* (Havana), no. 42/44, 1967.
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Interview with Julianne Burton and Marta Alvear, in *Jump Cut* (Chicago), December 1978.
Interview with J. King, in *Framework* (Norwich), Spring 1979.
''Reflexiones,'' in *Cine Cubano* (Havana), no. 102, 1982.
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Sutherland, Elizabeth, ''Cinema of Revolution—Ninety Miles from Home,'' in *Film Quarterly* (Berkeley), Winter 1961/62.
Adler, Renata, article in *New York Times*, 10, 11, and 12 February 1969.
Engel, Andi, ''Solidarity and Violence,'' in *Sight and Sound* (London), Autumn 1969.
Biskind, P., ''*Lucía*: Struggles with History,'' in *Jump Cut* (Chicago), July/August 1974.
Mraz, John, ''*Lucía*: History and Film in Revolutionary Cuba,'' in *Film and History* (Newark, New Jersey), February 1975.
Kovacs, Steven, ''*Lucía*: Style and Meaning in Revolutionary Film,'' in *Monthly Review* (New York), June 1975.
''Solas Issue'' of *Jump Cut* (Chicago), December 1978.
Film a Doba (Prague), November 1986.
Cioni, P. ''Humberto D. Solas: Dal neorealismo alla realta virtuale,'' in *Cinema Sud* (Avellino), August/September/October 1997.

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Perhaps the foremost practitioner of the historical genre for which Cuban cinema has achieved international acclaim, Humberto Solas is a member of the first generation of directors to mature under the revolution. Of humble origins, Solas became an urban guerrilla at age fourteen and later left school altogether because ''it was a very unstable time to try to study. Either Batista (dictator of Cuba) closed down the university, or we did.'' Prior to the triumph of the revolution, being a filmmaker ''seemed like an unrealizable dream,'' but Solas financed a short film out of his savings and was invited to join the Cuban Film Institute (ICAIC) soon after its founding in 1959. Although it is customary for Cuban directors to serve an extensive apprenticeship in documentaries, Solas directed several early fiction shorts as well. He considers his imitation of European film styles in these works to be typical of feelings of cultural inferiority and alienation in the underdeveloped world, and affirms that ''Neither me, nor my generation, nor my country can be seen in any of these films.''

Historical subjects proved to be Solas's avenue to Cuban and Latin American reality. He believes that the importance attached to historical films in Cuba derives from the fact that ''Our history had been filtered through a bourgeois lens. We lack a coherent, lucid, and dignified appreciation of our national past.'' *Manuela*, a medium-length film on the guerrilla war in the mountains, was the first of Solas's works to embody ''more genuinely Cuban forms of expression.'' His continuing search for national (and Latin American) cinematic idioms and themes led him to direct his masterpiece to date, *Lucía*, at age twenty-six. Focusing on three periods of Cuban history through the characters of representative women, Solás used three different film styles to portray forms of experience and cognition during these epochs. In his later films, Solas interpretively analyzed the history of Haiti (*Simparele*), Chile (*Cantata de Chile*), and slavery in Cuba (*Cecilia Valdés*). These works are marked by an exciting blend of music, dance, documentary footage, primitive painting, and the re-enactment of historical events in an operatic style.

Solas considers his films ''historical melodramas,'' in which a Marxist perspective provides a materialistic explanation for events and personal psychology. He contrasts this to common melodrama and its ''particular world of valorative abstractions'' which determine events, but lack the power to explain them. For example, although the travails suffered by the heroines of *Lucía* are experienced personally, they are depicted as deriving specifically from the colonial and neocolonial situation of Cuba (and vestigial machismo), rather than from any ''eternal passions'' which have no relationship to concrete historical circumstances.

For Solas, historical cinema is always a dialogue about the present, and he has often chosen women as a central metaphor in his films because, as a dominated group, they feel more deeply and reflect more immediately the contradictions of society—for example, the maintenance of archaic forms such as *machismo* in a revolutionary situation. As Solas states: ''The sad masquerade of limited, archetyped, and suffocating human relations in defense of private property is most transparent in the case of the women—half of humanity. The pathetic carnival of economic exploitation begins there.'' To Solas, the past is only present insofar as it continues to condition (for both good and bad) the lives of people today. It is about this past/present that Humberto Solas has made and continues to make beautiful and moving cinema.

—John Mraz

SOLONDZ, Todd

Nationality: American. **Born:** Newark, New Jersey, 15 October 1959. **Education:** Studied film, New York University. **Career:** Made three award-winning short films while at New York University, *Feelings*, *Babysitter*, *Schatt's Last Shot*; spent six years teaching English as a Second Language to immigrants from Syria, Russia, and other countries; made short film, *How I Became a Leading Artistic Figure in New York City's East Village Cultural Landscape*, for *Saturday Night Live.* **Awards:** Grand Jury Prize, Sundance Film Festival, for *Welcome to the Dollhouse*, 1996; FIPRESCI Award, Cannes Film Festival, for *Happiness*, 1998.

Todd Solondz on the set of *Welcome to the Dollhouse*

Films as Director:

1989 *Fear, Anxiety, and Depression* (+ sc, ro as Ira Ellis)
1995 *Welcome to the Dollhouse* (*Middle Child*) (+ sc, pr)
1998 *Happiness* (+ sc)

Films as Actor:

1988 *Married to the Mob* (as The Zany Reporter)
1997 *As Good as It Gets* (as Man on Bus)

Publications

By SOLONDZ: articles—

''Surviving Adolescence with Dignity: An Interview with Todd Solondz,'' interview with Alice Cross, in *Cineaste* (New York), vol. 22, no. 3, Summer 1996.

''Bullies for You,'' interview with Geoff Andrew, in *Time Out* (London), no. 1379, 22 January 1997.

''Suburban Shocker,'' interview with Kitty Bowe Hearty, in *Interview* (New York), vol. 28, no. 11, November 1998.

On SOLONDZ: articles—

Taubin, Amy, ''Before the Fall,'' in *Village Voice*, 5 September 1995.

Chang, Chris, ''Cruel to Be Kind: A Brief History of Todd Solondz,'' in *Film Comment* (New York), vol. 34, no. 5, September-October 1998.

Lewis Conn, Andrew, ''The Bad Review *Happiness* Deserves or: The Tyranny of Critic-Proof Movies,'' in *Film Comment* (New York), vol. 35, no. 1, January 1999.

''The Culture,'' in *National Review*, 9 November 1998.

Lucia, Cynthia, and Ed Kelleher, ''*Happiness*,'' in *Cineaste* (New York), vol. 24, no. 2–3, Spring-Summer 1999.

Taylor, Charles, ''Welcome to the Nerdhouse,'' *Sight and Sound*, March 1999.

Charity, Tom, ''Solondz Is Golden,'' in *Time Out*, 14 April 1999.

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Todd Solondz's first film—the one almost nobody has seen including (or so he claims) Solondz himself—was called *Fear, Anxiety, and Depression.* It's a measure of the precision with which the director has staked out his own highly specific territory that the title could have served equally well for either of his two subsequent features. With *Welcome to the Dollhouse* and, even more, *Happiness*, Solondz has definitively established himself as the cinematic bard of squirming, self-despising misery. Swimming determinedly against the mainstream of American cinema, with its propensity for easy consolation and feel-good narrative closure, he has so far persisted, often in the face of public outrage and critical abuse, with his disquieting brand of anguished comedy.

''Misanthropy'' is the charge most often levelled at Solondz; in a sustained and largely personalised attack, the critic Charles Taylor accused him of ''timidity of technique, paucity of insight and smug misanthropy.'' These and similar indictments were prompted by *Happiness.* But it could be argued that the widely acclaimed *Dollhouse* painted a blacker picture of humankind in general. While continuing the cycle of ''schooldays are hell'' dark comedies such as Michael Lehmann's *Heathers* and Richard Linklater's *Dazed and Confused*, Solondz's film lacks any leavening of borderline sympathetic characters. In *Dollhouse* nobody is likeable, not even the victimised heroine; when the opportunity offers, she callously vents her spleen on someone yet more vulnerable than herself. It's clear that Dawn—even her name is a cruel irony—will grow up into a bitter, unpleasant adult thanks to her childhood torments. In Solondz's own words, ''Both the persecutors and the persecuted are damaged and warped, maybe for life.'' The characters of *Happiness* are all, in their different ways, social disaster areas, but not all of them are ill-intentioned.

Ironically, if Solondz had made everybody in the film nastier it might have hit a lot less flak. Press hackles were raised, and *Happiness*'s distributors, October, were forced by their parent company Universal to drop the film, largely on account of its paedophile element. The film's most seemingly normal and well-adjusted character, a happily married psychiatrist, turns out to be a serial rapist who drugs his 10-year-old son's male schoolfriends during overnight stays in order to sodomise them. Solondz has the audacity not only to present this man in the context of a comedy (albeit a thoroughly miserabilist comedy), but to refuse to demonise him. The psychiatrist, Bill, may be a pederast, but he's also a good husband and a loving father. The scene where Bill, exposed, has to explain himself to his son is honest, tender—and funny.

In response to the expressions of outrage, and to objections that the film as a whole mocks and patronises social inadequates, Solondz responds, ''I don't see them that way. I endeavour to get under the skin of characters who for me are bleeding souls. The compelling themes for me are loneliness and desire, alienation and a struggle to connect.'' At the same time, the director who originally wanted to call *Dollhouse* ''Faggots and Retards'' could scarcely claim that controversy over his work was unexpected, or even uninvited. ''After *Dollhouse* everything was open to me, careerwise. I wanted to take advantage of that. . . . So I thought what's the most horrific, horrible thing? I wanted to know how far I could push.''

It can't be denied that the comedy of Solondz's films—*Dollhouse* no less than *Happiness*—derives from cruelty, and several of his characters, such as Philip Seymour Hoffman's sweaty sexual harasser in *Happiness*, can well be described as grotesque. But it's disputable whether their creator treats them cruelly; even at their most abjectly inadequate, they never lack the last saving degree of pathos. Solondz's films tread a very fine line, a knife-edge between comedy and contempt. It's a fiendishly difficult balancing-act, and he doesn't always succeed in maintaining it; but in view of the vast preponderance of comedies that plump, complacently for the easiest of options, Solondz deserves applause for the disquieting audacity of his vision.

—Philip Kemp

SPHEERIS, Penelope

Nationality: American. **Born:** New Orleans, Louisiana, 2 December 1945. **Education:** School of Theater, Film, and Television, University of California at Los Angeles, M.F.A. **Family:** One daughter, whose father died of a heroine overdose in 1974. **Career:** Voted Most Likely to Succeed by her high school classmates; made several short films while studying at UCLA, early 1970s; worked as an actress and film editor, early 1970s; founded Rock 'n' Reel, a company specializing in rock music promotion, 1974; produced short films directed by Albert Brooks and presented on *Saturday Night Live*, mid-late 1970s; entered the motion picture industry as producer of Brooks's feature *Real Life*, 1979; directed first theatrical feature, the documentary *The Decline of Western Civilization*, 1981; directed first fictional feature, *Suburbia*, 1984; co-created, co-wrote, and directed television series *Danger Theater*, 1993. **Agent:** The Gersh Agency, 232 North Canon Drive, Beverly Hills, CA 90210, U.S.A.

Films as Director:

1981	*The Decline of Western Civilization* (doc) (+ sc, pr)
1984	*Suburbia* (*The Wild Side*) (+ sc)

Penelope Spheeris with Marlon Wayans on the set of *Senseless*

1985 *The Boys Next Door*
1986 *Hollywood Vice Squad*
1987 *Dudes*
1988 *The Decline of Western Civilization II: The Metal Years* (doc) (+ sc)
1991 *Prison Stories: Women on the Inside* (for TV) (episode of three-part film)
1992 *Wayne's World*; *Lifers Group: World Tour* (doc short)
1993 *The Beverly Hillbillies*
1994 *The Little Rascals* (+ sc)
1995 *Black Sheep*
1998 *The Thing in Bob's Garage*; *Senseless*; *The Decline of Western Civilization Part III*

Other Films:

1979 *Real Life* (Brooks) (pr)
1987 *Summer Camp Nightmare* (*The Butterfly Revolution*) (Dragin) (co-sc)
1990 *Wedding Band* (Raskov) (role); *Thunder and Mud*
1991 *Prison Stories: Women on the Inside* (for TV)
1992 *Wayne's World*
1993 *The Beverly Hillbillies*
1994 *The Little Rascals* (+ co-sc)
1996 *Black Sheep*

Publications

By SPHEERIS: articles—

''Is There Life after Punk?,'' an interview with Peter Occhiogrosso in *American Film* (Washington, D.C.), April 1985.
Spheeris, Penelope, ''Western Civilization Declines Again,'' in *Premiere* (New York), June 1988.
''Dialogue on Film,'' with Penelope Spheeris and Danny Elfman, in *American Film* (New York), February 1991.
''Wayneing Supreme,'' an interview with R. Guilliatt, in *Time Out* (London), 13 May 1992.

On SPHEERIS: articles—

Gold, Richard, article in *Variety* (New York), 26 December 1984.

Wickenhaver, J., article in *Millimeter* (New York), April 1987.

Occhiogrosso, Peter, article in *Premiere* (New York), October 1987.

Milward, John, article in *Newsday* (Melville, New York), 17 June 1988.

Maslin, Janet, ‘‘Film View: Penelope Spheeris Finds the Heart of Rock,’’ in *New York Times*, 26 June 1988.

Willman, Chris, article in *Los Angeles Times*, 1 March 1992.

Diamond, Jamie, ‘‘Penelope Spheeris: From Carny Life to *Wayne's World*,’’ in *New York Times*, 12 April 1992.

Cohn, Lawrence, ‘‘Truth-Tellers Start to Tell Tales,’’ in *Variety* (New York), 11 May 1992.

Marc, David, ‘‘Sibling Rivalry,’’ in *Sight and Sound* (London), July 1994.

Harvey, Dennis, ‘‘*The Decline of Western Civilization Part III,*’’ in *Variety* (New York), 2 February 1998.

O'Hehir, Andrew, ‘‘Gleaning the Tube,’’ in *Sight and Sound* (London), August 1998.

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Unlike many women directors, Penelope Spheeris does not make films that are sensitive at their core, that focus on women and their relationships and emotions. Rather, her films—at least the group she made in the first section of her career—are hard-edged and in-your-face brutal. In terms of subject matter, they often deal with male adolescent angst as it exists within a grim, realistic urban environment. If none are particularly distinguished, they certainly are linked thematically, and by their solemn and depressing outlook.

Suburbia, Spheeris's first non-documentary feature, details the plight of a group of teen runaways residing on the edge of Los Angeles. It opens with a pack of wild dogs tearing a baby to shreds. *The Boys Next Door* is the saga of two teen boys who become serial killers. It included footage that had to be edited out in order to avoid an X rating. *Dudes* focuses on some young urban punk rockers who cross paths with murderous Southwestern rednecks. Not all of Spheeris's young protagonists are male, however. One of the characters in *Hollywood Vice Squad* is a runaway girl who has become a heroin-addicted prostitute.

Spheeris has admitted that her preoccupation with alienation and brutality is directly related to the incidents in her life. ‘‘I look at violence in a realistic way because I've experienced a lot of it in my own life,’’ she once told an interviewer. While she grew up in a travelling side show called the Magic Empire Carnival, there was nothing enchanted about her childhood. When she was seven years old, her father was murdered. Her younger brother died at the hands of a drunken driver. Her mother, an alcoholic, was married nine times. And her lover, the father of her daughter Anna, overdosed on heroin in 1974. Perhaps the infant being torn apart at the beginning of *Suburbia* is a representation of innocent young Penelope Spheeris, whose childhood purity was ripped from her at a too-young age.

As a child, Spheeris became captivated by rock music as an expression of youthful rebellion. This interest led her into a career in the music industry (as she formed her own company, Rock ‘n’ Reel, which produced short promotional films for such groups as the Doobie Brothers) and to the subject matter of her initial feature, the one which established her as a director. It is the 1981 documentary *The Decline of Western Civilization*, which records the late 1970s punk rock scene in Los Angeles. Featured are groups with such names as Circle Jerks, Fear, X, and Catholic Discipline, which are made up of rockers who are alienated not only from the core of straight American society but from the established, old guard in the rock ‘n’ roll hierarchy; to these rockers, the Beatles, Rolling Stones, or Kinks are as much a part of the mainstream as Spiro Agnew. Six years later, Spheeris made *The Decline of Western Civilization Part II: The Metal Years*, which contrasted several veterans of the heavy metal scene (including Ozzy Osbourne, Gene Simmons, and members of Aerosmith) to younger punk wannabes. Indeed, Spheeris's attraction to individuals so far outside even the farthest degrees of the establishment may be traced to one of the films she made while a student at the UCLA Film School, *Hats Off to Hollywood*, about the romance between a drag queen and a lesbian.

Spheeris's first mega-hit came with *Wayne's World*, based on the nonsensical but nonetheless popular *Saturday Night Live* skit featuring Mike Myers and Dana Carvey as self-proclaimed ‘‘party dudes’’ who have their own cable TV show. Despite the film's box-office success, it is too often idiotic and dull. Her features since then, like *The Beverly Hillbillies* and *The Little Rascals*, are even bigger disappointments, and far removed from the spirit of her earlier work: the first is a poorly done version of the silly but funny 1960s TV sitcom, and the second a pale reworking of the beloved Hal Roach one- and two-reel comedies.

—Rob Edelman

SPIELBERG, Steven

Nationality: American. **Born:** Cincinnati, Ohio, 18 December 1947. **Education:** California State College at Long Beach, B.A. in English, 1970. **Family:** Married 1) actress Amy Irving (divorced 1989), one son, one daughter; 2) actress Kate Capshaw, one daughter. **Career:** Won amateur film contest with 40-minute film *Escape to Nowhere*, 1960; on strength of film *Amblin'*, became TV director for Universal, late 1960s; TV work included episodes of *Marcus Welby, M.D., Columbo*, and *Night Gallery*, and TV films, including *Duel*, then given theatrical release; directed first feature, *The Sugarland Express*, 1974; formed own production company, Amblin Productions; produced television series *Amazing Stories*, late 1980s, and *seaQuest DSV* and others, 1990s; formed new Hollywood studio DreamWorks SKG, with David Geffen and Jeffrey Katzenberg, 1995. **Awards:** David Di Donatello Award (Italy) for Best Foreign Director, Kinema Jumpo Award (Japan) for Best Foreign Director, National Society of Film Critics Award for Best Director, and L.A. Film Critics Award for Best Director, for *E.T.*, 1982; Directors Guild Award for Best Director, and British Academy of Film and Television Arts Award for Best Director, for *The Color Purple*, 1985; Irving G. Thalberg Award for body of work, Motion Picture Academy, 1986; D. W. Griffith Award, National Board of Review, for *Empire of the Sun*, 1987;

Academy Awards for Best Director and Best Film, L.A. Film Critics Best Film, New York Film Critics Circle Best Film, D. W. Griffith Award for Best Film, and National Society of Film Critics Best Film and Diretor, for *Schindler's List*, 1993; Golden Lion for Career Achievement, Venice Film Festival, 1993; Life Achievement Award, American Film Institute, 1995; Distinguished Public Service Award, U.S. Navy, 1999. **Agent:** Jay Moloney, Creative Artists Agency, 9830 Wilshire Boulevard, Beverly Hills, CA 90212, U.S.A. **Address:** Amblin Entertainment/Dreamworks SKG, 100 Universal City Plaza, Bungalow 477, Universal City, CA 91608–1085, U.S.A.

Films as Director, Scriptwriter, and Producer:

1969 *Amblin'* (short)
1971 *Duel* (for TV)
1972 *Something Evil* (for TV)
1974 *The Sugarland Express* (+ co-story)
1975 ***Jaws***
1977 ***Close Encounters of the Third Kind*** (2nd version released 1980) (+ story)
1979 *1941*
1981 ***Raiders of the Lost Ark***
1982 ***E.T.—The Extraterrestrial*** (co-pr)
1983 episode of *The Twilight Zone—The Movie* (co-pr)
1984 *Indiana Jones and the Temple of Doom*
1986 *The Color Purple* (co-pr)
1987 *Empire of the Sun* (co-pr)
1989 *Indiana Jones and the Last Crusade*
1990 *Always* (co-pr)
1991 *Hook*
1993 *Jurassic Park* (+ co-exec pr); ***Schindler's List*** (+ co-exec pr)
1997 *The Lost World: Jurassic Park*; *Amistad* (+ pr)
1998 *Saving Private Ryan* (+ pr)
1999 *The Unfinished Journey* (short)
2001 *A. I.* (+ co-sc, pr)
2002 *Minority Report* (+ pr)

Other Films:

1973 *Ace Eli and Rodger of the Skies* (Erman) (story)
1978 *I Wanna to Hold Your Hand* (Zemeckis) (pr)
1980 *Used Cars* (Zemeckis); *The Blues Brothers* (Landis) (role)
1981 *Continental Divide* (Apted) (co-exec pr)
1982 *Poltergeist* (Hooper) (co-pr, co-story, co-sc)
1984 *Gremlins* (Dante) (co-exec pr)
1985 *Back to the Future* (Zemeckis) (co-exec pr); *Young Sherlock Holmes* (Levinson) (co-exec pr); *Goonies* (Donner) (co-exec pr)
1986 *The Money Pit* (Benjamin) (co-exec pr); *An American Tail* (Bluth) (co-exec pr); *Innerspace* (Dante) (co-exec pr); **batteries not included* (Matthew Robbins) (co-exec pr)
1988 *Who Framed Roger Rabbit?* (Zemeckis) (co-exec pr); *The Land before Time* (Bluth) (co-exec pr)
1989 *Dad* (Goldberg) (co-exec pr); *Back to the Future, Part II* (Zemeckis) (co-exec pr); *Joe vs. the Volcano* (Shanley) (co-exec pr)
1990 *Arachnophobia* (Frank Marshall) (co-exec pr); *Back to the Future, Part III* (Zemeckis) (co-exec pr); *Gremlins 2: The New Batch* (Dante) (co-exec pr)
1991 *Cape Fear* (Scorsese) (exec pr); *An American Tail: Fievel Goes West* (Nibbelink) (co-pr)
1993 *We're Back: A Dinosaur's Tail* (co-exec pr); *Trail Mix-up* (exec pr)
1994 *I'm Mad* (exec pr)
1995 *To Wong Foo, Thanks for Everything, Julie Newmar* (Kidron) (co-exec pr); *Balto* (exec pr); *Casper* (exec pr)
1996 *High Incident* (for TV) (exec pr); *Twister* (exec pr)
1997 *Men in Black* (exec pr)
1998 *Toonslyvania* (series for TV) (exec pr); *Pinky, Elmyra & the Brain* (series for TV) (exec pr); *Invasion America* (series for TV) (exec pr); *Deep Impact* (exec pr); *The Mask of Zorro* (exec pr); *The Last Days* (exec pr); *Paulie* (exec pr); *Small Soldiers* (exec pr); *Antz* (exec pr); *The Prince of Egypt* (exec pr); *In Dreams* (exec pr)
1999 *Forces of Nature* (exec pr); *The Love Letter* (exec pr); *The Haunting* (exec pr); *Wakko's Wish* (for video) (exec pr); *American Beauty* (exec pr); *Freaks and Geeks* (series for TV) (exec pr); *Galaxy Quest* (exec pr)
2000 *The Road to El Dorado* (exec pr); *The Flintstones in Viva Rock Vegas* (exec pr); *Gladiator* (exec pr); *Road Trip* (exec pr); *Small Time Crooks* (exec pr); *Chicken Run* (exec pr)
2001 *Jurassic Park 3* (exec pr); *The Martian Chronicles* (pr); *Anne Frank: The Whole Story* (for TV) (exec pr); *Band of Brothers* (for TV) (exec pr);

Publications

By SPIELBERG: books—

The Sugarland Express—Spielberg, Barwood and Robbins, Zsigmond, edited by Rochelle Reed, Washington, D.C., 1974.
The Last Days, New York, 1999.

By SPIELBERG: articles—

Steven Spielberg Seminar, in *Dialogue on Film* (Washington, D.C.), July 1974.
''From Television to Features,'' an interview with M. Stettin, in *Millimeter* (New York), March 1975.
''Close Encounter of the Third Kind: Director Steve Spielberg,'' with C. Austin, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), December 1977.
''The Unsung Heroes or Credit Where Credit Is Due,'' in *American Cinematographer* (Los Angeles), January 1978.
Interview with Mitch Tuchman, in *Film Comment* (New York), January/February 1978.
''Directing *1941*,'' in *American Cinematographer* (Los Angeles), December 1979.
''Of Narrow Misses and Close Calls,'' in *American Cinematographer* (Los Angeles), November 1981.

Steven Spielberg (second from left) on the set of *Saving Private Ryan*

Interview with T. McCarthy, in *Film Comment* (New York), May/June 1982.

''Dialogue on Film: Steven Spielberg,'' in *American Film* (Washington, D.C.), June 1988.

''A Revealing Interview with Steven Spielberg,'' in *Film Threat* (Beverly Hills), vol. 19, 1989.

''Always,'' an interview with S. Royal, in *American Premiere Magazine* (Beverly Hills), no. 6, 1989/90.

''China and the Oscars,'' written with Kathleen Kennedy, *New York Times*, 25 March 1991.

''A Close Encounter with Steven Spielberg,'' an interview with D. Shay, in *Cinefex* (Riverside, California), February 1993.

''Chase, Crush and Devour,'' an interview with Stephen Pizzello, in *American Cinematographer* (Hollywood), June 1997.

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Kolker, Robert Phillip, *A Cinema of Loneliness: Penn, Kubrick, Scorsese, Spielberg, Altman*, Oxford, 1980; revised edition, 1988.

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Goldau, Ant Je, and Hans Helmut Prinzler, *Spielberg: Film als Spielzeug*, Berlin, 1985.

Mott, Donald R., and Cheryl McAllister Saunders, *Steven Spielberg*, Boston, 1986.

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Weiss, Ulli, *Das Neue Hollywood: Francis Ford Coppola, Steven Spielberg, Martin Scorsese*, Munich, 1986.

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Oskar Schindler and His List: The Man, the Book, the Film, the Holocaust, and Its Survivors, Forest Dale, Vermont, 1995.

Ferber, Elizabeth, *Steven Spielberg: A Biography*, New York, 1996.

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Abbott, Diane, ''Steven Spielberg,'' in *American CinemEditor* (Encino, California), no. 1, 1990.
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Torry, Robert, ''Politics and Parousia in Close Encounters of the Third Kind,'' in *Literature/Film Quarterly* (Salisbury, Maryland), no. 3, 1991.
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Gellately, Robert, ''Between Exploitation, Rescue, and Annihilation: Reviewing *Schindler's List*,'' in *Central European History* (Atlanta, Georgia), no. 4, 1993.
Richardson, John H., ''Steven's Choice,'' in *Premiere* (New York), January 1994.
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White, Armond, ''Toward a Theory of Spielberg History,'' in *Film Comment* (New York), March 1994.
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''*Schindler's List:* Myth, Movie, and Memory,'' roundtable discussion in *Village Voice* (New York), 29 March 1994.
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Perhaps any discussion of Steven Spielberg must inevitably begin with the consideration that as the new millennium gets underway after a century of cinema, Spielberg remains the most commercially successful director the world has known—an incredible, if mind-boggling proposition which, in another time, might have immediately made the director's films ineligible for serious critical consideration. Yet the fact that Spielberg's combined films have grossed well over one billion dollars attests to their power in connecting to the mass audience and offers the analyst an immediate conundrum which may take a more distanced generation of critics and filmgoers to answer fully: What does Spielberg know? And why has so much of his work invited such audience approval?

Spielberg has worked in a variety of genres: the television film *Duel* is a thriller; *Jaws* is a horror film; *1941* is a crazy comedy; *Close Encounters of the Third Kind* is a science-fiction film; *Raiders of the Lost Ark* is an adventure film patterned after film serials of the early 1950s; *E.T.—The Extraterrestrial* is a fantasy/family film combining elements from *The Wizard of Oz, Lassie*, and *Peter Pan; The Color Purple* is a social drama; *Empire of the Sun* is an expansive wartime epic. And yet virtually all of Spielberg's films are united by the same distinctive vision: a vision imbued with a sense of wonder which celebrates the magic, mystery, and danger that imagination can reveal as an alternative to the humdrum and the everyday. The artistic consistency within Spielberg's work is demonstrated further by his narratives, which are structurally similar. In the typical Spielberg film, an Everyman protagonist has his conception of the world enlarged (often traumatically) as he comes face to face with some extraordinary and generally non-human antagonist who is often hidden from the rest of the world and/or the audience until the narrative's end. In *Duel*, a California businessman named Mann finds himself pitted against the monstrous truck whose driver's face is never shown; in *Jaws*, the water-shy sheriff must face an almost mythological shark whose jaws are not clearly shown until the final reel; in *Close Encounters*, a suburban father responds to the extrasensory messages sent by outer-space creatures who are not revealed until the last sequence of the film; in *Raiders of the Lost Ark*, Indiana Jones quests for the Lost Ark which, at film's end we discover is Pandora's Box of horrors when summoned up by those who would attempt to profit from it; and, of course, in *E.T.*, a small boy whose life is already steeped in imagination keeps secret his adoption of a playful extra-terrestrial (although one could easily argue that the non-human antagonist here is not really the sensitive E.T., but the masked and terrifying government agents who, quietly working behind the scenes throughout the narrative, finally invade the suburban house and crystallize the protagonist's most horrific fears). Structural analysis even reveals that *Poltergeist*, the Spielberg-produced, Tobe Hooper-directed film which relates to Spielberg's career in the same way the Howard Hawks-produced, Christian Nyby-directed *The Thing* related to Hawks's career, is indeed a continuation of the Spielberg canon. In *Poltergeist*, a typical American family ultimately discovers that the antagonists responsible for the mysterious goings-on in their suburban home are the other-worldly ghosts and skeletons not shown until the end of the film, when the narrative also reveals the villainy of the real estate developer who had so cavalierly disposed of the remains from an inconveniently located cemetery.

Technically proficient and dazzling, Spielberg's films are voracious in their synthesis of the popular culture icons which have formed the director's sensibilities: Hitchcock movies, John Wayne, comic books, *Bambi*, suburban homes, fast food, the space program, television. His vision is that of the child-artist—the innocent and profound imagination that can summon up primeval dread from the deep, as well as transcendent wonder from the sky. If Spielberg's early films particularly are sometimes attacked for a certain lack of interest in social issues or ''adult concerns,'' they may be defended on the grounds that his films—unlike so many of the ''special effects'' action films of the 1970s and 1980s—derive from a sensibility which is sincerely felt. A more subtle attack on Spielberg would hold that his interest in objects and mechanical effects (as in *1941* and *Raiders of the Lost Ark*), though provocative, may not always be in perfect balance with his interest in sentiment and human values. Spielberg himself acknowledges his debt to Walt Disney, whose theme ''When You Wish upon a Star,'' a paean to faith and imagination, dictates the spirit of several Spielberg films. And yet certainly if intellectual and persuasive critical constructions be sought to justify our enjoyment of Spielberg's cinema, they can easily be found in the kind of mythic, Jungian criticism which analyzes his very popular work as a kind of direct line to the collective unconscious. *Jaws*, for instance, is related to the primal fear of being eaten as well as to the archetypal initiation rite; *Close Encounters* is constructed according to the archetypal form of the quest and its attendant religious structures of revelation and salvation; and of course *E.T.* has already been widely analyzed as a re-telling of the Christ story—complete wth a sacred heart, a ritual death, a resurrection brought about by faith, and an eventual ascension into heaven as E.T. returns home.

If Spielberg is especially notable in any other way, it is perhaps that he represents the most successful example of what has been called the film-school generation, which is increasingly populating the new Hollywood: a generation which has been primarily brought up on television and film, rather than literature, and for whom film seems apparently to have replaced life as a repository of significant experience. And yet if the old Hollywood's studio system is dead, it has been partially replaced by a solid, if informal matrix of friendships and alliances: between Spielberg and a fraternity that includes George Lucas, Francis Ford Coppola, Lawrence Kasdan, John Milius, Bob Zemeckis, Robert Gale, Hal Barwood, Matthew Robbins, Melissa Mathison, and Harrison Ford.

It is noteworthy that Hollywood, though consistently accused of a preference for box-office appeal over critical acclaim, has nevertheless refused (until *Schindler's List* in 1994) to valorize publicly Spielberg's work, despite his popular and critical success. The Academy of Motion Picture Arts and Sciences has consistently chosen to pass over Spielberg's films and direction—in 1975 bypassing *Jaws* in favor of *One Flew over the Cuckoo's Nest* and Milos Forman; in 1977, bypassing *Close Encounters* for *Annie Hall* and Woody Allen; in 1981 bypassing *Raiders of the Lost Ark* for *Chariots of Fire* and Warren Beatty (as director of *Reds*); in 1982 bypassing *E.T.* for *Gandhi* and Richard Attenborough; and in 1985 bypassing *The Color Purple* for *Out of Africa* and Sydney Pollack.

More than requiring an explanatory footnote in film history texts, these ''slights'' made it clear that the industry of the time had come to hold Spielberg responsible for the juvenilization of the American cinema in the late 1970s and 1980s. If the Coppolas and the Scorseses attempted to remake Hollywood to their own vision of a freer, more

European, artistic sensibility (and by and large failed), should Spielberg now be held responsible for betraying earlier victories and turning Hollywood into a Disneyland? And although Spielberg became the richest man in Hollywood, the most commercially savvy, the man everyone most wanted to make a deal with, the most influential, he could not easily become anything at all like its most serious, respected artist. Spielberg's longtime insistence on avoiding adult themes, instead taking refuge in nostalgia, special effects, remakes, and sequels, seemed to be directly responsible for rather perniciously preventing non-Spielberg-like films from being produced. As well, the overwhelming number of Spielberg imitators, many producing films under Spielberg's own auspices, have largely contributed commercially successful hackwork.

Hollywood noted the irony, too, that it was in the Spielberg production of *The Twilight Zone* movie (directed by John Landis) that two children and actor Vic Morrow should have been killed in a clearly avoidable accident in which the children's employment violated child-labor law. *The Color Purple*, although conforming to Spielberg's typical pattern of the hidden antagonist, backed off from an explicit representation of Celie's lesbianism, turning her instead into a cute *E.T.*-like creature. Thus the confrontation of the hidden antagonist (Celie's true nature) became a kind of missing climax in a film which many critics ridiculed. After *The Color Purple*, when receiving the Irving Thalberg award from the Motion Pictures Academy, Spielberg gave a widely quoted speech which seemed surprisingly to admit responsibility for the state of American film culture: ''I think in our romance with technology and our excitement at exploring all the possibilities of film and video, I think we have partially lost something. . . . It's time to renew our romance with the word; I'm as culpable as anyone in exalting the image at the expense of the word. . . . Only a generation of readers will spawn a generation of writers.'' Spielberg's speech was followed by arguably his finest work: from a screenplay by famed dramatist Tom Stoppard, *Empire of the Sun*, set in Asia during World War II, includes some of Spielberg's most startling set-pieces (such as a crowd sequence which rivals Eisenstein's use of montage in ''The Odessa Steps'' sequence of *Potemkin*, or an unusually expressive evocation of the atomic bombing at Hiroshima), as well as more adult themes relating to war and peace, community integration and disintegration. Nevertheless, when this film was overshadowed in many ways by Bertolucci's Asia epic, *The Last Emperor*, Spielberg seemed to beat a hasty retreat into safer material.

Always, a remake of *A Guy Named Joe* in which Spielberg portrayed adult relationships within a fantasy context including helpful ghosts, was both a critical and financial failure. Even more distressing was the critical failure of the 1991 *Hook*, in which Spielberg's professed appreciation for the word disappeared under the weight of charmless Hollywood juveniles having onscreen food fights amidst special effects gleefully presented by Spielberg as artistic entertainment. Although critics had for years suggested that the source material *Peter Pan* would provide Spielberg his most natural material (a boy not wanting to grow up), many were stunned when Spielberg's version finally arrived: bloated, overlong, overproduced, looking more like a vapid amusement park ride or a multimillion dollar commercial for a new attraction at the Universal Studio Tour than a film. Its artistic message—that its adult Peter Pan should work less and spend more quality time with his children—was in ludicrous contradiction to the herculean effort required by all, including its director, to devote themselves to such a high-budget, effects-heavy project; thus the film emerges as the most cynical, hypocritical attempt to play on audience sentiment to attract box-office in the Spielberg *oeuvre.* The year 1993 marked a turning point for Spielberg—with the release of two films in the same year that could not have been more different. *Jurassic Park*, a cinefantastique wonder showing dinosaurs wreaking havoc in a contemporary theme park, was a roller-coaster ride which fast became the most commercially successful film of all time, bypassing even Spielberg's own *E.T.* Although the special effects were mostly marvelous and definitely the reason for the film's appeal (can anyone who has seen the film ever forget the startlingly graceful images of apatosaurs grazing in the forest?), many critics were startled by a certain desultoriness in the construction of the narrative: loose ends here and there, scenes which seemed not all to pay off. And indeed, deficiencies may be attributed to Spielberg losing some interest in the project—for the other Spielberg film released in 1993 was the film which would finally, irrevocably answer his critics: a black-and-white film photographed in a radically different camera style, devoid of the famous Spielberg backlighting as well as his traditional over-the-top orchestrations, using virtually unknown actors, and all on the single most unremittingly serious subject of the contemporary world: the Holocaust. Spielberg's *Schindler's List* was his most striking, overwhelming work; with it, he finally won his Academy Awards for film and director, as well as best film awards from the L.A. and New York critics groups, the Board of Review, and the National Society of Film Critics—a startlingly unanimous achievement. For a serious film, *Schindler's List* was also amazingly successful with the public, which was powerfully moved and horrified by the film. Based on the real-life story of Oskar Schindler, a German industrialist who actually saved over a thousand Jews by employing them at his factory, *Schindler's List*, keping with the Spielberg ethos, emphasized the most hopeful components of the story without minimizing or denying its horrifying components. The film's coda, which showed the actors along with their real-life counterparts who survived because of Schindler visiting the gravesite of the real Schindler, was criticized by some, but this strategy insisted the audience understand the story as historical and gave the film an even greater emotional depth. Although time will tell whether *Schindler's List* will retain its instant reputation as a great, towering achievement comparable to, say, Alain Resnais's short *Night and Fog*, the definitive Holocaust film, the film has—according to his own testimony—altered Spielberg's life, sensibility, and career. The first artistic work that allowed Spielberg directly to explore his Jewish heritage, *Schindler's List* so consumed him that he has since embarked on what he has called his most important life's work: a video project documenting the survivors of the Holocaust for educational purposes. In interviews given before his multiple Academy Award wins, Spielberg has also said that he could no longer imagine going back to directing the kinds of films he made before *Schindler's List.* Either Spielberg's sincerity must be regarded as suspect or his resolve as short-lived, for he followed the winning of his first Academy-award by directing *The Lost World*, a *Jurassic Park* sequel unnecessary for any motive except craven profit, in the process becoming more a designer of amusement park attractions than an artist. Psychologically vacuous, *The Lost World* shows men with gadgets who say things like ''Lindstrade air rifle. Fires a sub-sonic impact delivery dart.'' The exposition is obligatory, the villains cardboard, a black Disney child improbably appears to improve the film's demographics, and characters behave stupidly so that dinosaurs can attack them. When at one point, we even see a man ripped in half by two dinosaurs competing for their dinner, we understand that the humanism of *Schindler's List* has been replaced by the expediency of efficient, crowd-pleasing violence: it feels almost like a pornographic vision. The few pleasures in *The Lost World* come from its irony—Jeff Goldblum, for instance, responding to a colleague's awe at the dinosaurs: ''Yeah, 'ooh, ahhh,' that's how it always starts. But then later there's running and then screaming.'' A few scenes invoke Hitchcock's *The Birds*, generally to *The Lost World*'s disadvantage, but only the climactic scenes showing a tyrannosaurus rex drinking from a swimming pool in suburban San Diego evoke, through their surreal wit, any lasting sense of awe.

Amistad, a noble subject in the tradition of *Schindler's List*, deals with the 1839 shipboard revolt of fifty-three African slaves. Despite the film's idealism and the genuine interest of its historical narrative, much of *Amistad* is problematic. In a surprising review in the *Los Angeles Times*, Kenneth Turan put forward the thesis that for Spielberg, ''There's been leakage from the no-brainers to the quality stuff and . . . bad habits picked up in the mindless movies are driving out better [habits].'' Turan's comments seemed shocking then, particularly delivered in Spielberg's own hometown community, and seem prescient still. Dialogue in *Amistad* seems incredibly stilted, as reflected in this retort to John Quincy Adams, which passes as conversational: ''There remains but one task undone, one vital task the founding fathers left to their sons before their thirteen colonies could precisely be called United States, and that task, sir, as you well know, is crushing slavery.'' Not all performers escape seeming like high school students dressing up for an historical pageant. As well, there are conceptual lapses: the moral outrage of slavery has little to do with the thunder and lightning Spielberg uses in many of the shipboard sequences, and Spielberg's traditional backlighting—particularly during the Middle Passage of the slaves' journey—adds a sheen of romanticism totally inappropriate to his subject. Although the black slave leader's passionate outburst in court is certainly moving, that it comes after he sees a picture of Christ and that it is accompanied by a theme, which (if African) is orchestrated in the style of a heavenly choir directly out of *The Ten Commandments*, seem conceptually suspect, too: is it only with the inspiration of Christian myths of sacrifice that black slavescan find their African voice? These failings exist simultaneously with wonderful, expressive moments, particularly those which are silent: an ebony-muscled body framed against a black sky full of stars—an image suggesting the rapturous universal beauty of black. Unforgettable, too, is a slave mother falling backwards and overboard with her newborn baby in order to commit suicide rather than submit; even more horrifying is the sight of fifty slaves, shackled together in a line and tossed into the ocean, each one dragged by the weight of the other, as if they were only so much ballast. Although Spielberg has gotten Hollywood credit for making socially significant films, his ''social'' films take respectably safe subjects: can anyone be in favor of concentration camps or slavery? So far Spielberg has avoided contemporary stories of anti-Semitism, racial injustice, or social inequity which might alienate some spectators, raise controversy, or invite more ambivalent emotions. Of course, Spielberg is more interested in story-telling than in changing the world. Even in *Amistad*, John Quincy Adams' advice on how to win a case sounds suspiciously like Spielberg's mantra: ''What is their story?'' says Adams, noting that whoever tells the best story generally wins. Later, when Adams offers tribute to the leader of the slave revolt, his comment that ''if he were white . . . the great authors of our time would fill books about him, his story would be told and be told. . .'' itself seems a self-congratulatory pat on Spielberg's own back for being one of these great *auteurs*/authors.

Amistad was followed by another excursion into the past: *Saving Private Ryan*, a war story which begins with the June 6, 1944 D-Day storming of Omaha Beach. *Saving Private Ryan* seems to be that rarest entity: an instant classic—particularly in its D-Day sequence, which presents the confusion and the terror, the beach running red with blood, the literal viscera of graphic violence. General audiences were stunned, and many surviving WWII veterans were emotionally unhinged. Valorizing a generation of veterans, *Saving Private Ryan* presents their sacrifice with great emotional expressiveness and good old-fashioned patriotism. If *The Thin Red Line*, the long-awaited Terrence Malick war film released the same year, was more philosophical and profound, Spielberg's film was nevertheless the more coherent story, emotionally perfectly pitched. Although Spielberg won the Academy award for best director, his film's surprising defeat for best film by the comedy *Shakespeare in Love* was yet another sign that Hollywood retains Spielberg reservations. And certainly critics disparaged Spielberg's framing device as unfairly obscuring the identity of the American pilgrim ostensibly telling the story—itself an unfair criticism for a rhetorical flourish totally appropriate for a story *told*. If the last hour of *Saving Private Ryan* seems like an extraordinarily good episode of the TV series *Combat*, even this criticism seems a quibble, because of the film's accumulating emotional power. Certainly, so many images are unforgettable: the soldier who collects dirt samples from each country he does battle in; the bag filled with hundreds of dog tags, each representing a dead American; a German soldier slowly inserting a knife directly into a GI's heart. The art design and hisorical reconstruction of the film are flawless, its final images of the D-Day battlefield absolutely awe-inspiring (even more so because we never see the beach in long shot until the battle is over). Moving, too, is the Iowa sequence showing a bereaved mother framed in the doorway, its evocation of the opening of *The Searchers* effortlessly suggesting that the titular search for her surviving child will be successful (just as was the search in the John Ford film Spielberg so obviously admires).

On other fronts, Spielberg has continued to consolidate his position in Hollywood as its most powerful man. His company, Amblin Entertainment, has long been involved with television production, either Spielberg and/or Amblin involved in television series as disparate as *Amazing Stories*, *seaQuest DSV*, the top-rated drama *ER*, and the children's show *The Animaniacs*. Spielberg has continued to produce the films of others, and at least one post-*Schindler* film, *To Wong Foo, Thanks for Everything, Julie Newmar*, though a traditional Hollywood film in its warmth and sentiment, takes on a contemporary hot-button issue: homophobia in America. More monumentally, in one of the most publicized entertainment stories of 1994, Spielberg formed a new Hollywood studio called DreamWorks SKG in partnership with two of the other most powerful men in Hollywood, Jeffrey Katzenberg and David Geffen. In 1999, DreamWorks released *American Beauty*, a savage satire about bankrupt values and homophobia in the suburbs, which won the Academy award for best film. In 2000, inspired by the success of *Saving Private Ryan*, Spielberg was in the process of producing (in conjunction with Tom Hanks) a series of TV films with World War II stories. As Spielberg moves closer to being an all-powerful, modern-day studio mogul in the style of Walt Disney or Harry Cohn, will his *Schindler*'s experience inspire a greater devotion to serious, artistically ambitious projects requiring no apology, or will the lure of big bucks for sequels and popular entertainments prove too great a temptation for DreamWorks to forego? Although Spielberg executive-produced *The Last Days*, the 1998

Academy-award winning documentary on Hungarian holocaust survivors, his Amblin released early in 2000 the lowbrow *Viva Rock Vegas*, the *Flintstones* sequel. Reportedly, Spielberg is also currently preparing at least one more *Jurassic Park* sequel. Perhaps Spielberg will find some way of mediating his apparently contradictory goals with enough integrity and skill to retain his critical respectability as a serious artist, as well as his popular appeal.

—Charles Derry

STAHL, John M.

Nationality: American. **Born:** New York City, 21 January 1886. **Education:** Educated in New York City public schools. **Family:** Married Roxana Wray, 1932. **Career:** Actor on stage and later in films, from 1901; hired by Vitagraph Studio, Brooklyn, as director, 1914; moved to Hollywood, worked for Louis B. Mayer in independent productions, then at MGM, 1917; vice president and directorial producer, Tiffany-Stahl Studios, 1928; sold interest in studio and joined Universal, 1930. **Died:** 12 January 1950.

Films as Director:

(incomplete listing prior to 1918)

1914 *The Boy and the Law*
1917 *The Lincoln Cycle* (14-reeler distributed in six chapters including *My Mother, My Father, My Self, The Call to Arms*)
1918 *Scandal Mongers*; *Wives of Men* (+ sc); *Suspicion*
1919 *Her Code of Honor*; *A Woman under Oath*
1920 *Greater than Love*; *Women Men Forget*; *The Woman in His House*; *Sowing the Wind*; *The Child Thou Gavest Me* (+ pr)
1922 *The Song of Life*; *One Clear Call* (+ pr); *Suspicious Wives*
1923 *The Wanters* (+ pr); *The Dangerous Age* (+ pr)
1924 *Why Men Leave Home*; *Husbands and Lovers* (+ pr)
1925 *Fine Clothes*
1926 *Memory Lane* (+ pr, co-sc); *The Gay Deceiver*
1927 *Lovers?* (+ pr); *In Old Kentucky* (+ pr)
1930 *A Lady Surrenders*
1931 *Seed*; *Strictly Dishonorable*
1932 *Back Street*
1933 *Only Yesterday*
1934 *Imitation of Life*
1935 *Magnificent Obsession*
1937 *Parnell*
1938 *Letter of Introduction* (+ pr)
1939 *When Tomorrow Comes* (+ pr)
1941 *Our Wife*
1942 *The Immortal Sergeant*
1943 *Holy Matrimony*
1944 *The Eve of St. Mark*; *The Keys of the Kingdom*
1946 *Leave Her to Heaven*
1947 *Forever Amber* (replaced by Otto Preminger); *The Foxes of Harrow*
1948 *The Walls of Jericho*
1949 *Father Was a Fullback*; *Oh, You Beautiful Doll*

Publications

By STAHL: article—

‘‘Oh, the Good Old Days,’’ in *The Hollywood Reporter*, 16 May 1932.

On STAHL: books—

Glèdhill, Christine, editor, *Home Is Where the Heart Is: Studies in Melodrama and the Woman's Film*, London, 1987.

On STAHL: articles—

Obituary, in *The New York Times*, 14 January 1950.
Sarris, Andrew, ‘‘Esoterica,’’ in *Film Culture* (New York), Spring 1963.
Morris, G., ‘‘John M. Stahl: The Man Who Understood Women,’’ in *Film Comment* (New York), May/June 1977.
Pulleine, Tim, ‘‘Stahl into Sirk,’’ in *Monthly Film Bulletin* (London), November 1981.
Renov, Michael, ‘‘*Leave Her to Heaven*: The Double Bind of Post-War Women,’’ in *Journal of the University Film and Video Association*, Winter 1983.

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John Stahl was a key figure in the development of the Hollywood ‘‘women's melodrama’’ during the 1930s and 1940s, and quite possibly in the 1910s and 1920s as well. Although he began directing in 1914, and apparently made as many films before sound as after, only two of his silents (*Her Code of Honor* and *Suspicious Wives*) seem to have survived. Yet this is hardly the only reason that the ultimate critical and historical significance of his work remains to be established. More pertinent is the critical disrepute of the ‘‘tearjerker’’ genre in which he worked almost exclusively—a genre which had to await the discovery of Douglas Sirk's melodramas and the reworking of the form by R.W. Fassbinder to attract serious critical attention.

Comparisons between Sirk's baroquely aestheticized and Stahl's straightforwardly unadorned treatments of equally improbable plots is somewhat useful, and virtually inevitable, given that Sirk remade three of Stahl's classic 1930s ‘‘weepies’’: *Imitation of Life* (1934/1959), *Magnificent Obsession* (1935/1954), and *When Tomorrow Comes* (1939), which became *Interlude* (1957). In a genre focusing on the problems presented by the social/sexual order for the individual (most frequently, the bourgeois female), Sirk tended to abstract dramatic conflicts in the direction of Brecht, while Stahl chose to emphasize the effects of social rigidities through the emotions of his characters.

Stahl's career seemed to flourish most at Universal in the 1930s with the production of the highly accomplished *Back Street, Only Yesterday*, and the three films Sirk remade, all of which present emotionally similar heroines buffeted by twists of fate which wreak havoc on their socially determined modes of behavior. In his version

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John M. Stahl and Myrna Loy on the set of *Parnell*

of Fannie Hurst's *Back Street* (remade in 1941 and 1961), Stahl encourages sympathy for Irene Dunne, an independent working woman who gives up everything to be ''kept'' in isolation by the respectable married man she loves. Audacious contradictions emerge from the very simplicity with which Stahl presents outrageous plot twists. Dunne meets the ''kept woman'' next door to her back street apartment, for example, only when the woman literally catches on fire and must be rescued. Recognizing a sister in shame, Dunne counsels the injured woman against allowing herself to be exploited by the man she loves; yet what seems to be a dawning moment of self-awareness on the part of our heroine is instantly obscured by a romantic haze when her own lover walks through the door in the middle of her diatribe. Similarly powerful contradictions abound in *Imitation of Life* (based on another Hurst novel), where best friends Claudette Colbert and Louise Beavers find themselves incapable, despite their best intentions, of breaking the social conventions which keep the black woman subservient to the white, even when the former is responsible for the latter's wealth and success.

Given material such as the Fannie Hurst novels, the ''inspirational'' message of Lloyd C. Douglas's *Magnificent Obsession*, and the hopelessly romantic *Only Yesterday* (virtually remade as Max Ophüls' *Letter from an Unknown Woman*), and considering the period during which Stahl worked, the point of reference seems not to be Sirk so much as Stahl's better-appreciated contemporary Frank Borzage. It is Borzage's unrelenting romanticism which is usually assumed to characterize the ''weepies'' of the 1920s and 1930s; yet Stahl's work offers another perspective. While he clearly encourages emotional identification with his heroines, Stahl seems more interested in exposing their romantic illusions than in relishing them. In fact, his meditative restraint in such situations has prompted George Morris to suggest that ''it is Carl Th. Dreyer whom Stahl resembles more than directors like Sirk or Borzage.''

Yet ultimately, Stahl's visual style seems largely dependent upon studio and cinematographer, a fact most clearly demonstrated by *Leave Her to Heaven*, a preposterously plotted drama of a psychotically duplicitous woman shot in Technicolor by Leon Shamroy on the modernesque sets of 20th Century-Fox, where the director's *mise-en-scène* emerges as florid and baroque as Sirk in his heyday—and a full decade earlier.

It seems that Stahl's films represent something of a missing link between Borzage's romanticism and Sirk. Certainly, an examination of his work expands an understanding of the variety of Hollywood's strategies in personalizing overtly ideological questions of sex, status, and money. In fact, if film scholars are serious about studying the melodrama in any depth, then the films of John Stahl remain a top and current priority.

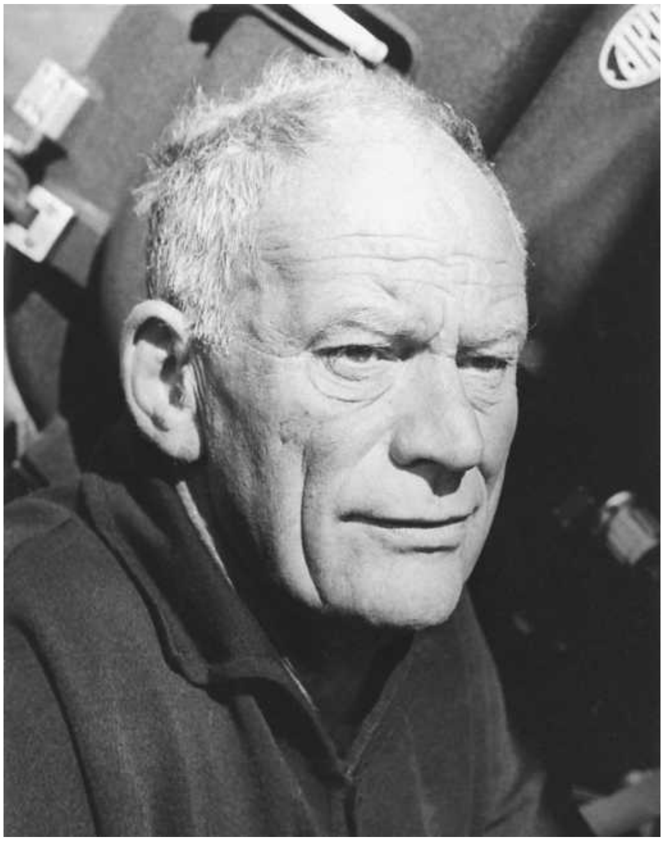
—Ed Lowry

STAUDTE, Wolfgang

Nationality: German. **Born:** Saarbrücken, 9 October 1906. **Education:** Educated as engineer. **Career:** Stage actor for Max Reinhardt and Erwin Piscator, until 1933; film actor, from 1931; writer and director of advertising films and shorts, 1930s; directed first feature, *Akrobat schö-ö-ön*, for Tobis Film, also co-founder, with Harald Braun and Helmut Kaütner, ''Freie Film-Produktion-GmbH,'' 1943; worked for DEFA Studios, East Germany, 1945; worked in West Germany, from 1953; television director, from 1970s. **Awards:** Silver Lion, Venice Festival, for *Ciske de Rat*, 1955. **Died:** Of heart failure, in Zigarski, 19 January 1984.

Films as Director:

1943 *Akrobat schö-ö-ön* (+ sc)
1944 *Ich hab' von Dir geträumt*
1945 *Frau über Bord*
1946 ***Die Mörder sind unter uns*** (*The Murderers Are among Us*) (+ sc)
1948 *Die seltsamen Abenteuer des Herrn Fridolin B* (+ sc)
1949 *Rotation* (+ co-sc); *Schicksal aus zweiter Hand* (+ sc); *Der Untertan* (*The Submissive*) (+ co-sc)
1953 *Die Geschichte des kleinen Muck* (*The Story of Little Mook*) (+ co-sc)
1954 *Leuchtfeuer* (+ co-sc)
1955 *Ciske—Ein Kind braucht Liebe* (*Ciske—A Child Wants Love*) (+ sc)
1957 *Rose Bernd*
1958 *Kanonen-Serenade* (*The Muzzle*) (+ co-sc); *Madeleine und der Legionär*; *Der Maulkorb*
1959 *Rosen für den Staatsanwalt* (*Roses for the Prosecutor*) (+ story)
1960 *Kirmes* (*Kermes*) (+ sc); *Der letzte Zeuge* (*The Last Witness*)
1962 *Die glücklichen Jahre der Thorwalds* (co-d)
1963 *Die Dreigroschenoper* (*The Threepenny Opera*)
1964 *Herrenpartie* (*Me's Outing*); *Das Lamm* (*The Lamb*)
1966 *Ganovenehre* (*Hoodlum's Honor*)
1968 *Heimlichkeiten* (+ co-sc)
1970 *Die Herren mit der weissen Weste* (*Those Gentlemen Who Have a Clean Sheet*)
1971 *Fluchtweg St. Pauli—Grossalarm fur die Davidswache*
1972 *Verrat ist kein Gesselschaftsspiel* (for TV); *Marya Sklodowska-Curie. Ein Mädchen, das die Welt verändert* (for TV)
1973 *Nerze Nachts am Strassenrand* (for TV); *The Seawolf*
1974 *Ein herrliches Dasein*
1976 *Zwei Erfahrungen Reicher* (for TV)
1978 *Des Verschollene Inka-Gold* (for TV); *Zwischengleis* (*Memories*)



Wolfgang Staudte

Other Films:

1931 *Gassenhauer* (Pick) (role)
1945 *Der Mann, dem man den Namen stahl* (co-sc)
1949 *Das Beil von Wandsbek* (co-sc)
1950 *Geheimnis des blauen Zimmers* (role); *Tannenberg* (role); *Der Choral von Leuthen* (role); *Heimkehr ins Glück* (role); *Pechmarie* (role); *Die Bande von Hoheneck* (role); *Schwarzer Jäger Johanna* (role); *Stärker als Paragraphen* (role); *Gleisdreieck* (role); *Susanne im Bade* (role); *Am seidenen Faden* (role); *Lauter Lügen* (role); *Pour le mérite* (role); *Mordsache Holm* (role); *Spiel im Sommerwind* (role); *Das Gewehr über* (role); *Die fremde Frau* (role); *Drei Unteroffiziere* (role); *Brand im Ozean* (role); *Legion Condor* (role); *Blutsbrüderschaft* (role); *Aus erster Ehe* (role); ***Jud Süss*** (role); *Jungens* (role); *Friedemann Bach* (role); *. . . reitet für Deutschland* (role); *Das grosse Spiel* (role)

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''Kurt Maetzig, Wolfgang Staudte,'' in *Information* (Wiesbaden), no. 3–6, 1976.

Karkosch, K., ''Wolfgang Staudte,'' in *Film und Ton* (Munich), March 1976.

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Nrrested, Carl, ''Glemte kontinuitets faktorer i tysk film,'' in *Kosmorama* (Copenhagen), vol. 40, no. 207, Spring 1994.

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* * *

Wolfgang Staudte is one of the few important German directors of the postwar years. *Die Mörder sind unter uns*, the first German postwar film, remains today among the director's best works. In the film, a surgeon, Hans Mertens, returns home from the war, becomes an alcoholic, and lives hopelessly among the ruins. His girlfriend Susanne has survived a concentration camp and attempts to help him overcome his apathy. The apathy is quickly dispelled by the appearance of an industrialist, formerly a Nazi, whose outlook remains unchanged and who, just as before the war, uses deceptive phrases to justify the new situation.

This contemporary material was realized by Staudte in a thoroughly realistic style with expressionistic strokes in a manner that suggests analogies with Rossellini's *Paisà.* An English critic identified the director as a successor to Lang and Pabst. A phrase in the film—''The murderers are among us''—became a symbolic expression for the spirit of the time, in which progressive German intellectuals sought every means to reckon with the fascist past. It was not by chance that the film was made in the Soviet sector of Berlin and produced by the newly founded DEFA studios. Staudte's efforts to interest cultural officials in the western zones in his project met with no success. This was also the case with *Rotation* and *Der Untertan*, a satiric version of Heinrich Mann's novel of the same title, set in an actual embassy.

Staudte was a political artist because, as he said, he was a political person. He had perfect command of a variety of means of expression and narrative forms, and used a rich palette of symbolic images in realistically-structured filmic space. His films often led to comparisons with René Clément and Rossellini. Only his own country—the media and public as well as the authorities—could not accept him and systematically and conclusively thwarted him.

In the beginning Staudte was repeatedly labelled a communist because of his association with DEFA. He was urged to make West German films. In 1951 he decided to do so, and so began an unhappy period for him which consisted of attempts ''to improve the world with the money of people who already find the world to be just fine.'' He was regularly reproached for fouling his own nest, and was reluctantly reduced to making entertainment films. In its headlong rush toward economic development, West German society wanted to see neither fundamental analysis of the Nazi past, nor pessimistic mistrust directed against the new, American-oriented NRD-model.

Years of harassment by the press and cultural authorities went by with Staudte working away, often in vain, writing unengaging comedies. He nevertheless made a few masterpieces: *Rosen für den Staatsanwalt, Kirmes*, and *Herrenpartie.* These films are united by Staudte's conviction that the present and the past are bound together and that man today remains inseparable from yesterday. The most imposing of these films is *Herrenpartie*: it confronts two worlds—that of today's German bourgeoisie, which would gladly bury Nazi memories, and that of a village of Yugoslavian widows who, despite everything, are better able to behave humanely than the Germans.

In the latter part of his career, Wolfgang Staudte directed television detective stories. His case demonstrates that the new German cinema has worthy predecessors who nevertheless remain unappreciated even by their colleagues.

—Maria Racheva

STEVENS, George

Nationality: American. **Born:** George Cooper Stevens in Oakland, California, 18 December 1904. **Family:** Married Joan (Stevens) (divorced), one son. **Military Service:** Joined U.S. Army Signal Corps, became head of Special Motion Pictures Unit assigned to photograph activities of 6th Army, 1943; Unit awarded citation from General Eisenhower, 1945. **Career:** Actor and stage manager for father's theatrical company, 1920–21; moved to Hollywood, 1921, worked as assistant and 2nd cameraman, then cameraman; joined Hal Roach as cameraman for Laurel and Hardy shorts, 1927; director of two-reel shorts for Roach, from 1930, and for RKO and Universal, from 1932; directed first feature, *The Cohens and Kellys in Trouble*, 1933; also producer, from 1938; resumed career after military service during World War II. **Awards:** Oscars for Best Director, for *A Place in the Sun*, 1951, and *Giant*, 1956; Irving G. Thalberg Award, Academy of Motion Picture Arts and Sciences, 1953. **Died:** In Paris, 9 March 1975.

Films as Director:

1930 *Ladies Past*
1931 *Call a Cop !*; *High Gear*; *The Kick-Off*; *Mama Loves Papa*
1932 *The Finishing Touch*; *Boys Will Be Boys*; *Family Troubles*
1933 *Should Crooners Marry*; *Hunting Trouble*; *Rock-a-bye Cowboy*; *Room Mates*; *A Divorce Courtship*; *Flirting in the Park*; *Quiet Please*; *Grin and Bear It*; *The Cohens and the Kellys in Trouble*
1934 *Bridal Bail*; *Ocean Swells*; *Bachelor Bait*; *Kentucky Kernels*
1935 *Laddie*; *The Nitwits*; *Alice Adams*; *Annie Oakley*
1936 *Swing Time*
1937 *Quality Street*; *A Damsel in Distress*
1938 *Vivacious Lady* (+ pr)
1939 *Gunga Din* (+ pr)
1940 *Vigil in the Night* (+ pr)
1941 *Penny Serenade* (+ pr)
1942 *Woman of the Year*; *The Talk of the Town* (+ pr)
1943 *The More the Merrier* (+ pr)
1948 *I Remember Mama* (+ co-pr)

George Stevens (right) and Warren Beatty on the set of *The Only Game in Town*

1951 ***A Place in the Sun*** (+ pr)
1952 *Something to Live For* (+ pr)
1953 ***Shane*** (+ pr)
1956 ***Giant*** (co-pr)
1959 *The Diary of Anne Frank* (+ pr)
1965 *The Greatest Story Ever Told* (+ pr)
1970 *The Only Game in Town*

Other Films:

(partial list)

1924 *The White Sheep* (cameraman); *The Battling Oriole* (cameraman)
1925 *Black Cyclone* (cameraman)
1926 *The Devil Horse* (cameraman); *The Desert's Toll* (cameraman); *Putting Pants on Philip* (cameraman)
1927 *No Man's Law* (cameraman); *The Valley of Hell* (cameraman); *Lightning* (cameraman); *The Battle of the Century* (cameraman)
1928 *Leave 'em Laughing* (cameraman); *Two Tars* (McCarey) (cameraman); *Unaccustomed as We Are* (cameraman)
1929 *Big Business* (cameraman)

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''George Stevens: Shorts to Features: Interview,'' with Leonard Maltin, in *Action* (Los Angeles), November/December 1970.

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Stasey, Joanne, ''Hollywood Romantic,'' in *Films and Filming* (London), July 1959.

Silke, J.R., ''The Costumes of George Stevens,'' in *Cinema* (Beverly Hills), November/December 1963.

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Beresford, Bruce, ''George Stevens,'' in *Film* (London), Summer 1970.

''Stevens Issue'' of *Dialogue on Film* (Washington, D.C.), no. 1, 1972.

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Beylie, Claude, obituary, in *Ecran* (Paris), May 1975.

''Stevens Issue'' of *Dialogue on Film* (Washington, D.C.), May/June 1975.

''A George Stevens Album,'' in *Action* (Los Angeles), May/June 1975.

Petri, Bruce, ''George Stevens: The Wartime Comedies,'' in *Film Comment* (New York), July/August 1975.

McGilligan, P., and J. McBride, ''George Stevens: A Piece of the Rock,'' in *Bright Lights* (Los Angeles), no. 4, 1979.

Adair, Gilbert, ''Directors of the Decade: Forties,'' *Films and Filming* (London), June 1983.

Combs, Richard, ''Slow Burner,'' in *Listener* (London), 12 February 1987.

Kothenschulte, Daniel, ''An Anfang der reise,'' in *Film-Dienst* (Cologne), vol. 48, no. 19, 12 September 1995.

* * *

Katharine Hepburn had originally been responsible for bringing George Stevens to the attention of those in the front office. He had directed a great many two-reelers for Hal Roach, and was just entering films as a director of features when Hepburn met him, liked him, and asked that he be assigned as director to her next film, *Alice Adams.* It was a giant step forward for Stevens, but *Alice Adams*, from the Booth Tarkington novel, was a project right up his alley.

Two years later Stevens directed Hepburn again in a charming version of Barrie's play, *Quality Street*, and then in 1941 Hepburn again got him over to MGM to direct her and Spencer Tracy in *Woman of the Year*, the first film the two actors did together.

In the first half of his film career Stevens directed a Barbara Stanwyck feature, *Annie Oakley*, one of the best Astaire-Rogers dancing romances, *Swing Time*, and a delightful Ginger Rogers feature, *Vivacious Lady.* Astaire was never more debonair than in the adaption of Wodehouse's novel *A Damsel in Distress*, with George Burns and Gracie Allen. Stevens then really hit his stride as director of *Gunga Din*, a Kiplingesque glorification of romantic derring-do that featured Cary Grant, Victor McLaglen, and Douglas Fairbanks Jr. Two romances, *Vigil in the Night*, starring Carole Lombard, and *Penny Serenade*, co-starring Irene Dunne with Cary Grant, added to his reputation as an ideal director for romance, especially the weepy sort. His final feature before departing for wartime Europe was one of his best. *The More the Merrier* was a very funny comedy concerning the wartime housing situation in the nation's capital.

After the war, Stevens decided that he would like to produce and direct something that glorified America's past, preferably a comedy. Fortunately, Stevens had been named by Irene Dunne as one of those she would like to work for as the projected star of *I Remember Mama.* The film was in production for six months and went far over schedule and budget. Stevens was a perfectionist who was determined not to be caught short of any piece of film he needed when making his first cut. He shot a master scene fully, with moving camera, and then shot and kept shooting the same scene from every conceivable angle. For a montage sequence involving Sir Cedric Hardwicke, Stevens spent nearly ten days shooting footage of Sir Cedric reading aloud while the family listened. He overshot, and it was expensive, but the end result was as nearly perfect as any movie could be. Because of the excessive production cost (over $3 million), *I Remember Mama* did not realize the profit it might have earned, although it premiered and played five continuous weeks at Radio Music City Hall, gathering rave notices and honors for all concerned.

Stevens had proved that he was back in form and at the top. He moved over to Paramount, where he made two of his best pictures—*A Place in the Sun*, from Theodore Dreiser's American classic, and *An American Tragedy*, with three perfectly cast players: Montgomery Clift, Elizabeth Taylor, and Shelly Winters. He then served as the producer-director of one of the most remarkable westerns ever filmed, *Shane.* Told through the eyes of a young boy, the film has a disarming innocence in spite of its violence.

Stevens moved over to Warner Bros. to film *Giant*, Edna Ferber's novel about Texas. *Giant* featured Elizabeth Taylor, Rock Hudson, and James Dean. It was Dean's final credit, for he was killed in an auto crash directly after the shooting of his scenes was finished. Stevens' last three features—*The Diary of Anne Frank, The Greatest Story Ever Told*, and *The Only Game in Town*—were released by 20th Century-Fox. The last one, the best of the three, was virtually sloughed off in its release. When asked what the story was about, Stevens replied, ''It's about an aging hooker and a losing gambler, if you think the world is ready for that.'' He had become embittered. The climate had changed in Hollywood, and it was difficult to get a first-class release for a picture made with the kind of extravagance Stevens was accustomed to.

—De Witt Bodeen

STILLER, Mauritz

Nationality: Swedish/Russian (became citizen of Sweden, 1921). **Born:** Mosche Stiller in Helsinki, Finland, 17 July 1883. **Career:** Actor in Finland, from 1899; moved to Sweden to avoid Russian military draft, worked as actor in Sweden, from 1904; manager of avant-garde theatre Lilla Teatern, Stockholm, 1911; hired as film director (also writer and actor) for newly formed Svenska Biograf

Mauritz Stiller (left) directing Greta Garbo and Antonio Moreno

film studio, Stockholm, 1912; began collaboration with Greta Gustafsson (Greta Garbo), 1923; moved to Hollywood under contract to MGM, 1925; fired by MGM before completing a film, hired by Erich Pommer at Paramount to direct *Hotel Imperial*, then returned to Sweden, 1927. **Died:** 8 November 1928.

Films as Director:

1912 *Mor och dotter* (*Mother and Daughter*) (+ sc, role as Count Raoul de Saligny); *När svärmor regerar* (*When the Mother-in-Law Reigns*) (+ sc, role as the pastor); *Vampyren* (*Vampire*) (+ sc); *Barnet* (*The Child*); *De svarta makerna* (*The Black Masks*) (+ co-sc); *Den tryanniske fästmannen* (*The Tyrannical Fiancée*) (+ sc, role as Elias Petterson)

1913 *När kärleken dödar* (*When Love Kills*) (+ co-sc); *När larmhlockan ljuder* (*When the Alarm Bell Rings*); *Den okända* (*The Unknown Woman*) (+ sc); *Bröderna* (*Brothers*) (+ co-sc); *Den moderna suffragetten* (*The Suffragette*) (+ sc); *Pålivets ödesväger* (*The Smugglers*); *Mannekägen* (*The Model*) (+ sc); *För sin kärleks skull* (*The Stockbroker*) (+ sc); *Gränsfolken* (*The Border Feud*); *Livets konflikter* (*Conflicts of Life*) (+ sc); *Kammarjunkaren* (*Gentleman of the Room*) (+ sc)

1914 *Lekkamraterna* (*The Playmates*) (+ sc); *Stormfågeln* (*The Stormy Petrel*); *Det röda tornet* (*The Master*) (+ co-sc); *Skottet* (*The Shot*); *När konstnärer älska* (*When Artists Love*)

1915 *Hans hustrus förflutna* (*His Wife's Past*); *Hämnaren* (*The Avenger*); *Madame de Thèbes* (*The Son of Destiny*); *Mästertjuven* (*The Son of Fate*); *Hans bröllopsnatt* (*His Wedding Night*); *Minlotsen* (*The Mine Pilot*); *Dolken* (*The Dagger*) (+ co-sc); *Lyckonälen* (*The Motorcar Apaches*) (+ co-sc)

1916 *Balettprimadonnan* (*Anjuta, the Dancer*); *Kärlek och journalistik* (*Love and Journalism*); *Kampen om hans hjärta* (*The Struggle for His Heart*); *Vingarne* (*The Wings*) (+ co-sc)

1917 *Thomas Graals bästa film* (*Thomas Graal's Best Picture*); *Alexander den Store* (*Alexander the Great*) (+ sc)

1918 *Thomas Graals bästa barn* (*Thomas Graal's First Child*) (+ co-sc); *Sången om den eldröda blomman* (*Song of the Scarlet Flower, The Flame of Life*)

1919 *Fiskebyn* (*The Fishing Village*); ***Herr Arnes Pengar*** (*Sir Arne's Treasure*) (+ co-sc)
1920 ***Erotikon*** (*Bonds That Chafe*) (+ co-sc); *Johan* (+ sc)
1921 *De Landsflyktige* (*The Exiles*) (+ co-sc)
1922 *Gunnar Hedes saga* (*Gunnar Hede's Saga, The Old Mansion*) (+ sc)
1923 ***Gösta Berlings saga*** (*The Story of Gösta Berling*; *The Atonement of Gösta Berling*) (+ co-sc)
1926 *The Temptress* (finished by Fred Niblo) (+ sc)
1927 *Hotel Imperial* (+ co-sc); *The Woman on Trial*; *Barbed Wire* (finished by Rowland Lee) (+ sc)
1928 *The Street of Sin* (finished by Ludvig Berger) (+ sc)

Publications

On STILLER: books—

Idestam-Almquist, Bengt, *Den Svenska Filmens Drama: Sjöström och Stiller*, Stockholm, 1938.
Hardy, Forsyth, *Scandinavian Film*, London, 1951.
Waldekranz, Rune, *Swedish Cinema*, Stockholm, 1959.
Lauritzen, Einar, *Swedish Film*, New York, 1962.
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Werner, Gösta, *Mauritz Stiller och hans filmer*, Stockholm, 1969.
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Idestam-Almquist, Bengt, ''The Man Who Found Garbo,'' in *Films and Filming* (London), August 1956.
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Gillett, John, ''Swedish Retrospect,'' in *Sight and Sound* (London), Summer 1974.
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Beylie, Claude, and M. Martin, ''Sjöström, Stiller et l'Amérique,'' in *Ecran* (Paris), September 1978.
Sopocy, M., ''Oltre il realisimo. 'Griffithiana','' in *Quarterly Review of Film Studies* (New York), September 1986.
Sopocy, M., ''Beyond Realism: Reconstructing some Lost Stiller Films at the Library of Congress,'' in *Quarterly Review of Film and Video* (Reading, UK), vol. 11, no. 2, August 1989.
Czako, A., ''Egy kozmopolita sved filmkolto: Mauritz Stiller,'' in *Filmkultura* (Budapest), vol. 29, no. 9, April 1993.

* * *

Like the other two distinguished pioneers of the early Swedish cinema, Sjöström and Sjöberg, Mauritz Stiller had an essentially theatrical background. But it must be remembered that he was reared in Finland of Russian-Jewish stock, did not immigrate to Sweden until he was 27, and remained there only 15 years before going to Hollywood. He responded relatively late to the Swedish cultural tradition, so heavily influenced by the country's extreme northern climate and landscape, and by the fatalistic, puritanical literary and dramatic aura exerted most notably by the Swedish dramatist Strindberg and the Nobel prize-winning novelist Selma Lagerlöf. The latter's works—*Herr Arne's Treasure, Gunnar Hede's Saga*, and *Gösta Berlings Saga*—were inspired by tradition and legend, and were all to be adapted by Stiller for the silent screen.

After establishing himself as a talented stage actor, Stiller's work on film began in 1912. He immediately proved to be a meticulous craftsman, with a strong visual instinct and a polished sense of timing and rhythm. His early work showed how much he had learned technically from the considerable number of D.W. Griffith's short narrative films shown in Sweden. For example, *The Black Masks*, made in 1912, is noted by Forsyth Hardy as having, ''over a hundred scenes, a constantly changing combination of interiors and exteriors, close-ups and panoramic shots.'' In 1913 Stiller even made a film based on the activities of Mrs. Pankhurst called *Den moderna suffragetten*, reflecting his reputation in the theater for avant-garde subjects.

Stiller also proved adept at comedy, as his films *Love and Journalism, Thomas Graal's Best Film*—one of the earliest films about filmmaking—and *Thomas Graal's First Child* reveal, with their skirmishing and coquetry that characterize the relationship of the sexes. Stiller insisted, however, on restraint in acting style; he was an autocratic perfectionist, and Emil Jannings, Germany's leading actor, termed him ''the Stanislavski of the cinema.'' The second of these films had a complex structure, full of flashbacks and daydreams; the director Victor Sjöström starred in all three, as well as in other of Stiller's films. In some of his earliest efforts, Stiller made appearances himself.

The climax to Stiller's career in the production of elegant and graceful comedies of sex manners was *Erotikon*; though better known, because of its alluring title, than its predecessors, it is somewhat less accomplished. Elaborately staged and full of sexual by-play—the wife of a preoccupied professor has two lovers in hot pursuit, a young sculptor and an elderly baron—it includes a specially commissioned ballet performed by the opera in Stockholm. These sophisticated silent films rank alongside the early comedies of Lubitsch, whose work in this genre in Germany in fact succeeded them. Lubitsch readily acknowledged his debt to Stiller.

Again like Lubitsch (with whose career Stiller's can best be compared at this stage), Stiller also worked on epic-style, historical subjects. He took over the adaptation of Selma Lagerlöf's novel *Sir Arne's Treasure* from Sjöström, its original director. This was essentially an eighteenth-century story of escape and pursuit—three Scottish mercenaries in the service of King John III are imprisoned for conspiracy. They abscond in the depths of winter, undertaking a desperate journey overland to flee the country. In the process they become increasingly violent and menacing until they come upon Arne's mansion. They steal his treasure, burn his house, and slaughter its inhabitants except for an orphan girl. The orphan Elsalill, who survives the massacre, is a haunted figure half-attracted to the leader of the Scottish renegades. But she eventually betrays him and dies in the final confrontation in which the Scots are recaptured. The long, snake-like column of black-robed women moving over the icy waste in the girl's funeral procession is Stiller's concluding panoramic scene; one of the best-known spectacular shots in early cinema, it still appears in most history books. The film illustrates grandly the response of the early Swedish filmmakers to the menacing magnificence of the northern winter landscape.

After completing *Erotikon* Stiller moved on to *Johan*, a dark and satiric study of the triangular relationship of husband, wife, and the visitant, stranger-lover. Set in the desolate expanse of the countryside, the film includes a climax worthy of Griffith as the guilty couple, chased by the husband, ride the rapids in a small boat. Stiller then crowned his career in Sweden with two further adaptations of Lagerlöf's work: *Gunnar Hedes Saga* and *Gösta Berlings Saga.* In the former—in every way an outstanding film of its period in its immixture of dream and actuality—the hero, the violinist Nils (Einar Hansson), is inspired to emulate his father, who made a fortune by driving a vast herd of reindeer south from the Arctic circle. Nils's adventure in realizing this dream only leads to severe injury resulting in amnesia; back home in the forests of the south he experiences hallucinations from which the girl who loves him finally liberates him. The film's duality is striking: the realism of the trek with the reindeer, which involved panoramic shots of the great herds and brilliant tracking shots of the catastrophic stampede which leads to Nils's accident, is in marked contrast to the twilit world of his hallucinations.

Gösta Berling's Saga, on the other hand, though famous for its revelation of the star quality of the young drama student, Greta Garbo, and its melodramatic story of the defrocked priest (Lars Hanson) fatally in love with Garbo's Italian girl, is clumsy in structure compared with *Gunnar Hede's Saga*, and was later destructively cut for export to half its original length of four hours.

Stiller travelled in 1925 to America at the invitation of Louis B. Mayer of MGM on the strength of his reputation as a sophisticated European director, but mostly (it would seem) because he was Garbo's Svengali-like and obsessive mentor. He very soon fell out with Mayer, who endured him because he wanted Garbo as a contract player. All but mesmerized by Stiller, Garbo insisted that he direct her in *The Temptress*; the inevitable difficulties arose and he was withdrawn from the film.

Stiller's best film in America was made at Paramount. *Hotel Imperial*, which starred Pola Negri, concerned a wartime love affair between a hotel servant and an Austrian officer and was notable for its spectacular, composite hotel set over which the camera hung suspended from an overhead rail. After finishing a second film with Negri, *The Woman on Trial*, Stiller never managed to complete another film; the respiratory illness that was undermining his health forced him to part from Garbo and return to Sweden, where he died in 1928 at the age of 45.

—Roger Manvell

STILLMAN, Whit

Nationality: American. **Born:** Washington, D.C., 1952. **Education:** Harvard University, B.A., 1973. **Family:** Married Irene Perez Porro (a television journalist), 1980; children: two daughters. **Career:** Editorial assistant and first reader, Doubleday, New York City, 1974–78; Access News Summery, 1979–81; foreign sales agent for Spanish films, Barcelona, Spain, 1981–85; owner and operator, Riley Illustration (cartoonist agency), New York City, 1984–91; contributor to periodicals, including *Harper's*, *Village Voice*, the *Guardian* (London), and *El Pais* (Barcelona). **Awards:** Critics Award, Deauville Film Festival, Independent Spirit Award for Best First Feature, Silver Leopard, Locarno International Film Festival, and New York Film Critics Circle Award for Best New Director, for *Metropolitan*, 1990. **Agent:** John Sloss, Sloss Law Office, 170 Broadway, New York, NY 10010, U.S.A.

Whit Stillman

Films as Director:

1990 *Metropolitan* (+ pr, sc)
1993 ''The Heart of Saturday Night,'' episode of *Homicide: Life on the Streets* (for TV)
1994 *Barcelona* (+ pr, sc)
1998 *The Last Days of Disco* (+ pr, sc)

Films as Actor:

1983 *La Línea del cielo* (*The Sky Line*) (Colomo)
1984 *Sal gorda* (Trueba) (as Mortimer Peabody)

Publications

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On STILLMAN: book—

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Teachout, Terry, ''Old Money, Young Love,'' in *Civilization*, June-July 1998.
Pappas, Ben, ''Social Studies,'' in *Forbes*, 6 July 1998.

* * *

The characters populating Whit Stillman's first three films occupy a more-or-less definable epoch at the end of the 20th century. *The Last Days of Disco* (1998) and *Barcelona* (1994) are set in the early 1980s; *Metropolitan* (1990) is set ''not so long ago,'' which would seem to be around the time of the other two pictures. Yet these people might easily have attended the parties, traipsed through the mansions, and jumped into the fountains of F. Scott Fitzgerald's Roaring Twenties. Stillman has often been pegged as an ironist, but his movies are also informed by a rich nostalgia. And although he captures the tone of the 1980s with a keen eye—and especially a sharp ear—his people are also timeless types, their foibles and longings as authentic in the disco era as they would have been in the jazz age.

Had Stillman himself been alive in the 1920s, he probably would have known Fitzgerald. His great-grandfather was James Stillman, president of the banking leviathan that would become Citibank. Born to parents who worked in Democratic politics, Whit Stillman grew up partly in a Hudson Valley town, graduated from Harvard in 1973, and worked for a time in New York publishing (an environment that would form the backdrop of *The Last Days of Disco*). Having abandoned an early fling at novel-writing, he became involved in the movie business while living in Spain (he married a Barcelonan in 1980), as a sales representative for Spanish films and even as an occasional actor. His specialty was in geeky Americans—his appearances in Spanish movies include playing a character named Mortimer Peabody in Fernando Trueba's *Sal Gorda.* While managing a design agency in Manhattan in the mid-1980s, Stillman wrote a feature screenplay about a Park Avenue debutante season. Stillman produced *Metropolitan* on a shoestring (including $50,000 from the sale of his apartment), arranging the film around a series of plainly but smartly shot dialogue scenes. The result was an utterly disarming look at the mating habits of upper-class WASPs, whose self-conscious yet earnest urges are no less poignant for their being born in the ''urban haute bourgeoisie.'' The characters often speak of Jane Austen, even if the central character doesn't actually read novels (''I prefer good literary criticism''), and Stillman's film is evocative of Austen's earned wisdom and blade-edged satire. Most daringly, Stillman brought a wry sympathy to the privileged class at a time when serious film—especially serious independent film—was assumed to be exclusively concerned with problems and issues of ethnicity, feminism, crime, or life in the lower classes.

Metropolitan enjoyed a well-deserved round of critical gush, and it returned handsomely on its original investment. It won Stillman an Oscar nomination for his erudite screenplay; perhaps more importantly it won him a production deal at Castle Rock Pictures, which made his next two films. For *Barcelona*, Stillman plucked two of the supporting actors from *Metropolitan*, Chris Eigeman and Taylor Nichols, and built an entire film around them.

In ''the last decade of the Cold War,'' two young Americans in Barcelona navigate the dangerous waters of beautiful women and anti-gringo sentiment. A torrent of talk swirls around them, from an ant-farm analogy of America's foreign policy to the proper method of shaving, but Stillman's *Barcelona* is not a toothless collection of glib ideas; he both satirizes and stands up for Eigeman's defensive patriot, which accounts for the film's sometimes bristling tone. With seamless efficiency, Stillman allows the picture to darken as it goes along, never losing its comic momentum but nicely upping the stakes. The visual portrait of the city was also evocative, but not in a picture-postcard way—critic Donald Lyons observed, ''It is not surprising that Stillman, wary of clichés, includes not a single shot of a signature Gaudí building in this valentine to Gaudí's city.''

And *Barcelona* confirmed Chris Eigeman as Stillman's chief interpreter: as Marlene Dietrich was to Josef von Sternberg, so Chris Eigeman is to Whit Stillman. The filmmaker does not classify Eigeman as an alter ego: ''I love that character he plays in my films, but actually that isn't me. . . . (T)he characters Chris plays would be the older, impressive, funny cousins that I had—people in college who were two years older than me.'' The wide-eyed, deadpan actor lets Stillman's dialogue roll trippingly off his tongue, thus embodying the special kind of ironical sincerity that the director has perfected. Stillman wrote a role for ''a Chris Eigeman type'' in his next film, and worried over whom to cast. . . until coming to his senses and simply casting Chris Eigeman.

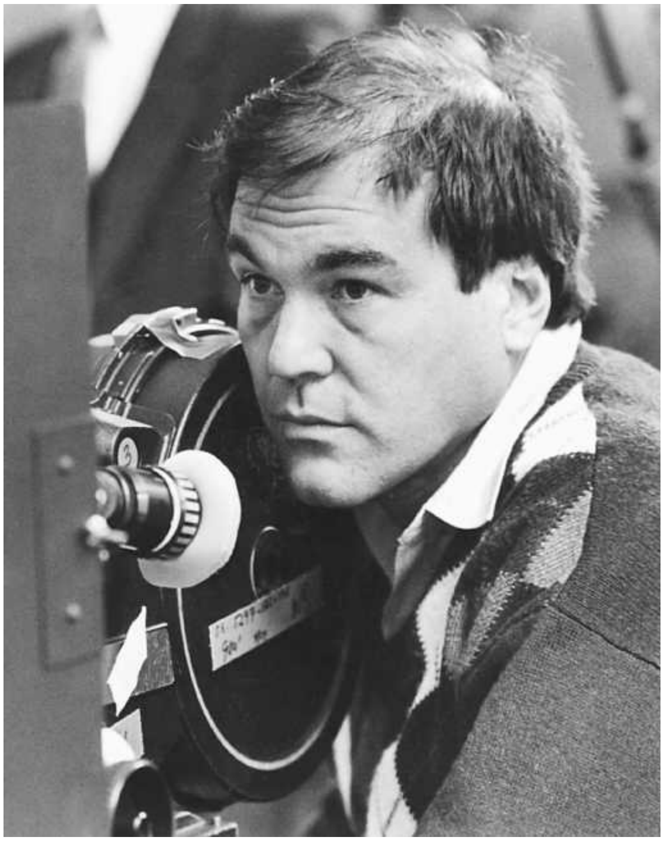
That film was *The Last Days of Disco*, a character comedy that lived up to its jokey yet vaguely melancholic title. Once again Stillman wrapped the delights of repartee around a solid emotional core, although this time the narrative weight was shifted to the female characters, especially the unlucky innocent played by Chloe Sevigny. Stillman's picture of Manhattan youth waltzing through the Studio 54 scene confirmed his grasp of social groups. ''This is something we hunger for in the United States,'' Stillman has said. ''We're living in times that are a bit atomized. When we find those groups, it can really mean a lot to us.''

The stylization of Stillman's dialogue risks his actors lapsing into wooden recitation, yet within minutes the films find their own rhythm and tone. The loose trilogy makes Stillman look like a Preston Sturges of the Reagan years, though admittedly less antic. Working at a deliberate pace, Stillman makes a film every four years, and after *Disco* planned to break away from his favored milieu and create a completely different kind of film—which means the UHB, the Urban Haute Bourgeoisie, may never again find as eloquent a voice.

—Robert Horton

STONE, Oliver

Nationality: American. **Born:** New York City, 1946. **Education:** Studied at Yale University, dropped out, 1965; studied filmmaking under Martin Scorsese, New York University, B.F.A., 1971. **Military**



Oliver Stone

Service: Volunteered for 25th Infantry Division, U.S. Army, 1967, awarded Bronze Star for Valor, and the Purple Heart with Oak Leaf Cluster. **Family:** Married 1) Majwa Sarkis, 1971 (divorced 1977); 2) Elizabeth Burkit Cox, 1981. **Career:** Teacher at Free Pacific Institute, Cholon, Vietnam, 1965; joined U.S. Merchant Marine, 1966; taxi driver in New York City, 1971; directed first film, *Seizure*, 1974; co-producer of TV miniseries *Wild Palms*, 1993. **Awards:** Oscar for Best Screenplay Adaptation, and Writers Guild Award, for *Midnight Express*, 1979; Directors Guild of America Award, Oscar for Best Director, and Golden Globe Award for Best Director, for *Platoon*, 1987, and for *Born on the Fourth of July*, 1989. **Agent:** Marty Bauer, William Morris Agency, 151 El Camino Drive, Beverly Hills, CA 90211.

Films as Director and Scriptwriter:

1974 *Seizure*
1979 *Mad Man of Martinique*
1981 *The Hand*
1986 *Salvador* (+ pr, co-sc); *Platoon*
1987 *Wall Street* (co-sc)
1988 *Talk Radio* (co-sc)
1989 *Born on the Fourth of July* (co-sc)
1991 *The Doors* (co-sc, + uncredited role as film professor); ***JFK*** (+ pr)
1993 *Heaven and Earth* (+ pr)
1994 *Natural Born Killers*
1995 *Nixon* (+ pr)
1997 *U Turn*
1999 *Any Given Sunday* (+ exec pr)

Other Films:

1973 *Sugar Cookies* (Gershuny) (co-pr)
1978 ***Midnight Express*** (Parker) (sc)
1982 *Conan the Barbarian* (Milius) (co-sc)
1983 *Scarface* (De Palma) (sc)
1985 *Year of the Dragon* (Cimino) (sc)
1986 *8 Million Ways to Die* (Ashby) (co-sc)
1991 *The Iron Maze* (exec pr)
1992 *South Central* (exec pr); *Zebrahead* (exec pr)
1993 *Dave* (role as himself); *The Last Party* (role as himself); *The Joy Luck Club* (exec pr); *Wild Palms* (for TV) (exec pr)
1994 *The New Age* (exec pr)
1995 *Indictment: The McMartin Trial* (for TV) (exec pr)
1996 *Freeway* (exec pr); *Killer: Journal of a Murder* (exec pr); *The People vs. Larry Flint* (pr)
1998 *The Last Days of Kennedy and King* (exec pr); *Savior* (pr)
1999 *Chains* (exec pr); *The Corrupter* (exec pr)

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Oliver Stone's Heaven and Earth, with Michael Singer, Boston, 1993.
JFK: The Book of the Film, with Zachary Sklar, New York, 1992.
A Child's Night Dream, St. Martin's Press, 1997.

By STONE: articles—

Interview with Nigel Floyd, in *Monthly Film Bulletin* (London), January 1987.
Interview with Pat McGilligan, in *Film Comment* (New York), January/February 1987.
Interview with M. Burke, in *Stills* (London), 29 February 1987.
Interview with Louise Tanner, in *Films in Review* (New York), March 1987.
Interview with M. Sineux and Michel Ciment, in *Positif* (Paris), April 1987.
Interview with Alexander Cockburn, in *American Film* (Washington D.C.), December 1987.
Interview with Gary Crowdus, in *Cineaste* (New York), vol. 16, no. 3, 1988.
Interview with M. Tessier and others, in *Revue du Cinéma* (Paris), April 1989.
Interview with Mark Rowland, in *American Film* (Washington, D.C.), March 1991.
Interview with David Breskin, in *Rolling Stone* (New York), 4 April 1991.
Interview in *Time* (New York), 23 December 1991.

Interview with David Ansen, in *Newsweek* (New York), 23 December 1991.
Interview with Jeff Yarbrough, in *Advocate* (New York), 7 April 1992.
Interview with Gavin Smith, in *Film Comment* (New York), January/February 1994.
Interview with Gregg Kilday, in *Entertainment Weekly* (New York), 14 January 1994.
Interview with Graham Fuller, in *Interview* (New York), September 1994.
Interview with Nathan Gardels, in *New Perspectives* (Toronto), Spring 1995.
''The Dark Side: *Nixon*,'' an interview with Gavin Smith and José Arroyo, in *Sight and Sound* (London), March 1996.
Interview with Ric Gentry, in *Post Script* (Commerce), Summer 1996.
''Ten Years, Ten Films,'' an interview with Erik Bauer, in *Creative Screenwriting* (Washington, D.C.), Fall 1996.
''Past Imperfect: History according to the Movies: History, Dramatic Licence, and Larger Historical Truths,'' an interview with Mark C. Carnes and Gary Crowdus, in *Cineaste* (New York), March 1997.
''Desert Noir: How the Southwest was Redone,'' an interview with Andrew O. Thompson, in *American Cinematographer* (Hollywood), October 1997.
''The Sweet Hell of Success,'' an interview with P. Biskind, in *Premiere* (Boulder), October 1997.

On STONE: books—

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Sklar, Robert, and others, ''*Platoon* on Inspection: A Critical Symposium,'' in *Cineaste* (New York), vol. 15, no. 4, 1987.
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Boozer, Jack, Jr., ''*Wall Street*: The Commodification of Perception,'' in *Journal of Popular Film and Television* (Washington, D.C.), vol. 17, no. 3, 1989.
Corliss, Richard, ''Who Cares?,'' in *Film Criticism* (Meadville, Pennsylvania), vol. 25, no. 1, 1989.
Jones, G., ''Trash Talk: Oliver Stone's *Talk Radio*,'' in *Enclitic* (Los Angeles), vol. 11, no. 2, 1989.
Wrathall, J., ''Greeks, Trojans and Cubans—Oliver Stone,'' in *Monthly Film Bulletin* (London), October 1989.
Denby, David, ''Days of Rage,'' in *New York*, 18 December 1989.
Klawans, Stuart, ''*Born on the Fourth of July*,'' in *Nation* (New York), 1 January 1990.
Kauffman, Stanley, ''The Battle after the War,'' in *New Republic* (New York), 29 January 1990.
Simon, John, ''Wild Life,'' in *National Review* (New York), 5 February 1990.
Hoberman, J., ''Out of Order,'' in *Sight and Sound* (London), Spring 1991.
Horton, Robert, ''Riders on the Storm,'' in *Film Comment* (New York), May/June 1991.
Schiff, Stephen, ''The Last Wild Man,'' in *New Yorker*, 8 August 1994.
Cieutat, Michel, and others, in *Positif* (Paris), April 1996.
Rosenbaum, R., ''The Pissing Contest,'' in *Esquire*, December 1997.
Tobin, Yann, and Michael Henry, in *Positif* (Paris), January 1998.
Pizzello, Chris, ''Smash-Mouth Football,'' in *American Cinematographer* (Hollywood), January 2000.

On STONE: film—

Oliver Stone: Inside Out (for TV), 1992.

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Anyone attempting with any degree of success, both artistic and commercial, to make overtly political movies that sustain a left-wing position within the Hollywood cinema of the 1980s and 1990s deserves at least our respectful attention. In fact, Oliver Stone's work dramatizes, in a particularly extreme and urgent form, the quandary of the American left-wing intellectual.

Platoon and *Wall Street* provide a useful starting point, as they share the same basic structure. A young man (Charlie Sheen, in both films) has to choose in terms of values between the Good Father (Willem Dafoe, Martin Sheen) and the Bad Father (Tom Berenger, Michael Douglas); he learns to choose the Good Father and destroy the Bad. The opposition is very similar in both cases: the Good Father is a liberal with a conscience, aware of the impossibility of changing or radically affecting the general situation but committed to the preservation of his personal integrity; the Bad Father has no conscience and no integrity to preserve, and this, combined with a total ruthlessness, is what equips him to survive (until the dénouement) and makes him an insidiously seductive figure. The Bad Father is completely adapted to a system that the Good Father can protest against but do nothing to change. The young man can exact a kind of individual justice by destroying the Bad Father, but the system remains intact.

Platoon and *Wall Street* do not represent Stone's work at its best: their targets are a bit too obvious, the characteristic rage comes too easily, tinged with self-righteousness, so that the alienating aspects of his manner—the heavy stylistic rhetoric, the emotional bludgeoning—are felt at their most obtrusive. But the two films encapsulate the quandary—one might say the *blockage*—that is treated more complexly elsewhere: what does one fight for within a system one perceives as totally corrupt but in which the only alternative to capitulation is impotence?

The fashionable buzz-phrase ''structuring absence'' becomes resonant when applied to Stone's films: in the most literal sense, his work so far is structured precisely on the absence of an available political alternative, which could only be a commitment to what is most deeply and hysterically taboo in American culture, a form of Marxist socialism. There is a curious paradox here which Americans seem reluctant to notice: Lincoln's famous formula, supposedly one of the foundations of American political ideology, ''Government of the people, by the people and for the people,'' could only be realized in a system dubbed, above all else, ''un-American'' (American capitalism, as Stone sees very clearly, is government *by* the rich and powerful *for* the rich and powerful). In both *Salvador* and *Born on the Fourth of July* the protagonist declares, at a key point in the development, ''I am an American, I love America,'' and we must assume he is speaking for Stone. But we must ask, *which* America does he love, since the American actuality presented in both films is unambiguously and uniformly hateful? What is being appealed to here is clearly a *myth* of America, but the films seem, implicitly and with profound unease, to recognize that the myth cannot possibly be realized, that capitalism *must* take the forms it has historically taken. Hence the sense one takes from the films of a just but impotent rage: without the availability of the alternative there is no way out.

This is nowhere clearer than in *Salvador*, one of Stone's strongest, least flawed works and a gesture of great courage within its social-political context. While in American capitalist democracy it is still possible to make a film like *Salvador* (the equivalent in Stalinist Russia would have been unthinkable), it is not possible for the film to go further than it does, to take the necessary, logical step. Impotent rage is permissible, the promotion of a constructive alternative is not. Stone's films can be acceptable, even popular, even canonized by Academy Awards precisely because their ultimate effect, beyond the rage, is to suggest that things *cannot* be changed (as indeed they cannot, while one remains within the system). *Salvador* offers a lucid and cogent analysis of the political situation, a vivid dramatization of historical events (the death of Romero, the rape and murder of the visiting Nicaraguan nuns), and an outspoken denunciation of American intervention. Neither does it chicken out at the end: the final scene, where the protagonist at last gets his lover and her two children over the border into the ''land of the free,'' to have them abruptly and brutally sent back by American security officers, is as chilling as anything that modern Hollywood cinema has to offer. But the film's attitude to the concept of a specifically *socialist* revolution (as opposed to a vague notion of people ''fighting for their freedom'') is thoroughly cagy and equivocal. Nothing is done to demystify the habitual American conflation of socialism and Marxism with Stalinism.

All the film can say is that the threat of a general ''Communist'' takeover is either imaginary or grossly exaggerated (if it were not, presumably the horrors we are shown would all be justified or at least pardonable), that the Salvadoreans, like good Americans, just want their liberty, and that America, in its own interests, has betrayed its founding principles by intervening on the wrong side.

Born on the Fourth of July recapitulates the earlier film's force, rage, and outspokenness, and also its impasse. It seems to be weakened, however, by its final construction of its protagonist as a redeemer-hero. Ron Kovic, by the end of the film, in realizing (with whatever irony) his mother's dream that he would one day speak before thousands of people saying wonderful things, at once regains his full personal integrity and sense of self-worth and offers an apparent political escape by revealing the ''truth.'' But recent history has shown many times that the revelation of truth can be very readily mythified and absorbed into the system (the Oscar awards and nominations for Stone's movies represent an exact equivalent).

Talk Radio received no such accolades and seems generally regarded as a minor, marginal work. On the contrary, it is arguably Stone's most completely successful film to date and absolutely central to his work, to the point of being confessional. It has been taken as more an Eric Bogosian movie than a Stone movie. We can credit Stone with firmer personal integrity and higher ambitions than are evidenced by Barry Champlain (Bogosian's character), but, that allowance made, Stone has found here the perfect ''objective correlative'' for his own position, his own quandary. Champlain's rage, toppling over into hysteria, parallels the tone of much of Stone's work and identifies one of its sources, the frustration of grasping that no one really listens, no one understands, no one *wants* to understand; the sense of addressing a people kept in a state of mystification so complete, by a system so powerful and pervasive, that no formal brainwashing could improve on it (this ''reading'' of the American public is resumed in *Born on the Fourth of July*). The film is indeed revelatory, and very impressive in its honesty and nakedness.

In the 1990s, Stone's career entered a new phase as the director became even more commercially successful while raising the ante of political controversy. His earlier films, especially *Platoon*, had successfully exploited classic realist techniques—especially the device of a likeable main character—to arouse audience sympathy for a radical point of view: that the system deals in death, not life, and counts as enemies all who oppose it, including ''good'' Americans. Classic realism, however, leads the spectator toward emotional catharses that blunt the point of such political perceptions; furthermore, the narrative closure required in such texts suggests a victory for the protagonists of good will even as the political problems so tellingly enunciated are transcended. Of Stone's recent films, only *Heaven and Earth*, which completes his Vietnam trilogy, remains more or less within the regime of classic realism. Based on the autobiographical novels of Le Ly Hayslip, *Heaven and Earth* also offers a main character—a young Vietnamese woman—who is both sympathetic and socially typical, who offers, in short, an ideal emotional and narrative vantage point for the representation—poignant if not objective or detailed—of Vietnamese history since 1953. Le Ly is abused and manipulated by the successive regimes in her village—French, South Vietnamese, Viet Cong—only to be ''rescued'' by a burned-out GI who takes her to an America concerned only with materialism and its own comfort. This ambitious film never individualizes, hardly humanizes its main character (who heroically resists Americanization by an entrepreneurship that allows her to live alone and return to Vietnam). With its startling visual stylization, artful use of disorienting editing, and expressionistic mise-en-scène, *Heaven and Earth* treats its subject with an operatic grandeur. The abandonment of realism (with itscarefully restrained stylization) for expressionism is also evident in *The Doors*, which takes as its subject yet another—for Stone—heroic rebel of the 1960s, musician/poet Jim Morrison. Here visual and aural stylizations are motivated by Stone's desire to pay homage to the psychodelism of the period, even as they ''express'' the artistic rebellion of Morrison's music. As in *Heaven and Earth*, the film is less about a character than a *zeitgeist*, but many reviewers and spectators were disappointed by Stone's lack of emphasis on narrative and complex character.

A further, though never complete rejection of realism is to be found in the three Stone films that have found the most commercial success, even as they have aroused the greatest political controversy (making Stone a frequent guest on TV talk shows to defend his latest work and simultaneously plug it). *Natural Born Killers*, though ostensibly set in the 1990s, actually constructs its own, nightmarish version of American reality. Following Brecht, Stone here revives an American myth—the outlaw couple à la Bonnie and Clyde—but empties the outrageously violent attack on family and society perpetrated by Mickey and Mallory of all emotional content through two defamiliarizing techniques: a fragmentary, Eisensteinian montage that prevents any scene from achieving a reality effect; and acting that avoids naturalism at all costs. If *Platoon* uses the violence of war for melodramatic effect, *Natural Born Killers* eschews emotion of any kind to make a political point: the murderous connection between the deep-seated pathology of American family life and the reprehensible tendency for the media to exploit the desire of the abused and battered to find some kind of identity and self-worth. The result is the most intellectually profound and cerebral contemplation of violence in American life since Peckinpah's *The Wild Bunch.* Stone, however, has not been satisfied to transcend the historical through mythopoeia and stylistic virtuosity (in the manner of, say, Jim Morrison). His conception of the film director's social role is the most enlarged since the time of D. W. Griffith, whose career his own has in part mirrored. What the Civil War was for Griffith's generation, the Kennedy assassination has been for Stone's: a defining historical event, seen rightly or wrongly as the source of subsequent developments. *JFK* is Stone's attempt to argue that case: not simply to advance yet another conspiracy theory, but to identify the death of Kennedy as the beginning of a deterioration in American life that has not yet come to an end. Like Griffith, Stone attempted a paradoxical recreation of history: a film that, he argues, is ''true'' to the facts and yet, making use of dramatic license, creates its own facts as an interpretation, a possible version of history. Like Griffith, Stone has been much attacked for so doing, even as his film has reopened interest in an event and its aftermath for a new generation. *JFK* uneasily joins two stylistic regimes: a classic realist narrative (the pursuit of the truth by a sympathetically presented main character, district attorney Jim Garrison) and a highly rhetorical, expressionistic recreation of the events under investigation. Of course, Garrison, like Stone's other heroes, fails to do more than the right thing: the vaguely evoked fascistic cabal of southern businessmen and loose cannon Cubans emerges unscathed after pinning the rap on hapless Lee Harvey Oswald. Like *Heaven and Earth, JFK* ultimately turns nostalgically toward a past as yet unspoiled by the fall into political violence.

Nixon, in contrast, is less oriented toward an event and an era than toward political biography. In the extensively annotated published screenplay, Stone answers his expected critics by pointing to the historical record as a source for the film's material. In that book, Stone insists that his story of Nixon is a classically tragic tale of the essentially good man who overreaches and thereby dooms himself to disgrace. The resulting film, however, is disappointingly simplistic. Nixon becomes a bumbling, foul-mouthed fool whose physical and political gaffes define his relations with others (their constant disapproval is evoked by numerous reaction shots). This interpretation is very much at odds with the substance of the political record and does nothing to explain the shifting tides of popular sentiment that swept Nixon into office and returned him for a second term. Choosing a subject for which he could feel little sympathy, Stone reveals in *Nixon* the limits of his political vision, which, like Griffith's, depends too much on the melodramatic binarism of heroes and villains.

—Robin Wood

As not in *JFK*, the opposition of a classic realist regime (the film's investigational structure, a la *Citizen Kane*, its most obvious model) to an expressionistically represented subjectivity (Nixon's flow of memories) produces little more than confusion for anyone not absolutely familiar with the detailed factual record of Nixon's presidency. Griffith's genius lay in his ability, if that is what it was, to tell a complicated story in simple but evocative images. In this he was followed by the other great cinema historian, Sergei Eisenstein. Stone's ponderous record of the American decline exemplified and contributed to by Nixon fails to tell a story to which anyone not a member of the chorus of the converted would likely attend or even be able to follow.

Stone's work in the closing years of the decade signals a further decline. *U-Turn* moves away from political filmmaking toward the exploding of a popular genre—the neo-noir erotic thriller—through the same ostentatious stylistic excesses that made some political sense in *JFK* and *Nixon* (since they were a calculated Brechtian rhetoric), but here seem so much empty, facetious posing. Sean Penn offers an excellent performance as a petty criminal trapped by bad luck and his own ineptitude in a nightmare landscape (reminiscent of the world Welles limns in *Touch of Evil*, the paranoid masterpiece that Stone consciously evokes). Yet the film is strangely uninvolving, full of oneiric imagery signifying nothing. Unlike many neo-noir films, *U-Turn* says nothing new about the discontents of gender or the existential frustrations of the American dream. We are hardly surprised that in the bloodbath finale of cross and double cross the hero thinks he has broken the hold of bad fortune only to realize that the femme fatale, now dead by his hand, has taken the keys to the car that offers his only chance of escape. The same subject matter is treated with more wit and narrative finesse in *Red Rock West*, *The Last Seduction*, and other neo-noir programmers.

Stone returned to the big subject in *Any Given Sunday*, where he attempts to anatomize professional football, which we are implicitly asked to accept as a quintessence of American values, discontents, and dreams. Despite a huge expenditure on what are intended to be graphic depictions of the on-field struggle, *Any Given Sunday* seems surprisingly ill-informed on the sport and often fails to represent it meaningfully or clearly (for example, the plot involves a young black quarterback who leads the team to temporary success by making up plays in the huddle, an ''innovation'' we are asked to understand as both plausible and impressive). The struggle in which Stone is more interested takes place in the corporate board room and in the players' luxurious homes. Here Stone proves incapable of capturing quickly and unforgettably the ambience of such a life on the edge and at the top (making Martin Scorsese's evocation of Las Vegas in *Casino* seem all that more impressive). The narrative, unsurprisingly, comes down to a big game that the teams wins for the aging, jaded coach whose job is in jeopardy (another sad-faced portrayal by Al Pacino of a ''godfather'' in decline). Overlong, self-indulgent, and unconvincing, *Any Given Sunday* fails to add anything to our understanding of professional sports, or of the athletes and businessmen who control them.

—updated by R. Barton Palmer

STORCK, Henri

Nationality: Belgian. **Born:** Ostend, 5 September 1907. **Family:** Married photographer Virginia Lierens. **Career:** Began making films in 8mm, 1927; organized cine-club in Ostend, made first ''reportages,'' 1928; assistant in France to Pierre Billon, Jean Croillon, and Jean Vigo, 1931; with Joris Ivens, made *Borinage*, 1933; began making films about art and folklore, 1936; directed first Belgian-international co-production, *Le Banquet des fraudeurs*, 1951; president (for fifteen years), Association Belge des Auteurs de Films et Auteurs de Television, and co-founder, Royal Film Archive of Belgium. **Died:** 16 September 1999, in Brussels, Belgium, of natural causes.

Films as Director:

1927–28 amateur films on Ostend
1929–30 *Pour vos beaux yeux*; *Images d'Ostende*
1930 *Une Pêche au hareng*; *Le Service de sauvetage sur la côte belge*; *Les Fêtes du centenaire*; *Trains de plaisir*; *Tentative de films abstraits*; *La Mort de Vénus*; *Suzanne au bain*; *Ostende, reine des plages*
1931 *Une Idylle à la plage*
1932 *Travaux du tunnel sous l'Escaut*; *Histoire du soldat inconnu*; *Sur les bords de la caméra*
1933 *Trois Vies une corde*; *Misère au Borinage* (co-d, co-ph)
1934 *Création d'ulcères artificiels chez le chien*; *La Production sélective du réseau à soixante-dix*
1935 *Electrification de la ligne Bruxelles-Anvers*; *L'Île de Pâques*; *Le Trois-Mâts*; *Cap du sud*; *L'Industrie de la tapisserie et du meuble sculpté*; *Le Coton*
1936 *Les Carillons*; *Les Jeux de l'été et de la mer*; *Sur les routes de l'ete*; *Regards sur la Belgique ancienne*
1937 *La Belgique nouvelle*; *Un ennemi public*; *Les Maisons de la misère*
1938 *Comme une lettre à la poste*; *La Roue de la fortune*; *Terre de Flandre*; *Vacances*; *Le Patron est mort*
1939 *Voor Recht en Vrijheid te Kortrijk*
1940 *La Foire internationale de Bruxelles*
1942–44 *Symphonie paysanne* (co-d, ph)
1944 *Le Monde de Paul Delvaux* (+ ph)
1947 *La Joie de revivre*
1947–48 *Rubens*
1949 *Au carrefour de la vie*
1950 *Carnavals*
1951 *Le Banquet des fraudeurs* (feature)
1952 *La Fenêtre ouverte*
1953 *Herman Teirlinck*
1954 *Les Belges et la mer*; *Les Portes de la maison*; *Le Tour du monde en bateau-stop*
1955 *Le Trésor d'Ostende*
1956 *Décembre*, *mois des enfants*
1957 *Couleur de feu*
1957–60 *Les Seigneurs de la forêt*
1960 *Les Gestes du silence*
1961 *Les Dieux du feu*; *L'Énergie et vous*
1962 *Variation sur le geste*; *Le Bonheur d'être aimée* (+ co-pr, co-sc); *Les Malheurs de la guerre*
1963 *Plastiques*
1964 *Matières nouvelles*
1965 *Le Musée vivant*
1966 *Jeudi on chantera comme dimanche*
1968 *Forêt secrète d'Afrique*
1969–70 *Paul Delvaux ou les femmes défendues* (+ ed)
1969–72 *Fêtes de Belgiques*
1974–75 *Fifres et tambours d'Entre-Sambre-et-Meuse*; *Les Marcheurs de Sainte Rolende*; *Les Joyeux Tromblons*
1985 *Permeke* (+ sc)

Other Film:

1975 ***Jeanne Dielman, 23 Quai du commerce, 1080 Bruxelles*** (Akerman) (role as 1st caller)
1987 *Henri Storck: Ooggetuige* (consultant)
1998 *Mes entretiens filmés* (role)

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* * *

After growing up in the seaside town of Ostend, Henri Storck naturally chose the beach and the sea, with the surrounding sand dunes, as background and subject for many of his early films. He became friendly with Ostend's resident and visiting artists, and they all apparently absorbed creative strength from the solid tradition of Flemish paintings as well as physical stamina from the invigorating

North Sea air. Primarily a documentarist, Storck's prolific output of over seventy films does include a couple of fiction films: *Une Idylle à la plage*, a short film about adolescent love; and *Le Banquet des fraudeurs*, a feature film with a thriller framework.

Storck has described the work of his mentor, Charles DeKeukeleire, another Belgian film pioneer, as having ''lyrical expression, faithfulness to authentic reality, and a sense of rhythm in editing.'' These words are just as applicable to Storck's own *oeuvre. Borinage*, a film about a coal miners' strike in the Borinage—a district southwest of Brussels—is a powerful revelation of the miners' living conditions. The film cinematically echoes the feelings that Van Gogh expressed in his drawings of an earlier period. *Borinage* is full of strong, intense images. A daring project, made in collaboration with Joris Ivens, the film had to be shot covertly in order to evade the police. Banned from public showing in Belgium and Holland at the time it was released, *Borinage* became a time-tested classic and an inspiration to the ''Grierson boys'' in England. *Symphonie paysanne*, made in a completely different style, depicted the passage of the seasons on a Belgian farm. This pastoral eulogy again demonstrated Storck's ability to express his humane sensibility in a cinematic manner.

After the war, Storck immensely enhanced a developing genre—films analyzing the visual arts. *Rubens* (made in collaboration with Paul Haesaerts) and *The World of Paul Delvaux* are outstanding examples which were immediately recognized as *tours de force. The Open Window* and *The Sorrows of the War* were also worthy contributions to this category. A later film about Delvaux, *Paul Delvaux or the Forbidden Women*, was, to Storck's great amusement, promoted on Times Square as a pornographic film. In his films about art, Storck was particularly innovative in his use of camera movement to display the details of the art works, and in some films used animated lines to demonstrate their structures of composition. Henri Storck's humanistic vision is revealed by his films and crosses all national and cultural boundaries.

—Robert Edmonds

STRAUB, Jean-Marie, and Danièle HUILLET

STRAUB. Nationality: French, German. **Born:** Metz, France, 8 January 1933. **Education:** Studied literature at the Universities of Strasbourg and Nancy, 1950–54. **Family:** Married Danièle Huillet, 1959. **Career:** Organized a film society in his hometown, late 1940s; moved to Paris and began collaboration with Huillet, 1954; worked as assistant to French directors Abel Gance, Jean Renoir, Jacques Rivette, Robert Bresson, and Alexandre Astruc, 1954–58; left France to avoid military service in the Algerian conflict, 1958 (received amnesty, 1971); Straub and Huillet moved to Munich, 1959; collaborated on their first film, *Machorka-Muff*, 1963; moved to Italy, 1969.

HUILLET. Nationality: French. **Born:** France, 1 May 1936. **Education:** Studied film at the Universities of Nancy and Strasbourg. **Family:** Married the director Jean-Marie Straub, 1959. **Career:** Began collaboration with Jean-Marie Straub,1954; Straub and Huillet moved to Munich, 1959; Collaborated on their first film, *Machorka-Muff*, 1963; moved to Italy, 1969. **Address:** c/o French Film Office, 745 5th Avenue, New York, NY 10151, U.S.A.

Films as Directors:

1963 *Machorka-Muff* (Straub: d, co-ed, co-sound; Huillet: sc, co-ed, co-sound)
1965 *Nicht versöhnt oder Es hilft nur Gewalt, wo Gewalt herrscht* (*Es hilft nicht, wo Gewalt herrscht*; *Not Reconciled*) (Straub: d, co-ed, co-ph; Huillet: sc, co-ed, co-ph)
1968 ***Chronik der Anna Magdalena Bach*** (*Chronicle of Anna Magdalena Bach*) (Straub: d; Huillet: sc); *Der Bräutigam, die Komödiantin und der Zuhälter* (*The Bridegroom, the Comedienne, and the Pimp*) (Straub: d, co-ed; Huillet: sc, co-ed)
1969 *Othon* (*Les Yeux ne veulent pas en tout temps se fermer ou Peut-être qu'un jour Rome se permettra de choisir à son tour*; *Die Augen wollen sich nicht zu jeder Zeit schliessen oder Vielleicht eines Tages wird Rom sich erlauben, seinerseits zu wählen*; *Eyes Do Not Want to Close at All Times or Perhaps One Day Rome Will Permit Herself to Choose in Her Turn, Othon*) (co-d, co-ed; Huillet + sc, Straub + role under pseudonym Jubarithe Semaran); *Einleitung zu Arnold Schoenberg Begleit Musik zu einer Lichtspielscene* (*Introduction to Arnold Schoenberg's Accompaniment for a Cinematographic Scene*) (+ co-pr, co-ed; Huillet + sc) (for TV)
1972 *Geschichtsunterricht* (*History Lessons*) (+ co-pr, co-ed; Huillet + sc)
1975 *Moses und Aron* (*Moses and Aaron*) (+ co-ed; Huillet + sc)
1976 *Fortini/Cani* (*I cani del Sinai*) (+ co-ed; Huillet + sc)
1977 *Toute révolution est un coup de dés* (*Every Revolution Is a Throw of the Dice*) (Huillet + sc)
1979 *Della nube alla resistenza* (*From the Cloud to the Resistance*) (Huillet + sc)
1983 *Trop tot, trop tard* (*Too Early*, *Too Late*)
1985 *Klassenverhältnisse* (*Class Relations*)
1987 *Tod des Empedokles* (*The Death of Empedocles*)
1989 *Schwarze Sunde* (*Black Sin*); *Cézanne*
1992 *Antigone* (Straub d, sc; Huillet, sc)
1994 *Lothringen!* (Huillet, ed)
1997 *Von heute auf morgen*
1999 *Sicilia!* (Straub d, sc; Huillet, sc)

Other Films (Straub):

1954 *La Tour des Nesle* (Gance) (asst d)
1955 *French Cancan* (Renoir) (asst d)
1956 *Eléna et les hommes* (Renoir) (asst d); *Le Coup de Berger* (Rivette) (asst d); ***Un Condamné à mort s'est échappé*** (Bresson) (asst d)
1958 *Une Vie* (Astruc) (asst d)

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''*Moses und Aron* as an Object of Marxist Reflection,'' interview with J. Rogers, in *Jump Cut* (Chicago), no. 12–13, 1976.
''Decoupage di Fortini/Cani,'' in *Filmcritica* (Rome), November/December 1976.
Interview with R. Gansera, in *Filmkritik* (Munich), September 1978.
Interview with Serge Daney and J. Narboni, in *Cahiers du Cinéma* (Paris), November 1979.
Interview with H. Hurch and B. Brewster, in *Undercut* (London), Spring 1983.
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Elsaesser, Thomas, *New German Cinema: A History*, London, 1989.
Byg, Barton, *Landscapes of Resistance: The German Films of Danièle Huillet and Jean-Marie Straub*, Berkeley, 1995.
Foster, Gwendolyn Audrey, *Women Film Directors*: *An International Bio-Critical Dictionary*, Westport, Connecticut, 1995.
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''Danièle Huillet Jean-Marie Straub's *Fortini/Cani*,'' special issue of *Filmkritik* (Munich), January 1977.
Simsolo, Noel, ''Jean-Marie Straub et Danièle Huillet,'' in *Cinéma* (Paris), March 1977.
Bennett, E., ''The Films of Straub Are Not 'Theoretical','' in *Afterimage* (Rochester), Summer 1978.
Rosenbaum, Jonathan, ''Jean-Luc, Chantal, Danielle, Jean-Marie and the Others,'' in *American Film* (Washington, D.C.), February 1979.
Daney, Serge, ''Le Plan Straubien,'' in *Cahiers du Cinéma* (Paris), November 1979.
Magisos, M., ''Not Reconciled: The Destruction of Narrative Pleasure,'' in *Wide Angle* (Athins, Ohio), vol. 3, no. 4, 1980.
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The films of Jean-Marie Straub and Danièle Huillet are best understood in the context of contemporary developments in radical, materialist cinema. They offer what many people see as a genuine alternative to both dominant narrative cinema and conventional art movies. Their work is formally austere and demands attentive, intellectual participation from audiences. However, it must be acknowledged that many people find their films nearly impenetrable and absolutely boring. This is explained in part by the fact that the films do not rely on standard narrative construction or conventional characters. While the films of Straub and Huillet are by no means ''abstract'' it is nearly impossible to (re)construct a unified, imaginary, referential ''world'' through them.

In a sense their work might be explained in terms of strategies of displeasure, a wilful refusal to captivate audiences with a coherent fictional world. Instead they promote a distanced, intellectual interaction between viewer and film. Because of this insistence on critical distance, audiences must work with the film in a dialectical process of meaning construction. (In fact, Straub is notoriously critical of ''lazy'' viewers who are unwilling to engage in this activity.)

Straub and Huillet's films directly address the nature of cinematic signification and its political implications. This includes breaking away from conventional assumptions and practices of dominant narrative cinema. Their films exploit all channels of the medium—music, sounds, words, and images—as equivalent carriers of meaning, rather than privileging the ''visual'' or relegating music and sound effects to the task of support material. Thus, there are times when extremely long, static shots accompany lengthy, complex verbal passages (a singularly ''uncinematic'' practice according to conventional canons of film aesthetics). Sequences may be developed along the lines of montage construction, juxtaposing graphic material, verbal material, and moving images. Both of these strategies are used in *Introduction to Schoenberg's ''Accompaniment for a Cinematographic Scene''*; and the starting point for this short film was a piece of music written by the composer. The major texts, read on-screen (though interrupted at intervals by black frames), are a letter from Schoenberg to Kandinsky explaining his reasons for not participating in the Bauhaus, and a text by Brecht elaborating the relationship between fascism and capitalism. The readings of these texts take up most of the film, which includes Straub and Huillet as on-camera narrators ''placing'' the texts. The film then concludes with a montage sequence. The political aspect of the film derives not only from the logical argument advanced, the Brecht analysis standing as a critique of Schoenberg's ''liberal'' position, but also from the film's rejection of documentary norms. At the same time it has been pointed out that Schoenberg's music stands in relation to classical rules of harmonic composition in the same manner that Straub and Huillet films stand in relation to the conventions of dominant cinema.

The incorporation of musical works and verbal texts, as both a source for and signifying material within their films, is an important aspect of their work. The figure of Bertolt Brecht is perhaps the most pervasive presence in Straub and Huillet's films. His writing is included in *Introduction to Schoenberg* and provided the source for *History Lessons.* More crucially, the strategies of deconstruction and distanciation in their films derive from principles advanced in Brechtian theory. These include concepts of alienation and anti-illusionism elaborated in Brecht's theory of epic theater. Straub and Huillet have developed these ideas in the context of their films and their persistent concern with the politics of cinematic expression.

Straub and Huillet will probably never be as well known to cineastes as fellow New German filmmakers Rainer Werner Fassbinder, Volker Schlondorff, Werner Herzog, or Wim Wenders. But their minimalist films remain important contributions to the New German cinema, and they have been a meaningful voice for the art crowd in Germany. As with all gifted and dedicated film artists whose works are unconventionally structured, their cinematic output remains worthy of study by serious film students and equally worthy of viewing by discerning audiences.

—M.B. White, updated by Rob Edelman

STURGES, Preston

Nationality: American. **Born:** Edmund P. Biden in Chicago, 29 August 1898; adopted by mother's second husband, Solomon Sturges. **Education:** Educated in Chicago (Coulter School); Lycée Janson, Paris; Ecole des Roches, France; Villa Lausanne, Switzerland; and in Berlin and Dresden. **Family:** Married 1) Estelle Mudge (divorced 1928); 2) Eleanor Post Hutton, 1932 (annulled 1932); 3) Louise Sergeant Tervis (divorced); 4) actress Anna Nagle (known professionally as Sandy Mellen), three sons. **Career:** Managed mother's cosmetic shop in Deauville, then New York, early 1910s; runner for Wall Street brokerage firm, 1914; enlisted in Air Corps, attended School of Military Aeronautics, Austin, Texas, 1917; returned to cosmetic business in New York, invented kissproof lipstick, 1919; turned business over to mother, worked in various jobs and as inventor; playwright, from 1927; *The Guinea Pig* ran 16 weeks on Broadway, 1929; scriptwriter from 1930, moved to Hollywood, 1932; directed own screenplays, from 1940; also manager of Sturges Engineering Company, producing diesel engines; began association with Howard Hughes, 1944; moved to Paris, 1949. **Awards:** Oscar

Preston Sturges (right) with Joel McCrea and Claudette Colbert on the set of *The Palm Beach Story*

for Best Original Screenplay, for *The Great McGinty*, 1940; Laurel Award for Achievement (posthumously), Writers Guild of America, 1974. **Died:** At the Algonquin Hotel, New York, 6 August 1959.

Films as Director and Scriptwriter:

1940 *The Great McGinty*; *Christmas in July*
1941 ***The Lady Eve***; ***Sullivan's Travels***
1942 *The Palm Beach Story*
1944 *Hail the Conquering Hero*; *The Miracle of Morgan's Creek*; *The Great Moment*
1947 *Mad Wednesday* (+ pr)
1948 *Unfaithfully Yours* (+ pr)
1949 *The Beautiful Blonde from Bashful Bend* (+ pr)
1951 *Vendetta* (co-d with Ferrer, uncredited)
1957 *Les Carnets du Major Thompson* (*The French, They Are a Funny Race*)

Other Films:

1930 *The Big Pond* (Henley) (co-sc, co-dialogue); *Fast and Loose* (Newmeyer) (sc, dialogue)
1931 *Strictly Dishonorable* (Stahl) (sc, play basis)
1933 *The Power and the Glory* (Howard) (sc); *Child of Manhattan* (Buzzell) (sc, play basis)
1934 *Thirty-Day Princess* (Gering) (co-sc); *We Live Again* (Mamoulian) (co-sc); *Imitation of Life* (Stahl) (co-sc, uncredited)
1935 *The Good Fairy* (Wyler) (sc); *Diamond Jim* (Sutherland) (co-sc)
1936 *Next Time We Love* (Edward Griffith) (co-sc, uncredited); *One Rainy Afternoon* (Lee) (lyrics for ''Secret Rendezvous'')
1937 *Hotel Haywire* (Archainbaud) (sc); *Easy Living* (Leisen) (sc)
1938 *Port of Seven Seas* (Whale) (sc); *If I Were King* (Lloyd) (sc)
1940 *Remember the Night* (Leisen) (sc)
1947 *I'll Be Yours* (Seiter) (screenplay basis)
1951 *Strictly Dishonorable* (Frank and Panama) (play basis)
1956 *The Birds and the Bees* (Taurog) (screenplay basis)
1958 *Rock-a-bye Baby* (Tashlin) (screenplay basis); *Paris Holiday* (Oswald) (role as Serge Vitry)

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As a screenwriter, Preston Sturges stands out for his narrative inventiveness. All of the amazing coincidences and obvious repetitions in such comedies as *Easy Living* and *The Good Fairy* show Sturges's mastery of the standard narrative form, as well as his ability to exaggerate it and shape it to his own needs. Moreover, in *The Power and the Glory* (an early model for *Citizen Kane*), Sturges pioneered the use of voice-over narration to advance a story.

Along with John Huston, Sturges was one of the first of the sound-era screenwriters to become a director, and those films that he made from his own screenplays take even further the narrative experiments he began as a writer in the 1930s. He continued making comedies, but often he combined them with elements that more properly belonged to social dramas in the Warner Brothers tradition, even though Sturges himself worked primarily for Paramount. *The Great McGinty*, for instance, deals with big-city political corruption. *Christmas in July*, despite its happy end, analyzes an American dream perverted by dishonesty and commercial hype. And *Sullivan's Travels*, even as it mixes aspects of *It Happened One Night* and *I Am a Fugitive from a Chain Gang*, examines the uses of comedy in a society burdened by poverty and social injustice.

With *The Palm Beach Story* and *The Lady Eve*, Sturges goes from combining genres to parodying the standard narrative form. Traditionally, in the classical narrative, elements repeat from scene to scene, but with slight differences each time. The story, then, becomes a series of episodes that are similar, but not obviously so. *The Palm Beach Story*, however (although we cannot be sure of this until the end), deals with two sets of twins, one pair male and the other female, and Sturges takes full advantage of a practically infinite number of possibilities for doubling and repetition.

In *The Lady Eve*, there are no twins to call our attention to how Sturges exaggerates the typical narrative. But the central female character, Jean, changes her identity and becomes Eve Harrington, an English aristocrat, so she can double-cross the man who jilted her when he found out she made her living as a con artist. So in this film, too, Sturges provides us with some obvious doubling. In fact, *The Lady Eve* divides neatly into two very similar parts: the shipboard romance of Charles and Jean, and then the romance, on land, of Charles and Jean-as-Eve. In this second half, the film virtually turns into a screwball comedy version of *Vertigo.* Charles falls in love with a woman who looks exactly like another woman he had loved and lost, and who, indeed, really is that woman.

The Lady Eve is most interesting in the way that it stands narrative convention on its head. Charles Pike, a wealthy ale heir, looks for snakes on the Amazon, but as soon as he leaves the jungle and heads back to civilization, the hunter becomes the hunted. This inversion itself is hardly remarkable, either in literature or the cinema. What does stand out as unusual is that the predators are all women. Pike boards a luxury liner steaming back to the United States, and every unmarried woman on board decides to end the voyage engaged to him, to ''catch'' him just as Charles had been trying to capture reptiles. Few films from this period feature such active, aggressive female characters.

Sturges works out the notion of feminine entrapment not only in his script but also through his visual style. On board, Jean plots to get Charles, and Sturges shows us her predatory skill by letting her capture Pike's image. In the dining room, Jean watches as various women attempt to attract Pike's attention. She does not want him to see her staring, so she turns away from Pike's table and holds a mirror to her face, as if she were giving a quick re-arrangement to her makeup. But instead she uses the mirror to watch Charles. Sturges cuts to a close-up of the mirror, and so we share Jean's point of view. As spectators, we are used to an appreciative male gaze, and are accustomed to a woman as the subject of that gaze. But here, once again, Sturges reverses our expectations. In his tale it is the woman who plays the voyeur. As an added show of her strength, it is Jean who apparently controls the images through her possession of the mirror. She thus captures an unknowing Charles within the frame of a looking-glass.

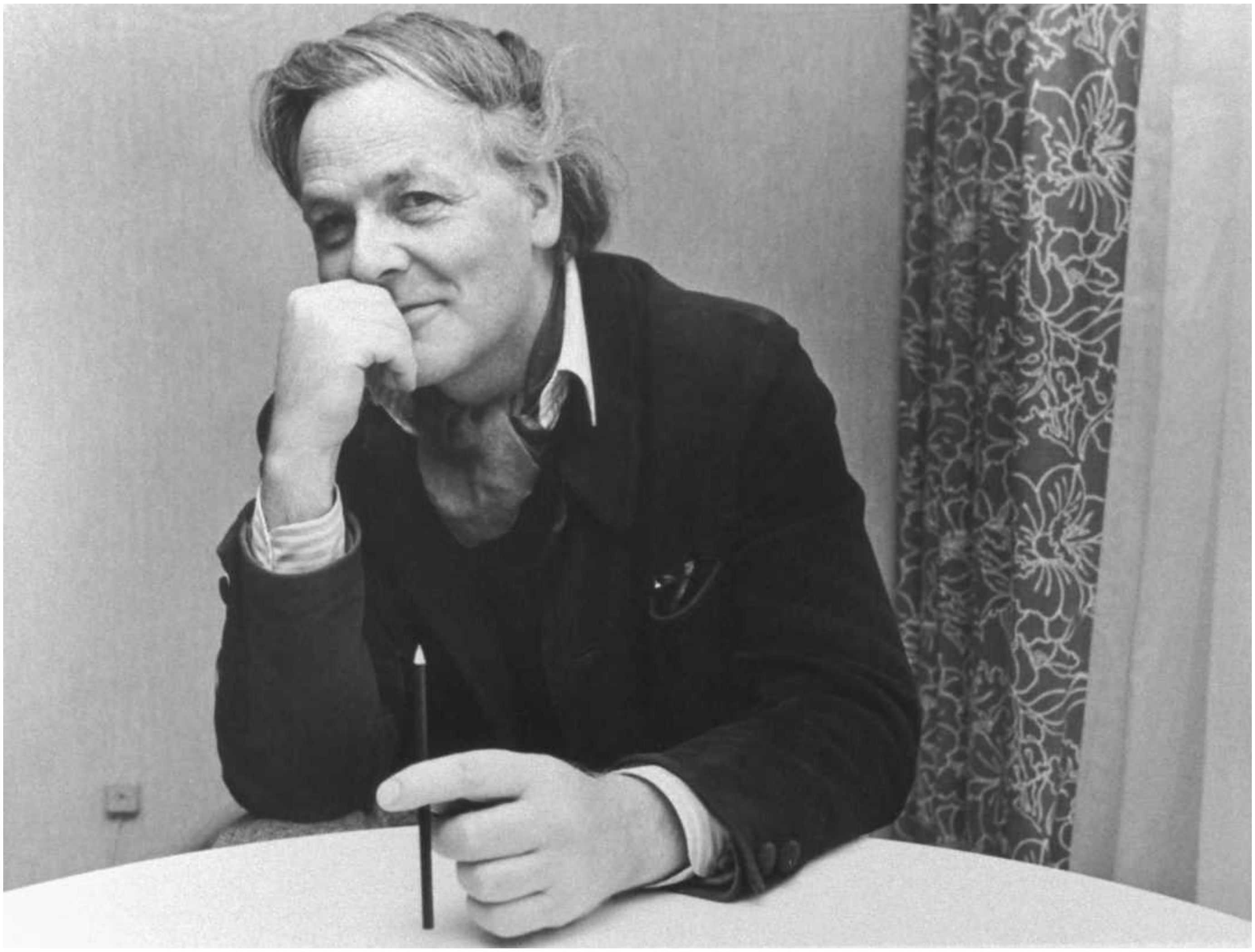
Sturges's most interesting achievement may be his 1948 film, *Unfaithfully Yours.* Here, he shows the same event three times. While fairly common in literature, this sort of narrative construction is extremely rare in the cinema. But even in literature, the repeated event almost always comes to us from the points of view of different characters. In Sturges's films, we see the event the first and second time through the eyes of the same man: an orchestra conductor plots revenge on his wife, whom he suspects of infidelity, and he imagines two different ways of accomplishing his goal. Then, the next repetition, rather than being imaginary, actually depicts the conductor's attempts to murder his wife. So, since the conductor acts once again as the main character, even this last repetition comes to us from his point of view. The film stands out, then, as a remarkable case study of the thoughts and actions of a single character, and as one more of Sturges's experiments in narrative repetition.

During the early and mid-1940s, critics hailed Sturges as a comic genius. But after *Unfaithfully Yours*, over the last eleven years of his life, Sturges made only two more films. Upon leaving Paramount, he set out to make films for Howard Hughes, but the attempt was an ill-fated one, and Sturges's standing in the critical community declined rapidly. For several years, though, a reevaluation has been underway. Sturges's sophisticated handling of sexual relations (which the heiress in *The Palm Beach Story* refers to as ''Topic A'') make his films seem remarkably contemporary. And there can be no doubting Sturges's screenwriting abilities. But only recently have critics come to appreciate Sturges's consummate skills as a filmmaker.

—Eric Smoodin

SYBERBERG, Hans-Jurgen

Nationality: German. **Born:** Nossendorf, Pomerania, 8 December 1935. **Education:** Educated in literature and art history, Munich. **Career:** Lived in East Berlin, then moved to West Germany, 1953;



Hans-Jurgen Syberberg

made 8mm films of Brecht's Berliner Ensemble at work, 1950s (blown up for release on 35mm, 1970); made 185 current affairs and documentary shorts for Bavarian Television, 1963–66; formed own production company, 1965; made five feature-length ''character portraits'' on Fritz Kortner and others, 1965–69; directed first feature, *Scarabea*, 1968; made ''German Trilogy,'' 1972–77; began working exclusively on projects with German actress Edith Clever after the release of *Parsifal*, 1983.

Films as Director:

1965 *Fünfter Akt, siebte Szene. Fritz Kortner probt Kabale und Liebe* (*Act Five, Scene Seven. Fritz Kortner Rehearses Kabale und Liebe*); *Romy. Anatomie eines Gesichts* (*Romy. Anatomy of a Face*) (doc)

1966 *Fritz Kortner spricht Monologe für eine Schallplatte* (*Fritz Kortner Recites Monologues for a Record*) (doc); *Fritz Kortner spricht Shylock* (*Fritz Kortner Recites Shylock*) (short; extract from *Fritz Kortner spricht Monologe . . .*); *Fritz Kortner spricht Faust* (*Fritz Kortner Recites Faust*) (short; extract from *Fritz Kortner spricht Monologe . . .*); *Wilhelm von Kobell* (short, doc)

1967 *Die Grafen Pocci—Einige Kapitel zur Geschichte einer Familie* (*The Counts of Pocci—Some Chapters toward the History of a Family*) (doc); *Konrad Albert Pocci, der Fussballgraf vom Ammerland—Das vorläufig letzte Kapitel einer Chronik der Familie Pocci* (*Konrad Albert Pocci, the Football Count from the Ammerland—Provisionally the Last Chapter of a Chronicle of the Pocci Family*) (extract from the preceding title)

1968 *Scarabea—Wieviel Erde braucht der Mensch?* (*Scarabea—How Much Land Does a Man Need?*)

1969 *Sex-Business—Made in Passing* (doc)

1970 *San Domingo*; *Nach Meinem letzten Umzug* (*After My Last Move*); *Puntila* and *Faust* (shorts; extracts from the preceding title)

1972 *Ludwig II—Requiem für einen jungfräulichen König* (*Ludwig II—Requiem for a Virgin King*); *Theodor Hierneis oder: Wie man ehem. Hofkoch wird* (*Ludwig's Cook*)

1974 *Karl May*

1975 *Winifred Wagner und die Geschichte des Hauses Wahnfried von 1914–1975* (*The Confessions of Winifred Wagner*)
1977 ***Hitler. Ein Film aus Deutschland*** (*Hitler, a Film from Germany*; *Our Hitler*) (in four parts: 1. ***Hitler ein Film aus Deutschland*** [*Der Graal*]; 2. ***Ein deutscher Traum***; 3. ***Das Ende eines Wintermärchens***; 4. ***Wir Kinder der Hölle***)
1983 *Parsifal*
1985 *Die Nacht*
1987 *Penthesilea*
1989 *Die Marquise Von O*
1993 *Syberberg filmt Brecht* (*Syberberg Films Brecht*) (+ pr, ed, ph)
1994 *Ein Traum, was sonst* (*A Dream, What Else?*)

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By SYBERBERG: books—

Zum Drama Friedrich Durrenmatts; zwei modellinterpretationen zur Wesensdentung des modernen Dramas, Munich, 1963.
Le Film, musique de l'avenir, Paris, 1975.
Syberberg Filmbuch, Munich, 1976.
Hitler, ein Film aus Deutschland, Reinbek bei Hamburg, 1978.
Die Freudlose Gesellschaft: Notizen aus dem Letzten Jahr, Munich, 1981.
Parsifal, ein Filmessay, Munich, 1982.
Der Wald Steht Schwarz und Schweiger, Neue Notizen aus Deutschland, Zurich, 1984.

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‘‘Forms of Address,’’ interview and article with Tony Rayns, in *Sight and Sound* (London), Winter 1974/75.
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‘‘Form ist Moral: ‘Holocaust' Indiz der grössten Krise unserer intellektuellen Existenz,’’ in *Medium* (Frankfurt), April 1979.
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‘‘S'approprier le monde,’’ in *Cahiers du Cinéma* (Paris), May 1991 (supplement).
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‘‘Fassbinder, a mediahos,’’ in *Filmvilag* (Budapest), no. 3, 1994.

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Elsaesser, Thomas, *New German Cinema: A History*, London, 1989.
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Socci, Stefano, *Hans Jurgen Syberberg*, Florence, 1990.

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Sauvaget, D., ‘‘Syberberg: dramaturgie, anti-naturaliste et germanitude,’’ in *Image et Son* (Paris), January 1979.
‘‘Syberberg Issue’’ of *Revue Belge du Cinéma* (Brussels), Spring 1983.
Article, in *Sight and Sound* (London), Spring 1985.
Rockwell, John, ‘‘An Elusive German Director Re-emerges in Edinburgh,’’ in *New York Times*, 2 September 1992.
Goettler, F., ‘‘Ein Leitstrahl fuer Kortner und Brecht,’’ in *Filmwaerts* (Hannover), December 1993.

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The films of Hans-Jurgen Syberberg are at times annoying, confusing, and overlong—but they are also ambitious and compelling. In no way is he ever conventional or commercial: critics and audiences have alternately labeled his work brilliant and boring, absorbing and pretentious, and his films today are still rarely screened. Stylistically, it is difficult to link him with any other filmmaker or cinema tradition. In this regard he is an original, the most controversial of all the New German filmmakers and a figure who is at the vanguard of the resurgence of experimental filmmaking in his homeland.

Not unlike his contemporary, Rainer Werner Fassbinder, Syberberg's most characteristic films examine recent German history: a documentary about Richard Wagner's daughter-in-law, a close friend of Hitler (*The Confessions of Winifred Wagner*); his trilogy covering 100 years of Germany's past (*Ludwig II: Requiem for a Virgin King, Karl May*, and, most famously, *Hitler, A Film from Germany*, also known as *Our Hitler*). These last are linked in their depictions of Germans as hypocrites, liars, and egocentrics, and in the final part he presents the rise of the Third Reich as an outgrowth of German romanticism.

Even more significantly, Syberberg is concerned with the cinema's relationship to that history. *Our Hitler*, seven hours and nine minutes long, in four parts and 22 specific chapters, is at once a fictional movie, a documentary, a three-ring circus (the ‘‘greatest show on earth’’), and a filmed theatrical marathon. The Führer is presented with some semblance of reality, via Hans Schubert's performance. But he is also caricatured, in the form of various identities and disguises: in one sequence alone, several actors play him as a house painter, Chaplin's Great Dictator, the Frankenstein monster, Parsifal (Syberberg subsequently filmed the Wagner opera), and a joker. Hitler is also portrayed as an object, a ventriloquist's doll, and a stuffed dog. In all, twelve different actors play the role, and 120 dummy Führers appear in the film. The result: Syberberg's Hitler is painted as both a fascist dictator who could have risen to power at any point in time in any number of political climates (though the filmmaker in no way excuses his homeland for allowing Hitler to exist, let alone thrive), and a monstrous movie mogul whose *Intolerance* would be the Holocaust.

Syberberg unites fictional narrative and documentary footage in a style that is at once cinematic and theatrical, mystical and magical. His films might easily be performed live (*Our Hitler* is set on a stage), but the material is so varied that the presence of the camera is necessary to thoroughly translate the action. The fact that his staging has been captured on celluloid allows him total control of what the viewer sees at each performance. Additionally, the filmmaker is perceptibly aware of how the everyday events that make up history are ultimately comprehended by the public via the manner in which they are presented in the media. History is understood more by catchwords and generalities than facts. As a result, in this age of mass media, real events can easily become distorted and trivialized. Syberberg demonstrates this in *Our Hitler* by presenting the Führer in so many disguises that the viewer is often desensitized to the reality that was this mass murderer.

‘‘Aesthetics are connected with morals,’’ Syberberg says. ‘‘Something like *Holocaust* is immoral because it’s a bad film. Bad art can’t do good things.’’ He commented that ‘‘my three sins are that I believe Hitler came out of us, that he is one of us; that I am not interested in money, except to work with; and that I love Germany.’’ *Our Hitler*, and his other films, clearly reflect these preferences.

In recent years, Syberberg has remained relatively inactive as a filmmaker. None of his latter work has earned him the visibility, let alone the acclaim, of his earlier films. Since *Parsifal*, his version of the Wagnerian opera which was his most widely seen film, he has collaborated only with one of that film’s stars, Edith Clever. Their artistic ventures have included a number of theatrical monologues, a few of which have been videotaped or filmed. The series commenced with *Die Nacht*, a six-hour-long examination of how an individual may act or what an individual may ponder deep into the night.

Syberberg, however, has spoken out on issues relating to his homeland. He especially is troubled by the Americanization of world culture, and has hypothesized that the resurgence of neo-Nazism in Germany, especially among the nation’s youth, is a natural response to the hollowness of the capitalist culture which enveloped Germany in the post-World War II years. Thus, even in the wake of German unification, the memory of Hitler—despite the fact that he ultimately brought catastrophe and anguish to Germany—continues to influence and mold the national psyche.

—Rob Edelman

SZABÓ, Istvan

Nationality: Hungarian. **Born:** Budapest, 18 February 1938. **Education:** Academy of Theatre and Film Art, Budapest, graduated 1961. **Career:** Directed two shorts for Béla Balázs Studio, 1961–63; directed first feature, *Almodozások kora*, 1964. **Awards:** Silver Bear, Berlin Festival, for *Confidence*, 1980; Oscar for Best Foreign Film, David di Donatello Prize, Hungarian Film Critics Award, and Best Screenplay Award and FIPRESCI Prize, Cannes Festival, for *Mephisto*, 1982.

Films as Director:

1961 *Koncert* (*Concert*) (short) (+ sc): *Variációk egy témára* (*Variations on a Theme*) (short) (+ sc)
1963 *Te* (*You . . .*) (short) (+ sc)
1964 *Álmodozások kora* (*The Age of Daydreaming*) (+ sc)
1966 *Apa* (*Father*) (+ sc)
1967 *Kegyelet* (*Piety*) (short) (+ sc)
1970 *Szerelmesfilm* (*Love Film*) (+ sc)
1971 *Budapest, amiért szeretem* (*Budapest, Why I Love It*) (series of shorts: *Alom a házröl* [*Dream about a House*], *Duna—halak—madarak* [*The Danube—Fishes—Birds*], *Egy tukor* [*A Mirror*], *Léanyportre* [*A Portrait of a Girl*], *Tér* [*A Square*], *Hajnal* [*Dawn*], *Alkony* [*Twilight*]) (+ sc)
1973 *Tüzoltó utca 25* (*25 Fireman’s Street*) (+ sc)
1974 *Ösbemutató* (*Premiere*) (+ sc)
1976 *Budapesti mesék* (*Budapest Tales*) (+ sc)
1977 *Várostérkép* (*City Map*) (short) (+ sc)
1979 *Bizalom* (*Confidence*) (+ sc); *Der grüne Vogel* (*The Green Bird*) (+ sc)
1981 ***Mephisto*** (+ sc)
1984 *Bali*
1985 *Redl Ezredes* (*Colonel Redl*)
1988 *Hanussen*
1990 *Meeting Venus* (+ sc)
1992 *Sweet Emma, Dear Bobe* (+ sc)
1996 *Offenbach titkai*
1999 *Sunshine* (+ co-sc)

Publications

By SZABÓ: articles—

Interview with Yvette Biro, in *Cahiers du Cinéma* (Paris), July 1966.
‘‘Hungarian Director Szabo Discusses His Film Father,’’ with Robert Siton, in *Film Comment* (New York), Fall 1968.
‘‘Conversation with István Szabó,’’ in *Hungarofilm Bulletin* (Budapest), no. 5, 1976.
‘‘Mit adhat a magyar film a világnak?,’’ interview, in *Filmkultura* (Budapest), January/February 1978.
‘‘The Past Still Plays a Major Role,’’ interview, in *Hungarofilm Bulletin* (Budapest), no. 2, 1979.
‘‘Dreams and Nightmares,’’ interview with L. Rubenstein, in *Cineaste* (New York), vol. 12, no. 2, 1982.
‘‘*Mephisto*: Istvan Szabo and ‘the Gestapo of Suspicion,’’’ interview with J.W. Hughes, in *Film Quarterly* (Berkeley), Summer 1982.
‘‘I’d Like to Tell a Story,’’ in *Hungarofilm Bulletin* (Budapest), vol. 2, no. 84, 1984.
Interview with Karen Jaehne, in *Stills* (London), December 1985/January 1986.
Interview with R. Pede, in *Film en Televisie + Video* (Brussels, Belgium), November 1991.
Interview with A. Crespi, in *Cineforum* (Bergamo, Italy), April 1992.
Interview with K. Csala, in *New Hungarian Quarterly* (Budapest), vol. 33, no. 125, 1992.
Interview with L. Joris, in *Film en Televisie + Video* (Brussels, Belgium), no. 432, May 1993.
Interview with Tomi Aitio and Peter von Baugh, in *Filmihullu* (Helsinki), no. 6, 1997.

On SZABÓ: book—

Petrie, Graham, *History Must Answer to Man: The Contemporary Hungarian Cinema*, London, 1978.

Istvan Szabó

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Jaehne, Karen, ''Istvan Szabo: Dreams of Memories,'' in *Film Quarterly* (Berkeley), Fall 1978.

Hirsch, T., ''Filmek családfája,'' in *Filmkultura* (Budapest), March/April 1981.

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Gyertyan, E., ''In Search of a Trilogy,'' in *New Hungarian Quarterly* (Budapest), vol. 29, no. 112, 1988.

Rutkowski, A. M., ''Opera Europa,'' in *Kino* (Warsaw), July 1990.

Mills, M. C., ''The Three Faces of *Mephisto*: Film, Novel, and Reality,'' in *Literature Film Quarterly* (Salisbury, Maryland), vol. 18, no. 4, 1990.

Blomkvist, M., ''Maste det regna pa var karlek?'' in *Chaplin* (Stockholm), vol. 33, no. 5, 1991.

Lefebvre, P., ''La tentation de Venus,'' in *Grand Angle* (Mariembourg, Belgium), September/October 1991.

Bohlen, C., ''*Meeting Venus* Sings of Politics,'' in *New York Times*, November 10, 1991.

McCreadie, M., ''Istvan Szabo,'' in *Premiere* (New York), November 1991.

Baron, G., ''Harom trilogia,'' in *Filmkultura* (Budapest), vol. 28, no. 2, 1992.

Landrot, Marine, ''Les exorcistes,'' in *Télérama* (Paris), 14 December 1994.

Piette, Alain, ''The Face in the Mirror: Faust as a Self-deceived Actor,'' in *Literature/Film Quarterly* (Salisbury), April 1998.

Cockrell, Eddie, ''Sunshine,'' in *Variety* (New York), 20 September 1999.

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Istvan Szabó's films are notable because he works with a rich spectrum of possibilities and decisions, which only when seen in their totality attain the poetic quality that becomes the viewer's primary experience. Istvan Szabó reacts like a sensitive membrane to everything that has happened around him in the past or is just happening. At the same time he builds solely from motives that brand a film reel with the mark of an individual personality. This is true even when he strives for seemingly objective symbols such as, for example, a streetcar—‘‘that constantly recurring, tangibly real and yet poetically long logogram for his individual and very special world.’’ Such were the words of the noted Hungarian historian and film theoretician Josef Marx as he considered the work of director Szabó. They underscore the essential characteristic of Szabó’s work: its inventiveness, which in his films takes on general forms in the broadest sense.

Szabó’s first feature film, *Álmodozások kora*, together with Gaal’s *Sordásban*, was the most expressive confession of an artistic generation and became a model for other artists, while his entire work has built up an unprecedented picture of contemporary life and its activities. In his earliest period Szabó’s starting point was his own experience, which he transformed into artistic images. At the same time he carefully absorbed everything that was happening around him. He attempted to discern the essence of modern people, and to come to an understanding of their concerns, endeavors, and aspirations. His films examine young engineers at the start of their careers; the personal ideals of a young man on the threshold of maturity; the changing relationship of two people, framed within a quarter-century of Hungarian history; the dreams and locked-up memories of people living together in an old apartment building; the story of an ordinary city streetcar with an allegorical resemblance to our contemporaries; the love and distrust between a pair of completely different people in a charged wartime atmosphere; and a deep probe into the character of a young actor whose talents are displayed and subordinated by the totalitarian power of nascent German fascism.

All of these films are linked by the setting off of intimate confession against historical reality. The images of Szabó’s films are full of poetry and the symbolism of dreamlike conceptions. They capture the small dramas of ordinary people—their disappointments, successes, loves, enthusiasms, moments of anxiety and ardor, joy and pain—as the history of post-war Hungary passes by in contrapuntal detail. Istvan Szabó creates auteur films in which the shaping of the theme and the screenplay are just as important as the direction, so that the resulting works bears a unique stamp. The heroes of his films are not only people, but also cities, streets, houses, parks. In his films, his native Budapest serves as the point of intersection of human fates. Under Szabó’s creative eye the city awakens, stirs, arises, wounded after the tumult of the war, and lives with its heroes.

In the early 1980s Istvan Szabó deviated from the rule of auteur films (the model for his film *Mephisto* was a novel by Klaus Mann). This detracted nothing from the importance of the work, which won an Oscar and several other awards. Even in this film the director left his imprint; he managed to develop it into a picture of personal tragedy painted into a fresco of historical events. At the same time, it shows that the creative process is a tireless search for pathways. Only a responsible approach to history and the way it is shaped can help the artist gain a complete understanding of today’s world.

‘‘To awaken an interest in the people I want to tell about; to capture their essence so that a viewer can identify with them; to broaden people’s understanding and sympathy—and my own as well: That’s what I’d like to do,’’ Istvan Szabó once said in an interview. His films are an affirmation of this credo.

—Vacláv Merhaut

T

TANNER, Alain

Nationality: Swiss. **Born:** Geneva, 6 December 1929. **Education:** Educated in economic sciences, Calvin College, Geneva. **Career:** Shipping clerk, early 1950s; moved to London, worked at British Film Institute, 1955; assistant producer for the BBC, 1958; returned to Switzerland, 1960; co-founder, Association Suisse des Réalisateurs, early 1960s; director for Swiss French TV, 1964–69; began collaboration with writer John Berger on *Une Ville à Chandigarh*, 1966; co-founder, Groupe 5, 1968. **Awards:** Experimental Film Prize, Venice Festival, for *Nice Time*, 1957; Best Screenplay (with Berger), National Society of Film Critics, for *Jonah Who Will Be 25 in the Year 2000*, 1976; Special Jury Prize, Cannes Festival, for *Les Années lumière*, 1981.

Films as Director:

1957	*Nice Time* (short) (co-d)
1959	*Ramuz, passage d’un poète* (short)
1962	*L’Ecole* (sponsored film)
1964	*Les Apprentis* (doc feature)
1966	*Une Ville à Chandigarh*
1969	*Charles, mort ou vif* (*Charles, Dead or Alive*)
1971	*Le Salamandre* (*The Salamander*) 1973; *Le Retour d’Afrique*
1974	*Le Milieu du monde* (*The Middle of the World*)
1976	***Jonah qui aura 25 ans en l’année 2000*** (*Jonah Who Will Be 25 in the Year 2000*)
1978	*Messidor*
1981	*Les Années lumière* (*Light Years Away*)
1983	*Dans la ville blanche* (*In the White City*)
1985	*No Man’s Land*
1986	*François Simon—La présence*
1987	*Flamme dans mon coeur* (*A Flame in My Heart*); *Vallée Fantôme*
1989	*Femme de Rose Hill* (*The Woman of Rose Hill*)
1992	*L’Homme que a perdu son ombre* (+ pr, sc)
1993	*The Diary of Lady M* (+ pr)
1995	*Les Hommes du port* (+ sc)
1996	*Fourbi* (+ sc, pr)
1998	*Requiem* (+ sc, pr)
1999	*Jonas et Lila, à demain* (+ sc, pr)

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Interview with L. Bonnard, in *Positif* (Paris), February 1972.

‘‘*Le Milieu du monde*,’’ an interview with Noel Simsolo and Guy Braucourt, in *Ecran* (Paris), October 1974.

‘‘Irony Is a Double-edged Weapon,’’ an interview with L. Rubinstein, in *Cineaste* (New York), vol. 6, no. 4, 1975.

‘‘Keeping Hope for Radical Change Alive,’’ an interview with L. Rubinstein, in *Cineaste* (New York), Winter 1976/77.

‘‘Alain Tanner: After Jonah,’’ an interview with M. Tarantino, in *Sight and Sound* (London), no.1, 1978/79.

Interview with Jill Forbes, in *Films and Filming* (London), February 1982.

Interview with Martyn Auty, in *Monthly Film Bulletin* (London), November 1983.

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Interview with F. Sabouraud and S. Toubiana, in *Cahiers du Cinéma* (Paris), October 1987.

‘‘Tanner in the Year 1991,’’ interview with Bruno Vecchi, in *World Press Review*, December 1991.

‘‘Alain Tanner,’’ interview with M. Buruiana, in *Sequences*, September 1990.

Interview, in *Cinémaction* (Courbevoie), January 1992.

‘‘Ou sont les reponses nouvelles?’’ in *Ciné-Bulles* (Montreal), no. 219/220, 1994.

Interview with Thierry Jousse and Frédéric Strauss, in *Cahiers du Cinéma* (Paris), April 1994.

‘‘A Lindsay Anderson,’’ an obituary in *Cahiers du Cinéma* (Paris), October 1994.

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Leach, Jim, *A Possible Cinema: The Films of Alain Tanner*, Metuchen, New Jersey, 1984.

Dimitriu, Christian, *Alain Tanner*, Paris, 1985.

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‘‘Tanner Issue’’ of *Cinema* (Zurich), vol. 20, no. 1, 1974.

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Pulleine, Tim, ''Tanner's White City,'' in *Sight and Sound* (London), Winter 1983/1984.
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Alain Tanner's involvement with film began during his college years. While attending Geneva's Calvin College, he and Claude Goretta formed Geneva's first film society. It was during this time that Tanner developed an admiration for the ethnographic documentaries of Jean Rouch and fellow Swiss Henry Brandt, an influence that continued throughout his career. After a brief stint with the Swiss merchant marine, Tanner spent a year in London as an apprentice at the BFI, where, with Goretta, he completed an experimental documentary, *Nice Time*, which chronicled the night life of Piccadilly Circus. While in London he participated in the Free Cinema Movement, along with Karel Reisz, Tony Richardson, and Lindsay Anderson. Through Anderson, Tanner made the acquaintance of novelist and art critic John Berger, who would later write the scenarios for *Le Salamandre, Middle of the World*, *Jonah Who Will Be 25 in the Year 2000*, and *Le Retour d'Afrique.* Upon returning to Switzerland in 1960, Tanner completed some forty documentaries for television. Among these were: *Les Apprentis*, which concerned the lives of teenagers (and created using the methods of Rouch's direct cinema); *Une Ville à Chandigarh*, on the architecture designed by Le Corbusier for the Punjab capital (the narration for this film was assembled by John Berger); and newsreel coverage of the events of May 1968 in Paris. This last project provided the ammunition for Tanner (once again with Goretta) to form Groupe 5, a collective of Swiss filmmakers. They proposed an idea to Swiss TV for the funding of full-length narrative features to be shot in 16-millimeter and then blown-up to 35-millimeter for release. The plan enabled Tanner to make his first feature, *Charles, Dead or Alive*, which won first prize at Locarno in 1969.

The film tells of a middle-aged industrialist who, on the eve of receiving an award as the foremost business personality of the year, discovers his disaffection for the institution-laden society in which he finds himself. Following an innate sense of anarchism that Tanner posits as universal, he attempts to reject this lifestyle. His retreat into madness is blocked by his family and friends, who compel him, by appealing to his sense of duty, to resume his responsibilities.

All Tanner's films follow a similar scenario: individuals or a group become alienated from society; rejecting it, they try to forge a new society answerable to themselves alone, only to be defeated by the relentless pressures of traditional society's institutions, whose commerce they never cease to require. This theme receives its fullest and most moving expression in *Jonah Who Will Be 25 in the Year 2000.* Here the failure of the collective and the survivors of 1968, who come together at Marguerite's farm outside Geneva, is not viewed as a defeat so much as one generation's attempt to keep the hope of radical social change alive by passing on the fruits of its mistakes, that is, its education or its lore, to the succeeding generation.

Tanner's style is a blend of documentary and fable. He uses techniques such as one scene/one shot, a staple of cinéma-vérité documentary, to portray a fable or folk-story. This tension between fact and fiction, documentary and fable, receives its most exacting treatment in *Le Salamandre.* Rosemonde's indomitable, rebellious vitality repeatedly defeats the efforts of the two journalists to harness it in a pliable narrative form. After *Jonah*, Tanner introduces a darker vision in *Messidor, Light Years Away*, and *Dans la ville blanche.* The possibility of escaping society by returning to nature is explored and shown to be equally provisional. The tyranny of physical need is portrayed as being just as oppressive and compromising as that of the social world.

—Dennis Nastav

TARANTINO, Quentin

Nationality: American. **Born:** Quentin Jerome Tarantino in Knoxville, Tennessee, 27 March 1963; grew up in Los Angeles. **Education:** Studied acting. **Career:** Worked at Video Archives with Roger Avary; did telephone sales for Imperial Entertainment; began writing scripts for Cinetel; formed production company, A Band Apart, with Lawrence Bender; directed ''Motherhood'' episode of *ER* television series, 1994. **Awards:** Palme d'Or, Cannes Film Festival, for *Pulp Fiction*, 1994; Academy Award, Best Original Screenplay, and Golden Globe Award, Best Screenplay and Best Director, for *Pulp Fiction*, 1995. **Address:** A Band Apart Productions, 6525 Sunset Blvd. #G-12, Los Angeles, CA 90028, U.S.A.

Films as Director, Screenwriter, and Actor:

1992 ***Reservoir Dogs***
1994 ***Pulp Fiction***
1995 ''Man from Hollywood'' episode of *Four Rooms*
1997 *Jackie Brown* (uncredited answering machine voice)

Other Films:

1992 *Past Midnight* (assoc pr)
1993 *Natural Born Killers* (Stone) (uncredited co-sc); *True Romance* (Tony Scott) (sc); *Eddie Presley* (role as hospital orderly)
1994 *Killing Zoe* (Avary) (sc, exec pr); *Sleep with Me* (role as Sid); *The Coriolis Effect* (short) (role as radio disc jockey); *Somebody to Love* (role as bartender); *Destiny Turns on the Radio* (role as Johnny Destiny)
1995 *Desperado* (Rodriguez) (role as pick-up guy)
1996 *From Dusk till Dawn* (Rodriguez) (sc, co-exec pr, role as Richard Gecko); *Girl 6* (role); *Curdled* (exec pr)
1998 *God Said 'Ha!'* (exec pr)

Quentin Tarantino (right) with Harvey Keitel on the set of *Reservoir Dogs*

1999 *From Dusk till Dawn 2: Texas Blood Money* (exec pr);
2000 *From Dusk till Dawn 3: The Hangman's Daughter* (exec pr)

Publications

By TARANTINO: books—

Quentin Tarantino: Interviews, edited by Gerald Peary, Jackson, Mississippi, 1998.
Quentin Tarantino: The Film Geek Files, with Paul Woods, London, 2000.

By TARANTINO: articles—

''A Rare Sorrow,'' in *Sight and Sound* (London), February 1993.
''Gangsters in Hollywood,'' in *Film en Televisie + Video* (Brussels), March 1993.
''Steve Buscemi,'' in *Bomb* (New York), Winter 1993.
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Ciment, M., and H. Niogret, ''A chacun sa couleur,'' in *Positif* (Paris), September 1992.
Pizzello, S., ''From Rags to *Reservoir Dogs*,'' in *American Cinematographer* (New York), November 1992.
Taubin, A., ''The Men's Room,'' in *Sight and Sound* (London), December 1992.
Ryan, J., ''Quentin Tarantino,'' in *Premiere* (New York), January 1993.

Atkinson, M., ''Hype Dreams,'' in *Movieline* (Escondido, California), March 1993.

Deemer, Charles and Ira Nayman, ''The Screenplays of Quentin Tarantino: Pop Go the Weasles,'' in *Creative Screenwriting* (Washington, D.C.), Winter 1994.

Boon, Kevin A., ''Stoning Tarantino,'' in *Creative Screenwriting* (Washington, D.C.), Winter 1994.

Deutsch, Joel, ''The Feature Film Four,'' in *DGA Magazine* (Los Angeles), April-May 1995.

Corsello, Andrew, '''Hello This Is Quentin - Your %#&@ Tape Is Overdue!'' in *Gentleman's Quarterly*, October 1995.

Fornara, Bruno, ''Polpa e macinato. Il cinema in un film,'' in *Cineforum* (Bergamo), November 1996.

Leitch, Thomas M., ''The Hitchcock Moment,'' in *Hitchcock Annual* (Gambier), 1997–1998.

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Quentin Tarantino's meteoric rise to fame with the phenomenal critical and popular success of *Pulp Fiction*, his second feature, is not only the result of his considerable talent but of two forces operating within contemporary Hollywood: first, an economic mini-crisis brought on by the box-office and critical failures of many recent high-budget blockbuster productions (*Waterworld* is perhaps the most remarkable example) that has opened the door, as in the past, for young directors who are able to make successful films on small budgets (made for $8 million, *Pulp Fiction* earned almost $64 million at the box office, not counting video sales and rentals); second, the continuing popularity of neo-noir films, a popularity not limited to its most thriving subgenre, the erotic thriller. If Hollywood's economic hard times have given Tarantino (and others) a chance, it is the director's personal obsessions, so much in tune with what contemporary audiences want to see, that have made him popular.

The widely read and very cineliterate Tarantino has an obvious liking for classic hard-boiled pulp fiction (evidently Jim Thompson and W. R. Burnett in particular) and classic film noir (Huston's *Asphalt Jungle* probably served as a model for *Reservoir Dogs*). But like several of the prominent directors of the Hollywood Renaissance in the middle 1970s (especially Martin Scorsese and Paul Schrader), Tarantino also owes a substantial debt to French film noir, especially the work of Jean Pierre Melville and Jean Luc Godard. Godard's modernist refiguration of noir themes and conventions (*Alphaville* is the classic example), however, would hardly please the mass audience Tarantino has in mind. The most substantial contribution of nouvelle vague anti-realism in Tarantino's films can be seen in their creative use of achronicities, disorderings in the storytelling process that make the narratives intriguing puzzles even as they uncover interesting ironies for the spectator, who must take an active role in the deciphering of the plot. The anti-Aristotelianism of this procedure, its disruption of emotional identification with the characters' plight, allows Tarantino to concentrate on thematic elements, especially the role violence plays in American culture.

Like the gang in *Asphalt Jungle*, the crooks in *Reservoir Dogs* assembled to pull a heist (itself never represented) are shown participating in what is simply a ''left-handed form of endeavor.'' If Huston endeavors to demonstrate that criminals too have an ordinary life (households to run, relationships to pursue, bills to pay), Tarantino, in contrast, is more interested in moral dilemmas and conflict, especially as these are brought to life by situations of extraordinary danger and threat. In fact, the central conflicts of *Reservoir Dogs* carry a substantial moral charge and significance, even if, in the end, as the all-knowing spectator alone recognizes, the characters are destroyed no matter if they are sociopaths with a yen for torture or men of good will who stand by their friends even at the cost of their own lives. And yet Tarantino obviously sympathizes with those who despise *mauvaise foi* and make the difficult choices that confront them. A Sartrean and Camusian moralism pervades this film.

Much the same can be said of the similar characters in *Pulp Fiction*, whose existential plights and difficult choices are here examined from a serio-comic perspective. A torpedo working for a drug dealer is given the assignment of looking after the boss's flirtatious wife. He tries to resist her various come-ons, only to be faced with a sudden, more demanding test: she overdoses on heroin, goes into a near-fatal coma from which he can arouse her only by jabbing a harpoon-sized needle into her heart. Amazingly, she recovers, and Tarantino finishes this sequence with a comic leave-taking scene that ends their ''date''. Once again, in *Pulp Fiction* difficult moral questions are raised. A boxer in the same drug dealer's pay refuses out of personal integrity to throw a fight as ordered. Fleeing town, he meets his boss by accident on a city street. Their confrontation, however, opens unexpectedly onto another moral plane. Both men wind up the prisoners of local sadists, who plan to sodomize, torture, and kill them. The boxer escapes, and, feeling the pang of conscience, goes back to free his erstwhile boss, who forgives the man's earlier betrayal before exacting a terrible vengeance on his torturers, one of whom is a policeman.

With their philosophical dimensions, unremitting representations of venality and depravity among the criminal under and over class, art cinema narrational complexities, and black humor, Tarantino's first two films are strikingly original contributions to an American cinema struggling to rebound from the artistic doldrums of the 1980s. As a screenwriter, he has been no less successful. Written for former video shop co-worker Roger Avary, *Killing Zoe* offers a romantic twist on the themes examined in Tarantino's own directorial efforts. In this case, a somewhat naive and easily swayed young criminal must make a moral stand against his lifelong friend to save the life of a prostitute he has come to care for; the gesture is reciprocated, and the two rescue themselves from a nightmarish world of self-destructive violence and addiction. Similarly, *True Romance* and *Natural Born Killers* offer outlaw couples on the run whose loyalty to each other is rewarded in the end by their escape from a corrupt and disfiguring America that attempts to destroy them.

Tarantino's third film as a director, *Jackie Brown*, proved less successful with audiences, though it shares much in common with his earlier work. Though at times almost sedate, *Jackie Brown* also offers a nuanced meditation on the Los Angeles criminal underworld. Adapting an Elmore Leonard novel replete with a complex plot of double and triple crosses, Tarantino here focuses on the attempts of an impoverished black woman, a petty criminal and part-time stewardess, to heist the laundered money of a psychopathic underworld kingpin. Much in the Leonard vein, the film is very detailed in its *mise-en-scène*, which is carefully calculated to reveal both the seediness of urban L.A. and the cultural wasteland of the outlying suburbs; the film is also devoted to the depiction of character rather than the relentless advancement of the plot. This accounts for its more than two-and-a-half hours of running time. Like *Reservoir Dogs*, *Jackie Brown* is also a complicated cinematic homage. Robert De Niro and Michael Keaton appear in cameo roles that gently parody their screen personas. Pam Grier as the title character reprises the role of the independent woman who turns on her oppressors that she successfully portrayed in many 1970s blaxploitation films. Less philosophically oriented and characterized by a more subdued cinematic style, *Jackie Brown* nevertheless shows Tarantino working interestingly and creatively within his chosen generic limitations.

—R. Barton Palmer

TARKOVSKY, Andrei

Nationality: Soviet Russian. **Born:** Moscow, 4 April 1932; name sometimes transliterated Tarkovskij, or Tarkovski. **Education:** Institute of Oriental Languages, graduated 1954; All-Union State Cinematography Institute (VGIK), graduated 1960. **Family:** Married twice (two children by first marriage, one son by second marriage). **Career:** Geological prospector in Siberia, 1954–56; on diploma work *The Steamroller and the Violin*, began collaboration with cameraman Yadim Yusov and Vyacheslav Ovchinnikov, 1960; directed opera *Boris Godunov* at Covent Garden, 1983; made last film, *The Sacrifice*, in Sweden, 1986. **Awards:** Lion of St. Mark for Best Film, Venice Festival, for *Ivan's Childhood*, 1962; International Critics Award, Cannes Festival, for *Andrei Rublev*, 1969; Special Jury Prize, Cannes Festival, for *Solaris*, 1972; Merited Artistic Worker of the RSFSR, 1974; Grand Prix, Cannes Festival, for *The Sacrifice*, 1986. **Died:** Of cancer, in Paris, 29 December 1986.

Films as Director:

1959 *There Will Be No Leave Today* (short)
1960 *Katok i skripka* (*The Steamroller and the Violin*) (+ co-sc)
1962 *Ivanovo detstvo* (*Ivan's Childhood*)
1969 ***Andrei Rublev*** (+ co-sc)
1971 *Solyaris* (*Solaris*) (+ co-sc)
1975 ***Zerkalo*** (*The Mirror*) (+ co-sc)
1979 *Stalker*
1983 *Nostalghia* (*Nostalgia*)
1986 ***Offret*** (*The Sacrifice*)

Publications

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''Against Interpretation,'' an interview with Ian Christie, in *Framework* (Norwich), Spring 1981.
''Tarkovsky in Italy,'' an interview with T. Mitchell, in *Sight and Sound* (London), Winter 1982/83.
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''Strasti po Andreaja,'' interview with A. Lipkov, in *Kinoizkustvo*, vol. 44, no. 2, February 1989.
''Dlja celej ličnosti vysokih,'' in *Isskusstvo Kino* (Moscow), no. 4, April 1992.
''Dostoïevski au cinéma,'' in *Cahiers du Cinéma* (Paris), no. 476, February 1994.
''Ital'janskij dialog,'' in *Isskusstvo Kino* (Moscow), no.11, November 1995.

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Jacobsen, Wolfgang, and others, *Andrej Tarkovskij*, Munich, 1987.
Le Fanu, Mark, *The Cinema of Andrei Tarkovsky*, London, 1987.
Gauthier, Guy, *Andrei Tarkovsky*, Paris, 1988.
Turovskaya, Maya, *Tarkovsky: Cinema as Poetry*, London, 1989.
Tarkovskaya, Marina, compiler, *About Andrei Tarkovsky*, Moscow, 1990.
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Ratschewa. M., ''The Messianic Power of Pictures: The Films of Andrei Tarkovsky,'' in *Cineaste* (New York), vol. 13, no. 1, 1983.
Mitchell, T., ''Andrei Tarkovsky and *Nostalghi*,'' in *Film Criticism* (Meadville, Pennysylvania), Spring 1984.
Tarkovsky Section of *Positif* (Paris), October 1984.
Green, P., ''The Nostalgia of *The Stalker*,'' in *Sight and Sound* (London), Winter 1984/1985.
Tarkovsky Sections of *Positif* (Paris), May and June 1986.
Tarkovsky Section of *Cahiers du Cinéma* (Paris), July/August 1986.
Obituary, in *Variety* (New York), 31 December 1986.
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Green, Peter, obituary in *Sight and Sound* (London), Spring 1987.
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Pomeranc, G., and others, ''Zrimaja svjatost',' ' in *Isskusstvo Kino* (Moscow), special section, no. 10, October 1989.

Israel, L., ''At erkende verden,'' in *Kosmorama* (Copenhagen), vol. 37, no. 196, Summer 1991.

Totterdell, A., ''Time and the Film Aesthetics of Andrei Tarkovsky,'' in *Canadian Journal of Film Studies* (Ottawa), vol. 2, no. 1, 1992.

Klimanova, E., ''Edinstvo obrasa. Syn i otec,'' in *Iskusstvo Kino* (Moscow), no. 4, April 1992.

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Skramtaeva, Ju, ''Postsovetskoe myšlenie i anangard,'' in *Isskusstvo Kino* (Moscow), no. 9, September 1995.

Eichenberger, Ambros, ''Filme über die Zeit—für die Ewigkeit,'' in *Film-Dienst* (Cologne), vol. 40, no. 26, 17 December 1996.

Graffy, Julian, Layla Alexander, and Bérénice Reynaud, ''Tarkovsky,'' in *Sight and Sound* (London), special section, vol. 7, no. 1, January 1997.

Macheboeuf, Lise, ''Andrei Tarkovski. Filmer l'exil spirituel,'' in *Positif* (Paris), no. 435, May 1997.

Lopušanskij, K., and others, ''Tarkovskij v 97-m,'' in *Isskusstvo Kino* (Moscow), no. 10, October 1997.

Pallasmaa, Juhani, ''Kauhun ja nostalgian tilat,'' in *Filmihullu* (Helsinki), no. 1, 1997.

Todorov, Hristo, ''Tarkovski s upovanie v boga,'' in *Kino* (Sofia), no. 2, 1998.

On TARKOVSKY: film—

Leszczylowski, Michal, *Directed by Andrei Tarkovsky*, 1986.

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''Tarkovsky is the greatest of them all. He moves with such naturalness in the room of dreams. He doesn't explain. What should he explain anyhow?'' Thus Ingmar Bergman, in his autobiography *The Magic Lantern*, bows down before the Russian director while also hinting at what makes Tarkovsky's work so awkward to critics: it can verge on the inscrutable. Too opaque to yield concrete meaning, it offers itself as sacral art, demanding a rapt, and even religious, response from its audiences. His 1979 film *Stalker*, for instance, features a place called the Zone where all ''desires come true.'' Rather like the land of Oz, this mysterious outland promises to reveal the secret of things to any intrepid travellers who prospect it to its core. But there are no cowardly lions or tin men to ease the journey, no yellow brick road to follow. The Zone is an austere realm—typical Tarkovsky territory—of bleak landscapes populated by characters laden with a peculiarly Russian gloom.

Watching Tarkovsky's films, his ''sculptures in time,'' spectators can find themselves on a journey every bit as arduous as that undertaken by the pilgrims who headed toward the Zone. The son of a poet, the director treated film as a medium in which he could express himself in the first person. His six years at the Moscow State Film School, during which he received a thorough grounding in film technique from such Soviet luminaries as Mikhail Romm, did nothing to disabuse him of the notion that cinema was a ''high art.'' He felt he could tap the same vein of poetic intimacy that his father sought in lyric verse. The necessary intrusion of camera crews and actors, and the logistical problems of exhibition and distribution, worried him not a jot. Although all his films are self-reflexive, he does not draw attention to the camera for radical Brechtian reasons. He is not trying to subvert bourgeois narrative codes. He is not even assaulting the tenets of Socialist Realism, a doctrine he found every bit as unappealing as Western mass culture aimed at the ''consumer'' (although his ex-partner, Konchalovsky, ended up in Hollywood directing Sylvester Stallone vehicles). What his constant use of tracking shots, slow motion, and never-ending pans—indeed his entire visual rhetoric—seems to emphasize is that he is moulding the images. He is a virtuoso, and he wants us to be aware of the fact.

Tarkovsky's first two feature length projects, *Ivan's Childhood* and *Andrei Rublev*, mark a curious collision between the personal and the political. On one level, the former is a propaganda piece, telling yet again the great Soviet story of the defeat of the Nazi scourge during World War II. But Tarkovsky destabilizes the film with dream sequences. The ''big questions'' that are ostensibly being addressed turn out to be peripheral: the director is more concerned with the poetic rekindling of childhood than with a triumphal narrative of Russian resilience. Similarly, *Rublev*, an epic three-hour biography of a medieval icon painter, is, in spite of the specificity and grandeur of its locations, a rigorous account of the role of the artist in society, as applicable to the 1960s as to the 1300s.

As if to display his versatility, Tarkovsky skipped genres, moving from the distant past to the distant future for his third feature, *Solaris*, a rather ponderous sci-fi movie taken from a novel by the Polish writer Stanislaw Lem. The harsh, Kubrick-like spaceship interiors suit the director far less than his customary wet and muddy landscapes. The musings on love and immortality engaged in by the cosmonauts as they hover above a sea of liquid gas—for a filmmaker with such a flair for images, Tarkovsky resorts to portentous dialogue with surprising frequency—weigh the story down. Still, *Solaris* works on a more intimate level when it explores a man's attempts to come to terms with the death of his wife.

Mirror is quintessential Tarkovsky; ravishing to look at, full of classical music, and so narratively dense as to be almost unfathomable on a first viewing. There are only 200 or so shots in it, and it is a film that fell into shape, almost by accident, late in the editing stage, but it is Tarkovsky's richest and most resonant work. The narrative flits between the present and the past, between the ''adult'' mentality of the narrator and the memory of his childhood. Moreover, the wide open spaces of the countryside where Tarkovsky spent his earliest years are contrasted with the constricting rooms of city apartments. Poems by the director's father, Arseny, appear on the soundtrack. Complementing these, Tarkovsky is at his most elemental in this film: the wind rustling the trees, fire, and water are constant motifs.

Tarkovsky went to enormous lengths to recreate the landscape of his infancy, planting buckwheat a year before shooting started, and constructing, from memory and old photographs, the bungalow where he had lived. There is a humour and warmth in *Mirror* sometimes absent in his work as a whole. (This may have something to do with the fact that it is his only film to have a woman protagonist. Margarita Terekova, who ranks with Anatoli Solonitzine as Tarkovsky's favourite actor, plays both the narrator's wife and his mother.) Generally, Tarkovsky terrain is desolate, ravaged by war, or threatened with catastrophe, as in *The Sacrifice.* In *Mirror*, however, the forests and rivers and fields are nurturing and colourful. Accused by the authorities of being narratively obscure, Tarkovsky testified that he received many letters from viewers who had seen their own childhoods miraculously crystallize as they watched the film.

Nostalgia was his first film in exile after his defection to the West. Shot in Italy, it showed the Russian pining for his homeland. He wouldn't live to see it again.

The Sacrifice is a typically saturnine final testament from a filmmaker overly aware of his own reputation. Tarkovsky believed that ''modern mass culture, aimed at the consumer . . . is crippling people's souls.'' A self-conscious exercise in spiritual plumbing, his last work before his premature death from cancer in 1987 is weighed down by its own gravitas. Shot by Sven Nykvist, who used natural light for the interior scenes, and full of intricate pans, the film has the formal beauty that one has come to associate with the director. But its endless and wordy metaphysical surmising stops it from tugging at memory and emotion in the way of the best of his work, most notably *Mirror.*

—G.C. Macnab

TASHLIN, Frank

Nationality: American. **Born:** Weehawken, New Jersey, 19 February 1913. **Education:** Educated in public school, Astoria, Long Island. **Family:** Married Mary Costa. **Career:** Errand boy for Max Fleischer, 1928; worked on *Aesop's Fables* cartoons at RKO, from 1930, became animator; sold cartoons to magazines under pseudonym ''Tish-Tash,'' until 1936; moved to Hollywood, worked at Vitaphone Corp. on *Merrie Melodies* and *Looney Tunes*, 1933; comic strip *Van Boring* syndicated, 1934–36; gagman at Hal Roach Studios, 1935, then director and scriptwriter for *Looney Tunes*; story director at Disney studios for *Mickey Mouse* and *Donald Duck* series, 1939–40; executive producer, Columbia's Screen Gems Cartoon Studios, 1941; returned to *Merrie Melodies* and *Looney Tunes*, 1942, also directed first *Private Snafu* cartoon for Frank Capra's Army Signal Corps Unit; first non-animated film credit as co-scriptwriter for *Delightfully Dangerous*, 1944; gag writer at Paramount, 1945; writer for Eddie Bracken's CBS radio shows, 1946; took over direction of *The Lemon Drop Kid* at request of Bob Hope, 1950; writer, producer and director for television, from 1952. **Died:** In Hollywood, 5 May 1972.

Films as Director:

1950 *The Lemon Drop Kid* (co-d, uncredited, + co-sc)
1951 *The First Time* (+ co-sc); *Son of Paleface* (+ co-sc)
1953 *Marry Me Again* (+ sc); *Susan Slept Here* (+ co-sc uncredited)
1955 *Artists and Models* (+ co-sc); *The Lieutenant Wore Skirts* (+ co-sc)
1956 *Hollywood or Bust* (+ co-sc uncredited); *The Girl Can't Help It* (+ pr, co-sc)
1957 *Will Success Spoil Rock Hunter?* (+ sc, pr)
1958 *Rock-a-Bye Baby* (+ sc); *The Geisha Boy* (+ sc)
1959 *Say One for Me* (+ co-sc uncredited, pr)
1960 *Cinderfella* (+ sc)
1962 *Bachelor Flat* (+ co-sc)
1963 *It's Only Money* (+ co-sc); *The Man from The Diner's Club*; *Who's Minding the Store?* (+ co-sc)
1964 *The Disorderly Orderly* (+ sc)
1965 *The Alphabet Murders*
1966 *The Glass-Bottom Boat*; *Caprice* (+ co-sc)
1968 *The Private Navy of Sergeant O'Farrell* (+ sc)

Other Films:

1944 *Delightfully Dangerous* (Lubin) (sc)
1947 *Variety Girl* (Marshall) (co-sc); *The Paleface* (McLeod) (co-sc); *The Fuller Brush Man* (*That Mad Mr. Jones*) (Simon) (co-sc)
1948 *One Touch of Venus* (Seiter) (co-sc); *Love Happy* (Miller) (co-sc)
1949 *Miss Grant Takes Richmond* (*Innocence Is Bliss*) (Bacon) (co-sc); *Kill the Umpire* (Bacon) (sc); *The Good Humor Man* (Bacon) (sc)
1950 *The Fuller Brush Girl* (*The Affairs of Sally*) (Bacon) (sc)
1956 *The Scarlet Hour* (Curtiz) (co-sc)

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Benayoun, Robert, and others, articles, in *Positif* (Paris), no. 29.
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Grisolia, M., ''Frank Tashlin ou la poétique de l'objet,'' in *Cinéma* (Paris), July/August 1972.

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Frank Tashlin had achieved recognition as a children's writer when he entered the film industry to work in the animation units at Disney and Warner Bros. Both of these early careers would have decisive import for the major films that Tashlin would direct in the 1950s. This early experience allowed Tashlin to see everyday life as a visually surreal experience, as a kind of cartoon itself, and gave him a faith in the potential for natural experience to resist the increased mechanization of everyday life. Tashlin's films of the 1950s are great displays of cinematic technique, particularly as it developed in a TV-fearing Hollywood. They featured a wide-screen sensibility, radiant color, frenetic editing, and a deliberate recognition of film as film. Tashlin's films often resemble live versions of the Warners cartoons. Jerry Lewis, who acted in many of Tashlin's films, seemed perfect for such a visual universe with his reversions to a primal animality, his deformations of physicality, and his sheer irrationality.

Tashlin's films are also concerned with the ways the modern world is becoming more and more artificial; the films are often filled with icons of the new mass culture (rock and roll, comic books, television, muscle men, Jayne Mansfield, Hollywood) and are quite explicit about the ways such icons are mechanically produced within a consumer society. For example, in *Will Success Spoil Rock Hunter?*, the successful romance of Rita Marlow (Jayne Mansfield) causes other women to engage in dangerous bust-expanding exercises to the point of nervous exhaustion. Yet the very critique of mass culture by an artist working in a commercial industry creates the central contradiction of Tashlin's cinema: if the danger of modern life is its increasing threat of mechanization, then what is the critical potential of an art based on mechanization? Significantly, Tashlin's films can be viewed as a critique of the ostentatious vulgarity of the new plastic age while they simultaneously seem to revel in creating ever better and more spectacular displays of sheer technique to call attention to that age. *The Girl Can't Help It*, for instance, chronicles the making of a non-talent (Jayne Mansfield) into a star, viewing the process with a certain cynicism but at the same time participating in that process. These films are vehicles for Mansfield as Mansfield, and are thus somewhat biographical.

As with Jerry Lewis, serious treatment of Tashlin began in France (especially in the pages of *Positif*, which has always had an attraction to the comic film as an investigator of the Absurd). Anglo-American criticism tended to dismiss Tashlin (for example, Sarris in *American Cinema* called him ''vulgar''). In such a context, Claire Johnston and Paul Willemen's *Frank Tashlin* had the force of a breakthrough, providing translations from French journals and analyses of the cinematic and ideological implications of Tashlin's work.

—Dana B. Polan

TATI, Jacques

Nationality: French. **Born:** Jacques Tatischeff in Le Pecq, France, 9 October 1908. **Education:** Attended Lycée de St.-Germain-en-Laye; also attended a college of arts and engineering, 1924. **Family:** Married Micheline Winter, 1944; children: Sophie and Pierre. **Career:** Rugby player with Racing Club de Paris, 1925–30; worked as pantomimist/impressionist, from 1930; recorded one of his stage routines, ''Oscar, champion de tennis,'' on film, 1932; toured European music halls and circuses, from 1935; served in French Army, 1939–45; directed himself in short film, *L'Ecole des facteurs*, 1946; directed and starred in first feature, *Jour de fête*, 1949; offered American television series of 15-minute programs, refused, 1950s; made *Parade* for Swedish television, 1973. **Awards:** Best Scenario, Venice Festival, for *Jour de fête*, 1949; Max Linder Prize (France) for *L'Ecole des facteurs*, 1949; Prix Louis Delluc, for *Les Vacances de M. Hulot*, 1953; Special Prize, Cannes Festival, for *Mon Oncle*, 1958; Grand Prix National des Arts et des Lettres, 1979; Commandeur des Arts et des Lettres. **Died:** 5 November 1982.

Films as Director:

1947 *L'Ecole des facteurs* (+ sc, role)
1949 *Jour de fête* (+ co-sc, role as François the postman)
1953 ***Les Vacances de Monsieur Hulot*** (*Mr. Hulot's Holiday*) (+ co-sc, role as M. Hulot)
1958 *Mon Oncle* (+ co-sc, role as M. Hulot)
1967 ***Playtime*** (+ sc, role as M. Hulot)
1971 *Trafic* (*Traffic*) (+ co-sc, role as M. Hulot)
1973 *Parade* (+ sc, role as M. Loyal)

Other Films:

1932 *Oscar, champion de tennis* (sc, role)
1934 *On demande une brute* (Barrois) (co-sc, role)
1935 *Gai Dimanche* (Berry) (co-sc, role)
1936 *Soigne ton gauche* (Clément) (role)
1938 *Retour à la terre* (pr, sc, role)
1945 *Sylvie et le fantOme* (Autant-Lara) (role as ghost)
1946 *Le Diable au corps* (Autant-Lara) (role as soldier)

Publications

By TATI: articles—

''Tati Speaks,'' with Harold Woodside, in *Take One* (Montreal), no. 6, 1969.
Interview with E. Burcksen, in *Cinématographe* (Paris), May 1977.
Interview with M. Makeieff, in *Cinématographe* (Paris), January 1985.

On TATI: books—

Sadoul, Georges, *The French Film*, London, 1953.
Bazin, André, *Qu'est ce-que le cinéma*, London, 1958.
Carrière, Jean-Claude, *Monsieur Hulot's Holiday*, New York, 1959.
Cauliez, Armand, *Jacques Tati*, Paris, 1968.
Mast, Gerald, *The Comic Mind*, New York, 1973; revised edition, Chicago, 1979.
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Gilliatt, Penelope, *Jacques Tati*, London, 1976.
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Dondey, Marc, *Tati*, Paris, 1989.

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''Mr. Hulot,'' in the *New Yorker*, 17 July 1954.
Mayer, A. C., ''The Art of Jacques Tati,'' in *Quarterly of Film, Radio, and Television* (Berkeley), Fall 1955.
Simon, John, ''Hulot; or The Common Man as Observer and Critic,'' in the *Yale French Review* (New Haven, Connecticut), no. 23, 1959.
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Marcabru, Pierre, ''Jacques Tati contre l'ironie française,'' in *Arts* (Paris), 8 March 1961.
Armes Roy, ''The Comic Art of Jacques Tati,'' in *Screen* (London), February 1970.
Dale, R. C., ''Playtime and Traffic, Two New Tati's,'' in *Film Quarterly* (Berkeley), no. 2, 1972–73.
Rosenbaum, Jonathan, ''Tati's Democracy,'' in *Film Comment* (New York), May/June 1973.
Thompson, K., ''Parameters of the Open Film: Les Vacances de Monsieur Hulot,'' in *Wide Angle* (Athens, Ohio), vol. 1, no. 4, 1977.
Nepoti, Roberto, ''Jacques Tati,'' special issue, in *Castoro Cinema* (Firenze), no. 58, 1978.
''Tati Issue'' of *Cahiers du Cinéma* (Paris), September 1979.

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Schefer, J. L., ''Monsieur Tati,'' in *Cahiers du Cinéma* (Paris), December 1982.

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Carriére. J. C. ''Comedie à la Française,'' in *American Film* (New York), December 1985.

Thompson, Kristin, ''*Parade*, a Review of an Unreleased Film,'' in *Velvet Light Trap* (Madison, Wisconsin), no. 22, 1986.

Fawell, J. ''Sound and Silence, Image and Invisibility in Jacques Tati's *Mon oncle*,'' in *Literature and Film Quarterly* (Salisbury), vol. 18, no. 4, October 1990.

Hommel, M., and F. Hauffmann, ''Hulot in de menigte. Twee kapiteins op iin schip,'' in *Skrien* (Amsterdam), no. 178, June-July 1991.

Pierre, S., ''Tati est grand,'' in *Cahiers du Cinéma* (Paris), no. 442, April 1991.

Jullier, L., ''L'art des bruits chez Jacques Tati,'' in *Focales* (Nancy Cedex), no. 2, 1993.

Olofsson, A., ''Marodor i lyckoriket,'' in *Chaplin* (Stockholm), vol. 35, no. 4, 1993.

Teisseire, G., and others, ''Jacques Tati: Playtime,'' in *Positif* (Paris), May 1993.

Charbonneau, A., ''Monsieur Tati ou l'exigence du rire,'' in *24 Images* (Montreal), no. 68-

69, September-October 1993.

Douin, Jean-Luc, ''Tonton Tati,'' in *Télérama* (Paris), no. 2291, 8 December 1993.

Kermabon, Jacques, ''Tati architecte: La transparence, le reflet et l'ephémère,''in *CinémAction* (Conde-sur-Noireau), no. 75, April 1995.

Sartor, Freddy, in *Film en Televisie* (Brussel), no. 466, November 1996.

Salonen, Annika, ''Hullunkurinen Herra Hulot,'' in *Filmihullu* (Helsinki), no. 4–5, 1997.

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Jacques Tati's father was disappointed that his son didn't enter the family business, the restoration and framing of old paintings. In

Jacques Tati's films, however, the art of framing—of selecting borders and playing on the limits of the image—achieved new expressive heights. Instead of restoring old paintings, Tati restored the art of visual comedy, bringing out a new density and brilliance of detail, a new clarity of composition. He is one of the handful of film artists—the others would include Griffith, Eisenstein, Murnau, Bresson—who can be said to have transformed the medium at its most basic level, to have found a new way of seeing.

After a short career as a rugby player, Tati entered the French music hall circuit of the early 1930s; his act consisted of pantomime parodies of the sports stars of the era. Several of his routines were filmed as shorts in the 1930s (and he appeared as a supporting actor in two films by Claude Autant-Lara), but he did not return to direction until after the war, with the 1947 short *L'Ecole des facteurs.* Two years later, the short was expanded into a feature, *Jour de fête.* Here Tati plays a village postman who, struck by the ''modern, efficient'' methods he sees in a short film on the American postal system, decides to streamline his own operations. The satiric theme that runs through all of Tati's work—the coldness of modern technology—is already well developed, but more importantly, so is his visual style. Many of the gags in *Jour de fête* depend on the use of framelines and foreground objects to obscure the comic event—not to punch home the gag, but to hide it and purify it, to force the spectator to intuit, and sometimes invent, the joke for himself.

Tati took four years to make his next film, *Les Vacances de Monsieur Hulot (Mr. Hulot's Holiday)*, which introduced the character he was to play for the rest of his career—a gently eccentric Frenchman whose tall, reedy figure was perpetually bent forward as if by the weight of the pipe he always kept clamped in his mouth. The warmth of the characterization, plus the radiant inventiveness of the sight gags, made *Mr. Hulot* an international success, yet the film already suggests Tati's dissatisfaction with the traditional idea of the comic star. Hulot is not a comedian, in the sense of being the source and focus of the humor; he is, rather, an attitude, a signpost, a perspective that reveals the humor in the world around him.

Mon Oncle is a transitional film: though Hulot had abdicated his star status, he is still singled out among the characters—prominent, but strangely marginal. With *Playtime*, released after nine years of expensive, painstaking production, Tati's intentions become clear. Hulot was now merely one figure among many, weaving in and out of the action much like the Mackintosh Man in Joyce's *Ulysses.* And just as Tati the actor refuses to use his character to guide the audience through the film, so does Tati the director refuse to use close-ups, emphatic camera angles, or montage to guide the audience to the humor in the images. *Playtime* is composed almost entirely of long-shot tableaux that leave the viewer free to wander through the frame, picking up the gags that may be occurring in the foreground, the background, or off to one side. The film returns an innocence of vision to the spectator; no value judgements or hierarchies of interest have been made for us. We are given a clear field, left to respond freely to an environment that has not been polluted with prejudices.

Audiences used to being told what to see, however, found the freedom of *Playtime* oppressive. The film (released in several versions, from a 70mm stereo cut that ran over three hours to an absurdly truncated American version of 93 minutes) was a commercial failure. It plunged Tati deep into personal debt.

Tati's last theatrical film, the 1971 *Traffic*, would have seemed a masterpiece from anyone else, but for Tati it was clearly a protective return to a more traditional style. Tati's final project, a 60-minute television film titled *Parade*, has never been shown in America. Five films in 25 years is not an impressive record in a medium where stature is often measured by prolificacy, but *Playtime* alone is a lifetime's achievement—a film that liberates and revitalizes the act of looking at the world.

—Dave Kehr

TAVERNIER, Bertrand

Nationality: French. **Born:** Lyons, 25 April 1941. **Education:** Studied law for one year. **Family:** Married writer Colo O'Hagan (separated), two children. **Career:** Film critic for *Positif* and *Cahiers du Cinéma*, Paris, early 1960s; press agent for producer Georges de Beauregard, 1962; freelance press agent, associated with Pierre Rissient, 1965; directed first film, *L'Horloger de St. Paul*, 1974. **Awards:** Prix Louis Delluc, for *L'Horloger de St. Paul*, 1974; Cesar Awards for Best Director and Best Original Screenplay (with Jean Aurenche), for *Que la fête commence*, 1975; European Film Festival Special Prize, for *La Vie et rien d'autre*, 1989.

Films as Director and Co-Scriptwriter:

1964 ''Une Chance explosive'' episode of *La Chance et l'amour*
1965 ''Le Baiser de Judas'' episode of *Les Baisers*
1974 *L'Horloger de Saint-Paul* (*The Clockmaker*)
1975 *Que la fête commence* (*Let Joy Reign Supreme*)
1976 *Le Juge et l'assassin* (*The Judge and the Assassin*)
1977 *Des enfants gâtés* (*Spoiled Children*)
1979 *Femmes Fatales*
1980 *La Mort en direct* (*Death Watch*)
1981 *Une Semaine de vacances* (*A Week's Vacation*)
1982 *Coup de torchon* (*Clean Slate*); *Philippe Soupault et le surréalisme*) (doc)
1983 *Mississippi Blues* (*Pays d'Octobre*) (co-d)
1984 *Un Dimanche à la campagne* (*A Sunday in the Country*)
1986 *Round Midnight* (*Autour de minuit*)
1987 *Le Passion Béatrice*
1988 *Lyon, le regard intérieur* (doc for TV)
1989 *La Vie et rien d'autre* (*Life and Nothing But*)
1990 *Daddy Nostalgie* (*These Foolish Things*)
1991 *La guerre sans non* (*The Undeclared War*)
1992 *L.627*
1994 *Le fille de D'Artagnan* (*The Daughter of D'Artagnan*); *Anywhere but Here*
1995 *L'appat* (*Fresh Bait*)
1996 *Capitaine Conan* (*Captain Conan*)
1997 *La Lettre* (for TV) (d only)

Bertrand Tavernier

1998 *De l'autre côté du périph* (*The Other Side of the Tracks*) (d only)
1999 *Ça commence aujourd'hui* (*It All Starts Today*)

Other Films:

1967 *Coplan ouverte le feu à Mexico* (Freda) (sc)
1968 *Capitaine Singrid* (Leduc) (sc)
1977 *Le Question* (Heynemann) (pr)
1979 *Rue du pied de Grue* (Grandjouan) (pr); *Le Mors aux dents* (Heynemann) (pr)
1993 *Des demoiselles ont en 25 ans* (*The Young Girls Turn 25*) (Varda) (appearance); *Francois Truffaut: portraits voles* (*Francois Truffaut: Stolen Portraits*) (Toubiana, Pascal) (appearance)
1994 *Troubles We've Seen: A History of Journalism in Wartime* (pr)
1995 *The World of Jacques Demy* (Varda) (appearance); *American Cinema* (role)
2000 *Il avait dans Le coeur des jardins introuvables* (co-sc)

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By TAVERNIER: book—

30 ans de cinéma américaine (30 Years of American Cinema), with Jean-Pierre Coursodon, Paris.
Amis americains: entretiens avec les grands auteurs d'Hollywood, Paris, 1993.
Fragments: Portraits from the Inside, with Andre De Toth and Martin Scorsese, New York, 1996.

By TAVERNIER: articles—

''Il n'y a pas de genre à proscrire ou à conseiller . . . ,'' an interview with D. Rabourdin, in *Cinéma* (Paris), May 1975.
''Les Rapports de la justice avec la folie et l'histoire,'' in *Avant-Scène du Cinéma* (Paris), June 1976.
''Notes éparses,'' in *Positif* (Paris), December/January 1977/78.
''Blending the Personal with the Political,'' an interview with L. Quart and L. Rubinstein, in *Cineaste* (New York), Summer 1978.

``Director of the Year,'' *International Film Guide* (London, New York), 1980.

``Cleaning the Slate,'' an interview with I. F. McAsh, in *Films* (London), August 1982.

Interviews in *Films in Review* (New York), March and April 1983.

Interview with Michel Ciment and others, in *Positif* (Paris), May 1984.

Interview with Dan Yakir, in *Film Comment* (New York), September/October 1984.

``*Round Midnight*,'' an interview with Jean-Pierre Coursodon, in *Cineaste* (New York), vol. 15, no. 2, 1986.

``All the Colors: Bertrand Tavernier Talks about *Round Midnight*,'' an interview with Michael Dempsey, in *Film Quarterly* (Berkeley), Spring 1987.

Interview with M. Ruuth, in *Chaplin* (Stockholm), vol. 29, 1987.

Interview, in *Skrien* (Amsterdam), Spring 1987.

Interview, in *Positif* (Paris), September 1989.

Interview by F. Laurendeau, in *Sequences* (Montreal), November 1989.

``La guerre n'est pas finie,'' an interview with K. Jaehne, in *Cineaste* (New York), vol. 18, no. 1, 1990.

Obituary, of Michael Powell, in *Positif* (Paris), May 1990.

``A la rencontre de Budd Boetticher,'' in *Positif* (Paris), July/August 1991.

``Journey into light,'' an interview with Patrick McGilligan, in *Film Comment* (New York), March/April 1992.

Interview by F. Aude and H. Niogret, in *Positif* (Paris), April 1992.

``Police State,'' an interview with Geoff Andrew, in *Time Out* (London), 6 January 1993.

``Tavernier on Mackendrick,'' in *Sight and Sound* (London), August 1994.

Interview with Jean-Claude Raspiengeas, in *Télérama* (Paris), 3 May 1995.

Interview with Philippe Piazzo, in *Jeune Cinéma* (Paris), January-February 1997.

``Filming a Forgotten War: An Interview with Bertrand Tavernier,'' in *Cineaste* (New York), April 1998.

On TAVERNIER: books—

Bion, Danièle, *Bertrand Tavernier: cinéaste de l'émotion*, Renens, 1984.

Mereghetti, Paolo, editor, *Bertrand Tavernier*, Venice, 1986.

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Mehle, Kerstin, *Blickstrategien im Kino von Bertrand Tavernier*, Frankfurt, 1991.

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Zants, Emily, *Bertrand Tavernier: Fractured Narrative and Bourgeois Values*, Lanham, 1999.

Hay, Stephen, *Bertrand Tavernier: The Film Maker of Lyon*, I.B. Tauris & Co. Ltd, 2000.

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``*L'Horloger de Saint-Paul* Issue'' of *Avant-Scène du Cinéma* (Paris), May 1974.

Auty, M., ``Tavernier in Scotland,'' in *Sight and Sound* (London), Winter 1976/77.

Hennebelle, G., and others, ``Le Cinéma de Bertrand Tavernier,'' in *Ecran* (Paris), September and October 1977.

Magretta, W. R. and J., ``Bertrand Tavernier: The Constraints of Convention,'' in *Film Quarterly* (Berkeley), Summer 1978.

``Bertrand Tavernier Dossier'' in *Revue du Cinéma* (Paris), April 1984.

Ciment, Michel, ``Sunday in the Country with Bertrand,'' in *American Film* (Washington, D.C.), October 1984.

Harvey, Stephen, ``Focus: *Beatrice*,'' in *American Film* (New York), March 1988.

Riding, Alan, ``Bertrand Tavernier Films Small Romances amid Wide-Scale History,'' in *New York Times*, 11 September 1990.

Seidenberg, Robert, ``*Daddy Nostalgia*,'' in *American Film* (New York), February 1991.

Loiseau, Jean-Claude, and others, ``Capitaine Conan,'' in *Télérama* (Paris), 16 October 1996.

Vincendeau, Ginette, ``Black to the Blackboard,'' in *Sight and Sound* (London), July 1999.

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It is significant that Bertrand Tavernier's films have been paid little attention by the more important contemporary film critics/theorists: his work is resolutely ``realist,'' and realism is under attack in critical quarters. Realism has frequently been a cover for the reproduction and reinforcement of dominant ideological assumptions, and to this extent that attack is salutary. Yet Tavernier's cinema demonstrates effectively that the blanket rejection of realism rests on very unstable foundations. Realism has been seen as the bourgeoisie's way of talking to itself. It does not necessarily follow that its only motive for talking to itself is the desire for reassurance; nor need we assume that the only position realist fiction constructs for the reader/viewer is one of helpless passivity (Tavernier's films clearly postulate an alert audience ready to reflect and analyze critically).

Three of Tavernier's films, *Death Watch, Coup de torchon*, and *A Week's Vacation*, while they may not unambiguously answer the attacks on realism, strongly attest to the inadequacy of their formulation. For a start, the films' range of form, tone, and address provides a useful reminder of the potential for variety that the term ``classical realist text'' tends to obliterate. To place beside the strictly realist *A Week's Vacation* the futurist fantasy of *Death Watch* on the one hand and the scathing, all-encompassing caricatural satire and irony of *Coup de torchon* on the other is to illustrate not merely a range of subject-matter but a range of strategy. Each film constructs for the viewer a quite distinct relationship to the action and to the protagonist, analyzable in terms of varying degrees of identification and detachment which may also shift *within* each film. Nor should the description of *A Week's Vacation* as ``strictly realist'' be taken to suggest some kind of simulated cinéma-vérité: the film's stylistic poise and lucid articulation, its continual play between looking *with* the protagonist and looking *at* her, consistently encourage an analytical distance.

Through all his films, certainly, the bourgeoisie ``talks to itself,'' but the voice that articulates is never reassuring, and bourgeois institutions and assumptions are everywhere rendered visible and opened to question. Revolutionary positions are allowed a voice and are listened to respectfully. This was clear from Tavernier's first film, *The Clockmaker*, among the screen's most intelligent uses of Simenon. Under Tavernier, the original project is effectively transformed by introducing the political issues that Simenon totally represses, and by changing the crime from a meaningless, quasi-existentialist *acte* *gratuit* to a gesture of radical protest. But Tavernier's protagonists are always bourgeois: troubled, questioning, caught up in social institutions but not necessarily rendered impotent by them, capable of growth and awareness. The films, while basically committed to a well-left-of-center liberalism, are sufficiently open, intelligent, and disturbed to be readily accessible to more radical positions than they are actually willing to adopt.

Despite the difference in mode of address, the three films share common thematic concerns (most obviously, the fear of conformism and dehumanization, the impulse towards protest and revolt, the difficulties of effectively realizing such a protest in action). They also have in common a desire to engage, more or less explicitly, with interrelated social, political, and aesthetic issues. The caustic analysis of the imperialist mentality and the kind of personal rebellion it provokes (itself corrupt, brutalized, and ultimately futile) in *Coup de torchon* is the most obvious instance of direct political engagement. *Death Watch*, within its science fiction format, is fascinatingly involved with contemporary inquiries into the construction of narrative and the objectification of women. Its protagonist (Harvey Keitel) attempts to create a narrative around an unsuspecting woman (Romy Schneider) by means of the miniature television camera surgically implanted behind his eyes. The implicit feminist concern here becomes the structuring principle of *A Week's Vacation.* Without explicitly raising feminist issues, the film's theme is the focusing of a contemporary bourgeois female consciousness, the consciousness of an intelligent and sensitive woman whose identity is not defined by her relationship with men, who is actively engaged with social problems (she is a schoolteacher), and whose fears (of loneliness, old age, death) are consistently presented in relation to contemporary social realities rather than simplistically defined in terms of ''the human condition.''

In Tavernier's films through the early 1990s, he has covered a wide variety of moods, styles, and settings, with the most representative of these works linked by a common contemplative quality. His concerns are the passage of time and its effect on human relationships and the individual soul. In particular, he is interested in characters who are aged and ill, or have seen too much of the seamier aspects of human behavior. These latter works investigate how they come to terms with loved ones—especially their children.

A Sunday in the Country, set at the turn of the twentieth century, is the story of an elderly painter who resides in the country and is visited one Sunday by his reserved son and daughter-in-law, their three children, and his free-spirited daughter. The film is a pensive, poignant tale of old age and the choices people make in their lives. There is much drama and emotion in *Life and Nothing But*, a thoughtful war film which in fact takes place at a time when there is no fighting and bloodshed. Set after the conclusion of a war, the film concerns a soldier (Tavernier regular Philippe Noiret) who is assigned to chronicle his country's war casualties. Meanwhile, a couple of women have set out in search of their lovers, who are missing in action.

In *Round Midnight*, Tavernier caringly recreates the community of black jazz artists in exile in France. The film is a character study of an aged, alcoholic tenor sax legend, a composite of Bud Powell and Lester Young (and played by Dexter Gordon, himself a jazz great). He settles in Paris in 1959 and plays nightly at a famed jazz club; at the core of the story is his friendship with a young, adoring Frenchman, a dedicated jazz fan. Finally, in *Daddy Nostalgia*, the filmmaker examines the complex alliance between a father (Dirk Bogarde) and daughter (Jane Birkin). He is seriously ill; she visits him for an extended stay and attempts to understand their relationship, and his life.

The fact that Tavernier's recent films have (unaccountably) had very little exposure in North America must not be taken as evidence of decline. Only *Daddy Nostalgie* has had any wide release; the rest have gone direct to video after brief screenings in specialist theaters. All are well worth searching out, conceived and directed with Tavernier's customary intelligence and complexity. His mastery of *mise-en-scène* is complete, from the intimate oedipal tensions of the family scenes in *Daddy Nostalgie* to the spectacular and horrifying battles of *Capitaine Conan*, though one would not easily guess this from the wretched video of *Daddy Nostalgie*, a widescreen film presented in the wrong format and suggesting that Tavernier doesn't know how to frame. The other films have been treated by their distributors with more respect.

L.627 (the title refers to the Public Health Card for junkies, who get check-ups every twenty-four hours) is among the most intelligent movies in any language about the inner workings of the police, a fine example of Tavernier's refusal to make simple statements or offer the spectator clear and uncompromised moral positions, implying severe criticisms of the organization while showing sympathy and some respect for the officers who try to preserve a modicum of decency and self-respect within it. The ''bait'' of *L'Appat* is a young woman used by her two male friends to seduce wealthy men to unlatch their apartment doors so that her colleagues can burst in and rob them; while no character is admirable, none is presented without some sympathy, so that the underlying implication is, as usual with Tavernier, that it is the culture that is pervasively ''wrong,'' not the individuals caught within it. *Capitaine Conan* is a fascinating study of the complexities of military service, centered on a dedicated ''career officer'' who has constructed for himself a personal code of honour the inherent contradictions and misguidedness of which are exposed at every step.

Tavernier remains a major figure in contemporary cinema; it is time for festivals and cinematheques to take note and honour him with retrospectives, which might serve to rectify the terrible neglect into which his work seems to have fallen.

—Robin Wood, updated by Rob Edelman and Robin Wood

TAVIANI, Paolo and Vittorio

Nationality: Italian. **Born:** Paolo born in San Miniato, Pisa, 8 November 1931; Vittorio born in San Miniato, Pisa, 20 September 1929. **Education:** University of Pisa, Paolo in liberal arts, Vittorio in law. **Career:** With Valentino Orsini, ran cine-club at Pisa, 1950; with Cesare Zavattini, directed short on Nazi massacre at San Miniato; together and in collaboration with Orsini, made series of short documentaries, 1954–59; worked with Joris Ivens, Roberto Rossellini, and others, early 1960s; with Orsini, directed first feature, *A Man for Burning*, 1962. **Awards:** Best Film and International Critics Prize, Cannes Festival, for *Padre padrone*, 1977; Special Jury Prize, Cannes

Paolo and Vittorio Taviani

Festival, and Best director Award (shared), National Society of Film Critics, for *La notte di San Lorenzo*, 1982.

Films as Directors:

(documentary shorts, sometimes in collaboration with Valentino Orsini)

1954 *San Miniato, luglio '44*
1955 *Voltera, comune medievale*
1955–59 *Curtatone e Montanara*; *Carlo Pisacane*; *Ville della Brianza*; *Lavatori della pietra*; *Pittori in città*; *I Pazzi della domenica*; *Moravia*; *Carbunara*
1960 Episode of *L'Italia non è un paesa povero*

(features)

1962 *Un uomo da bruciare* (*A Man for Burning*) (co-d, co-sc)
1963 *I fuorilegge del matrimonio* (co-d, co-sc)
1967 *Sovversivi* (+ sc, + Vittorio in role)
1969 *Sotto il segno dello scorpione* (*Under the Sign of Scorpio*) (+ sc)
1971 *San Michele aveva un gallo* (+ sc)
1974 *Allonsanfan* (+ sc)
1977 *Padre padrone* (*Father Master*) (+ sc)
1979 *Il prato* (*The Meadow*) (+ sc)
1982 *La notte di San Lorenzo* (+ sc)
1983 *The Night of the Shooting Stars* (+ sc)
1984 ***Kaos***
1986 *Good Morning Babilonia* (*Good Morning Babylon*)
1990 *Il Sole anche di notte* (*Night Sun*) (+ co-sc)
1992 *Fiorile* (+ co-sc)
1996 *Le Affinità elettive* (*The Elective Affinities*) (+ co-sc)
1998 *Tu ridi* (*You Laugh*) (+ co-sc)

Publications

By the TAVIANIS: books—

San Michele aveva un gallo/Allonsafan, Cappelli, 1974.
Good Morning Babylon, with Tonino Guerra, London, 1987.

By the TAVIANIS: articles—

Interview with G. Mingrone and others, in *Filmcritica* (Rome), January 1972.
''Très longue rencontre avec Paolo et Vittorio Taviani,'' with J. A. Gili, in *Ecran* (Paris), July/August 1975.
''The Brothers Taviani,'' an interview with V. Glaessner, in *Cinema Papers* (Melbourne), January 1978.
Interview with Gary Crowdus, in *Cineaste* (New York), vol. 12, no. 3, 1983.
''Vittorio Taviani: An Interview,'' with P. Brunette, in *Film Quarterly* (Berkeley), Spring 1983.
Interview with F. Accialini and L. Coluccelli, in *Cineforum* (Bergamo), January 1985.
Interview with Robert Katz, in *American Film* (Washington D.C.), June 1987.
Interview with J.A. Gili, in *Positif* (Paris), June 1987.
''En promenad vid Villa Pamphili,'' in *Chaplin* (Stockholm), vol. 30, no. 2/3, 1988.
Interview, in *Cinema* (Paris), June 1990.
Taviani, Paolo and Vittorio, ''Fou rire,'' in *Cahiers du Cinéma* (Paris), May 1991 (supplement).
Interview, in *Positif* (Paris), June 1993.
''Your Own Reality: An Interview with Paolo and Vittorio Taviani,'' with David Ehrenstein, in *Film Quarterly* (Berkeley), Summer 1994.

On the TAVIANIS: books—

Aristarco, Guido, *Sotto il segno dello Scorpione: Il cinema dei fratelli Taviani: con un saggio sul film di Valentino Orsini I dannati della terra*, Messina, Florence, 1977.
Camerino, Vincenzo, *Dialettica dell'utopia: Il cinema di Paolo e Vittorio Taviani*, Manduria, 1978.
Accialini, Fulvio, *Paolo e Vittorio Taviani*, Florence, 1979.
Ferrucci, Riccardo, editor, *La bottega Taviani: Un viaggio nel cinema di San Miniato a Hollywood*, Florence, 1987.
Orto, Nuccio, *La notte dei desideri: Il cinema dei fratelli Taviani*, Palermo, 1987.
De Santi, Pier Marco, *I film di Paolo e Vittorio Taviani*, Rome, 1988.
Ferrucci, Riccardo, editor, *Paolo and Vittorio Taviani: Poetry of the Italian Landscape*, Rome, 1996.

On the TAVIANIS: articles—

Aristarco, Guido, ''Dall'utile attraverso il vero verso il bello,'' in *Cinema Nuovo* (Turin), September/October 1974.

Zambetti, S., editor, ''Speciale Taviani,'' in *Cineforum* (Bergamo), October 1974.

Mitchell, T., ''Toward Utopia, by Way of Research, Detachment, and Involvement,'' in *Sight and Sound* (London), no. 3, 1979.

Ranvaud, Don, ''A Tuscan Romance,'' in *Monthly Film Bulletin* (London), December 1982.

Yakir, Dan, ''The Tavianis,'' in *Film Comment* (New York), March/April 1983.

Quart, Leonard, ''A Second Look,'' in *Cineaste* (New York), vol. 16, no. 1/2, 1987/1988.

Timm, M., article in *Chaplin* (Stockholm), vol. 30, no. 1, 1988.

Romney, Jonathan, ''Family Tussles Tuscan-Style,'' *New Statesman & Society*, 24 March 1995.

Gardies, R., ''Les sentiers interieurs,'' in *Semiotica*, no. 1–2, 1996.

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Since the early 1960s, when they realized that fiction feature films were going to be their main interest, Paolo and Vittorio Taviani have written scenarios and scripts, designed settings, developed a filmmaking style and philosophy, directed a dozen features, and patiently explained their methods and concepts to many interviewers and audiences in Italy and abroad.

Although influenced to some extent by neorealism—such as the films of Rossellini and De Santis, characterized by on-location settings, natural lighting, authentic environmental sounds, non-professional actors, and an emphasis on ''the people'' as protagonists—the Tavianis want reviewers to see their films as invented and staged, as interpretations of history rather than as documentaries. They draw upon their early interests and background—as youngsters they saw musicals and concerts but not movies—and use artistic and technical means and methods similar to those utilized in theater and opera. Their films in which music is part of plot and theme reveal an inventory of flutes, accordions, record players, radios, human singing voices, folk tunes, opera, and oratorio (mostly Italian but also German), and even ''The Battle Hymn of the Republic.''

The photography in their films takes the eye back to the horizon or across a huge field, far along a road or deep into the front of a church or schoolroom. Even casual viewers must realize the frequent alternation of intense close-ups and long shots that never cease to remind one of locale. In addition, thoughts and dreams are often given visual expression: A picture of a girl and her brother studying on a couch follows her interior monologue about missing the long yellow couch in her living room (*La notte di San Lorenzo*); a prisoner in solitary confinement for ten years creates a world of sound and sight expressed on the screen (*San Michele aveva un gallo*).

With theatrical form and technique serving as the framework for their political cinema, and complex, individualistic characters as protagonists, the Tavianis are as concerned with corruption, abuse of power, poverty, and suffering as were the neorealists and their successors. Struck by the autobiography of Gavino Ledda, which became their well-received *Padre Padrone*, they investigate the abuse of power by a father, compelled by tradition and his own need to survive to keep his son a slave. Amazingly, the illiterate, virtually mute shepherd boy whom a quirk of fate (army service) rescues from lifetime isolation becomes a professor of linguistics through curiosity, will, and energy. In *Un uomo da Bruciare* Salvatore, who wants to help Sicilian peasants break the Mafia's hold, is complex, intellectual, and egotistical.

Other themes and topics in Taviani films include divorce, revolution as an ongoing effort interrupted by interludes of other activity, the changing ways of dealing with power and corruption, resistance in war, fascism, and the necessity of communal action for accomplishment. The Tavianis use the past to illuminate the present, show the suffering of opposing sides, and stress the major role of heritage and environment. Their characters ask questions about their lives that lead to positive solutions (and sometimes to failure). The two directors believe in the possibility of an eventual utopia.

In 1987 the Tavianis made their first English-language film, *Good Morning Babylon*, a poetic, sweetly nostalgic ode to the origins of cinema and the invulnerability of great art. Their scenario chronicles the plight of two Italian-born siblings whose ancestors are craftsmen who for centuries have restored cathedrals. They arrive in America during the 1920s and end up designing sets for D. W. Griffith's *Intolerance.* This was followed by two works as outstanding as any of their earlier films. *Il Sole anche di notte (Night Sun)*, adapted from Tolstoi's ''Father Sergius,'' is the story of a young man who is deeply troubled by the knowledge that he exists in a world of temptation and hypocrisy. He sees that too many of his fellow humans seek sex and status, and then turn to religion only to ease their guilt. All he wishes is to find inner tranquility, so he becomes a monk—and even cuts off his finger rather than give in to his desires and allow himself to be seduced by a temptress. A sensitive man who only wishes to make the world a better place, Father Sergius only can end up disappointed; he becomes an eternal wanderer, forever seeking the true meaning of his life and existence. Ultimately, the Tavianis are able to elicit a special sensitivity toward the human condition in the film.

Fiorile is linked to *Night Sun* as an intricate, sardonic tale of tainted innocence. While on his way from Paris to Tuscany to visit his sick, hermit-like father, whom he hasn't seen in a decade, a man discloses to his two young children the story of their ancestry. He commences by telling them of the nefarious means by which their forefathers became rich during the Napoleonic era—and how this wealth became a family curse for future generations. In *Fiorile*, the Tavianis examine the manner in which ill-gotten affluence will tarnish the soul and only result in misery. While their films are not lacking in political content—they keenly illustrate how greed, cruelty, lust for power, and temptation will wither one's soul—the cinema of Paolo and Vittorio Taviani is one of a simple, but never simplistic, humanism.

—Lillian Schiff, updated by Rob Edelman

TÉCHINÉ, Andre

Nationality: French. **Born:** Valence d'Agen, 13 March 1943. **Education:** Lycée at Valence d'Agen. **Career:** Writer for *Cahiers du Cinéma* and assistant to stage director Marc'O and film director Jacques Rivette, 1964–67; his second film, *Souvenirs d'en France*, establishes him as an important director, 1974; friendship with writer Roland Barthes, who dedicates essay ''Diderot, Brecht, Eisenstein'' to him, 1977; international success of his autobiographical film *Les*

Roseaux sauvages, 1994. **Awards:** Cannes Film Festival Best Director, for *Rendez-vous*, 1985; César Awards for Best Director and Best Writer, and New York Film Critics Circle Award for Best Foreign Language Film, for *Les Roseaux sauvages*, 1995. **Agent:** Artmedia, 10 Avenue George V, 75008 Paris.

Films as Director and Writer/Co-Writer:

1969 *Paulina s'en va*
1974 *Souvenirs d'en France* (*French Provincial*)
1976 *Barocco*
1979 *Les Soeurs Brontë* (*The Brontë Sisters*)
1981 *Hotel des Amériques*
1983 *La Matiouette* (short, for TV)
1984 *L'atelier* (doc short, for TV)
1985 *Rendez-vous*
1986 *Le Lieu du crime* (*Scene of the Crime*)
1987 *Les Innocents*
1991 *J'embrasse pas* (*I Don't Kiss*)
1993 *Ma saison préferée* (*My Favorite Season*)
1994 *Le Chêne et le roseau* (*The Oak and the Reed*) (for the TV series *Tous les garçons et les filles de leur age*); *Les Roseaux sauvages* (*Wild Reeds*)
1996 *Les Voleurs* (*Thieves*)
1997 *Que sont-ils devenus?* (for TV)
1998 *Alice et Martin* (*Alice and Martin*)
2000 *Terminus des anges*

Other Films:

1974 *Aloise* (de Kermadec) (co-sc)
1990 *Mauvaise fille* (Franc) (co-sc)
1997 *Transatlantique* (Laurent) (sc)

Publications

On TÉCHINÉ: books—

Philippon, Alain, *André Téchiné*, Paris, 1988.
Forbes, Jill, *The Cinema in France: After the New Wave*, Bloomington, 1993.

On TÉCHINÉ: articles—

Kael, Pauline, ''Lion-hearted Women,'' in *The New Yorker*, 1 March 1976.
Rafferty, Terrence, ''*Rendez-vous/Scene of the Crime*,'' in *The Nation* (New York), 7 February 1987.
White, Armond, ''Strange Gifts: André Téchiné Remakes the Melodrama,'' in *Film Comment* (Berkeley), July/August 1995.
Riding, Alan, ''Finding Cinematic Gold in the Dysfunctional Family,'' in *The New York Times*, 29 December 1996.
Everett, Wendy, ''Film at the Crossroads: *Les Roseaux sauvages*,'' in *French Cinema in the 1990s: Continuity and Difference*, edited by Phil Powrie, Oxford, 1999.

On TÉCHINÉ: film—

André Téchiné, apres la nouvelle vague, 1994.

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André Téchiné belongs to a generation of French filmmakers, including Bertrand Blier and Bertrand Tavernier among those with an international reputation, who came into prominence in the mid-1970s. Many of his films have been classified as melodramas, though it might be more accurate to say that they play with conventions of melodrama and the thriller while exploring psychological states and social structures, with particular emphasis upon estrangement from home, both family and milieu. Intricately plotted or seemingly improvisatory—it is sometimes difficult to tell the difference—often with bizarre turns of event and unexpected sexual attractions, his films also feature memorable performances of both established stars—Catherine Deneuve above all—and young unknowns like Juliette Binoche and Élodie Boucher. With a trio of films in the mid-1990s—*My Favorite Season, Wild Reeds*, and *Thieves*—Téchiné reached what many critics found to be a new power and maturity as a filmmaker.

Téchiné first came into prominence with *Souvenirs d'en France.* Filmed in the director's native village, it is a highly compressed history of a small-town family from early in the century through the Resistance and on to May 1968. In a series of vignettes Téchiné explores intersections of private life and historical forces—as he would later do in the autobiographical *Wild Reeds*, though in a much briefer timeframe. *Souvenirs d'en France* is also densely allusive in regard to cinema history: it ''quotes'' a great many films and film styles via its own eclectic visual style, its echoes of other family-dynasty movies, and its references to actual films the characters see. At the same time, it provides juicy roles for Jeanne Moreau and Marie-France Pisier as women who marry into the family and become rivals—Moreau a laundress who becomes a matriarch and Pisier a bourgeoise who seeks the glamour of America.

Téchiné's next film, *Barocco*, set the pattern for several works to follow, especially in its roots in the crime thriller, its perverse love relationships—characters helplessly drawn to dangerously violent people—and its fascination with train stations, including their cafes and the bridges connecting them to gritty neighborhoods. The film could not be more aptly named: it is ''baroque'' in both its convoluted plot and its elaborate camera movements and widescreen framings which turn the station and the unnamed city itself into a labyrinth. The plot involves a boxer (Gérard Depardieu) who has accepted and then turned down a huge bribe from a politician to tell a lie that will influence an election, a hired killer (Depardieu again, though no one seems to register just how very much the two look alike) who slays the boxer, and the boxer's girlfriend (Isabelle Adjani), who eventually falls in love with the killer while trying to remake him into the image of her slain lover—a sort of bizarre reverse spin on the plot of *Vertigo* (itself based on a French novel). If one were to judge the film in terms of plausible narrative, it would hardly be worth discussing—*Vertigo* is documentary realism in comparison—but in its virtuoso photography by Bruno Nuytten and its toying with themes of identity and doubles, not to mention its political critique within a thriller context, *Barocco* has its compelling moments. The whole train station sequence from Adjani's arrival to the shooting of the boxer by his double is a tour de force of cinematography and editing.

Making a film biography of the Brontë sisters gave Téchiné the opportunity to use an all-star cast (Pisier, Adjani, and Isabelle Huppert) while exploring one of literary history's famed dysfunctional families, but most critics found *The Brontë Sisters* unable to leap beyond the conventions of movie biography—though there is a memorable scene of the three sisters rescuing their naked, unconscious brother from a fire in his bedroom. Far more successful was *Hotel des Amériques*, the story of a hopelessly ill-matched love affair between a woman (Catherine Deneuve) recovering from the suicide of a former lover and a man (Patrick Dewaere) feverishly attracted to her, but behaving like a spoiled child in moments of anger and jealousy, and still emotionally attached to a parasitic and bullying male friend. The casting is perfect, with Deveuve's emotional opaqueness and Dewaere's brooding, haunted intensity suggesting dimensions of their characters beyond articulation. And the film has interests extending well beyond its central couple, from the secondary characters with their own mysterious love afflictions to the setting of Biarritz, a formerly glamorous tourist town which the Deneuve character hates for somehow being neither ''France'' nor foreign, and neither urban nor rural, but all of the characters are partly defined by their relation to it.

Rendez-vous is more flamboyantly melodramatic than *Hotel des Amériques*, as even a very brief plot summary might suggest. Here a would-be actress (Binoche, callow but already with true screen presence) fleeing her provincial home for Paris is irrationally in love with a sadistic, self-destructive young actor (Lambert Wilson, repellent yet fiercely strong in the role), a former Romeo who caused the death of his Juliet and who is now playing a ''Romeo'' in a live-sex show. When the actor himself is killed in an accident, or possible suicide, his former mentor/director (Jean-Louis Trintignant), and father of the Juliet, determines to cast the untried Binoche as his new Juliet, though Wilson's ghost (or her own hallucination) tries to stop her. Again a wildly improbable plot serves as a vehicle for exploring the violent intensity of certain emotional attachments and their ability to cause one's life to spin off in unexpected directions. Hardly less extravagant is *Scene of the Crime*, which begins with a scene between a boy and an escaped convict right out of the opening of *Great Expectations*, but climaxes with the boy (a highly troubled youth himself) discovering his mother (Deneuve again) having sex with the handsome young convict—one of the stranger representations of Freud's ''primal scene'' in cinema. But plot summary and performance description do little justice to these films, which share with most of Téchiné's work a restless camera movement and seemingly casual editing that suggest a nervous, intense curiosity, equivalent to an artist's rapid sketching. *Scene of the Crime*, for example, directs our attention to a gorgeous French countryside (and to Deneuve's lakeside disco, deceptively serene when seen from afar), an ironic backdrop for two kinds of characters: those living repressed lives in a stifling bourgeois environment and those, more uninhibited, who play out a series of violent passions, with the boy caught in the middle.

Les Innocents and *J'embrasse pas* (seldom seen outside France) show Téchiné moving away from genre pictures while continuing to explore complex sets of emotional involvements, now more centrally concerning homosexual attractions, and in *Les Innocents* a theme he will take up again in *Wild Reeds*: repercussions of the French-Algerian conflict on individual lives. The more widely distributed *My Favorite Season* may be Téchiné's most incisively detailed portrait of an unhappy family, with Daniel Auteuil giving one of his most brilliant performances as an emotionally volatile physician long estranged from his mother and sister (the latter played once again by Deneuve, effortlessly revealing the complexities of middle age). Like many another Téchiné character, the brother is unpredictable in his outbursts, but these are now rooted in a plausible family conflict rather than a baroque plot. *Wild Reeds* stands apart from Téchiné's other films in its having had restrictions placed upon it from outside—restrictions which paradoxically seem to have allowed the director to make one of his freest, most graceful, and open-ended films. A French television network invited a number of directors to make an hour-long film for an anthology series about adolescence: each film was required to be more or less autobiographical, to give a sense of historical context, and to contain a party scene and popular songs of the day. Téchiné made not only ''The Oak and the Reed'' but a feature-length version of the same material to be shown in theatres as a kickoff for the series. *Wild Reeds* is centered upon four teenagers, three boys and a girl, each struggling with far from trivial coming-of-age concerns: for example, François is trying to come to terms with hs realization that he is gay, while Henri, a *pied-noir* (French-Algerian immigrant), is defensive of the French presence in Algeria. The film never preaches a ''correct'' position on sexuality or politics, though it is clearly enough in support of a generosity of understanding; but what makes it come alive is what might be called the director's investigative style of camera movement and framing, by means of which he seems effortlessly to evoke the early 1960s and to expand his story to other lives beyond the four adolescents. In the final scenes, when the youths go swimming in a river and walk off to an uncertain future, we see without the point being hammered down that they are the reeds which bend instead of breaking.

For *Thieves* Téchiné takes up gangster melodrama, constructing a plot around a robbery that goes murderously awry—yet, perhaps through the experience of *Wild Reeds* and its free-form but not frayed or fragmented narrative, he has come up with perhaps his most accomplished and original film in terms of complex structure and shifting point-of-view. The story is divided into marked sections, each narrated by one of several characters, and each taking us backward or forward over days or months in time. Téchiné reunites Arteuil and Deneuve, playing exceedingly dissimilar characters, a cop and a philosophy professor, who are brought together over their sexual involvement with a much younger and very desperate woman (Laurence Cote) who works for a crime family of which Arteuil is the ''white'' sheep. One must add that the cop has quite enough hang-ups, sexual and otherwise, to make him far from a simple protagonist; that the young woman has a brother involved in crime like the cop's own brother (another example of Téchiné's love of doublings); and that once again the director features a troubled boy (the cop's nephew) unable to break from a family trap—in this case, too young to know he is ensnared.

In a *New York Times* interview Téchiné has said that he begins work on a film with a vivid scene or compelling character or two in mind, and only eventually constructs a coherent story and finds an ending. (To be sure, since his plots rarely have full closure, his endings typically suggest a number of alternatives.) This method of development may explain why his earlier films like *Barocco* and *Rendez-vous* seem to have dazzling moments and scenes but little sense of a coherent drama evolving toward an inevitable conclusion. But it also suggests how films like *Wild Reeds* and *Thieves* can seem so loose in structure and yet so accomplished, each part organically related to every other and drawing us powerfully toward their denouements. It is exciting to see a filmmaker so lavishly talented in youth create films in middle age that seem no less fiery in their passions or incisive in their technique while attaining a new sense of full achievement.

—Joseph Milicia

TIAN Zhuangzhuang

Nationality: Chinese. **Born:** People's Republic of China, 1952. **Education:** Trained at the Beijing Agricultural Film Studio, 1975; admitted to the Beijing Film Academy, 1978. **Career:** Directed first feature for TV, 1980. **Awards:** Palme d'Or, Cannes Film Festival, for *The Blue Kite*, 1994.

Films as director:

1980	*Our Corner* (for TV)
1982	*The Red Elephant* (co-d with Zhang Jianya)
1984	*September*
1985	*On the Hunting Ground*; ***Daoma Zei*** (*Horse Thief*)
1986	*Travelling Players*
1988	*Rock 'n' Roll Kids*
1990	*Feifa Shengming*
1991	*Li Lianying, the Imperial Eunuch*
1993	***Lan Fengzheng*** (*The Blue Kite*)

Other Film:

1992	*Family Portrait* (assoc pr)

Publications

By TIAN: articles—

''Flying Colours,'' an interview with Tony Rayns, in *Time Out* (London), 2 February 1994.
''People and Politics, Simple and Direct,'' an interview with Robert Sklar, in *Cineaste* (New York), vol. 20, no. 4, 1994.
Interview with Hubert Niogret, in *Positif* (Paris), March 1994.
''Odd Man Out: Tian Zhuangzhuang,'' an interview with Phillip Lopate, in *Film Comment* (New York), July/August 1994.

On TIAN: books—

Semsel, George, editor, *Chinese Film: The State of the Art in the People's Republic*, New York, 1987.
Berry, Chris, editor, *Perspectives on Chinese Cinema*, London, 1991.
Chow, Rey, *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema*, New York, 1995.

On TIAN: articles—

Clark, Paul, ''Ethnic Minorities in Chinese Films: Cinema and the Exotic,'' in *East-West Film Journal* (Honolulu, Hawaii), June 1987.
Marchetti, Gina, ''Two from China's Fifth Generation: Interviews with Chen Kaige and Tian Zhuangzhuang,'' in *Continuum* (Ontario), vol. 2, no. 1, 1988/89.
Berry, Chris, ''Race: Chinese Film and the Politics of Nationalism,'' in *Cinema Journal* (Austin, Texas), Winter 1992.
Scofield, Aislinn, ''Tibet: Projections and Perceptions,'' in *East-West Film Journal* (Honolulu, Hawaii), January 1993.
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Sklar, Robert, ''People and Politics, Simple and Direct,'' *Cineaste* (New York), vol. 20, no. 4, 1994.
Gladney, D. C., ''Tian Zhuangzhuang, The Fifth Generation, and Minorities in Film in China,'' in *Public Culture*, no. 1, 1995.

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Tian Zhuangzhuang began his career as part of what has become known as the ''Fifth Generation'' of film directors from the People's Republic of China. He is fairly representative of that group for a number of reasons. Like Chen Kaige, for example, he comes from a family already established in Chinese film circles; Tian's mother, a major film star, headed the Beijing Children's Film Studio for many years, and his father, an actor, headed the Chinese National Film Bureau at one time. Also, like many of his contemporaries who were in their teens or early twenties during the Great Proletarian Cultural Revolution, he joined the army and traveled extensively, visiting remote parts of China few ''city kids'' with an intellectual family background would have seen without the political and social upheaval of that period. Tian became a photographer at this time, and it is this period in his life that undoubtedly provided the impetus for many of his subsequent film features.

Marked by a politicized youth, Tian and others of his generation began to search for a sense of themselves as artists, as part of a Chinese culture and civilization, as national subjects, as men and women, when they matured in the post-Mao era. Many, including Zhang Yimou, Chen Kaige, the late Zhang Nuanxin, and Tian Zhuangzhuang, looked to those remote areas of China, where questions of identity have historically been perceived as more fluid: the dry, barren, western deserts, the forbidding northern frontier at the edges of the Great Wall, the distinct non-Han (not part of the majority ethnic group of Han Chinese) areas of Mongolia, Tibet, and Manchuria, and the lush jungles and wetlands of the southern border with Thailand and Vietnam. Rather than looking for models of exemplary behavior among a revolutionary elite, these filmmakers searched for Chinese identity among the poor, the illiterate, the unenlightened, the dispossessed of these border regions.

Tian Zhuangzhuang is perhaps the best known of this group for reviving and revitalizing a staple of the Chinese film industry—the ''national minority'' genre. Made to celebrate the solidarity of the Chinese people under the Communist regime, these films, often made by studios based in the minority areas themselves, showcased the songs, dances, customs, and patriotism of the non-Han community. Stories of liberation, they usually contrast the ''backwardness'' of traditional life before the Revolution with the benefits of Chinese Communist rule. Tian's *On the Hunting Ground*, made in Inner Mongolia, and *Horse Thief*, set in Tibet, fall within the rough parameters of this genre. However, Tian's work marks a radical break with the aesthetics of earlier generations of Chinese filmmakers. Rather than placing minority peoples within a narrative of liberation accessible to the average Han Chinese viewer, Tian, in *On the Hunting Ground*, for example, emphasizes the relationship between the land and the people. Long shots and long takes dominate; the landscape overpowers any identification with individual characters; dialogue, which is minimal, goes untranslated; rituals and social relationships remain unexplained. The Mongolian steppes—exotic, violent, harsh, and picturesque—become the visual embodiment of an unfathomable part of the Chinese nation, a marker of the limits of an ethnic identity. Clearly, this distance signals that this film may say more about Tian as the eye of the camera, an outsider, an intruder, than about the Mongolians as objects of his observations. These films are not about the plight of a downtrodden ''minority'' (although the people presented in Tian's films are indeed poor and sometimes desperate), rather these are films about the liminality of Chinese ethnicity and, by implication, political authority, within its own borders. After the Cultural Revolution, a generation became ''outsiders'' in their own nation, stripped of political certainty and a clear sense of an ethnic, national, and gendered self. (It is not coincidental that *On the Hunting Ground* and *Horse Thief* are peopled principally by non-Han men engaged in ''manly,'' often violent and bloody occupations like hunting, since political, economic, and cultural uncertainties often play themselves out as a search for a more certain sense of gender—a nostalgia for a time or a yearning for a place where ''men are men.'')

In *Horse Thief*, Tian continues to explore the issues he outlined in *On the Hunting Ground.* However, this film follows a more conventional path, and centers its narrative around the tribulations of Rorbu, the horse thief of the title, who attempts to change his ways after the death of his son. Set before the Chinese annexation of Tibet, the film could be read as a pre-Revolutionary indictment of traditional Tibetan nomads. However, the spectacular images the camera lingers over—from the beauty of the mountains to the grizzly ''sky burials,'' featuring vultures picking the bones of human cadavers, and the other, unexplained Buddhist rites that form the backbone of the film—take attention away from the protagonist and his ethical and economic dilemmas. Rather, like *On the Hunting Ground*, *Horse Thief* challenges the viewer with an unexplained and unexplainable ''otherness'' that defies easy recuperation into a Han sense of self. The analogy to the filmmaker's own predicament again becomes clear. Investigating the Tibetan horse thief, an outlaw from a still recalcitrant ''minority'' nation, takes on the trappings of an investigation of the filmmaker's own sense of self and otherness, rather than of a call for a ''free'' Tibet or an enlightened, subdued, ''revolutionary'' Tibet to cure Rorbu's ills. This is an aesthetic search for a new way of depicting China, and a visual call for a reinvention of Chinese cinema.

Ironically, the free experimentation that Tian's earlier work exemplified has been tempered less by government censorship (although Tian has had some problems) and more by the growing pressures on Chinese filmmakers to fit into the new market economy and make films that make money. *Rock 'n' Roll Kids*, for example, exploited interest in rock music among Chinese youth. *Travelling Players*, based on a well-known literary source, followed a more gritty road with its itinerant minstrels; however, *Li Lianying, the Imperial Eunuch* is, in most respects, a conventional costume drama, made on the coattails of films like Bertolucci's *The Last Emperor*, to exploit international interest in pre-Republican palace intrigue and spectacle.

The Blue Kite marks another stage in Tian's career. Almost a companion piece to Zhang Yimou's *To Live*, *The Blue Kite* takes an epic view of post-Liberation China, primarily focusing on the years of the Cultural Revolution, through the eyes of Tietou, ''Iron Head,'' an innocent who becomes the victim of senseless violence brought on by political turmoil. Although suppressed by the government, *The Blue Kite* still found its way into the international festival circuit and has enjoyed commercial distribution as an ''art film'' abroad. After its screening at the Cannes Film Festival without official permission, however, Tian was not able to work in the Chinese film industry again until very recently (as an executive producer rather than director). Given that the Chinese government itself is delighted to decry the excesses of the Cultural Revolution publicly in the international press, the controversy generated by the film must spring from an allegorical reading of Tietou as hard-headed China herself, innocent, tough, but ultimately vulnerable and naive. Perhaps Tietou is too much like Tian's generation as a group, victims of and witnesses to a corruption that may or may not be endemic to a system or an era or an identity, and undeniably, like Tietou's family, complicit in that corruption. Like the minority peoples of his earlier films, the child Tietou acts as a mirror of the preoccupations of a generation, and this film functions as a bridge to the more experimental works of Tian's oeuvre.

—Gina Marchetti

TORRE NILSSON, Leopoldo

Nationality: Argentinian. **Born:** Buenos Aires, 5 May 1924, son of filmmaker Leopoldo Torres Rios. **Family:** Married writer Beatriz Guido. **Career:** Assistant to father, from 1939; with father, directed first feature, 1949; began working with Guido, 1957; founder of production company Producciones Angel, 1959; signed contract with Columbia to make *El ojo de la cerradura*, 1964. **Awards:** International Critics Prize, Cannes Festival, for *Hands in the Trap*, 1961. **Died:** 8 September 1978.

Films as Director:

1947 *El muro* (*The Wall*) (short)
1950 *El crimen de Oribe* (*Oribe's Crime*) (co-d)
1953 *El hijo del crack* (*Son of the ''Star''*) (co-d); *La Tigra* (*The Tigress*)
1954 *Días de odio* (*Days of Hate*)
1955 *Para vestir* (*The Spinsters*)
1956 *El protegido* (*The Protégé*); *Graciela*
1957 *La casa del ángel* (*End of Innocence*; *The House of the Angel*) (+ co-sc with Beatriz Guido, based on Guido novel); *Precursores de la pintura argentina* (short) (Guido: sc); *Los arboles de Buenos-Aires* (short) (Guido: sc)
1958 *El secuestrador* (*The Kidnapper*) (+ sc)

Leopoldo Torre Nilsson

1959 *La cáida* (*The Fall*) (+ co-sc with Guido); *Fin de fiesta* (*The Party Is Over*; *The Blood Feast*) (Guido: sc)
1960 *Un guapo del 900* (+ co-pr)
1961 *La mano en la trampa* (*The Hand in the Trap*) (Guido: sc); *Piel de verano* (*Summer Skin*) (+ pr, Guido: sc)
1962 *Setenta veces siete* (*The Female: 70 Times 7*) (Guido: sc); *Homenaje a la hora de la siesta* (*Homage at Siesta Time*) (Guido: sc); *La terraza* (*The Terrace*) (Guido: sc)
1964 *El ojo de la cerradura* (*The Eavesdropper*) (Guido: sc)
1965 *Once upon a Tractor* (for United Nations) (Guido: sc)
1966 *La chica del lunes* (*Monday's Child*) (Guido: sc); *Los traidores de San Angel* (*The Traitors of San Angel*) (Guido: sc); *Cavar un foso* (*To Dig a Pit*) (Guido: sc)
1968 *Martin Fierro* (Guido: sc)
1969 *El santo de la espada* (*The Knight of the Sword*) (Guido: sc)
1970 *Güemes—La terra en armas* (Guido: sc)
1972 *La maffia* (*The Mafia*) (Guido: sc)
1973 *Los siete locos* (*The Seven Madmen*) (Guido: sc)
1974 *Boquitas pintadas* (*Painted Lips*) (Guido: sc)
1975 *Diario de la guerra del cerdo* (*La guerra del cerdo*; *Diary of the Pig War*) (Guido: sc); *El pibe cabeza* (Guido: sc)
1976 *Piedra libre* (Guido: sc)

Other Films:

1975 *Los gauchos judíos* (*Jewish Gauchos*) (co-pr)

Publications

By TORRE NILSSON: book—

Entre sajones y el arrabal, edited by Jorge Alvarez, Buenos Aires, 1967.

By TORRE NILSSON: articles—

Interview, in *Cuadernos de cine* (Buenos Aires), October 1954.
Interview with Hector Grossi, in *Mundo Argentino* (Buenos Aires), February 1957.
Interview, in *Tiempo de cine* (Buenos Aires), October 1960.
''How to Make a New Wave,'' in *Films and Filming* (London), November 1962.
Interview with I. León Frías and R. Bedoya, in *Hablemos de Cine* (Lima), April 1979.

On TORRE NILSSON: books—

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Barnard, Tim, *Argentine Cinema*, Toronto, 1986.
King, John, and Nissa Torrents, editors, *Argentine Cinema: The Garden of Forking Paths*, London, 1988.

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Trajtenberg, Mario, ''Torre-Nilsson and His Double,'' in *Film Quarterly* (Berkeley), Fall 1961.
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Botsford, Keith, ''Leopoldo Torre-Nilsson: The Underside of the Coin,'' in *Show* (Hollywood), November 1962.
''Director of the Year,'' in *International Film Guide 1967*, London, 1966.
Cozarinsky, E., ''Torre-Nilsson Remembered,'' in *Sight and Sound* (London), no. 1, 1978–79.
Mahieu, A., ''Revisión Crítica del cine Argentino,'' in *Cine Cubana* (Havana), vol. 104, 1984.

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Leopoldo Torre Nilsson's international reputation is based on a handful of films made in the late 1950s and at the very beginning of the 1960s, but his career as a director spanned three decades. In addition, through his father, the director Leopoldo Torre Rios, he had direct links with the pioneering days of Argentine cinema. Born in Buenos Aires of part Spanish-Catholic, part Swedish-Protestant ancestry, he began his involvement with cinema at the age of fifteen, when he became his father's assistant. In all, he worked as assistant director on sixteen of his father's films. He also scripted ten features in the 1940s before making his directing debut with a short film, *El Muro*, in 1947. His feature debut, *El Crimen de Oribe*, the first of two films co-directed with his father, already shows some signs of his future concerns: literary adaptation (the film was from a short story by

Adolfo Bioy Casares) and stylistic experiment. The same is true of his first solo feature, *Dias de Odio*, adapted from ''Emma Zunz,'' a story by Jorge Luis Borges.

Torre Nilsson himself regarded his first five films as an independent director as apprentice efforts, and certainly they achieved little commercial success in Argentina. He reached maturity as a director and far wider international audiences in 1957, when he began his collaboration with the novelist Beatriz Guido, whom he subsequently married. Complementary personalities, they proved a highly successful team, with Guido creating a claustrophobic world and sets of characters ideally suited to her husband's virtuoso camerawork and concern with symbolic detail. Three highly successful films starring the young Elsa Daniel exemplify the qualities of the pair. *The House of the Angel* provided an acid picture of upper middle-class life in Buenos Aires in the 1920s (a combination of puritanical religion and political corruption) but its central theme is the destruction of virginal innocence, for it features an adolescent heroine bound forever to the man who has half-seduced, half-raped her on the eve of a duel.

The director then evoked with great force and conviction the enclosed, Cocteau-esque world of *The Fall*, which combined the sexual tensions of a young governess with the amorality of the four wild children who become her charges. In 1961 Torre Nilsson adapted two further novels by his wife, both of which depicted a young woman at odds with her elders and caught in a trap of her own devising. In *The Hand in the Trap*, one of the director's most successful works, Elsa Daniel uncovers the secret of her aunt's withdrawal from the world and arranges a confrontation with the man who jilted her. But the cost of this curiosity is high, since she herself falls victim to the same seducer and realizes that she will live out her aunt's story all over again. *Summer Skin*, which shows the director at his brilliant visual best, is a further tale of lost innocence, with Graciela Borges playing a girl who sells herself as ''companion'' to her dying cousin. The film has an open-air setting of beach and summer resort, but like the previous films it portrays a morally corrupt society.

Even at this period of his greatest acclaim, Torre Nilsson achieved comparatively little success with films outside this narrow range, such as *The Kidnapper*, a study of poverty, or his films on history and politics, *The Party Is Over* and *A Tough Guy of 1900.* Torre Nilsson's subsequent attempts to widen the scope of his filmmaking received a mixed reception. Films in which he tried to combine his literary and historical concerns with the requirements of local commercial formulas received little international attention, but his constant struggle to maintain an independent voice made him an important figure within Argentina. He managed to continue working through the difficult years of censorship until two years before his death, when his last feature, *Piedra libre* (1976) was banned. But his reputation rests essentially on the handful of stylish depictions of corruption and loss of innocence which made such an impact on the art cinema and international festival circuits of the years around 1960.

—Roy Armes

TOURNEUR, Jacques

Nationality: American/French. **Born:** Paris, 12 November 1904, son of director Maurice Tourneur; became U.S. citizen, 1919. **Education:** Attended Hollywood High School. **Family:** Married actress Christianne (died). **Career:** Moved to United States with family, 1914; office boy at MGM, 1924, later actor; script clerk for father's last six American films; moved to Paris, edited father's films, 1928; directed first film, in France, 1931; 2nd unit director for MGM, Hollywood, 1935; directed shorts, then B features, from 1939; director for producer Val Lewton at RKO, from 1942; television director, from late 1950s. **Died:** In Bergerac, 19 December 1977.

Films as Director:

1931 *Un vieux garçon*; *Tout ça ne vaut pas l'amour*
1933 *La Fusée*; *Toto*; *Pour être aimée*
1934 *Les Filles de la concierge*
1939 *They All Came Out*; *Nick Carter, Master Detective*
1940 *Phantom Raiders*
1941 *Doctors Don't Tell*
1942 ***Cat People***
1943 *I Walked with a Zombie*; *The Leopard Man*
1944 *Days of Glory*; *Experiment Perilous*
1946 *Canyon Passage*
1947 ***Out of the Past*** (*Build My Gallows High*)
1948 *Berlin Express*
1949 *Easy Living*
1950 *The Flame and the Arrow*; *Stars in My Crown*
1951 *Circle of Danger*; *Anne of the Indies*
1952 *Way of a Gaucho*
1953 *Appointment in Honduras*
1955 *Stranger on Horseback*; *Wichita*
1956 *Great Day in the Morning*
1957 *Nightfall*; *Night of the Demon* (*Curse of the Demon*)
1958 *The Fearmakers*
1959 *Timbuktu*; *La battaglia di Maratona* (*The Battle of Marathon*); *Frontier Rangers* (originally for TV)
1963 *The Comedy of Terrors*
1965 *War Gods of the Deep* (*City under the Sea*)

Other Films:

1923 *Scaramouche* (Ingram) (role)
1927 *The Fair Co-ed* (Wood) (role); *Love* (Goulding) (role)
1929 *The Trail of '98* (Brown) (role)

Publications

By TOURNEUR: articles—

''Taste without Clichés,'' in *Films and Filming* (London), November 1956.

Interview with Patrick Brion and Jean-Louis Comolli, in *Cahiers du Cinéma* (Paris), August 1966.

Interview, in *The Celluloid Muse*, edited by Charles Higham and Joel Greenberg, London, 1969.

Jacques Tourneur and Patricia Roc on the set of *Circle of Danger*

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Selby, Spencer, *Dark City: The Film Noir*, London, 1990.
Fujiwara, Chris, *Jacques Tourneur: The Cinema of Nightfall*, Jefferson, N. C., 1998.

On TOURNEUR: articles—

Sarris, Andrew, ‘‘Esoterica,’’ in *Film Culture* (New York), Spring 1963.
Noames, Jean-Louis, ‘‘Trois Tourneur,’’ in *Cahiers du Cinéma* (Paris), May 1964.
Tavernier, Bertrand, ‘‘Propos de Tourneur,’’ in *Positif* (Paris), November 1971.
Wood, Robin, ‘‘The Shadow Worlds of Jacques Tourneur,’’ in *Film Comment* (New York), Summer 1972.
Henry, M., ‘‘Le Jardin aux sentiers qui bifurquent (Sur Jacques Tourneur),’’ in *Positif* (Paris), April 1973.
McCarty, John, ‘‘The Parallel Worlds of Jacques Tourneur,’’ in *Cinefantastique* (Oak Park, Illinois), Summer 1973.
Passek, J.L., ‘‘Jacques Tourneur,’’ in *Cinéma* (Paris), February 1978.
Turner, G., ‘‘*Out of the Past*,’’ in *American Cinematographer* (Los Angeles), March 1984.
Möller, Olaf, ‘‘Meister der Schatten-Spiele,’’ in *Film-Dienst* (Cologne), vol. 47, no. 24, 22 November 1994.

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The first director Val Lewton hired for his RKO unit was Jacques Tourneur, and the first picture made by that unit was *Cat People*, an original screenplay by DeWitt Bodeen.

When Tourneur’s father, Maurice, returned to Paris after a number of years in America, Jacques had gone with him, working as assistant director and editor for his father. In 1933, he made a few directorial solos in the French language and then returned to Hollywood, where he became an assistant director at MGM. It was at this time that he first met Val Lewton, and the two young men worked as special unit directors for Jack Conway on *A Tale of Two Cities*; it was Lewton and

Tourneur who staged the storming of the Bastille sequence for that film.

Tourneur remained at MGM, directing over 20 short subjects, and Lewton eventually went on to become David O. Selznick's story editor. When Lewton left Selznick to head his own production unit at RKO, he had already made up his mind that Tourneur would direct his first production. Tourneur came to RKO, where he served as director for Lewton's first three films—*Cat People, I Walked with a Zombie*, and *The Leopard Man.* The front office held his work in such esteem that he was given the ''A'' treatment—solo direction of a high-budget film called *Days of Glory*, which was Gregory Peck's first starring film. It was not held against him that *Days of Glory* bombed. Tourneur immediately turned to another high budget picture at RKO—*Experiment Perilous*, starring Hedy Lamarr with Paul Lukas and George Brent. Under Tourneur's skillful direction, it became a suspenseful mood period film, certainly one of his and Hedy Lamarr's best.

Tourneur stayed on at RKO to direct Robert Mitchum in one of his finest pictures, *Out of the Past* (aka *Build My Gallows High*), as well as an excellent melodrama, *Berlin Express*, starring Merle Oberon and Robert Ryan with Paul Lukas. Filmed partially in Berlin, the work was the first Hollywood picture to be made in Germany since the end of the war.

Tourneur then directed three excellent westerns for his friend Joel McCrea—*Stars in My Crown, Stranger on Horseback*, and *Wichita*, which featured McCrea as Wyatt Earp. He also directed *The Flame and the Arrow*, starring Burt Lancaster, and *Great Day in the Morning*, another RKO western with Robert Stack and Virginia Mayo. He then went back to make another horror picture in England, *Night of the Demon*, with Dana Andrews. This film is rated as highly as those he made for Lewton.

Television direction occupied the greater part of Tourneur's time for the next decade, but he retired in 1966 and returned to his native country, where he died in Bergerac on December 19, 1977. The best pictures which he directed were those of suspense and genuine terror, though he also did well with those that had a great deal of action. He wisely resisted scenes with long patches of dialogue. When confronted with such scenes, he typically frowned and said, ''It sounds so corny.''

—DeWitt Bodeen

TOURNEUR, Maurice

Nationality: French/American. **Born:** Maurice Thomas in Paris, 2 February 1876; became U.S. citizen, 1921. **Education:** Educated at Lycée Condorcet. **Military Service:** Military service in artillery, late 1890s. **Family:** Married Fernande Petit (stage name Van Doren), 1904 (separated 1927), son Jacques Tourneur. **Career:** Illustrator and graphic and interior designer, from 1894; assistant to Auguste Rodin and Puvis de Chavannes; actor, then stage director, from 1900; actor, then director for Eclair films, from 1912; moved to United States, 1914; production head of Paragon studio, 1915; contracted to Jesse Lasky for three Olga Petrova vehicles, 1917; formed own production company, 1918; moved to California, contracted to Paramount, formed Associated Producers Inc. with Thomas Ince and others (failed 1921), 1919; moved to Universal, 1920; quit direction of *The Mysterious Island*, returned to France, 1926; son Jacques edited films, from 1930. **Died:** 1961.

Films as Director:

1912 *Le Friquet* (+ sc); *Jean la poudre* (+ sc); *Le Système du Docteur Goudron et du Professeur Plume*; *Figures de cire*
1913 *Le Dernier Pardon* (+ sc); *Le Puits mitoyen*; *Le Camée*; *Sœurette* (+ sc); *Le Corso rouge*; *Mademoiselle 100 millions*; *Les Gaites de l'escadron* (+ sc); *La Dame de Montsoreau* (+ sc)
1914 *Monsieur Lecocq* (+ sc); *Rouletabille I: Le Mystère de la chambre jaune* (+ sc); *Rouletabille II: La Dernière Incarnation de Larson* (+ sc); *Mother* (+ sc); *The Man of the Hour* (+ sc); *The Wishing Ring* (+ sc); *The Pit*
1915 *Alias Jimmy Valentine* (+ sc); *The Cub*; *Trilby* (+ sc); *The Ivory Snuff Box* (+ sc); *A Butterfly on the Wheel*; *Human Driftwood*
1916 *The Pawn of Fate*; *The Hand of Peril* (+ sc); *The Closed Road* (+ sc); *The Rail Rider*; *The Velvet Paw*
1917 *A Girl's Folly*; *The Whip*; *The Undying Flame*; *Exile*; *The Law of the Land* (+ sc); *The Pride of the Clan*; *The Poor Little Rich Girl*; *Barbary Sheep*; *The Rise of Jennie Cushing*
1918 *Rose of the World*; *A Doll's House*; *The Blue Bird*; *Prunella*; *Woman*; *Sporting Life*
1919 *The White Heather*; *The Life Line*; *Victory*; *The Broken Butterfly* (+ co-sc)
1920 *My Lady's Garter*; *The County Fair*; *Treasure Island*; *The White Circle*; *Deep Waters*; *The Last of the Mohicans*
1921 *The Bait*; *The Foolish Matrons*
1922 *Lorna Doone*
1923 *While Paris Sleeps* (made in 1920); *The Christian*; *The Isle of Lost Ships*; *The Brass Bottle*; *Jealous Husbands*
1924 *Torment* (+ co-sc); *The White Moth*
1925 *Never the Twain Shall Meet*; *Sporting Life* (+ sc) (remake); *Clothes Make the Pirate*
1926 *Aloma of the South Seas*; *Old Loves and New*; *The Mysterious Island* (co-d, sc)
1927 *L'Equipage* (+ co-sc)
1929 *Das Schiff der verlorene Menschen* (*Le Navire des hommes perdus*)
1930 *Accusée, levez-vous*
1931 *Maison de danses*; *Partir . . .* (*Partir!*)
1932 *Au nom de la loi*; *Les Gaites de la escadron* (+ co-sc); *L'Idoire* (+ co-sc)
1933 *Les Deux Orphelines* (+ co-sc); *L'Homme mysterieux* (*Obsession*)
1934 *Le Voleur*
1935 *Justin de Marseille*
1936 *Konigsmark*; *Samson*; *Avec le sourire*
1938 *Le Patriote*; *Katia*
1940 *Volpone*
1941 *Péchés de jeunesse*; *Mam'zelle Bonaparte*
1942 *La Main du diable*
1943 *Le Val d'enfer*; *Cecile est morte*
1947 *Après l'amour*
1948 *L'Impasse des deux anges*

Other Films:

1920 *The Great Redeemer* (Brown) (supervisor)

Maurice Tourneur

Publications

By TOURNEUR: articles—

‘‘Stylization in Motion Picture Direction,’’ in *Motion Picture* (New York), September 1918.

Interview with M.S. Cheatham, in *Motion Picture Classic* (Brooklyn), February 1920.

Article, in *Film Comment* (New York), July/August 1976, reprinted from *Shadowland*, May 1920.

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Haskins, H., ‘‘Work of Maurice Tourneur,’’ in *Motion Picture Classic* (Brooklyn), September 1918.

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Koszarski, Richard, ‘‘Maurice Tourneur: The First of the Visual Stylists,’’ in *Film Comment* (New York), March/April 1973.

Deslandes, J., ‘‘Maurice Tourneur—films parlants 1930/1948,’’ in *Avant-Scène du Cinéma* (Paris), 15 June 1977.

Brownlow, Kevin, letter, in *American Classic Screen* (Shawnee Mission, Kansas), Fall 1979.

Tourneur Section of *Griffithiana* (Pordenone), 1988.

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Maurice Tourneur is one of the greatest pictorialists of the cinema, deriving his aesthetic from his early associations with Rodin and Puvis de Chavannes. Having worked for André Antoine as an actor and producer, he joined the Eclair Film Company in 1912 and travelled to their American Studios at Fort Lee, New Jersey, in 1914. There he directed films based on successful stage plays. In *The Wishing Ring* it is possible to see the charm and visual beauty he brought to his work. His team consisted of John van der Broek, the cameraman who later tragically drowned during one of Tourneur’s productions; Ben Carré, the art director; and Clarence Brown, his editor, who would later achieve fame as Garbo's favorite director.

Tourneur was most literate in his pronouncements on the cinema, individualistic and iconoclastic at times. He saw the cinema in perspective and would not concede it a status equal to the other arts. He stated: ''To speak of the future development of the art of the cinema is futile. It cannot be. It costs a great deal of money to produce a motion picture. The only way the financial backer can get his money back, to say nothing of a profit, is to appeal to the great masses. And the thing that satisfies millions cannot be good. As Ibsen once wrote, it is the minority which is always right.'' In practice, however, Tourneur's own work belied this statement. To everything he did he brought a sense of beauty and great responsibility to his audiences.

Tourneur directed Clara Kimball Young in *Trilby*, Mary Pickford in *Pride of the Clan* and *Poor Little Rich Girl*, the latter a very successful film. He made three films with Olga Petrova. In 1918 five memorable films came from his hand: Elsie Ferguson appeared in his *The Doll's House*; two other stage plays, *The Bluebird* by Maeterlinck and *Prunella* by Granville Barker, gave Tourneur full scope for his visual style; *Woman* was a series of episodes that dealt with Adam and Eve, Claudius and Messalina, Heloise and Abelard, a Breton fisherman and a mermaid. and a Civil War story; and *Sporting Life* was significant for its absence of stars and its depiction of a fog-ridden London, anticipating Griffith's *Broken Blossoms* of the following year.

In 1919 Tourneur made Joseph Conrad's *Victory* for Paramount. A year later, he unveiled a delightful *Treasure Island* with Shirley Mason (as Jim Hawkins) and Lon Chaney, who also starred in *While Paris Sleeps.* For Associated Producers he made *The Last of the Mohicans*, which many consider to be his masterpiece, although Clarence Brown took over direction when Tourneur fell ill during production.

Tourneur's remaining Hollywood films included *Lorna Doone, The Christian, The Isle of Lost Ships, The Brass Bottle*, *The White Moth, Never the Twain Shall Meet*, and *Aloma of the South Seas.* During the production of *The Mysterious Island* for MGM, however, Tourneur grew resentful of a producer's interference. He walked off the set and returned to France. He continued to work in films in Europe, his first being *L'Equipage.* In 1929 he made *Das Schiff der Verlorene* in Germany with Marlene Dietrich. This was his last silent film, but he accepted the coming of sound and, before his death in 1961, he had made over 20 sound films. The most important of these were *Les Deux Orphelines*, the delightful *Katia* with Danielle Darieux, *Volpone* with Harry Baur and Louis Jouvet, *La Main du diable*, made from a story by Gerard de Nerval and featuring Pierre Fresnay, and his last film, *L'Impasse des deux anges.* Tourneur was a man who had no illusions about working in films. He realized the limitations of Hollywood and the films he was given to direct. However, he brought his considerable talent as a designer to bear on his work, and did not hesitate to experiment. He stylized his sets and was influenced by new movements in the theater, but he also used the effects of nature to heighten his dramas. His awareness of the potentialities of the camera was profound, giving strength to his images.

—Liam O'Leary

TROELL, Jan

Nationality: Swedish. **Born:** Limnhamm, Skane, 23 July 1931. **Career:** Teacher, Sorgenfri primary school, Malmo, for nine years; made short documentaries about life in Malmo, 1960–65; made epic-length chronicles of Swedish history and contemporary life, including *Har har du ditt liv* (*Here Is Your Life*), 1966, and the two-part saga *Utvandrarna* (*The Emigrants*) and *Nybyggarna* (*The New Land*), 1970; later films abroad include *Zandy's Bride* (1974), *Hurricane* (1979) in Bora Bora, and *Ingenjor andrees luftfard* (*The Flight of the Eagle*), 1982; returned to documentary filmmaking with his most ambitious project to date, *Sagolandet* (*The Fairytale Country*), an eighty-hour chronicle of Swedish contemporary life, 1988. **Awards:** State Prize, Swedish Film Institute, for *Johan Ekberg*; Grand Prix, Oberhausen, for *Stopover*; Golden Bear, Berlin Film Festival, for *Who Saw Him Die?*; four Academy Award nominations for *The Emigrants*, and a Best Foreign-Language Film Academy Award nomination for *The Flight of the Eagle.*

Films as Director:

1960 *Stad*
1961 *Baten* (*The Ship*); *Sommartag* (*Summer Train*); *Nyar i Skane* (*New Year's Eve in Skane*)
1962 *Pojken och draken* (*A Boy and His Kite*) (with Bo Widerberg); *Var i Dalby hage* (*Spring in the Pastures of Dalby*)

Jan Troell

1964 *De gamla kvarnen* (*The Old Mill*); *Trakom* (*Trachoma*); *Johan Ekberg*
1965 *Portratt av Asa* (*Portrait of Asa*); *Uppehall i myrlandet* (*Stopover in the Marshland*) (episode in *Four by Four*)
1966 *Har har du ditt liv* (*Here Is Your Life*)
1968 *Ole dole doff* (*Who Saw Him Die?*; *Eeny Meeny Miny Moe*)
1970 *Utvandrarna* (*The Emmigrants*); *Nybyggarna* (*The New Land*; *Unto a Good Land*)
1974 *Zandy's Bride*
1977 *Bang!*
1979 *Hurricane*
1982 *Ingenjor andrees luftfard* (*The Flight of the Eagle*)
1988 *Sagolandet* (*The Fairytale Country*)
1991 *Il Capitano*
1996 *Hamsun*
1997 *En Frusen dröm* (*A Frozen Dream*)
2000 *92,8Mhz-drömmar: söder*; *Så vit som snö*

Other Film:

1963 *Barnvagnen* (*The Baby Carriage*) (Bo Widerberg) (lighting cameraman)

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* * *

''We are the last dinosaurs of Swedish film,'' lamented Ingmar Bergman to Jan Troell in 1983. At the time neither could yet claim to be an elder statesman—Bergman was sixty-five at the time and Troell was only fifty-two—but both had lived and worked long enough to find themselves somewhat estranged from their own profession. Frequently cited as Sweden's two greatest filmmakers, they have much else in common. Both are fiercely independent artists, trained in film and television, who have made their slow and patient way as chroniclers and critics of the history, myths, and institutions of their native land.

As director, photographer, and editor of his films, Troell has retained an unusual degree of control for most of his career. His films are invariably pictorially beautiful, stylistically conservative, and moderately paced. Excepting an occasional foray into contemporary life, his subjects have been mostly historical in nature.

Troell's first projects drew upon his experiences as a boy and later as a teacher in his native town of Malmo, in the southernmost province of Skane. *Baten* (*The Ship*, 1961) was a documentary about the last journey of the *SS Malmo*, which for many years had carried passengers to Copenhagen. *Sommartag* (*Summer Train*, 1961) was a nostalgic tribute to an Osterlen locomotive. And *Nyar i Skane* (*New Year's Eve in Skane*) recalled the Scanian plains of his childhood.

After winning a state prize for *Johan Ekberg*, a sensitive documentary about a retired railroad worker's coming to terms with old age, and the Oberhausen Grand Prix for *Uppehall i myrlandet* (*Stopover in the Marshland*, 1965), a short film with Max von Sydow as a railroad brakeman, Troell was ready for the most productive phase of his career. Between 1966 and 1979, under the aegis of the Svensk Filmindustry and producer Bengt Forslung, he made eight ambitious features. First came *Har har du ditt liv* (*Here Is Your Life*, 1966), based on Eyvind Johnson's four-volume autobiographical novel. The 167-minute film, the longest Swedish feature made up to that time, was set in the decade after World War I. It is Troell's most picaresque work, a coming-of-age saga of young Olof (Eddie Axberg), who, on the way to becoming a writer, leaves school and survives colorful encounters on the railroad, at a timber camp, in a sawmill, and as a movie projectionist. The serio-comic tone, convoluted editing, and unusual color technique (interspersing black-and-white and color sequences) relates it to the French New Wave, while Troell's characteristic empathy for his characters links him with earlier masters like Sweden's Victor Sjostrom and France's Jean Renoir. Critic Vernon Young admired its sense of the passage of time—a trait to be found in most of Troell's later works. ''You don't just *watch* the film, you *live* through it.''

Ole dole doff (*Who Saw Him Die?* 1968), by contrast a far more subdued and dark tale of a teacher (Per Oscarsson) alienated from his students, was shot at the Malmo school where Troell himself had taught. Particularly successful, in the opinion of Peter Cowie, was Troell's ability to convey ''telling images'' of loneliness and despair in the parks, docks, and streets of Malmo.

Troell's best films are concerned with people who measure their dreams and test their characters against the hostilities and vicissitudes of weather and landscape. Perhaps no other director in Swedish film history, save Victor Sjostrom, has as consistently explored this theme. *The Emigrants* and *The New Land* (made in 1970 and released in America three years later), his most famous and most popular films, were based on Vilhelm Moberg's quartet of novels about the immigration of the family of Karl and Kristina Nilsson (Max von Sydow and Liv Ullmann) to America in the mid-nineteenth century. A slow-breathing, deliberately paced story of hardship and survival, it also tracks the changing textures and moods of land and water, from the stony monochrome of the bleak Swedish farmland, to the tossing grey-blue of the pitiless ocean, to the bursting colors of the verdant Minnesota river country. In *Zandy's Bride* (1974) the spectacular vistas of California's Big Sur form the backdrop for the developing relationship between a pioneer rancher, Zandy (Gene Hackman), and his mail-order bride, Hannah (Liv Ullmann). *Hurricane* (1979), shot in Bora Bora, relates the inner turmoil of star-crossed lovers (Mia Farrow and Dayton Ka'ne) to the spectacular elemental fury of a South Seas storm. *The Flight of the Eagle* pits the fool-hardy ambitions of three Swedish explorers, who were bent on reaching the North Pole by balloon, against the implacable hostilities of the frozen wastes.

At first glance, Troell's more recent films might seem to indicate new directions. The ironically titled *Sagolandet* (*The Fairytale Country*, 1988), made for the Swedish Film Institute, is a rather dour, three-hour documentary about contemporary Swedish life. By means of location shooting and numerous interviews—with parliamentary and local politicians, a rural road planner, a plant exterminator, a woodsman, an artist-weaver, etc.—a portrait emerges of a tightly regulated nation where social and technical progress threaten free will and imagination. *Il Capitano* has a much narrower focus, an account of a real-life murder case that attempts to explain how two youths could murder three people in cold blood.

Yet both share Troell's concerns with the alienation of characters from the wellsprings of nature and tradition. There is no breathing room in a world cramped by partitions and conformity; there is no place for the independent and heroic gesture in a society where the machine and a welfare bureaucracy discourage initiative and achievement. Loneliness and isolation are the only rewards.

Troell has not been without his detractors. Many critics have justly complained of the inordinate length and plodding pace of works like *The New Land*, of the unrelieved bleakness of *The Flight of the Eagle*, and of the long intervals of silence in *Zandy's Bride* (indeed, Troell can be the *quietest* of filmmakers). His preoccupation with landscape photography in *Hurricane* aroused Penelope Gilliatt's scorn: ''Never has there been so much surf, so much lashing of waves, such a tempest . . . and you have never seen so many sunsets or so many pensive wanderings along beaches.'' Jon Landau characterized too many of his characters as ''rigidly humorless and largely unchanging.'' Other attacks single out Troell's conventional—even old-fashioned—modes of narrative. ''He tells a coherent story,'' defends Peter Cowie, ''when gritty realism is the cameraman's mode, he persists with poetic imagery. For all this, Jan Troell rides not behind but above his time, resorting to cinema as a means of expressing man's better gifts.''

His flaws and obsessions notwithstanding, it seems that the persuasive integrity and earnestness that Troell invests in his subjects has been so consistently maintained that it must eventually earn our respect. ''He has the sense of the justice owed to people and the homage owed to nature,'' writes Pauline Kael. Critic John Simon adds: ''You feel you are in the hands of a human being who cares about other human beings, who renders the truths of their lives without rending the veils of their privacy, who has sympathy even for what he deplores.''

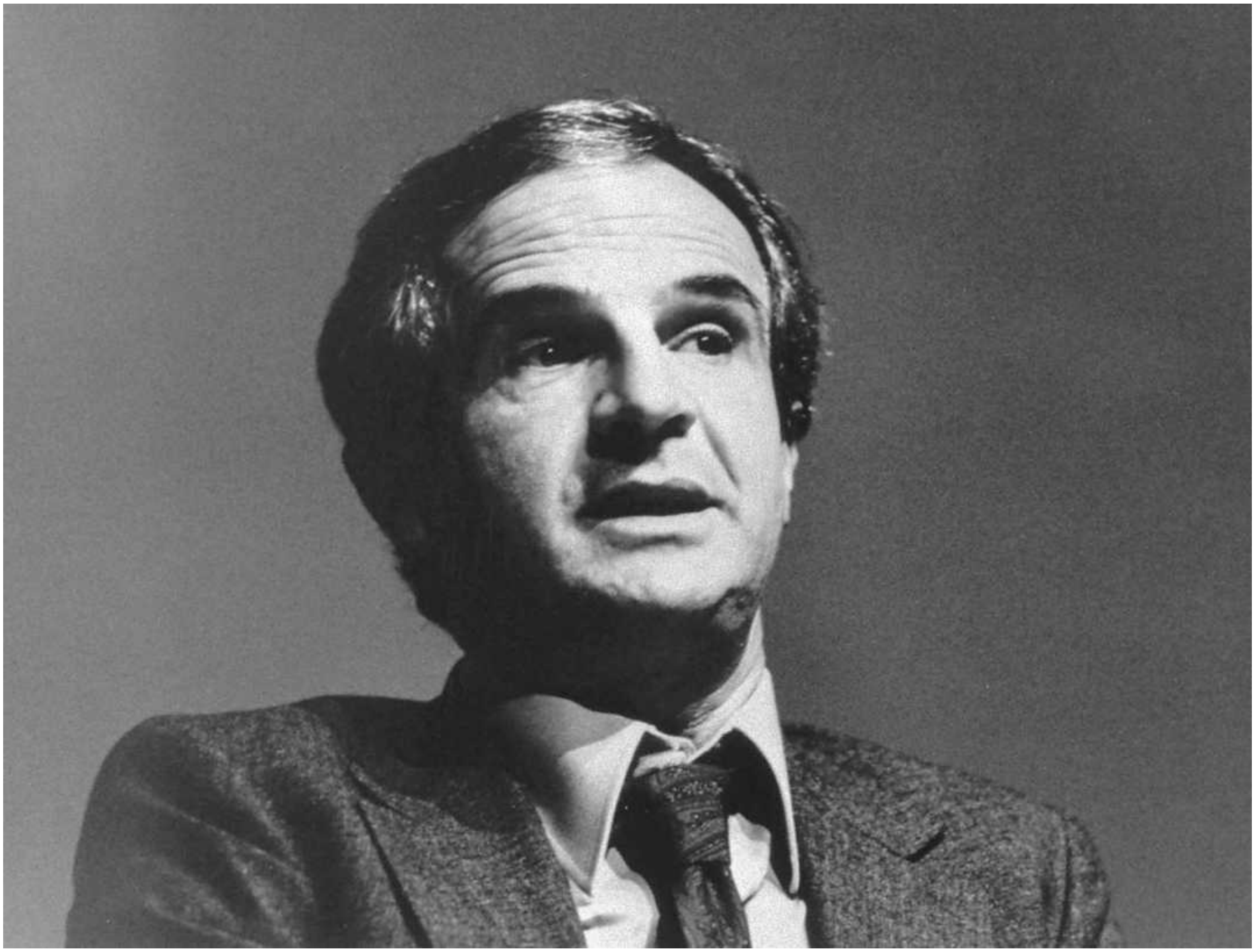
—John C. Tibbetts

TRUFFAUT, François

Nationality: French. **Born:** Paris, 6 February 1932. **Education:** Attended Lycée Rollin, Paris. **Military Service:** Enlisted in army, but deserted on eve of departure for Indochina, 1951; later released for ''instability of character.'' **Family:** Married Madeleine Morgenstern, 1957 (divorced), two daughters. **Career:** Founded own cine-club in Paris, lack of funds caused closing, was jailed for inability to pay debts, released with help of André Bazin, 1947; with Godard, Rivette, and Chabrol, member of Ciné-club du Quartier Latin, 1949; briefly employed by the Service Cinématographique of the Ministry of Agriculture, 1953; writer on film for *Cahiers du cinéma*, then *Arts*, from 1953, including seminal article, ''Une Certain Tendance du cinéma français,'' in 1954; with Rivette and Resnais, made short 16mm film, 1955; assistant to Roberto Rossellini, 1956–58; directed first feature, *Les Quatre Cents Coups*, and wrote script for Godard's *A bout de souffle*, 1959; published *Le Cinéma selon Hitchcock*, 1966; instigated shutting down of 1968 Cannes Festival in wake of May uprisings. **Awards:** Best Director, Cannes Festival, for *Les Quatres Cents Coup*, 1959; Prix Louis Delluc, and Best Director, National Society of Film Critics, for *Stolen Kisses*, 1969; Acedemy Award for Best Foreign-Language Film, Best Director, National Society of Film Critics, Best Direction, New York Film Critics, and British Academy Award for Best Direction, for *Day for Night*, 1973. **Died:** Of cancer, in Paris, 21 October 1984.

Films as Director:

1955 *Une Visite* (+ sc, co-ed)
1957 *Les Mistons* (+ co-sc)
1958 *Une Histoire d'eau*
1959 ***Les Quatre Cents Coups*** (*The Four Hundred Blows*) (+ sc)
1960 ***Tirez sur le pianist*** (*Shoot the Piano Player*) (+ co-sc)
1961 ***Jules et Jim*** (*Jules and Jim*) (+ co-sc)
1962 ''Antoine et Colette'' episode of *L'Amour a vingt ans* (*Love at Twenty*) (+ sc, role)
1964 *La Peau douce* (*The Soft Skin*) (+ co-sc)
1966 *Fahrenheit 451* (+ co-sc)
1967 *La Mariée était en noir* (*The Bride Wore Black*) (+ co-sc)
1968 *Baisers volés* (*Stolen Kisses*) (+ co-sc)
1969 *La Sirène du Mississippi* (*Mississippi Mermaid*) (+ sc); *L'Enfant sauvage* (*The Wild Child*) (+ co-sc, role as Dr. Jean Itard)
1970 *Domicile conjugal* (*Bed and Board*) (+ co-sc)



François Truffaut

1971 *Les Deux Anglaises et le continent* (*Two English Girls*) (+ co-sc)
1972 *Une Belle Fille comme moi* (*Such a Gorgeous Kid like Me*) (+ co-sc)
1973 *La Nuit américaine* (*Day for Night*) (+ co-sc, role as Ferrand)
1975 *L'Histoire d'Adèle H.* (*The Story of Adele H.*) (+ co-sc)
1976 *L'Argent de poche* (*Small Change*) (+ co-sc)
1977 *L'Homme qui aimait les femmes* (*The Man Who Loved Women*) (+ co-sc)
1978 *La Chambre verte* (*The Green Room*) (+ co-sc, role as Julien Davenne)
1979 *L'Amour en fuite* (*Love on the Run*) (+ co-sc)
1980 *Le Dernier Metro* (*The Last Metro*) (+ sc)
1981 *La Femme d'à côté* (*The Woman Next Door*)
1984 *Vivement dimanche!* (*Finally Sunday*)

Other Films:

1977 ***Close Encounters of the Third Kind*** (Spielberg) (role as French scientist)

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The Wild Child, New York, 1975.
Small Change, New York, 1976.
The Story of Adele H., New York, 1976.

L’Homme qui aimait les femmes, Paris, 1977.

The Last Metro, New Brunswick, New Jersey, 1985.

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Le Plaisir des yeux, Paris, 1987.

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‘‘*Vivre sa vie*,’’ in *Avant-Scène du Cinéma* (Paris), October 1962.

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‘‘Ernst Lubitsch,’’ in *Cahiers du Cinéma* (Paris), February 1968.

‘‘Francoise Dorlèac,’’ in *Cahiers du Cinéma* (Paris), April/May 1968.

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‘‘*L’Enfant Sauvage*,’’ in *Avant-Scène du Cinéma* (Paris), October 1970.

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Crowdus, G., ''Truffaut on Laserdisc,'' in *Cineaste* (New York), vol. 20, no. 3, 1994.

* * *

François Truffaut was one of five young French film critics, writing for André Bazin's *Cahiers du Cinéma* in the early 1950s, who became the leading French filmmakers of their generation. It was Truffaut who first formulated the *politique des auteurs*, a view of film history and film art that defended those directors who were ''true men of the cinema''—Renoir, Vigo, and Tati in France; Hawks, Ford, and Welles in America—rather than those more literary, script-oriented film directors and writers associated with the French ''tradition of quality.'' Truffaut's original term and distinctions were subsequently borrowed and translated by later generations of Anglo-American film critics, including Andrew Sarris, Robin Wood, V.F. Perkins, and Dave Kehr. When Truffaut made his first feature in 1959, *Les Quatre Cent Coups*, he put his ideas of cinema spontaneity into practice with the study of an adolescent, Antoine Doinel, who breaks free from the constrictions of French society to face an uncertain but open future. Since that debut, Truffaut's career has been dominated by an exploration of the Doinel character's future (five films) and by the actor (Jean-Pierre Léaud) whom Truffaut discovered to play Antoine. In Truffaut's 25 years of making films, the director, the Doinel character, and Léaud all grew up together.

The rebellious teenager of *Les Quatre Cent Coups* becomes a tentative, shy, sexually clumsy suitor in the ''Antoine et Colette'' episode of *Love at Twenty.* In *Baisers volés*, Antoine is older but not much wiser at either love or money making. In *Domicile conjugal*, Antoine has married but is still on the run toward something else—the exotic lure of other sexual adventures. And in *L'Amour en fuite*, Antoine is still running (running became the essential metaphor for the Doinel character's existence, beginning with the lengthy running sequence that concludes *Les Quatre Cent Coups*). Although Antoine is now divorced, the novel which he has finally completed has made his literary reputation. That novel, it turns out, is his life itself, the entire Doinel saga as filmed by Truffaut, and Truffaut fills his films with film clips that are both visual and mental recollections of the entire Doinel cycle. Truffaut deliberately collapses the distinction between written fiction and filmed fiction, between the real life of humans and the fictional life of characters. The collapse seems warranted by the personal and professional connections between Truffaut the director, Doinel the character, and Léaud the actor.

Many of Truffaut's non-Doinel films are style pieces that similarly explore the boundaries between art and life, film and fiction. The main character of *Tirez sur le pianist* tries to turn himself into a fictional character, as does Catherine in *Jules et Jim.* Both find it difficult to maintain the consistency of fictional characters when faced with the demanding exigencies of real life. *La Mariée etait en noir* was Truffaut's elegy to Hitchcock, a deliberate style piece in the Hitchcock manner, while *Fahrenheit 451*, his adaption of Ray Bradbury's novel, explores the lack of freedom in a society in which books—especially works of fiction—are burned. Adele H in *L'Histoire* *d'Adele H* attempts to convert her passion into a book (her diary), but life can neither requite nor equal her passion; instead, it drives her to madness and a total withdrawal from life into the fantasy of her romantic fiction. In *L'Homme qui aimait les femmes*, an incurable womanizer translates his desire into a successful novel, but the existence of that work in no way diffuses, alleviates, or sublimates the desire that vivified it. *The Green Room* is Truffaut's homage to fiction and the novelist's craft—a careful, stylish adaption of a Henry James story.

Given his conscious commitment to film and fiction, it is not surprising that Truffaut devoted one of his films to the subject of filmmaking itself. *La Nuit américaine* is one of the most loving and revealing films about the business of making films, an exuberant illustration of the ways in which films use artifice to capture and convey the illusion of life. This film, in which Truffaut himself plays a film director, is a comically energetic defense of the joys and pains of filmmaking, a deliberate response to the more tortured visions of Fellini's *8``* or Bergman's *Persona.* Those Truffaut films not concerned with the subject of art are frequently about education. *L'Enfant sauvage* explores the beneficial power and effects of civilization on the savage passions of a child who grew up in the forest, apparently raised by beasts. Truffaut again plays a major role in the film (dedicated to Jean-Pierre Léaud), playing a patient scientist who effects the boy's conversion from savagery to humanity. Like the director he played in *La Nuit américaine*, Truffaut is the wise and dedicated patriarch, responsible for the well-being of a much larger enterprise. *L'Argent de poche* examines the child's life at school and the child's relationships with adults and other children. As opposed to the imprisoning restrictions which confined children in the world of *Les Quarte Cent Coups*, the now adult Truffaut realizes that adults—parents and teachers—treat children with far more care, love, and devotion than the children (like the younger, rebellious Truffaut himself) are able to see.

Unlike his friend and contemporary Jean-Luc Godard, Truffaut remained consistently committed to his highly formal themes of art and life, film and fiction, youth and education, and art and education, rather than venturing into radical political critiques of film forms and film imagery. Truffaut seemed to state his position in *Le Dernier Métro*, his most political film, which examines a theater troupe in Nazified Paris. The film director appeared to confess that, like those actors in that period, he could only continue to make art the way he knew how, that his commitment to formal artistic excellence would eventually serve the political purposes that powerful art always serves, and that for him to betray his own artistic powers for political, programmatic purposes would perhaps lead to his making bad art and bad political statements. In this rededication to artistic form, Truffaut was probably restating his affinity with the Jean Renoir he wrote about for *Cahiers du Cinéma.* Renoir, like Truffaut, progressed from making more rebellious black-and-white films in his youth to more accepting color films in his maturity; Renoir, like Truffaut, played major roles in several of his own films; Renoir, like Truffaut, believed that conflicting human choices could not be condemned according to facile moral or political formulae; and Renoir, like Truffaut, saw the creation of art (and film art) as a genuinely humane and meaningful response to the potentially chaotic disorder of formless reality. Renoir, however, lived much longer than Truffaut, who died of cancer in 1984 at the height of his powers.

—Gerald Mast

U-V

ULMER, Edgar

Nationality: Austrian. **Born:** Edgar Georg Ulmer in Vienna, 17 September 1904. **Education:** Studied architecture at Academy of Arts and Sciences, Vienna; studied stage design at Burgteater, Vienna. **Family:** Married Shirley Castle, one daughter. **Career:** Designer for Decla-Bioscope film company, 1918; designer for Max Reinhardt, Vienna, 1919–22; designer for Universal in New York, 1923; returned to Germany as assistant to Murnau, 1924; returned to United States, art director and production assistant at Universal, from 1925; co-directed first film, with Robert Siodmak, 1929; art director at MGM and stage designer for Philadelphia Grand Opera Co., 1930–33; made public health documentaries for minority groups, New York, mid-1930s; director and writer for Producers' Releasing Corporation (PRC), Hollywood, 1942–46; worked in United States, Mexico, Italy, Germany, and Spain, through 1950s. **Died:** In Woodland Hills, California, 30 September 1972.

Films as Director:

(claimed to have directed 128 films; following titles are reported in current filmographies):

1929 *Menschen am Sonntag* (*People on Sunday*) (co-d, co-sc)
1933 *Damaged Lives* (+ co-sc); *Mr. Broadway*
1934 *The Black Cat* (+ co-sc); *Thunder over Texas* (d as ''John Warner'')
1937 *Green Fields* (co-d)
1938 *Natalka Poltavka* (+ sc, assoc pr); *The Singing Blacksmith* (+ pr); *Zaporosch Sa Dunayem* (*Cossacks in Exile*; *The Cossacks across the Danube*)
1939 *Die Tlatsche* (*The Light Ahead*) (original title: *Fishe da Krin*) (+ pr); *Moon over Harlem*; *Americaner Schadchen* (*The Marriage Broker*; *American Matchmaker*); *Let My People Live*
1940 *Cloud in the Sky*
1941 *Another to Conquer*
1942 *Tomorrow We Live*
1943 *My Son, the Hero* (+ co-sc); *Girls in Chains* (+ story); *Isle of Forgotten Sins* (+ story); *Jive Junction*
1944 *Bluebeard*
1945 *Strange Illusion* (*Out of the Night*); *Club Havana*; ***Detour***
1946 *The Wife of Monte Cristo* (+ co-sc); *Her Sister's Secret*; *The Strange Woman*
1947 *Carnegie Hall*
1948 *Ruthless*
1949 *I pirati de Capri* (*Pirates of Capri*)
1951 *St. Benny the Dip*; *The Man from Planet X*
1952 *Babes in Bagdad*
1955 *Naked Dawn*; *Murder Is My Beat* (*Dynamite Anchorage*)
1957 *The Daughter of Dr. Jekyll*; *The Perjurer*
1960 *Hannibal*; *The Amazing Transparent Man*; *Beyond the Time Barrier*; *L'Atlantide* (*Antinea, L'amante della città Sepolta*); *Journey beneath the Desert* (co-d)
1964 *Sette contro la morte* (*Neunzing Nächte and ein Tag*)
1965 *The Cavern*

Other Films:

1927 ***Sunrise*** (Murnau) (asst prod des)
1934 *Little Man, What Now?* (set design)
1942 *Prisoner of Japan* (story)
1943 *Corregidor* (co-sc); *Danger! Women at Work* (co-story)

Publications

By ULMER: articles—

Interview, in *Cahiers du Cinéma* (Paris), August 1961.
Interview with Peter Bogdanovich, in *Film Culture* (New York), no. 58/60, 1974.

On ULMER: books—

Belton, John, *The Hollywood Professionals Vol. 3*, New York, 1974.
McCarthy, Todd, and Charles Flynn, editors, *Kings of the B's: Working within the Hollywood System*, New York, 1975.
Belton, John, *Cinema Stylists*, Metuchen, New Jersey, 1983.

On ULMER: articles—

Moullet, Luc, ''Edgar G. Ulmer,'' in *Cahiers du Cinéma* (Paris), April 1956.
Sarris, Andrew, ''Esoterica,'' in *Film Culture* (New York), Spring 1963.
Belton, John, ''Prisoners of Paranoia,'' in *Velvet Light Trap* (Madison, Wisconsin), Summer 1972; reprinted Winter 1977.
Beylie, Claude, ''Edgar G. Ulmer, dandy de grand chemin,'' in *Ecran* (Paris), December 1972.
''*Le Chat Noir* Issue'' of *Avant-Scène du Cinéma* (Paris), 1982.
Jenkins, Steve, ''Ulmer and PRC: A Detour down Poverty Row,'' in *Monthly Film Bulletin* (London), July 1982.
Krohn, B., ''King of the B's,'' in *Film Comment* (New York), July/August 1983.
Mandell, P., ''Edgar Ulmer and *The Black Cat*,'' in *American Cinematographer* (Los Angeles), October 1984.
Prédal, René, ''L'usine aux maléfices,'' in *Avant-Scène du Cinéma* (Paris), March 1985.

* * *

Edgar Ulmer (fourth from left) with Bela Lugosi (from left), Jacqueline Wells, Harry Cording, and John Mescall on the set of *The Black Cat*

The films of Edgar G. Ulmer have generally been classified as ''B'' pictures. However, it might be more appropriate to reclassify some of these films as ''Z'' pictures. On an average, Ulmer's pictures were filmed on a six-day shooting schedule with budgets as small as $20,000. He often worked without a decent script, adequate sets, or convincing actors. But these hardships did not prevent Ulmer from creating an individual style within his films.

Part of the look of Ulmer's films was, naturally, a result of their meager budgets. The cast was kept to a minimum., the sets were few and simple, and stock footage helped to keep costs down (even when it did not quite match the rest of the film). The length of the scripts was also kept to a minimum. Most of Ulmer's films ran only 60 to 70 minutes, and it was not uncommon for his pictures to open upon characters who were not formally introduced. Ulmer often plunged his audience into the middle of the action, which would add to their suspense as the story finally did unfold.

Characters in Ulmer's films commonly found themselves in strange and distant surroundings. This plight is especially true for the title character of *The Man from Planet X.* This curious being is stranded on earth (which from his point of view is an alien world) and is at the mercy of the strangers around him. In another example, the Allisons, a young couple on their honeymoon in *The Black Cat*, find themselves trapped in the futuristic home of the bizarre Mr. Poelzig. They are held against their will with all avenues of escape blocked off. Many of Ulmer's characters find that they are prisoners. Some of them are innocent, but many times they live in prisons of their own making.

Another theme that is prevalent in Ulmer's films is fate. His characters rarely have control over their own destiny, an idea verbalized by Al Roberts in *Detour*, who says, ''whichever way you turn, Fate sticks out its foot to trip you.'' In *The Amazing Transparent Man*, a scientist who has been forced to work against his will on experiments with nuclear material explains that he ''didn't do anything by choice.'' The Allisons in *The Black Cat* have no control over their destiny, either—their fate will be determined by the outcome of a game of chess. In most cases the characters in Ulmer's films find themselves swept away in a series of circumstances that they are unable to stop.

The critical recognition of Ulmer's work has been a fairly recent ''discovery.'' Initial reviews of Ulmer's films (and not all of his films received reviews) were far from complimentary. Part of the reason for their dismissal may have been their exploitative nature. Titles like

Girls in Chains and *Babes in Bagdad* could conceivably have some difficulty finding a respectable niche in the film world. Taken as a whole, however, the work of Edgar Ulmer reveals a personal vision that is, at the very least, different and distinctive from the mainstream of film directors.

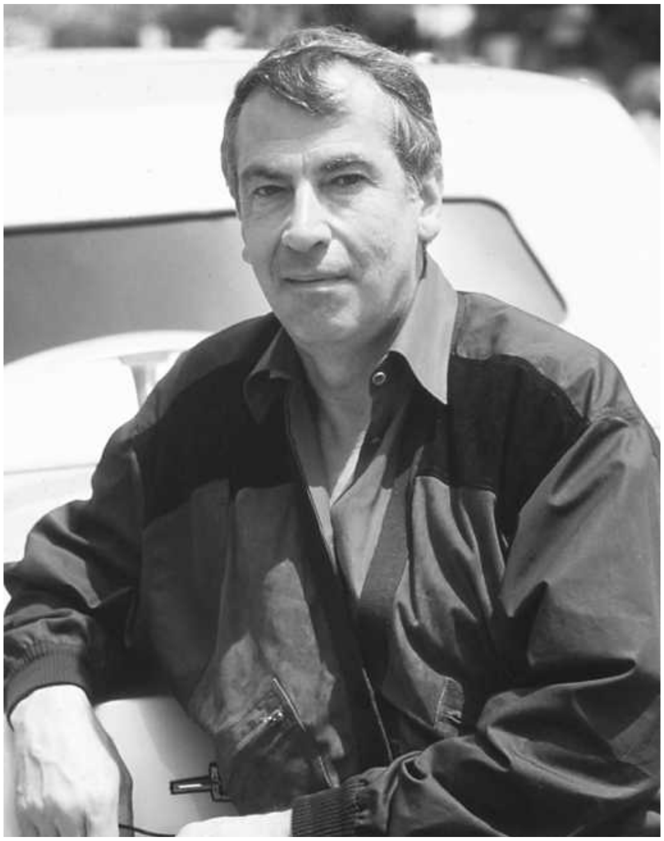
—Linda Obalil

VADIM, Roger

Nationality: French. **Born:** Roger Vadim Plemiannikov in Paris, 26 January 1928. **Education:** Educated in political science; studied acting with Charles Dullin. **Family:** Married 1) Brigitte Bardot, 1952 (divorced); 2) Annette Stroyberg, 1958 (divorced), one child; child by Catherine Deneuve; 3) Jane Fonda, 1967 (divorced); 4) Catherine Schneider, 1975 (divorced), one child; 5) Marie-Christine Barrault, 1990. **Career:** Stage actor, 1944–47; assistant to Marc Allégret on *Juliette*, 1953, and others; journalist for *Paris-Match*, and TV director, early 1950s; directed first film, *Et . . . Dieu créa la femme*, 1956. **Died:** 11 February, 2000, in Paris, France, of cancer.

Films as Director:

1956 ***Et . . . Dieu créa la femme*** (*And . . . God Created Woman*) (+ co-sc)
1957 *Sait-on jamais?* (*No Sun in Venice*) (+ sc)
1958 *Les Bijoutiers du clair de lune* (*Heaven Fell That Night*; *The Night That Heaven Fell*) (+ co-sc)
1959 *Les Liaisons dangereuses* (+ co-sc)
1960 *Et mourir de plaisir* (*Blood and Roses*) (+ co-sc)
1961 *La Bride sur le cou* (*Please, Not Now!*) (co-d, uncredited, co-sc)
1962 ''L'Orgueil'' (Pride) episode of *Les Sept Pechées capitaux* (*Seven Deadly Sins*) (+ co-sc); *Le Repos du guerrier* (*Warrior's Rest*; *Love on a Pillow*) (+ co-sc)
1963 *Le Vice et la vertu* (*Vice and Virtue*) (+ co-sc, pr); *Château en Suede* (*Nutty, Naughty Chateau*) (+ co-sc)
1964 *La Ronde* (*Circle of Love*) (+ co-sc, co-adapt)
1966 *La Curée* (*The Game Is Over*) (+ co-sc, pr)
1968 ''Metzengerstein'' episode of *Histoires extraordinaires* (*Spirits of the Dead*) (+ co-sc); *Barbarella* (+ co-sc)
1971 *Pretty Maids All in a Row*
1972 *Hellé* (+ story)
1973 *Don Juan 1973 ou si Don Juan était une femme* (*Ms. Don Juan*; *Don Juan, or If Don Juan Were a Woman*) (+ co-sc)
1974 *La Jeune Fille assassinée* (*Charlotte*) (+ pr, sc, role)
1976 *Une Femme fidèle* (+ co-sc)
1979 *Night Games*
1980 *The Hot Touch*
1981 *Art of Deceit*
1983 *Surprise Party*
1983 *Come Back*
1987 *And God Created Woman*
1991 *Le Fou amoureaux* (+ sc)
1996 *La Nouvelle tribu* (series for TV) (+ sc); *Mon père avait raison*


Roger Vadim

Publications

By VADIM: books—

Les Liaisons dangereuses, with Roger Vailland and Claude Brulé, New York, 1962.
Memoirs of the Devil, New York, 1976.
The Hungry Angel, New York, 1984.
Bardot, Deneuve and Fonda: The Memoirs of Roger Vadim, London, 1986.

By VADIM: articles—

''Pretty Maids,'' in *Playboy* (Chicago), April 1971.
''Meeting the Gallic Svengali,'' an interview with M. Rosen, in *Millimeter* (New York), October 1975.
''So Who Created Vadim?,'' an interview with Marc Mancini, in *Film Criticism* (Meadville, Pennsylvania), vol. 24, no. 2, 1988.

On VADIM: books—

Carpozi, George Jr., *The Brigitte Bardot Story*, New York, 1961.
de Beauvoir, Simone, *Brigitte Bardot and the Lolita Syndrome*, London, 1961.
Frydland, Maurice, *Roger Vadim*, Paris, 1963.

On VADIM: articles—

Mardore, Michel, ‘‘Roger Vadim,’’ in *Premier Plan* (Lyon), October 1959.
Burch, Noël, ‘‘Qu’est-ce que la Nouvelle Vague?,’’ in *Film Quarterly* (Berkeley), Winter 1959.
Billard, G., ‘‘Ban on Vadim,’’ in *Films and Filming* (London), November 1959.
Maben, A., ‘‘Vadim and Zola,’’ in *Films and Filming* (London), October 1966.
Beylie, Claude, ‘‘Quatre de la forfanterie,’’ in *Ecran*, October 1975.
Obituary, in *Maclean’s*, 21 February 2000.
Obituary, in *Newsweek*, 21 February 2000.

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With *Et . . . Dieu créa la femme* Roger Vadim created the commercial climate which made the *nouvelle vague* possible. Despite this, his reputation as director has always lagged behind that as a connoisseur of the beautiful women who inhabit his films. His relationships with Brigitte Bardot, Annette Stroyberg, Catherine Deneuve, Jane Fonda, and others established him, in English-speaking countries at least, as the archetypal ‘‘French’’ director. The American retitling of *Le Repos du guerrier* as *Love on a Pillow*, and *Chateau en Suede* as *Nutty, Naughty Chateau*, glumly emphasizes his raffish image.

Vadim claims in his fanciful autobiography that a prostitute provided by producer Raoul Levy to relieve the tedium of screenwriting furnished him with rationale for Bardot’s character in *Et . . . Dieu créa la femme*—unselfishness. ‘‘If she’s not interested in money, people won’t think she’s a whore.’’ This motive recurs in Vadim’s work, where generous, warm-hearted, and sensual women lavish their favors on indifferent, often evil love objects. Fulfillment comes only with death. In *La Jeune Fille assassiné*, Vadim even makes death in the throes of orgasm the sole ambition of his heroine, and his first American film, *Pretty Maids All in a Row*, casts Rock Hudson as an improbable mass-murdering psychiatrist in a girls’ college.

For an artist with a single subject, Vadim has proved remarkably imaginative. *Sait-on jamais* exploits Venice with style, the Modern Jazz Quartet’s chiming score harmonizing precisely with Vadim’s romantic thriller. His lesbian vampire melodrama, *Et mourir de plaisir*, is among the lushest of horror films, enlivened by a clever use of color and a surrealist dream sequence which reminds one that he knew Cocteau and acted in *La Testament d’Orphée.* Jane Fonda never looked more beautiful than in the incest drama *La Curée*, and in *Barbarella* he turned Jean-Claude Forest’s comic strip into something between Grand Guignol and an erotic *tableau vivant.* Even his lamentable American re-make of *Et . . . Dieu créa la femme* transformed Rebecca de Mornay from rural tart into temptress.

Vadim is at his best in the high style, where the material encourages grand gestures. Bardot in *Le Repos du guerrier* standing like the Winged Victory in a ruined church, face turned into a torrent of wind; Stroyberg in an eighteenth-century white gown gliding through the cypresses of Hadrian’s Villa to Jean Prodromides’s score of harp and pizzicati strings in *Et mourir de plaisir*—these are images that briefly transcend the novelettish material from which they spring.

—John Baxter

VANDERBEEK, Stan

Nationality: American. **Born:** New York City, 1927. **Education:** Studied painting. **Family:** Married, two children. **Career:** Began making collage-films, early 1960s; built dome-studio (‘‘The Movie-Drome’’) in Stony Point, New York, mid-1960s; university lecturer and teacher, from mid-1960s; worked at Bell Telephone Laboratory, Murray Hill, New Jersey, on experiments in computer graphics, late 1960s. **Awards:** First Prize in Animation, Bergamo Festival, for *Mankinda*, 1960. **Died:** 19 September 1984.

Films as Director:

1957 *What Who How*; *Mankinda*; *Astral Man*
1957–58 *One and Yet*
1958 *Ala Mode*; *Wheeeeels No.1*; *Visioniii*
1959 *Wheeeeels No. 2*; *Dance of the Looney Spoons*; *Science Friction*; *Achoo Mr. Keroochev*; *Street Meat* (documentary, not completed)
1960 *Skullduggery*; *Blacks and Whites in Days and Nights*
1961 *Snapshots of the City*
1961–62 *Misc. Happenings* (documentaries of Claus Oldenberg happenings); *Summit*
1964 *Breathdeath*; *Phenomenon No.1*
1965 *The Human Face Is a Monument*; *Variations No.5*; *Feedback*
1966 *Poem Field No.2*
1967 *See, Saw, Seems*; *Poem Field No.1*; *Man and His World*; *Panels for the Walls of the World*; *Poem Field No.5*; *Free Fall*; *Spherical Space No.1*; *The History of Motion in Motion*; *T.V. Interview*; *Poem Field No.7*
1968 *Newsreel of Dreams No.1*; *Vanderbeekiana*; *Oh*; *Super-Imposition*; *Will*
1968–70 *Found Film No.1*
1969 *Newsreel of Dreams No.2*
1970 *Film Form No.1*; *Film Form No.2*; *Transforms*
1972 *Symmetricks*; *Videospace*; *Who Ho Ray No.1*; *You Do, I Do, We Do*
1973 *Computer Generation*
1977 *Color Fields*
1978 *Euclidean Illusions*
1980 *Mirrored Reason*; *Plato’s Cave Inn*; *Dreaming*
1981 *After Laughter*

Publications

By VANDERBEEK: articles—

‘‘On *Science Friction*,’’ in *Film Culture* (New York), Summer 1961.
‘‘The Cinema Delimina: Films from the Underground,’’ in *Film Quarterly* (Berkeley), Summer 1961.
‘‘If the Actor Is the Audience,’’ in *Film Culture* (New York), Spring 1962.
‘‘Antidotes for Poisoned Movies,’’ in *Film Culture* (New York), Summer 1962.
‘‘Simple Syllogism,’’ in *Film Culture* (New York), no. 29, 1963.
‘‘Interview: Chapter One,’’ in *Film Culture* (New York), no. 35, 1964/65.

''Compound Entendre,'' in *Film: A Montage of Theories*, edited by Richard MacCann, New York, 1966.

''*Culture: Intercom* and Expanded Cinema,'' in *Film Culture* (New York), Spring 1966.

''Re: Vision,'' in *American Scholar* (Washington, D.C.), Spring 1966.

''Disposable Art—Synthetic Media—and Artificial Intelligence,'' in *Take One* (Montreal), January/February 1969.

''Re Computerized Graphics,'' in *Film Culture* (New York), no. 48–49, 1970.

''Media (W)rap-around: Or a Man with No Close,'' in *Filmmakers Newsletter* (Ward Hill, Massachusetts), March 1971.

''Social-Imagistics: What the Future May Hold,'' in *American Film Institute Report* (Washington, D.C.), May 1973.

''Animation Retrospective,'' in *Film Comment* (New York), September/October 1977.

On VANDERBEEK: book—

Hanhardt, John, and others, *A History of the American Avant-Garde*, exhibition catalogue, The American Federation of Arts, New York, 1976.

On VANDERBEEK: articles—

Christgau, Robert, ''Vanderbeek: Master of Animation,'' in *Popular Photography* (Boulder, Colorado), September 1965.

Manica, A., and W. Van Dyke, ''Four Artists as Filmmakers,'' in *Art in America* (New York), January 1967.

''New Talent: the Computer,'' in *Art in America* (New York), January 1970.

Weiss, M.W., ''VanDerBeek to Students: Take a High Risk,'' in *Journal of the University Film Association* (Carbondale), Spring 1982.

''Stan Vanderbeek Obituary,'' in *Film Comment* (New York), January/February 1985.

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As was typical with a great number of experimental filmmakers, Stan Vanderbeek studied painting before actually beginning his film production. Indeed, his earliest films are animated collage pieces which embody his background in graphics (e.g., *Breathdeath*).

Vanderbeek's career spanned about a third of a century, a period of almost constant creativity with extraordinary amalgamations of media. As such, it is a difficult career to summarize, especially in light of the fact that no definitive list of his truly countless productions seems to exist. Vanderbeek appeared to exude creations at a rate that escaped even his own cataloguing.

Soon after Vanderbeek's early animation work, he focused upon a unique multi-projection apparatus of his own design. This ''Movie-Drome'' (at Stony Point, New York) provided the presentation of a number of ''Vortex-Concerts,'' prototypes for a satellite-interconnected ''Culture Intercom'' that might allow better (and quicker) international communication. At the same time, he continued experiments with dance films, paintings, Polaroid photography, architecture, 195-degree cinematography, and intermedia events.

Vanderbeek's more recent explorations of computer-generated images and video graphics provide a clear contemporary perspective for his career. In addition, they signalled a technostructural metamorphosis which marks the ongoing evolution of that major genre generally known as the ''experimental film.'' Experimental filmmakers of Vanderbeek's prestige and prominence have, at times, found the fortune of industry support. In the late 1960s, Vanderbeek came to collaborate with such computer specialists as Ken Knowlton of New Jersey's Bell Telephone Laboratories. The result was a number of cathode-ray-tube mosaics called *Poem Fields.* Today these early exercises with computer graphic possibilities still retain aesthetic power as transparent tapestries in electronic metamorphosis. Typically brief, non-narrative and abstract, the various *Poem Fields* often reveal subtle, stunning *mandala* patterns, strikingly similar to classic Asian meditative devices with their symmetrical concentricity.

Vanderbeek's final projects also address electronically constructed imagery. Some of his work (such as *Color Fields*) employs the same interest in abstraction which characterized *Poem Fields.* Others (*Mirrored Reason*, made in video and released in film) are more representational and narrative. Still others (*After Laughter*) recall the rapidly paced irony that marked *Breathdeath* and other examples of Vanderbeek's earliest animation.

This noteworthy quantity, quality, and extraordinary technological diversity of output resulted in exceptional institutional support for Vanderbeek throughout the years. He was artist-in-residence at USC, Colgate, WGBH-TV, and NASA. His work was presented on CBS, ABC, and such CATV showcases as *Night Flight.* His performances outside the United States took him to such cities as Berlin, Vienna, Tokyo, Paris, and Toronto; he has been a U.S.I.A. speaker in nations like Israel, Iran, Turkey, Greece, and England. His grants and awards are equally numerous and prestigious, and his academic recognition provided Vanderbeek not only with guest lectures and screenings throughout the United States, but faculty appointments at such schools as Columbia, Washington, and M.I.T.

—Edward S. Small

VAN DORMAEL, Jaco

Nationality: Belgian. **Born:** Ixelles, Belgium, 9 February 1957. **Education:** Studied film at I.N.S.A.S., Brussels, and Louis Lumière School, Paris. **Family:** Married Laurette Vankeerberghen; children: Alice, Juliette. **Career:** Worked as a mime and clown in Belgium's ''Big Flying Circus.'' **Awards:** Student Academy Awards (USA), Honorary Foreign Film Award, for *Maedeli la Breche*, 1981; Camera d'Or and Young Cinema Award, Cannes Film Festival, Joseph Plateau Award for Best Belgian Director, Flanders International Film Festival, International Fantasy Film Awards for Best Film and Best Screenplay, Fantasporto, European Film Awards for Best Screenwriter and Best Young Film, Cesar Award (France) for Best Foreign Film, BAFTA (UK) Award for Best Film not in English language, all for *Toto le Heros (Toto the Hero)*, 1991; Joseph Plateau Award, Flanders International Film Festival, for *Le Huitieme Jour (The Eighth Day)*, 1996. **Address:** 1 Rue de l'Augette, 1330 Rixenart, Brussels, Belgium.

Films as Director:

1980	*Maedelia la Breche*
1981	*Stade 81*
1982	*L'Imitateur*
1983	*Sortie de Secours*

1984 *E Pericoloso Sporgersi*
1985 *De Boot*
1991 *Toto le Heros (Toto the Hero)* (+sc)
1995 *Lumière and Company* (contributing director in series of shorts)
1996 *Le Huitieme Jour (The Eighth Day)* (+sc)
1998 *Spotlight on a Massacre: Ten Films against Land Mines* (contributing director)

Other Film:

1992 *Sur la Terre Comme au Ciel (Between Heaven and Earth)* (Hansel) (sc)

Publications

By VAN DOERMAL: books—

The Eighth Day and Toto the Hero, New York, 1997.

On VAN DOERMAL: articles—

''Toto Adds up its Felix Victories,'' in *Hollywood Reporter*, 5 January 1991
''Toto le Heros,'' in *Hollywood Reporter*, 3 March 1992
''Getting It Half Right,'' in *Time*, 3 June 1996
''The Eighth Day,'' in *Hollywood Reporter*, 3 March 1997

* * *

There is an essence of joy in Belgian director Jaco Van Dormael's films. His use of children and child-like characters is both skillful and subtle. The directorial talent displayed in his 1991 film *Toto Le Heros* brought abrupt international attention to his work. Van Dormael's playfulness may relate to his experiences as a mime and clown for ''The Big Flying Circus'' in Belgium.

Toto (who likens himself a hero, a savior of righteousness and a crusader for truth) is certain that he was switched at birth with the boy next door, Alfred. While young Toto suffers through a painful childhood, Alfred enjoys wealth, abundance, and happiness. The film moves effortlessly between the past (as Toto the Hero, a boyhood fantasy identity) and present (as an elderly Toto, invoking this ''secret agent'' inside). Toto craves revenge and moves toward a resolution as he recounts the events of his miserable life. The film propelled Van Dormael into the international spotlight as both a writer and director.

In the wake of this success, Van Dormael participated in the ambitious 1995 project *Lumière and Company.* This work is actually an anthology of very short works (on average 60–90 seconds) contributed by prominent film directors from all over the world. The magical element in this collection comes from the camera itself: each director used the original Lumière motion picture camera to make his film. At the same time, Van Dormael was at work writing his next major work.

He wanted to make a more linear film than *Toto le Heros*, one which explored the world through the eyes of a man with Down's syndrome. *Le Huitieme Jour (The Eighth Day)* accomplishes this with the chance meeting and bizarre interactions between Georges (played brilliantly by Pascal Duquenne)and Harry (an unhappy, divorced businessman portrayed by Daniel Auteuil). Van Dormael wanted to show those very human elements present in Georges which so-called ''normal'' people don't have. Van Dormael's interest in Mongols (as they are called throughout the film) stems from an interest in their ''talent for life, for loving life, that we often lack.'' He sought to explore the concept of two worlds (that of Georges and that of Harry) existing simultaneously and yet separately.

Le Huitieme Jour begins with a delightfully surreal journey depicting God's creation through the first seven days. We learn at the end of the film that the Eighth Day brought us Georges. What lies between is a well-photographed tale of friendship between two men who share adventures, joys, and sorrows over a period of several days. The film walks a fine line between poignant and parody. The film won several international awards, including dual Best Actor awards at the 1996 Cannes Film Festival for Daniel Auteuil and Pascal Duquenne. The two do share an amazing chemistry on screen, and while their performances merit recognition, *Le Huitieme Jour* relies heavily on conventions found in Hollywood films about the slow-witted. We see allusions to *Rain Man*, *Of Mice and Men*, and *One Flew over the Cuckoo's Nest* used throughout; the images are charming, but they seem to detract from the originality of the story. Duquenne is a talented actor who has Down's syndrome himself, and his characterization of Georges is stellar.

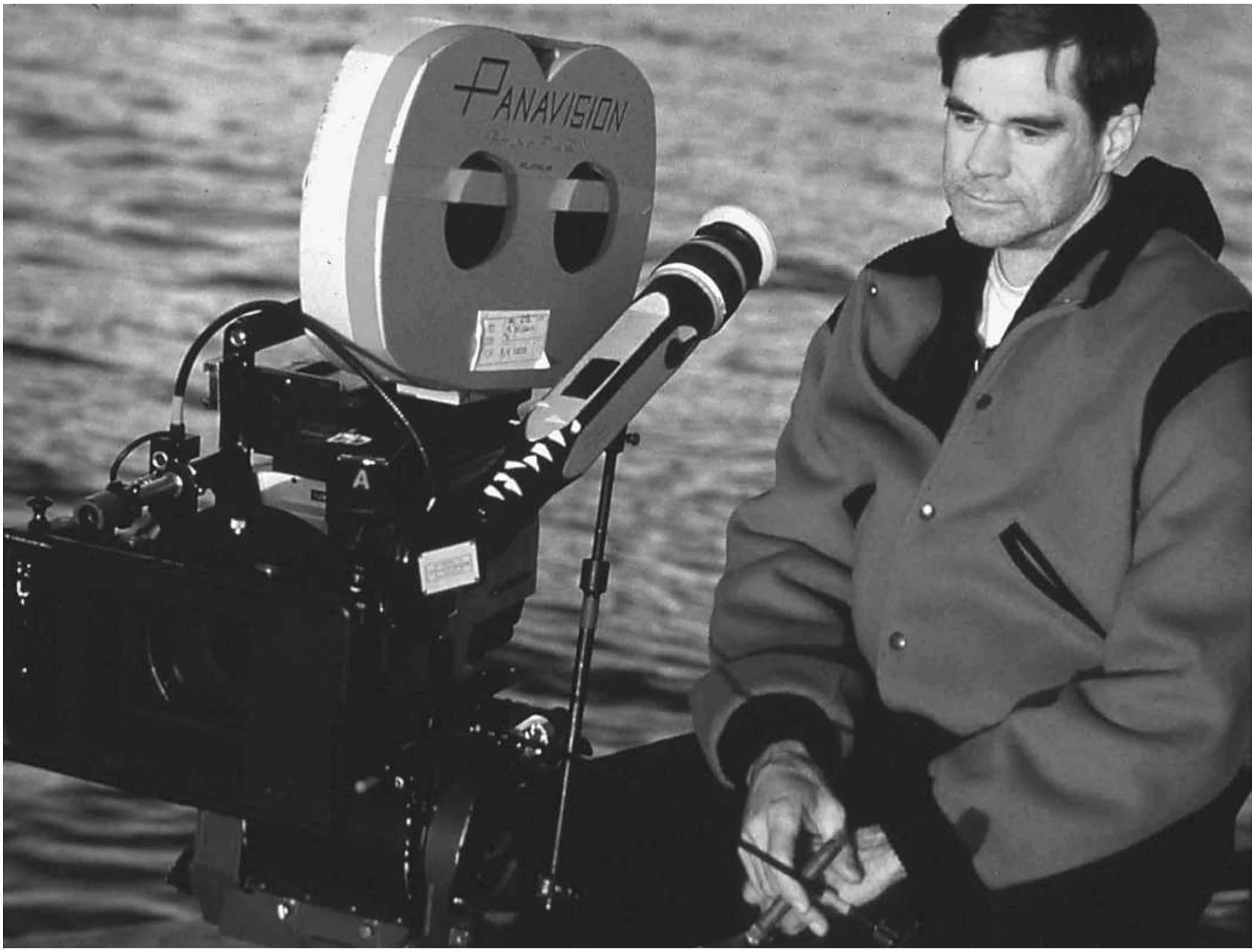
Since *Le Huitieme Jour*, Van Dormael has participated in another collaborative piece in the style of *Lumière and Company. Spotlight on a Massacre: Ten Films against Land Mines* (1998) is a collection of short films that works as an anti-land mine campaign. Individual films in the piece focus on human suffering in the wake of such weapons and make a strong case against their perpetuation.

Van Dormael has used his experiences as a clown to infuse his writing with a playful sensibility that is at once seductive and joyful. Yet his work as a director has continued to evolve in more serious ways as well. His work is of political and historical importance as much as it is a love poem to life.

—Tammy Kinsey

VAN SANT, Gus

Nationality: American. **Born:** Louisville, Kentucky, 24 July 1952. **Education:** Studied painting, then switched emphasis to film, and graduated from the Rhode Island School of Design. **Career:** Began making films using a Super-8 camera, 1964; worked as an assistant to Roger Corman, and made commercials for a New York advertising agency, 1970s-80s; made numerous short films and his first independent feature, *Mala Noche*, mid-late 1980s; earned acclaim with the independent feature *Drugstore Cowboy*, 1989; worked on the pre-production of *The Mayor of Castro Street*, based on Randy Shilts's book about the murdered gay rights activist/politician Harvey Milk, but left the project; directed video for the rock band Red Hot Chili Peppers. **Awards:** Berlin Film Festival Teddy-Best Short Film, for *My New Friend*, 1984; Los Angeles Film Critics Association Independent/Experimental Film or Video Award, for *Mala Noche*, 1985; Berlin Film Festival Teddy-Best Short Film, for *Five Ways to Kill Yourself*, 1987; Best Screenplay Independent Spirit Award, National



Gus Van Sant

Society of Film Critics Best Screenplay and Best Director, Los Angeles Film Critics Association Best Screenplay, New York Film Criticvs Circle Best Screenplay, Berlin Film Festival C.I.C.A.E. Award, for *Drugstore Cowboy*, 1989 Best Screenplay Independent Spirit Award, Deauville Film Festival Critics Award, for *My Own Private Idaho*, 1991; Oberhausen International Short Film Festival FICC Prize-Honorable Mention, Seattle International Film Festival Golden Space Needle Award, for *Ballad of the Skeletons*, 1996.

Films as Director:

1984 *My New Friend* (short)
1985 *Mala Noche* (+ pr, sc, ed)
1986 *Switzerland* (short)
1987 *Five Ways to Kill Yourself* (short); *Ken Gets out of Jail* (short)
1988 *Junior* (short)
1989 *Drugstore Cowboy* (+ co-sc)
1991 *My Own Private Idaho* (+ sc)
1994 *Even Cowgirls Get the Blues* (+ sc, exec pr, ed)
1995 *To Die For*
1996 *Ballad of the Skeletons* (short)
1997 *Good Will Hunting* (+ sound re-recording mixer)
1998 *Psycho* (+ co-pr, ro)
2000 *Finding Forrester*; *Don't Worry, He Won't Get Far on Foot*; *Brokeback Mountain* (+ pr)

Other Films:

1995 *Kids* (Clark) (co-exec-pr)
1999 *Speedway Junkie* (Perry) (exec pr)

Publications

By VAN SANT: books—

Even Cowgirls Get the Blues/My Own Private Idaho/2 Screenplays in 1 Volume, New York, 1994.
Pink: A Novel, New York, 1997.

By VAN SANT: articles—

Interview with River Phoenix in *Interview* (New York), March 1991.
‘‘Inside Outsider Gus Van Sant,’’ an interview with Adam Block and David Ehrenstein, in *Advocate* (Los Angeles), 24 September 1991.
Interview in *Film Threat* (Beverly Hills), November 1991.
‘‘Gay Film Vagen,’’ an interview with P. Loewe, in *Chaplin* (Stockholm), vol. 33, no. 6, 1991/92.
‘‘My Director and I,’’ interview with R. Phoenix and G. Fuller, in *Projections* (London), no. 1, 1992.
‘‘Falstaff a Portland,’’ an interview with J. Aghed, in *Positif* (Paris), February 1992.
‘‘My Own Private Cinema,’’ an interview with C. Nevers and T. Jousse, in *Cahiers du Cinéma* (Paris), December 1992.
‘‘Fornedrelsens estetikk,’’ interview with F. Johnsen, in *Film & Kino* (Oslo), no. 2, 1993.
‘‘Gus Van Sant,’’ an interview with Gary Indiana, in *Bomb* (New York), Fall 1993.
‘‘Mobile Home,’’ an interview with M. Dargis, in *Artforum* (New York), November 1993.
‘‘Larry Clark, Shockmaker,’’ in *Interview* (New York), July 1995.
‘‘How Gus Van Sant Cooked up the Dark Comedy *To Die For*,’’ an interview with Desmond Ryan, in *Knight-Ridder/Tribune News Service*, 5 October 1995.
‘‘Van Sant does *‘Hunting*,’’ interview with D. Noh, in *Film Journal* (New York), December 1997.
‘‘Uncle Gus,’’ interview with P. Powell, in *Interview* (New York), January 1998.
‘‘Lights, Camera, Oscars!,’’ interview with D. Ansen and C. Brown, in *Newsweek* (New York), 26 January 1998.
‘‘Hitch Up,’’ interview with P. Powell, in *Interview* (New York), December 1998.
‘‘Return to Bates Motel,’’ interview with Stephen Rebello, in *Movieline* (Los Angeles), December 1998.

On VAN SANT: articles—

Meyer, Thomas J., ‘‘Dropping in on the down and Out,’’ in *New York Times Magazine*, 15 September 1991.
Loud, Lance, ‘‘Shakespeare in Black Leather,’’ in *American Film* (Hollywood), September/October 1991.
Lyons, Donald, ‘‘Gus Van Sant: Lawless as a Snowflake, Simple as Grass,’’ in *Film Comment* (New York), September/October 1991.
Gallagher, Lawrence J., ‘‘Life after *Drugstore*,’’ in *Esquire* (New York), October 1991.
Handelman, David, ‘‘Gus Van Sant’s Northwest Passage,’’ in *Rolling Stone* (New York), 31 October 1991.
Signorile, Michelangelo, ‘‘Absolutely Queer,’’ in *Advocate* (Los Angeles), 19 November 1991.
Ostria, V., ‘‘Gus Van Sant, un cineaste de Portland,’’ in *Cahiers du Cinéma* (Paris), January 1992.
Roth-Bettoni, D., ‘‘*My Own Private Idaho*,’’ in *Revue du Cinéma* (Paris), January 1992.
Reynaud, B., ‘‘Gus Van Sant,’’ in *Cahiers du Cinéma* (Paris), December 1992.
Block, A., ‘‘Perchance to Dream,’’ in *Filmmaker* (Los Angeles), vol. 2, no. 1, 1993.
Golebiewska, M., ‘‘Van Santa,’’ in *Kino* (Warsaw), February/March 1993.
Campbell, V., ‘‘The Times of Gus Van Sant,’’ in *Movieline* (Los Angeles), October 1993.
Schwager, J., ‘‘Back in the Saddle,’’ in *Boxoffice* (Chicago), February 1994.
Taubin, Amy, ‘‘Trials and Tribulations,’’ in *Village Voice* (New York), 24 May 1994.
Caruso, G., ‘‘Il rapsodo di Portland,’’ in *Cineforum* (Bergamo, Italy), May 1997.
Smith, R.J., ‘‘Has Gus Van Sant Gone Psycho?,’’ in *New York Times*, 29 November 1998.
Svetkey, Benjamin, ‘‘Shower Power,’’ in *Entertainment Weekly* (New York), 4 December 1998.

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In the late 1980s, Gus Van Sant commenced establishing himself as one of America’s leading and most influential independent filmmakers. His films, often peopled with characters scuffling along on the fringes of American society, explore human feelings and frailties in often-understated fashion, and for the most part, Van Sant has proven himself a filmmaker with a deft touch. However, after the success of *Drugstore Cowboy* and *My Own Private Idaho*, some observers were concerned that Van Sant’s apparent predilection for examining the lives of society’s outcasts might blunt and ultimately limit his vision. The release of *To Die For* in 1995, however, did much to silence such voices. The wicked black comedy—a skillfully rendered and executed study of a woman obsessed with stardom—indicated that Van Sant’s body of work is in no danger of degenerating into formula.

Van Sant’s first works, created in the mid-1980s, were a series of short and experimental films. His initial feature, shot on a shoestring, was *Mala Noche*, the story of a gay man’s infatuation with an illegal immigrant. While these early films brought him a degree of critical attention, it was *Drugstore Cowboy* that established him as one of independent filmmaking’s most authoritative new voices. The film’s low-key tale of a pack of 1970s-era junkies in perpetual pursuit of drugs won near-unanimous accolades.

Two years later Van Sant released *My Own Private Idaho*, another story of American misfits on the margins of society. The quirky film concerns two male street hustlers, Mike and Scott (played by River Phoenix and Keanu Reeves), who embark on a journey to find Mike’s long-lost mother. Together, Van Sant and Phoenix create a memorable portrait of Mike, a narcoleptic who longs for love. *My Own Private Idaho*, a bold, sometimes dreamlike tale, further cemented Van Sant’s reputation.

In 1994, Van Sant released *Even Cowgirls Get the Blues*, a film based on Tom Robbins’s cult-classic book. *Cowgirls* was a mess in nearly every respect. A poorly executed and disappointing endeavor, it quickly disappeared from the nation’s cinema houses. Van Sant recovered nicely, though, with *To Die For*, an adaptation of a novel by Joyce Maynard. Blessed with an inspired performance by Nicole Kidman in the lead role, the film is a withering black comedy that aims venomous barbs at America’s television media and star-obsessed culture with deadly accuracy.

Van Sant then scored big with *Good Will Hunting*, one of the smash hits of 1997. This wildly popular story of a bunch of working-class Boston buddies, one of whom is a certifiable genius, earned accolades for the filmmaker, an overdue Oscar for Robin Williams (playing a psychologist), and fire-hot Hollywood commodity status for co-stars/co-scripters Matt Damon and Ben Affleck. Even though the film's title character, in his alienation and outsider status, is a typical Van Sant hero, the conventional tone of *Good Will Hunting* made it the director's most mainstream film to date. Unfortunately, his follow-up was a film that rivaled *Even Cowgirls Get the Blues* for its mediocrity: a needless and ill-advised scene-by-scene remake of Hitchcock's *Psycho.*

—Kevin Hillstrom, updated by Rob Edelman

VARDA, Agnès

Nationality: Belgian. **Born:** Brussels, 30 May 1928. **Education:** Studied literature and psychology at the Sorbonne, Paris; studied art history at the Ecole du Louvre; studied photography at night school. **Family:** Married director Jacques Demy, one son, one daughter. **Career:** Stage photographer for Theatre Festival of Avignon, then for Theatre National Populaire, Paris, Jean Vilar; directed first film, 1954; accompanied Chris Marker to China as advisor for *Dimanche à Pekin*, 1955; directed two shorts in U.S., 1968; founded production company Ciné-Tamaris, 1977. **Awards:** Prix Méliès for *Cléo de 5 à 7*, 1961; Bronze Lion, Venice Festival, for *Salut les Cubains*, 1964; Prix Louis Delluc, David Selznick Award, and Silver Bear, Berlin Festival, for *Le Bonheur*, 1966; First Prize, Oberhausen, for *Black Panthers*, 1968; Grand Prix, Taormina, for *L'Une chante, l'autre pas*, 1977; Cesar Award, for *Ulysse*, 1984; Golden Lion, Venice Festival, Prix Melies, and Best Foreign Film, Los Angeles Film Critics Association, for *Vagabond*, 1985; Commander des Arts et des Lettres, Chevalier Legion d'honneur. **Address:** c/o Cine-Tamaris, 86 rue Daguerre, 75014 Paris, France.

Agnes Varda

Films as Director:

1954 *La Pointe courte* (+ pr, sc)
1957 *O saisons, o châteaux* (doc short)
1958 *L'Opéra-Mouffe* (short); *Du côté de la Côte* (short)
1961 ***Cléo de cinq à sept*** (+ sc)
1963 *Salut les Cubains* (*Salute to Cuba*) (+ text) (doc short)
1965 *Le Bonheur* (+ sc)
1966 *Les Créatures*
1967 *Uncle Yanco*; episode of *Loin du Vietnam* (*Far from Vietnam*)
1968 *Black Panthers* (*Huey*) (doc)
1969 *Lion's Love* (+ pr)
1970 *Nausicaa* (for TV)
1975 *Daguerrotypes* (+ pr); *Réponses de femmes* (8mm)
1977 *L'Une chante l'autre pas* (*One Sings, the Other Doesn't*)
1980 *Mur Murs* (*Wall Walls*; *Mural Murals*) (+ pr)
1981 *Documenteur: An Emotion Picture* (+ pr)
1983 *Ulysse*
1984 *Les Dites cariatides*; *Sept P., Cuis., S. de B., . . . a saisir*
1986 *Vagabonde* (*Sans Toit ni loi,*; *Vagabond*)
1988 *Kung Fu Master* (*Don't Say It*); *Jane B. par Agnès V.* (doc) (appearance)
1991 *Jacquot de Nantes* (+ pr, sc)
1993 *Des demoiselles ont en 25 ans* (*The Young Girls Turn 25*) (doc)
1995 *Les cent et une nuits* (*A Hundred and One Nights*) (+ sc); *L'universe de Jacques Demy* (*The World of Jacques Demy*) (doc)
2000 *Les Glaneurs et la glaneuse* (*Gleaners and I*) (+ sc, ed, role as herself)

Other Films:

1971 ***Last Tango in Paris*** (Bertolucci) (co-dialogue)
1978 *Lady Oscar* (Demy) (pr)

Publications

By VARDA: book—

Varda par Agnès, Paris, 1994.

By VARDA: articles—

''*Cleo de cinq à sept*: Script Extract,'' in *Films and Filming* (London), December 1962.
''Pasolini—Varda—Allio—Sarris—Michelson,'' in *Film Culture* (New York), Fall 1966.
''*Le Bonheur*,'' in *Cinema* (Beverly Hills), December 1966.

‘‘The Underground River,’’ an interview with Gordon Gow, in *Films and Filming* (London), March 1970.

‘‘Mother of the New Wave,’’ an interview with J. Levitin, in *Women and Film* (Santa Monica), vol. 1, no. 5–6, 1974.

‘‘L’Une chante, l’autre pas,’’ an interview with J. Narboni and others, in *Cahiers du Cinéma* (Paris), May 1977.

‘‘One Sings, the Other Doesn’t,’’ an interview with R. McCormick, in *Cineaste* (New York), Winter 1977/78.

‘‘Un cinéma plus ‘partageable’: Agnès Varda,’’ an interview with A. Tournés, in *Jeune Cinéma* (Paris), February 1982.

Interview with J. Sabine, in *Cinema Papers* (Melbourne), October 1982.

‘‘Un jour sous le soleil,’’ in *Monthly Film Bulletin* (London), December 1985.

Interview with Rob Edelman, in *Cineaste* (New York), vol. 15, no. 1, 1986.

Interview with Barbara Quart, in *Film Quarterly* (Berkeley), Winter 1986/1987.

Interview with F. Audé, in *Positif* (Paris), March 1988.

‘‘Vers le visage de Jacques,’’ in *Cahiers du Cinéma* (Paris), December 1990.

‘‘Jacquot de Nantes. Évocation d’une enfance heureuse,’’ an interview with C. Pelvaux, in *24 Images* (Montreal), no. 55, Summer 1991.

‘‘Agnès Varda: les cartes buissonières,’’ an interview with Jean Darrigol, in *Mensuel du Cinéma*, May 1994.

‘‘Agnès Varda: une jeune femme très digne,’’ an interview with Mario Cloutier and Johanne Larue, in *Séquences* (Haute-Ville), March-April 1995.

‘‘Restoration of the *Umbrellas of Cherbourg*,’’ an interview with Eric Rudolph, in *American Cinematographer* (Hollywood), September 1996.

On VARDA: books—

Armes, Roy, *French Cinema since 1946: Vol.2—The Personal Style*, New York, 1966.

Flitterman-Lewis, Sandy, *To Desire Differently: Feminism and the French Cinema*, Urbana, Illinois, 1990.

Acker, Ally, *Reel Women: Pioneers of the Cinema, 1896 to the Present*, New York, 1991.

Smith, Alison, *Agnes Varda*, Manchester, 1998.

On VARDA: articles—

Strick, Philip, ‘‘Agnès Varda,’’ in *Film* (London), Spring 1963.

Pyros, J., ‘‘Notes on Women Directors,’’ in *Take One* (Montreal), November/December 1970.

Roud, Richard, ‘‘The Left Bank Revisited,’’ in *Sight and Sound* (London), Summer 1977.

Beylie, Claude, ‘‘Les Chardons ardents d’Agnès Varda,’’ in *Ecran* (Paris), 15 April 1979.

Ranvaud, Don, ‘‘Travellers Tales,’’ in *Monthly Film Bulletin* (London), May 1986.

Durgnat, Raymond, ‘‘Resnais & Co.: Back to the Avant-Garde,’’ in *Monthly Film Bulletin* (London), May 1987.

Prédal, René, ‘‘Agnès Varda, une certaine idée de la marginalité,’’ in *Jeune Cinéma* (Paris), October/November 1987.

Forbes, Jill, ‘‘Agnès Varda—The Gaze of the Medusa?,’’ in *Sight and Sound* (London), Spring 1989.

Furlan, S., ‘‘*Jacques de Nantes*,’’ in *Ekran* (Paris), vol. 16, no. 4/5, 1991.

Floret, M., and others, ‘‘Agnes par Varda,’’ in *Jeune Cinéma* (Paris), April/May 1992.

Kelleher, E., ‘‘Director Varda’s *Jacquot* Recalls Spouse Demy,’’ in *Film Journal* (New York), May 1993.

Meredyth Talton, Jana, ‘‘Agnes Varda: Ahead of the Avant-Garde,’’ in *Ms.* (New York), May/June 1993.

Taboulay, Camille, ‘‘Agnès Varda la mélangeuse,’’ in *Cahiers du Cinéma* (Paris), April 1994.

Naddaf, Roswitha, ‘‘Varda von A bis Z,’’ in *Film-Dienst* (Cologne), 10 May 1994.

Film en Televisie + Video (Brussels), February 1996.

Biro, Y., ‘‘Caryatids of Time: Temporality in the Cinema of Agnès Varda,’’ in *Performing Arts Journal*, no. 57, 1997.

* * *

Agnès Varda’s startlingly individualistic films have earned her the title ‘‘grandmother of the New Wave’’ of French filmmaking. Her statement that a filmmaker must exercise as much freedom as a novelist became a mandate for New Wave directors, especially Chris Marker and Alain Resnais. Varda’s first film, *La Pointe courte*, edited by Resnais, is regarded, as Georges Sadoul affirms, as ‘‘the first film of the French *nouvelle vague.* Its interplay between conscience, emotions, and the real world make it a direct antecedent of *Hiroshima, mon amour.*‘‘

The use of doubling, and twin story lines; the personification of objects; the artistic determination of cinematic composition, color, texture, form, and time; and the correlation of individual subjectivity to societal objectivity to depict socio-political issues are denominators of Varda’s films, which she writes, produces, and directs.

After *La Pointe courte* Varda made three documentaries in 1957–58. The best of these was *L’Opéra-Mouffe*, portraying the Mouffetard district of Paris. Segments of the film are prefaced by handwritten intertitles, a literary element Varda is fond of using. In 1961–62, Varda began but did not complete two film projects: *La Cocotte d’azur* and *Melangite.* Her next film, *Cléo de cinq à sept*, records the time a pop singer waits for results of her exam for cancer. Varda used physical time in *Cleo:* events happening at the same tempo as they would in actual life. The film is divided into chapters, using Tarot cards which symbolize fate. Varda next photographed 4,000 still photos of Castro’s revolution-in-progress, resulting in *Salute to Cuba. Le Bonheur* is considered Varda’s most stunning and controversial achievement. Critics were puzzled and pleased. Of her first color film, Varda says it was ‘‘essentially a pursuit of the palette. . . . Psychology takes first place.’’ A young carpenter lives with his wife and children. Then he takes a mistress; when his wife drowns, his mistress takes her place. The film was commended for its superb visual beauties, the use of narrative in *le nouveau roman* literary pattern, and its tonal contrasts and spatial configurations. Critics continue to debate the film’s theme.

Elsa is an essay portraying authors Elsa Triolet and her husband Louis Aragon. *Les Créatures* uses a black and white with red color scheme in a fantasy-thriller utilizing an inside-outside plot that mingles real and unreal events. As in *La Pointe courte*, a young couple retreat to a rural locale. The pregnant wife is mute, due to an accident. Her husband is writing a book. He meets a recluse who operates a machine forcing people to behave as his or her subconscious would dictate. The wife gives birth, regaining her speech.

Visiting the United States, Varda and her husband Jacques Demy each made a film. Varda honored her *Uncle Janco* in the film so named. *The Black Panthers* (or *Huey*) followed. Both documentaries were shown at the London Film Festival in 1968. She next directed a segment of the antiwar short *Far from Vietnam.* Using an American setting and an English-speaking cast, including the co-authors of the musical *Hair*, Varda made *Lions Love* in Hollywood. This jigsaw-puzzle work includes a fake suicide and images of a TV set reporting Robert Kennedy's assassination. G. Roy Levin declared that it was hard to distinguish between the actual and the invented film realities. *Nausicaa* deals with Greeks living in France. Made for television, it was not shown, Varda says, because it was against military-ruled Greece.

In 1971, Varda helped write the script for *Last Tango in Paris.* Varda's involvement in the women's movement began about 1972; a film dealing with feminist issues, *Réponses de femmes*, has yet to be shown. Made for German television, *Daguerreotypes* has no cast. Varda filmed the residents and shops of the Rue Daguerre, a tribute to L. J. M. Daguerre.

In 1977, Varda made *One Sings, the Other Doesn't* and established her own company, Ciné-Tamaris, to finance it. This ''family'' of workers created the film. Chronicling the friendship of two women over fifteen years, it earned mixed reviews, some referring to it as feminist propaganda or as sentimental syrup. But Varda, narrating the film and writing the song lyrics, does not impose her views. In *One Sings*, she wanted to portray the happiness of being a woman, she says.

Easily Varda's most potent film of the 1980s, and one of the best of her career, is *Vagabond*, an evocative drama about the death and life of a young woman, Mona (Sandrine Bonnaire). She is an ex-secretary who has chosen to become a drifter, and her fate is apparent at the outset. As the film begins, Mona has died. Her frost-bitten corpse is seen in a ditch. Her body is claimed by no one, and she is laid to rest in a potter's field. As *Vagabond* unfolds, Varda explores Mona's identity as she wanders through the rural French countryside hitching rides and begging for the necessities that will sustain her. The scenario also spotlights the manner in which she impacts on those she meets: truck drivers; a gas station owner and his son; a vineyard worker; a professor-researcher; and other, fellow drifters. Varda constructs the film as a series of sequences, some comprised of a single shot lasting several seconds, in which Mona passes through the lives of these people. The result is an eloquent film about one average, ill-fated young woman and the choices she makes, as well as a meditation on chance meetings and missed opportunities. On a much broader level, the film serves as an allegory of the travails a woman must face if she desires to completely liberate herself from the shackles of society.

Varda's most notable recent films have been valentines to her late husband, filmmaker Jacques Demy. *The Young Girls Turn 25* is a nostalgia piece about the filming of Demy's *The Young Girls of Rochefort; The World of Jacques Demy* is an up-close-and-personal documentary-biography consisting of interviews and clips from Demy's films.

A third title, *Jacquot de Nantes*, was the most widely seen. It is an exquisite film: a penetrating, heart-rending account of the measure of a man's life, with Varda moving between sequences of Demy in conversation, filmed in extreme close-up; clips from his films; and a re-creation of his childhood in Nantes and the manner in which he developed a passion for cinema. Varda illustrates how Demy's life and world view impacted on his films; for example, his hatred of violence, which is ever so apparent in his films, was forged by his memories of Nantes being bombed during World War II. But *Jacquot de Nantes* (which was conceived prior to Demy's death) is most effective as a tender love letter from one life partner to another. Varda visually evokes her feeling towards her departed mate in one of the film's opening shots. She pans her camera across a watercolor, whose composition is that of a nude woman and man who are holding hands. With over three decades of filmmaking experience, Varda's reputation as a filmmaker dazzles and endures.

—Louise Heck-Rabi, updated by Rob Edelman

VERHOEVEN, Paul

Nationality: Dutch. **Born:** Amsterdam, Netherlands, 1938. **Education:** Ph.D. in mathematics and physics, University of Leiden. **Military Service:** Royal Dutch Navy. **Career:** Documentary and feature film writer and director. **Awards:** Best Foreign Language Film, Los Angeles Film Critics Association, for *Soldier of Orange*, 1979; Best Foreign Language Film, Los Angeles Film Critics, International Award, Toronto Film Festival, and Jury Prize, Avoriaz, for *The Fourth Man*, 1979. **Agent:** Marion Rosenberg, 8428 Melrose Place, Los Angeles, CA 90069, U.S.A.

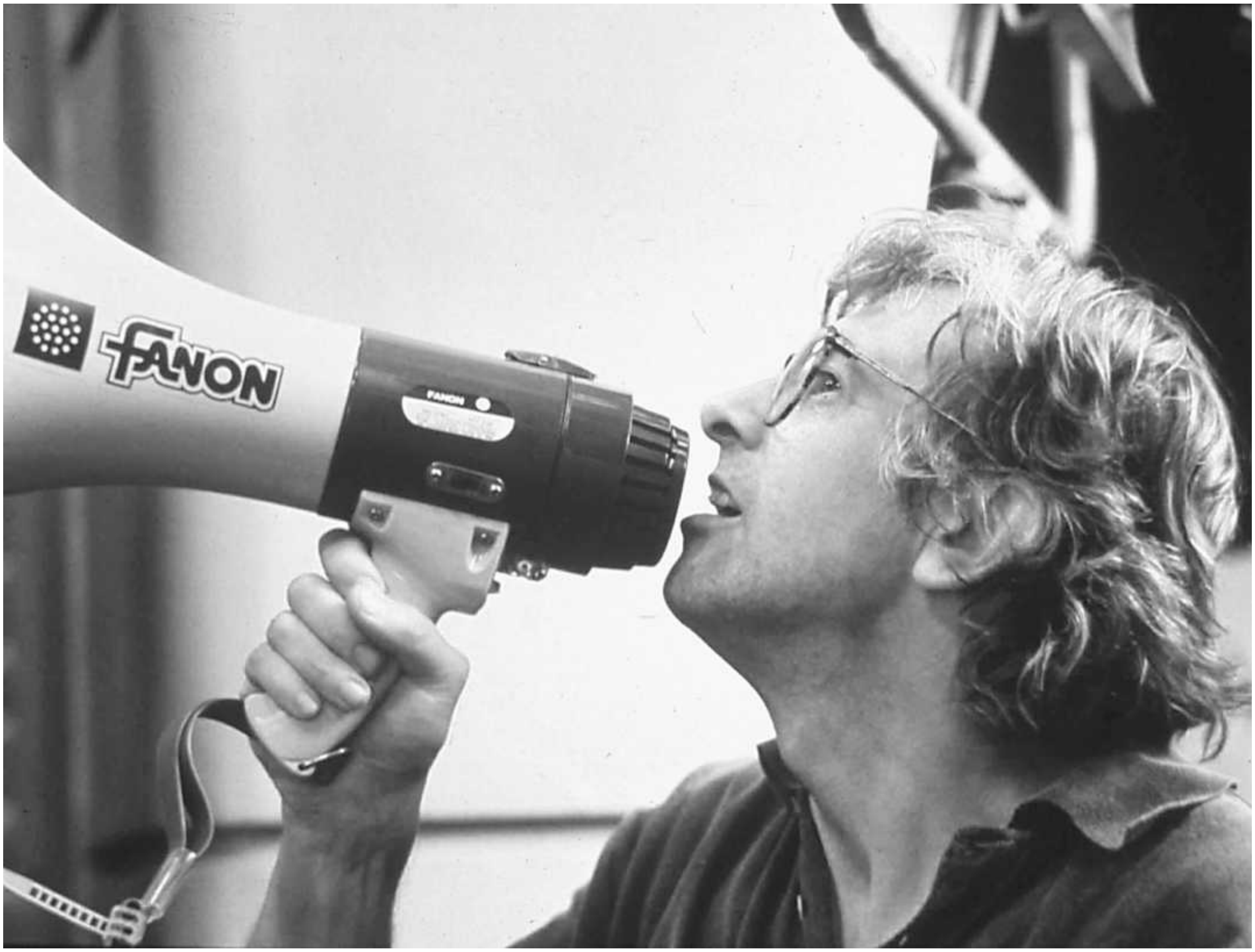
Films as Director:

1960 *A Lizard Too Much* (*Een Hagedis Teveel*)
1963 *Let's Have a Party* (*Feest*)
1966 *The Dutch Marine Corps* (*Hets Korps Mariniers*)
1971 *Business Is Business* (*Wat Zein Ik*)
1973 *Turkish Delight*
1975 *Cathy Tippel* (*Keejte Tippel*)
1979 *The Fourth Man* (*De Vierde Man*); *Soldier of Orange* (+ sc)
1980 *Spetters*
1985 *Flesh and Blood* (+ sc)
1987 *Robocop*
1990 *Total Recall*
1992 *Basic Instinct*
1995 *Showgirls*
1997 *Starship Troopers*
2000 *Hollow Man*

Publications

By VERHOEVEN: book—

Showgirls: Portrait of a Film, New Market Press, 1995.



Paul Verhoeven

By VERHOEVEN: articles—

‘‘On Dangerous Ground,’’ an interview with M. Valen, in *Films and Filming* (London), July-August 1990.
‘‘Sex Crimes: Divide and Conquer,’’ an interview with Steve Grant and Alex McGregor, in *Time Out* (London), 22 April 1992.
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* * *

Paul Verhoeven, a director of international acclaim who has achieved both critical and commercial success, is also one of Hollywood’s most controversial. His films, characterized stylistically by his use of deep focus, Christian iconography, and sensuous *mise en scène*, are perhaps better known for their graphic representations of violence and sexuality.

Verhoeven began his filmmaking career as a director of short subjects and, while serving with the Royal Dutch Navy, documentaries. After returning to civilian life, he continued to work with both fiction and documentary forms, expanding his scope to television. Though his first feature-length motion picture, *Business Is Business* (1971), was a commercial success, Verhoeven did not receive international attention until the release of his second feature, *Turkish Delight* (1973).

Nominated for an Oscar for Best Foreign-Language Film by the Academy of Motion Picture Arts and Sciences, *Turkish Delight* not only established Verhoeven as a skilled director, it also began his association with films of explicit sexual content. He continued to receive international critical acclaim with the release of *Soldier of Orange* (1979), which was nominated for a Golden Globe Award and was named Best Foreign-Language Film by the Los Angeles Film Critics Association.

Graphic acts of sex and violence were also integral to his two subsequent films: *Spetters* (1980), a film about teenage alienation in Holland; and *The Fourth Man* (1984), winner of the Los Angeles Film Critics Award for Best Foreign-Language Film, the Toronto Film Festival's International Award, and the Jury Prize at Avoriaz.

Controversy surrounding Verhoeven's work became more heated with his move to the United States in 1986. His first American feature, *Flesh and Blood*, started a long-running battle between the director and Jack Valenti's Motion Picture Association of America (MPAA) rating authority. *Flesh and Blood*'s brutal depictions of sixteenth-century battles and candid sex scenes began a battle over ratings that would continue through Verhoeven's next three features.

Considered one of the most violent films of 1987, *Robocop*, a post-modernist blend of science fiction, action-adventure, and the Western, is often viewed as a critique of corporate and consumer capitalism. Verhoeven's subsequent film, *Total Recall* (1990), starring Arnold Schwarzenegger, is one of the most expensive feature films ever produced. The negative cost and worldwide marketing budget has been estimated to be over $100 million. Both these films were given the highly restrictive rating of ''X''—prohibited to viewers under the age of seventeen—due to what was judged to be excessive violence. The films were then re-edited to meet the requirements of the ''R'' rating—under seventeen admitted with the accompaniment of an adult.

Perhaps the most controversial film of Verhoeven's career is *Basic Instinct*, released in 1992. The story, with a $3 million script written by Joe Eszterhas, concerned a bi-sexual woman suspected of several murders who engages in a sexual relationship with the male police detective investigating the crimes. The MPAA again found Verhoeven's work problematic on the grounds of both sex and violence. *Basic Instinct* was only the second release from a major studio to receive a rating of ''NC-17''—no children under seventeen admitted (the first was *Henry and June*, directed by Philip Kaufman). Like the X, which was abolished in 1990, an NC-17 rating threatens the economic viability of a motion picture at the box office. Many theaters refuse to screen the films, community presses and television stations may reject advertisements, and some video rental outlets will not carry films thus rated. Again, the film was cut to meet the standards of an R rating.

In addition to the ratings controversy, the film was protested by several national gay and lesbian organizations for its stereotypical representations of lesbians and bi-sexuals. The film was criticized because, like many films of the period, it depicted sexual relations outside of the traditional heterosexual marriage as excessive and dangerous, linking homosexuality with violence.

Verhoeven was reunited with the creative team behind the commercially successful *Basic Instinct* in 1995 with the production of *Showgirls.* It was a landmark film, as Verhoeven became the first director in the United States hired by a major motion picture studio to deliver a film without the obligation of achieving an R rating. *Showgirls* was released with an NC-17 rating and generated considerable interest, but generally negative reviews.

—Frances Gateward

VERTOV, Dziga

Nationality: Russian. **Born:** Denis Arkadievitch Kaufman in Byalistok, Poland (then annexed to Russia), 2 January 1896. **Education:** Studied at the music academy in Byalistok, Poland, 1912–15; also attended medical school in St. Petersburg/Petrograd, 1916–17. **Family:** Married Elizoveta Svilova. **Career:** Set up a lab for the study of sound while a student, 1915–17; adopted pseudonym ''Dziga Vertov'' (translates as ''spinning top''), and became editor and writer for newsreel section of Moscow Cinema Committee, 1917; directed first personal film and published Kinoks-Revolution Manifesto, 1919; organized film activities on government agit-steamboats and agit-trains, 1921; began developing theory of ''Kino-Glaz'' (Kino-Eye), 1922; worked on *Kino-Pravda* and *Goskinokalender* newsreel series, 1922–25; directed newsreel series *Novostidnia*, from 1947. **Died:** 1954.

Films as Director:

1918–19 *Kino-Nedelia* (*Weekly Reels*) series, no. 1–43 (co-d; according to Sadoul, he did not take part in the production of nos. 38–42)

1919 *Godovshchina revoliutsiya* (*Anniversary of the Revolution*) (+ ed); *Protsess Mironova* (*The Trial of Mironov*); *Vskrytie moschei Sergeia Radonezhskogo* (*Exhumation of the Remains of Sergius of Radonezh*)

1920 *Boi pod Tsaritsinom* (*Battle for Tsaritsin*) (+ ed); *Vserusski starets Kalinin* (*All Russian Elder Kalinin*); *Instruktorii Parokhod ''Krasnaia Zvezda''* (*Instructional Steamer ''Red Star'*)

1921 *Agitpoezd VTsIK* (*The VTIK Train*; *Agit-Train of the Central Committee*)

1922 *Istoriia grazhdenskoi voini* (*History of the Civil War*) (+ ed); *Protsess Eserov* (*Trial of the Social Revolutionaries*); *Univermag* (*Department Store*)

1922–23 ***Kino-Pravda*** (*Cinema-Truth*; *Film-Truth*) series, nos. 1–23

1923–25 *Goskinokalender* series, nos. 1–53; *Sevodiva* (*Today*)

1924 *Sovetskie igrushki* (*Soviet Toys*); *Iumoreski* (*Humoresques*); *Daesh vozkukh* (*Give Us Air*); *Khronika-molniya* (*Newsreel-Lightning*); *Kino-glaz* (*Kino-Eye*)

1925 *Zagranichnii pokhod sudov Baltiiskogo flota kreisere ''Aurora'' i uchebnogo sudna ''Komsomolts,'' August 8, 1925* (*The Seventh Anniversary of the Red Army*)

Dziga Vertov

1926 *Shagai, Soviet!* (*Stride, Soviet!*); *Shestaya chast' mira* (*A Sixth of the World*)
1928 *Odinnadtsatii* (*The Eleventh Year*)
1929 ***Chelovek s kinoapparatom*** (*The Man with a Movie Camera*)
1931 *Entuziazm: Simfoniia Donbassa* (*Enthusiasm: Symphony of the Don Basin*)
1934 *Tri pensi o Lenine* (*Three Songs of Lenin*)
1937 *Kolibel 'naya* (*Lullaby*) (+ narration); *Pamyati Sergo Ordzhonikidze* (*In Memory of Sergo Ordzhonikidze*); *Sergo Ordzhonikidze* (co-d)
1938 *Slava Sovetskim Geroiniam* (*Famous Soviet Heroes*); *Tri geroini* (*Three Heroines*) (+ co-sc)
1941 *Krov'za krov', smert'za smert': slodeianiya Nemetsko-Fashistkih zakhvatchikov na territorii C.C.C.P. me ne zabudem* (*Blood for Blood, Death for Death*); *Soiuzkinozhurnal No. 77*; *Soiuzkinozhurnal No. 87*
1943 *Tebe, Front: Kazakhstan Front* (*For You at the Front: The Kazakhstan Front*)
1944 *V gorakh Ala-Tau* (*In the Mountains of Ala-Tau*); *Kliatva molodikh* (*Youth's Oath*; *The Oath of Youth*)
1944–54 *Novosti dnia* series (contributed various issues through 1954)

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* * *

Dziga Vertov, pioneer Soviet documentarian, was born Denis Arkadievitch Kaufman. He and two younger brothers, Mikhail and Boris, were sons of a librarian in the Polish city of Byalistok, which at the time was within the Tsarist empire. When World War I broke out, the parents took the family to what seemed the comparative safety of Petrograd (St. Petersburg was renamed to expunge the Germanic link). When the Bolshevik revolution began, Denis, who was twenty-one, and Mikhail, who was nineteen, became involved. Denis volunteered to the cinema committee and became a newsreel worker. Soon he was editing footage of revolutionary upheaval and the struggles against American, British, French, and Japanese intervention forces. His hastily assembled reels went out as war reports and morale boosters. He became known as Dziga Vertov, a name that suggested a spinning top and a choice that was perhaps meant to convey perpetual motion. The newsreel, titled *Kino-Nedelia* (*Film Weekly*), continued until the end of the hostilities in 1920. Vertov also used selected footage for the multi-reel *Godovshchina revoliutsiva* (*Anniversary of the Civil War*) and other compilations.

Vertov hoped to launch a more ambitious series of film reports on the building of a new society, but a period of frustration followed. A new economic policy, introduced as a temporary measure, permitted limited private enterprise to stimulate the prostrate economy. Cinemas, which were allowed to import foreign features, were soon filled with old American, German, French, and English films. An outraged Vertov turned into a polemicist, a writer of fiery manifestos. Addressing the film world, he wrote: ''''Art' works of pre-revolutionary days surround you like icons and still command your prayerful emotions. Foreign lands abet you in your confusion, sending into the new Russia the living corpses of movie dramas garbed in splendid technological dressing.'' He tended to look on these films, and even on fiction films in general, as dangerous corrupting influences, another ''opium of the people.'' He urged producers to ''come to life.''

His vitriol won Vertov enemies in the film world, but he also had support in high places. Early in 1922 Lenin is said to have told his Commissar of Education, Anatoli Lunacharsky, ''Of all the arts, for us film is the most important.'' Lenin emphasized newsreels and proclaimed a ''Leninist film-proportion'': along with fiction, film programs should include material reflecting ''Soviet reality.'' All this enabled Vertov to launch, in May 1922, the famous *Kino-Pravda* (*Film-Truth*), which continued as an official monthly release until 1925. His wife, Elizoveta Svilova, became film editor. Mikhail Kaufman gave up a planned law career to become his brother's chief cameraman.

The *Kino-Pravda* group scorned prepared scenarios. Vertov outlined ideas, but left wide latitude to Mikhail and other cameramen. Sallying forth with cameras, they caught moments when a Moscow trolley line, long defunct in torn-up streets, was finally put back into action. Army tanks, used as tractors, were seen leveling an area for an airport. They shot footage of the staff of a children's hospital as it tried to save war-starved waifs. A travelling film team was seen arriving in a town, unpacking gear, and preparing an outdoor showing—of *Kino-Pravda.* The reels were always composed of ''fragments of actuality,'' but Vertov also put emphasis on their provocative juxtaposition. Superimpositions, split screens, slowed or speeded motion could play a part in this. If the fragments were ''truths,'' the manipulations were intended to bring out other ''truths''—relationships and meanings.

For a time the *Kino-Pravda* releases were virtually the only item in cinema programs that touched the historic movement, and they therefore had a wide impact. Footage was from time to time reused in combination with new footage in feature documentaries. Among the most successful was *Shestaya chast' mira* (*One Sixth of the World*), in which Vertov made impressive use of subtitles. Short, intermittent subtitles formed a continuing apostrophe addressing the people of the Soviet Union. ''You in the small villages . . . You in the tundra . . . You on the ocean.'' Having established, via footage and words, a vast geographic dispersion, the catalog turned to nationalities, ''You Uzbeks . . . You Kalmiks.'' Then it addressed occupations, age groups, sexes. The continuing sentence went on for minutes, then ended with, ''You are the owners of one sixth of the world.'' The incantation style, reminiscent of Walt Whitman—who was much admired by Vertov—continued throughout the film, projecting the destiny foreseen for the ''owners.'' To men and women with only a dim awareness of the scope and resources of their land, the film must indeed have been a prideful pageant.

Vertov's career gradually became clouded, especially in the Stalin years. His aversion to detailed scenarios, which he said were inapplicable to reportage documentaries, marked him as ''antiplanning.'' He agreed to write ''analyses'' of what he had in mind, but his proposals were often rejected. Articulated social doctrine was increasingly mandatory; experiments in form were decried. Ironically, Vertov remains best known for one of his most experimental films, *Chelovek s kinoapparatom* (*Man with a Movie Camera*). Featuring Mikhail in action, and intended to demonstrate the role of the cameraman in showing ''Soviet reality,'' it also became an anthology of film devices and tricks. Eisenstein, usually a Vertov supporter, criticized it for ''unmotivated camera mischief'' and even ''formalism.''

During the following years Vertov and Kaufman worked in the Ukraine studios, apparently a reflection of disfavor in Moscow. But in the Ukraine Vertov created one of the most inventive of early sound films, *Entuziazm: Simfoniia Donbassa* (*Enthusiasm: Symphony of the Don Basin*), a virtuoso exploration of the possibilities of nonsynchronous sound. Another such exploration was the moving *Tri pesni O Lenine* (*Three Songs about Lenin*), which utilized the precious fragments of Lenin footage. But Vertov had lost standing. In his final years he was again a newsreel worker, arriving and leaving the job on schedule, no longer writing manifestos.

Vertov's ideas were, however, echoed in later years in cinéma vérité, the movement of the 1960s named after Vertov's *Kino-Pravda.* The 1960s and 1970s saw an international revival of interest in Vertov. This revival included rehabilitation of his reputation in the Soviet Union, with retrospectives of his films, biographical works, and publication of selections from Vertov's journals, manifestos, and other writings.

—Erik Barnouw

VIDOR, King

Nationality: American. **Born:** King Wallis Vidor in Galveston, Texas, 8 February 1894. **Education:** Attended Peacock Military Academy, San Antonio, Texas. **Family:** Married 1) actress Florence Arto, 1915 (divorced 1924), one daughter; 2) actress Eleanor Boardman, 1926 (divorced 1932); 3) Elizabeth Hall, 1932 (died 1973). **Career:** Ticket-taker and part-time projectionist in Galveston's first movie house, 1909–10; amateur newsreel photographer, 1910–15; drove to Hollywood in Model T, financed trip by shooting footage for Ford's advertising newsreel, 1915; worked at various jobs in film industry, then directed first feature, *The Turn in the Road*, 1919; hired by 1st National, built studio called Vidor Village, 1920 (shut down, 1922); director for Goldwyn Studios, 1923, later absorbed by MGM; taught graduate course in cinema, University of California, Los Angeles, 1960s. **Awards:** Best Direction, Venice Festival, for *Wedding Night*, 1935; Special Prize, Edinburgh Festival, 1964; Honorary Academy Award, 1978. **Died:** Of heart failure, in California, 1 November 1982.

King Vidor

Films as Director:

1919 *The Turn in the Road* (+ sc); *Better Times* (+ sc); *The Other Half* (+ sc); *Poor Relations* (+ sc)
1920 *The Jack Knife Man* (+ pr, co-sc); *The Family Honor* (+ co-pr);
1921 *The Sky Pilot*; *Love Never Dies* (+ co-pr)
1922 *Conquering the Woman* (+ pr); *Woman, Wake Up* (+ pr); *The Real Adventure* (+ pr); *Dusk to Dawn* (+ pr)
1923 *Peg-o-My-Heart*; *The Woman of Bronze*; *Three Wise Fools* (+ co-sc)
1924 *Wild Oranges* (+ co-sc); *Happiness*; *Wine of Youth*; *His Hour*
1925 *Wife of the Centaur*; *Proud Flesh*; ***The Big Parade***
1926 *La Bohème* (+ pr); *Bardelys, The Magnificent* (+ pr)
1928 ***The Crowd*** (+ co-sc); *The Patsy*; *Show People*
1929 ***Hallelujah***
1930 *Not So Dumb*; *Billy the Kid*
1931 *Street Scene*; *The Champ*
1932 *Bird of Paradise*; *Cynara*
1933 *Stranger's Return*
1934 *Our Daily Bread* (+ pr, co-sc)
1935 *Wedding Night*; *So Red the Rose*
1936 *The Texas Rangers* (+ pr, co-sc)
1937 *Stella Dallas*
1938 *The Citadel* (+ pr)
1940 *Northwest Passage* (+ pr); *Comrade X* (+ pr)
1941 *H.M. Pulham, Esq.* (+ pr, co-sc)
1944 *American Romance* (+ pr, co-sc)
1946 *Duel in the Sun*
1949 *The Fountainhead*; *Beyond the Forest*
1951 *Lightning Strikes Twice*
1952 *Ruby Gentry* (+ co-pr)
1955 *Man without a Star*
1956 *War and Peace* (+ co-sc)
1959 *Solomon and Sheba*

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Higham, Charles, and Joel Greenberg, editors, *The Celluloid Muse: Hollywood Directors Speak*, London, 1969.
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* * *

King Vidor began work in Hollywood as a company clerk for Universal, submitting original scripts under the pseudonym Charles K. Wallis. (Universal employees weren't allowed to submit original work to the studio.) Vidor eventually confessed his wrongdoing and was fired as a clerk, only to be rehired as a comedy writer. Within days, he lost this job as well when Universal discontinued comedy production.

Vidor next worked as the director of a series of short dramatic films detailing the reform work of Salt Lake City Judge Willis Brown, a Father Flanagan-type. Vidor tried to parlay this experience into a job as a feature director with a major studio but was unsuccessful. He did manage, however, to find financial backing from nine doctors for his first feature, a picture with a Christian Science theme titled *The Turn in the Road.* Vidor spent the next year working on three more features for the newly christened Brentwood Company, including the comedy *Better Times*, starring his own discovery, Zasu Pitts.

In 1920 Vidor accepted an offer from First National and a check for $75,000. He persuaded his father to sell his business in order that he might build and manage ''Vidor Village,'' a small studio that mirrored similar projects by Chaplin, Sennett, Griffith, Ince, and others. Vidor directed eight pictures at Vidor Village, but was forced to close down in 1922. The following year, he was hired by Louis B. Mayer at Metro to direct aging stage star Laurette Taylor in *Peg-o-My-Heart.* Soon after, he went to work for Samuel Goldywn, attracted by Goldywn's artistic and literary aspirations. In 1924 Vidor returned to Metro as a result of a studio merger that resulted in MGM. He would continue to work there for the next 20 years, initially entrusted with molding the careers of rising stars John Gilbert and Eleanor Boardman, soon to be Vidor's second wife.

The Big Parade changed Vidor's status from contract director to courted screen artist. Produced by Irving Thalberg, the film grew from a minor studio production into one of MGM's two biggest hits of 1926, grossing $18 million. *The Big Parade* satisfied Vidor's desire to make a picture with lasting value and extended exhibition. It was the first of three films he wanted to make on the topics of ''wheat, steel, and war.'' Vidor went on to direct Gilbert and Lillian Gish, a new studio acquisition, in *La Bohème.* Encouraged by the popularity of German films of the period and their concern with urban life, Vidor made *The Crowd*, ''*The Big Parade* of peace.'' It starred unknown actor James Murray, whose life would end in an alcoholic suicide. (Murray inspired one of Vidor's later projects, an unproduced picture titled *The Actor.*) Like *The Big Parade, The Crowd* presented the reactions of an everyman, this time to the anonymity of the city and the rigors of urban survival. Vidor's silent career then continued with two of Marion Davies' comedies, *The Patsy* and *Show People.* His career extended into ''talkies'' with a third comedy, *Not So Dumb.* Though only moderately successful, Vidor became a favorite in William Randolph Hearst's entourage.

Vidor was in Europe when the industry announced its conversion to sound. He quickly returned to propose *Hallelujah*, with an all-black cast. Although considered a politically astute director for Hollywood, the film exposes Vidor's political shortcomings in its paternalistic attitude toward blacks. With similar political naiveté, Vidor's next great film, the pseudo-socialist agricultural drama *Our Daily Bread*, was derived from a *Reader's Digest* article.

By this point in his career, Vidor's thematics were fairly intact. Informing most of his lasting work is the struggle of Man against Destiny and Nature. In his great silent pictures, *The Big Parade* and *The Crowd*, the hero wanders through an anonymous and malevolent environment, war-torn Europe and the American city, respectively. In his later sound films, *The Citadel, Northwest Passage*, *Duel in the Sun,*, and *The Fountainhead* various forms of industry operate as a vehicle of Man's battle to subdue Nature. Unlike the optimism in the films of Ford and Capra, Vidor's films follow a Job-like pattern in which victory comes, if at all, with a great deal of personal sacrifice. Underlying all of Vidor's great work are the biblical resonances of a Christian Scientist, where Nature is ultimately independent from and disinterested in Man, who always remains subordinate in the struggle against its forces.

Following *Our Daily Bread*, Vidor continued to alternate between films that explored this personal thematic and projects seemingly less suited to his interests. In more than 50 features, Vidor worked for several producers, directing *Wedding Night* and *Stella Dallas* for Samuel Goldwyn; *The Citadel, Northwest Passage*, and *Comrade X* for MGM; *Bird of Paradise*, where he met his third wife Elizabeth Hill, and *Duel in the Sun* for David O. Selznick; *The Fountainhead, Beyond the Forest*, and *Lightning Strikes Twice* for Warner Brothers; and late in his career, *War and Peace* for Dino De Laurentiis. Vidor exercised more control on his films after *Our Daily Bread*, often serving as producer, but his projects continued to fluctuate between intense metaphysical drama and lightweight comedy and romance.

In the 1950s Vidor's only notable film was *Ruby Gentry*, and his filmmaking career ended on a less-than-praiseworthy note with *Solomon and Sheba.* In the 1960s he made two short documentaries, *Truth and Illusion* and *Metaphor*, about his friend Andrew Wyeth. Vidor wrote a highly praised autobiography in 1953, *A Tree Is a Tree.* In 1979 he received an honorary Oscar (he was nominated as best director five times). In the last years of his life, he was honored in his hometown of Galveston with an annual King Vidor film festival.

—Michael Selig

VIGO, Jean

Nationality: French. **Born:** Paris, 26 April 1905, son of anarchist Miguel Alemreyda (Eugène Bonaventure de Vigo). **Education:** Attended a number of schools, including the Boys School of St. Cloud, until 1917; following death of father, attended boarding school in Nimes, under the name Jean Sales. **Family:** Married Elizabeth Lozinska, 1929, child: Luce. Father found dead under mysterious circumstances in jail cell, 1917; mother confined to a hospital, 1923. **Career:** Experienced health problems, entered clinic in Montpellier, then moved to Nice because of his tuberculosis, 1929; directed first film, *A propos de Nice*, 1930, then returned to live in Paris, 1932; *Zéro de conduite* removed from circulation by censors because of perceived ''anti-France'' content; became seriously ill with leukemia, 1933. **Died:** 5 October 1934.

Film as Director:

1930 ***À propos de Nice***
1931 *Taris* (*Taris roi de l'eau*; *Jean Taris champion de natation*)
1933 ***Zéro de conduite***
1934 ***L'Atalante***

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* * *

It is difficult to think of another director who made so few films and yet had such a profound influence on other filmmakers. Jean Vigo's *À propos de Nice*, his first film, is his contribution to the French surrealist movement. The film itself is a direct descendant of Vertov's *Man with a Movie Camera.* Certainly, his films make political statements similar to those seen in Vertov's work. Vertov's documentary celebrates a people's revolution, while Vigo's chastises the bourgeois vacationers in a French resort town. Even more importantly, both films revel in the pyrotechnics of the camera and the editing room. They are filled with dizzying movement, fast cutting, and the juxtaposition, from frame to frame, of objects that normally have little relation to each other. In yet another link between the two directors, Vertov's brother photographed *À propos de Nice*, as well as Vigo's other three films.

À propos de Nice provides a look at a reality beyond the prosaic, common variety that so many films give us. The movie attempts nothing less than the restructuring of our perception of the world by presenting it to us not so much through a seamless, logical narrative, but rather through a fast-paced collection of only tangentially related shots.

After *À propos de Nice*, Vigo began combining his brand of surrealism with the poetic realism that would later be so important to a generation of French directors, such as Jean Renoir and Marcel Carné. For his second film, he made another documentary, *Taris*, about France's champion swimmer. Here Vigo takes his camera underwater as Taris clowns at the bottom of a pool and blows at the lens. *Taris* certainly has some striking images, but it is only eleven minutes long. Indeed, if Vigo had died in 1931, after finishing *Taris*, instead of in 1934 (and given the constantly precarious state of his health, this would not have been at all unlikely), he would have been remembered, if at all, as a director who had shown great potential, yet who could hardly be considered a major talent.

Vigo's third film, however, secured his place in film history. *Zéro de conduite* stands out as one of the cinema's most influential works. Along with films such as Sagan's *Mädchen in Uniform* and Wyler's *These Three*, it forms one of the more interesting and least studied genres of the 1930s—the children's boarding school film. Although it is Vigo's first fiction film, it continues the work he began with *À propos de Nice.* That first movie good-naturedly condemns the bourgeoisie, showing the rich as absolutely useless, their primary sin being banality rather than greed or cruelty. In *Zéro de conduite*, teachers, and not tourists, are the representatives of the bourgeoisie. But like the Nice vacationers, they are not so much malicious as they are simply inadequate; they instruct their schoolboys in nothing important and prize the school's suffocating regulations above all else. Vigo lets the schoolboys rebel against this sort of mindless monotony. They engage in an apocalyptic pillow fight, and then bombard their teachers with fruit during a stately school ceremony. The film's anarchic spirit led to its being banned in France until 1945. But during the 1950s, it became one of the inspirations for the French New Wave directors. In subject matter, it somewhat resembles Truffaut's *400 Blows.* But it is the film's style—the mixture of classical Hollywood visuals with the dreamlike illogic of slow motion, fast action, and quick cutting—that particularly influenced a new generation of filmmakers.

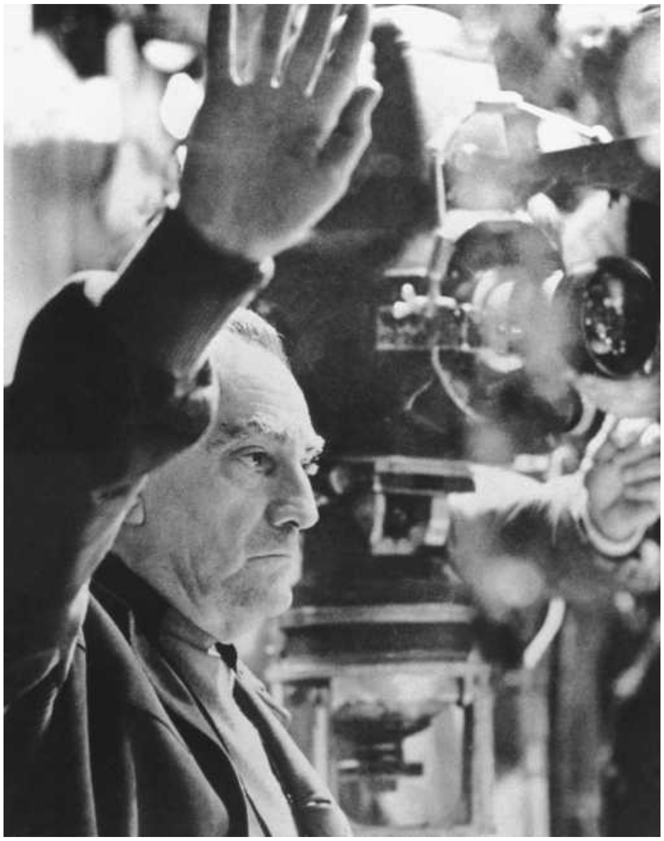
Vigo's last film, *L'Atalante*, is his masterpiece. It is a love story that takes place on a barge, with Vigo once again combining surrealism with poetic realism. The settings are naturalistic and the characters lower-class, and so bring to mind Renoir's poetic realist films such as *Toni* and *Les Bas-Fonds.* There is also an emphasis on the imagination and on the near-sacredness of banal objects that places the film strongly in the tradition of such surrealist classics as *Un Chien andalou.* After Juliette leaves Jean, the barge captain, Jean jumps into the river and sees his wife's image everywhere around him. The underwater sequence not only makes the viewer think of *Taris*, but also makes us aware that we are sharing Jean's obsession with him. This dreamy visualization of a character's thoughts brings to mind the priority that the surrealists gave to all mental processes. The surrealists prized, too, some of the more mundane aspects of everyday life, and Vigo's film is full of ordinary objects that take on (for Juliette) a magical status. They are only puppets, or fans, or gramophones piled in a heap in the room of Père Jules, Jean's old assistant, but Juliette has spent her entire life in a small town, and for her, these trinkets represent the mysteries of faraway places. They take on a special status, the banal being raised to the level of the exotic.

Despite the movie's links to two film movements, *L'Atalante* defies categorization. It is a masterpiece of mood and characterization, and, along with *Zéro de conduite*, it guarantees Vigo's status as a great director. But he was not granted that status by the critical community until years after his death. Because of the vagaries of film exhibition and censorship, Vigo was little known while he was making films. He received nowhere near the acclaim given to his contemporaries Jean Renoir and René Clair.

—Eric Smoodin

VISCONTI, Luchino

Nationality: Italian. **Born:** Count Don Luchino Visconti di Modrone in Milan, 2 November 1906. **Education:** Educated at private schools in Milan and Como; also attended boarding school of the Calasanzian Order, 1924–36. **Military Service:** Served in Reggimento Savoia Cavalleria, 1926–28. **Career:** Stage actor and set designer, 1928–29; moved to Paris, assistant to Jean Renoir, 1936–37; returned to Italy to assist Renoir on *La Tosca*, 1939; directed first film, *Ossessione*, 1942; directed first play, Cocteau's *Parenti terrible*, Rome, 1945; directed first opera, *La vestale*, Milan, 1954; also ballet director, 1956–57. **Awards:** International Prize, Venice Festival, for *La terra trema*, 1948; 25th Anniversary Award, Cannes Festival, 1971. **Died:** 17 March 1976.



Luchino Visconti

Films as Director:

1942 ***Ossessione*** (+ co-sc)
1947 ***La terra trema*** (+ sc)
1951 *Bellissima* (+ co-sc); *Appunti su un fatto di cronaca* (second in series *Documento mensile*)
1953 ''We, the Women'' episode of *Siamo donne* (+ co-sc)
1954 *Senso* (+ co-sc)
1957 *Le notti bianche* (*White Nights*) (+ co-sc)
1960 ***Rocco e i suoi fratelli*** (*Rocco and His Brothers*) (+ co-sc)
1962 ''Il lavoro (The Job)'' episode of *Boccaccio '70* (+ co-sc)
1963 ***Il gattopardo*** (*The Leopard*) (+ co-sc)
1965 *Vaghe stelle dell'orsa* (*Of a Thousand Delights*; *Sandra*) (+ co-sc)
1967 ''Le strega bruciata viva'' episode of *Le streghe*; *Lo straniero* (*L'Etranger*) (+ co-sc)
1969 ***La caduta degli dei*** (*The Damned*; *Götterdämmerung*) (+ co-sc)
1970 *Alla ricerca di Tadzio*
1971 ***Morte a Venezia*** (*Death in Venice*) (+ pr, co-sc)
1973 *Ludwig* (+ co-sc)
1974 *Gruppo di famiglia in un interno* (+ co-sc)
1976 *L'innocente* (*The Innocent*) (+ co-sc)

Other Films:

1936 *Les Bas-fonds* (Renoir) (asst d)
1937 ***Une Partie de campagne*** (Renoir) (asst d) (released 1946)
1940 *La Tosca* (Renoir) (asst d)
1945 *Giorni di gloria* (De Santis) (asst d)

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The films of Luchino Visconti are among the most stylistically and intellectually influential of postwar Italian cinema. Born a scion of ancient nobility, Visconti integrated the most heterogeneous elements of aristocratic sensibility, and taste with a committed Marxist political consciousness, backed by a firm knowledge of Italian class structure. Stylistically, his career follows a trajectory from a uniquely cinematic realism to an operatic theatricalism, from the simple quotidian eloquence of modeled actuality to the heightened effect of lavishly appointed historical melodramas. His career fuses these interests into a mode of expression uniquely Viscontian, prescribing a potent, double-headed realism. Visconti turned out films steadily but rather slowly from 1942 to 1976. His obsessive care with narrative and filmic materials is apparent in the majority of his films.

Whether or not we choose to view the wartime *Ossessione* as a precursor or a determinant of neorealism, or merely as a continuation of elements already present in Fascist period cinema, it is clear that the film remarkably applies a realist *mise-en-scène* to the formulaic constraints of the genre film. With major emendations, the film is, following a then-contemporary interest in American fiction of the 1930s, a treatment (the second and best) of James M. Cain's *The Postman Always Rings Twice.* In it the director begins to explore the potential of a long-take style, undoubtedly influenced by Jean Renoir, for whom Visconti had worked as assistant. Having met with the disapproval of the Fascist censors for its depiction of the shabbiness and desperation of Italian provincial life, *Ossessione* was banned from exhibition.

For *La terra trema*, Visconti further developed those documentary-like attributes of story and style generally associated with neorealism. Taken from Verga's late nineteenth-century masterpiece *I malavoglia*, the film was shot entirely on location in Sicily and employed the people of the locale, speaking in their native dialect, as actors. Through them, Visconti explores the problems of class exploitation and the tragedy of family dissolution under economic pressure. Again, a mature long-shot/long-take style is coupled with diverse, extensive camera movements and well-planned actor movements to enhance the sense of a world faithfully captured in the multiplicity of its activities. The extant film was to have become the first episode of a trilogy on peasant life, but the other two parts were never filmed.

Rocco e i suoi fratelli, however, made over a dozen years later, continues the story of this Sicilian family, or at least one very much like it. Newly arrived in Milan from the South, the Parandis must deal with the economic realities of their poverty as well as survive the sexual rivalries threatening the solidarity of their family unit. The film is episodic in nature, affording time to each brother's story (in the original version), but special attention is given to Rocco, the forebearing and protective brother who strives at all costs to keep the group together, and Simone, the physically powerful and crudely brutal one, who is unable to control his personal fears, insecurities, and moral weakness. Unable to find other work, they both drift into prize fighting, viewed here as class exploitation. Jealousy over the prostitute Nadia causes Simone to turn his fists against his brother, then to murder the woman. But Rocco, impelled by strong traditional ties, would still act to save Simone from the police. Finally, the latter is betrayed to the law by Ciro, the fourth youngest and a factory worker who has managed to transfer some of his familial loyalty to a social plane and the labor union. Coming full circle from *La terra trema*, Luca, the youngest, dreams of a day when he will be able to return to the Southern place of his birth. *Rocco* is perhaps Visconti's greatest contribution to modern tragedy, crafted along the lines of Arthur Miller and Tennessee Williams (whose plays he directed in Italy). The Viscontian tragedy is saturated with melodramatic intensity, a stylization incurring more than a suggestion of decadent sexuality and misogyny. There is also, as in other Visconti works, a rather ambiguous intimation of homosexuality (here between Simone and his manager.)

By *Senso* Visconti had achieved the maturity of style that would characterize his subsequent work. With encompassing camera movements—like the opening shot, which moves from the stage of an opera house across the audience, taking in each tier of seats where the protest against the Austrians will soon erupt—and with a melodramatic rendering of historical fact, Visconti begins to mix cinematic realism with compositional elegance and lavish romanticism. Against the colorful background of the Risorgimento, he paints the betrayal by an Austrian lieutenant of his aristocratic Italian mistress who, in order to save him, has compromised the partisans. The love story parallels the approaching betrayal of the revolution by the bourgeois political powers.

Like Gramsci, who often returned to the contradictions of the Risorgimento as a key to the social problems of the modern Italian state, Visconti explores that period once more in *Il gattopardo*, from the Lampedusa novel. An aristocratic Sicilian family undergoes transformation as a result of intermarriage with the middle-class at the same time that the Mezzogiorno is undergoing unification with the North. The bourgeoisie, now ready and able to take over from the dying aristocracy, usurps Garibaldi's revolution; in this period of *transformismo*, the revolutionary process will be assimilated into the dominant political structure and defused.

Still another film that focuses on the family unit as a barometer of history and changing society is *La caduta degli dei.* This treatment of a German munitions industry family (much like Krupp) and its decline into betrayal and murder in the interests of personal gain and the Nazi state intensifies and brings up-to-date an examination of the social questions of the last mentioned films. Here again a meticulous, mobile camera technique sets forth and stylistically typifies a decadent, death-surfeited culture.

Vaghe stelle dell'orsa removes the critique of the family from the social to the psychoanalytic plane. While death or absence of the father and the presence of an uprising surrogate is a thematic consideration in several Visconti films, he here explores it in conjunction with Freudian theory in this deliberate yet entirely transmuted retelling of the Elektra myth. We are never completely aware of the extent of the relationship between Sandra and her brother, and the possibility of past incest remains distinct. Both despise their stepfather Gilardini, whom they accuse of having seduced their mother and having denounced their father, a Jew, to the Fascists. Sandra's love for and sense of solidarity with her brother follows upon a racial solidarity with her father and race, but Gianni's love, on the other hand, is underpinned by a desire for his mother, transferred to Sandra. Nevertheless, dramatic confrontation propels the dialectical investigations of the individual's position with respect to the social even in this, Visconti's most densely psychoanalytic film.

Three films marking a further removal from social themes and observation of the individual, all literary adaptations, are generally felt to be his weakest: *Le notte bianche* from Dostoevski's *White Nights* sets a rather fanciful tale of a lonely man's hopes to win over a despairing woman's love against a decor that refutes, in its obvious, studio-bound staginess, Visconti's concern with realism and material verisimilitude. The clear inadequacy of this Livornian setting, dominated by a footbridge upon which the two meet and the unusually claustrophobic spatiality that results, locate the world of individual romance severed from large social and historical concerns in an inert, artificial perspective that borders on the hallucinatory. He achieves similar results with location shooting in *Lo straniero*, where—despite alterations of the original Camus—he perfectly captures the difficult tensions and tones of individual alienation by utilizing the telephoto lens pervasively. Rather than provide a suitable Viscontian dramatic space rendered in depth, it reduces Mersault to the status of a Kafka-esque insect-man observed under a microscope. Finally, *Morte a Venezia*, based on the fiction of Thomas Mann, while among Visconti's most formally beautiful productions, is one of his least critically successful. The baroque elaboration of *mise-en-scène* and camera work does not rise above self-pity and self-indulgence, and is cut off from social context irretrievably.

—Joel Kanoff

von STERNBERG, Josef

Nationality: Austrian. **Born:** Jonas Sternberg in Vienna, 19 May 1894. **Education:** Educated briefly at Jamaica High School, Queens, New York, returned to Vienna to finish education. **Family:** Married 1) Riza Royce, 1926 (divorced 1930); 2) Jeanne Annette McBride, 1943, two children. **Career:** Film patcher for World Film Co. in Fort Lee, New Jersey, 1911; joined U.S. Army Signal Corps to make training films, 1917; scenarist and assistant for several directors, 1918–24; attached ''von'' to his name at suggestion of actor Elliot Dexter, 1924; directed first film, *The Salvation Hunters*, then signed eight-picture contract with MGM (terminated after two abortive projects), 1925; directed *The Sea Gull* for Charlie Chaplin (Chaplin did not release it), 1926; director for Paramount, 1926–35; began collaboration with Marlene Dietrich on *Der blaue Engel*, made for UFA in Berlin, 1930; attempted to direct *I, Claudius* for Alexander Korda in England, 1937 (not completed); made documentary *The Town* for U.S. Office of War Information, 1941; taught class in film direction, University of Southern California, 1947. **Awards:** George Eastman House Medal of Honor, 1957; honorary member, Akademie der Künste, Berlin, 1960. **Died:** 22 December 1969.

Films as Director:

1925 *The Salvation Hunters* (+ pr, sc); *The Exquisite Sinner* (+ co-sc) (remade by Phil Rosen); *The Masked Bride* (remade by Christy Cabanne)
1926 *The Sea Gull* (*Woman of the Sea*) (+ sc)
1927 *Children of Divorce* (d add'l scenes only); *Underworld*
1928 *The Last Command* (+ sc); *The Drag Net*; *The Docks of New York*
1929 *The Case of Lena Smith*; *Thunderbolt*
1930 ***Der blaue Engel*** (*The Blue Angel*); *Morocco*
1931 *Dishonored*; *An American Tragedy*
1932 *Shanghai Express*; *Blonde Venus* (+ co-sc); *I Take This Woman*
1934 ***The Scarlet Empress***
1935 ***The Devil Is a Woman*** (+ co-ph); *Crime and Punishment*
1936 *The King Steps Out*
1939 *Sergeant Madden*; *New York Cinderella* (remade by Frank Borzage and W.S. Van Dyke)
1941 *The Shanghai Gesture* (+ co-sc)
1943–44 *The Town*
1946 *Duel in the Sun* (d several scenes only)

Josef von Sternberg and Marlene Dietrich on the set of *Dishonored*

1951 *Macao* (re-shot almost entirely by Nicholas Ray)
1953 *Anatahan* (*The Saga of Anatahan*) (+ sc, ph)
1957 *Jet Pilot* (completed 1950)

Other Films:

(partial list)

1919 *The Mystery of the Yellow Room* (asst d); *By Divine Right* (asst d, sc, ph); *Vanity's Price* (asst d)

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There is a sense in which Josef von Sternberg never grew up. In his personality, the twin urges of the disturbed adolescent towards self-advertisement and self-effacement fuse with a brilliant visual imagination to create an artistic vision unparalleled in the cinema. But von Sternberg lacked the cultivation of Murnau, the sophistication of his mentor von Stroheim, the humanity of Griffith, or the ruthlessness of Chaplin. His imagination remained immature, and his personality was malicious and obsessive. His films reflect a schoolboy's fascination with sensuality and heroics. That they are sublime visual adventures from an artist who contributed substantially to the sum of cinema technique is one paradox to add to the stock that make up his career.

Much of von Sternberg's public utterance, and in particular his autobiography, was calculated to confuse; the disguise of his real Christian name under the diminutive ''Jo'' is typical. Despite his claims to have done so, he did not ''write'' all his films, though he did *re*-write the work of some skilled collaborators, notably Jules Furthman and Ben Hecht. While his eye for art and design was highly developed, he never designed sets; he merely ''improved'' them with props, veils, nets, posters, scribbles, but above all with light. Of this last he was a natural master, the only director of his day to earn membership in the American Society of Cinematographers. Given a set, a face, a camera, and some lights, he could create a mobile portrait of breathtaking beauty.

Marlene Dietrich was his greatest model. He dressed her like a doll, in a variety of costumes that included feathers and sequins, a gorilla suit, a tuxedo, and a succession of gowns by Paramount's master of couture, Travis Banton. She submitted to his every demand with the skill and complaisance of a great courtesan. No other actress provided him with such malleable material. With Betty Compson, Gene Tierney, and Akemi Negishi he fitfully achieved the same ''spiritual power,'' as he called the mood of yearning melancholy which was his ideal, but the effect never equalled that of the seven Dietrich melodramas.

Von Sternberg was born too early for the movies. The studio system constrained his fractious temperament; the formula picture stifled his urge to primp and polish. He battled with MGM, which offered him a lucrative contract after the success of his von Stroheim-esque expressionist drama *The Salvation Hunters*, fell out with Chaplin, producer of the still-suppressed *Woman of the Sea*, and fought constantly with Paramount until Ernst Lubitsch, acting studio head, ''liquidated'' him for his intransigence; the later suppression of his last Paramount film, *The Devil Is a Woman*, in a political dispute with Spain merely served to increase von Sternberg's alienation.

For the rest of his career, von Sternberg wandered from studio to studio and country to country, always lacking the facilities he needed to achieve his best work. Even Korda's lavish *I Claudius*, dogged by disaster and finally terminated in a cost-cutting exercise, shows in its surviving footage only occasional flashes of Sternbergian brilliance. By World War II, he had already achieved his best work, though he lived for another 30 years.

Von Sternberg alarmed a studio establishment whose executives thought in terms of social and sexual stereotypes, formula plotting, and stock happy endings; their narrative ideal was a *Saturday Evening Post* novelette. No storyteller, von Sternberg derided plot; ''the best source for a film is an anecdote,'' he said. From a single coincidence and a handful of characters, edifices of visual poetry could be constructed. His films leap years in the telling to follow a moral decline or growth of an obsession.

The most important film of von Sternberg's life was one he never made. After the humiliation of the war years, when he produced only the propaganda short *The Town*, and the nadir of his career, as close-up advisor to King Vidor on *Duel in the Sun*, he wrote *The Seven Bad Years*, a script that would, he said, ''demonstrate the adult insistence to follow the pattern inflicted on a child in its first seven helpless years, from which a man could extricate himself were he to realize that an irresponsible child was leading him into trouble.'' He was never to make this work of self-analysis, nor any film which reflected a mature understanding of his contradictory personality.

Von Sternberg's theories of cinema were not especially profound, deriving largely from the work of Reinhardt, but they represented a quantum jump in an industry where questions of lighting and design were dealt with by experts who jealously guarded this prerogative. In planning his films not around dialogue but around the performers' ''dramatic encounter with light,'' in insisting that the ''dead space'' between the camera and subject be filled and enlivened, and above all in seeing every story in terms of ''spiritual power'' rather than star quality, he established a concept of personal cinema which presaged the *politique des auteurs* and the Movie Brat generation.

In retrospect, von Sternberg's contentious personality—manifested in the self-conscious affecting of uniforms and costumes on the set and an epigrammatic style of communicating with performers that drove many of them to frenzy—all reveal themselves as reactions against the banality of his chosen profession. von Sternberg was asked late in life if he had a hobby. ''Yes. Chinese philately.'' Why that? ''I wanted,'' he replied in the familiar weary, uninflected voice, ''a subject I could not exhaust.''

—John Baxter

von STROHEIM, Erich

Nationality: Austrian. **Born:** Erich Oswald Stroheim in Vienna, 22 September 1885; became U.S. citizen, 1926. **Education:** According to von Stroheim he attended Mariahilfe Military Academy, though several biographers doubt this. **Military Service:** Served briefly in the Austro-Hungarian Army. **Family:** Married 1) Margaret Knox, 1914 (died 1915); 2) May Jones, 1916 (divorced 1918), one son; 3) Valerie Germonprez, 1918 (separated), one son. **Career:** Moved to America and worked as salesman, railroad worker, short story writer, and travel agent, 1909–14; actor, assistant and military adviser for D.W. Griffith, 1914–15; assistant director, military adviser, and set designer for director John Emerson, 1915–17; became known as ''The Man You Love to Hate'' after role as Prussian officer in *For France*, 1917; directed *Blind Husbands* for Carl Laemmle at Universal, 1918 (terminated contract with Universal, 1922); directed *Greed* for Goldwyn Co., his version cut to ten reels by studio, 1924; moved to France, 1945. **Died:** 12 May 1957.

Films as Director:

1918 *Blind Husbands* (+ sc, art d, role as Lieutenant von Steuben)
1919 *The Devil's Passkey* (+ sc, art d)
1921 ***Foolish Wives*** (+ sc, co-art d, co-costume, role as Count Wladislas Serge Karamazin)
1922 *Merry-Go-Round* (+ sc, co-art d, co-costume) (completed by Rupert Julian)

Erich von Stroheim

1924 ***Greed*** (+ sc, co-art d)
1925 *The Merry Widow* (+ sc, co-art d, co-costume)
1927 *The Wedding March* (+ sc, co-art d, co-costume, role as Prince Nicki)
1928 *The Honeymoon* (+ sc, role as Prince Nicki—part two of *The Wedding March* and not released in United States); *Queen Kelly* (+ sc, co-art d) (completed by others)
1933 *Walking down Broadway* (+ sc) (mostly reshot by Alfred Werker and Edwin Burke and released as *Hello Sister*)

Other Films:

1914 *Captain McLean* (Conway) (role)
1915 *Old Heidelberg* (Emerson) (asst d, military advisor, role as Lutz); *Ghosts* (Emerson) (role); ***The Birth of a Nation*** (Griffith) (role)
1916 ***Intolerance*** (Griffith) (asst d, role as second Pharisee); *The Social Secretary* (Emerson) (asst d, role as a reporter); *Macbeth* (Emerson) (asst d, role); *Less than the Dust* (Emerson) (asst d, role); *His Picture in the Papers* (Emerson) (asst d, role as the traitor)
1917 *Panthea* (Dwan) (asst d, role as Russian policeman); *Sylvia of the Secret Service* (Fitzmaurice) (asst d, role); *In Again—Out Again* (Emerson) (asst d, art d, role as Russian officer); *For France* (Ruggles) (role as Prussian officer)
1918 *Hearts of the World* (Griffith) (asst d, military advisor, role as German officer); *The Unbeliever* (Crosland) (role as German officer); *The Hun Within* (Cabanne) (role as German officer)
1927 *The Tempest* (sc)
1929 *The Great Gabbo* (Cruze) (role as Gabbo)
1930 *Three Faces East* (del Ruth) (role)
1931 *Friends and Lovers* (Schertzinger) (role)
1932 *The Lost Squadron* (Archimbaud and Sloane) (role); *As You Desire Me* (Fitzmaurice) (role)
1934 *Crimson Romance* (Howard) (military advisor, role as German pilot); *Fugitive Road* (sc/co-sc, military advisor)
1935 *The Crime of Dr. Crespi* (Auer) (role as Dr. Crespi); *Anna Karenina* (Brown) (military advisor)
1936 *Devil Doll* (Browning) (sc/co-sc); *San Francisco* (Van Dyke) (sc/co-sc); *Marthe Richard* (Bernard) (role as German officer)
1937 *Between Two Women* (sc/co-sc); ***La Grande Illusion*** (Renoir) (role as von Rauffenstein); *Mademoiselle Docteur* (Gréville) (role as Col. Mathesius); *L'Alibi* (Chenal) (role as Winkler)
1938 *Les Pirates du rail* (Christian-Jaque) (role as Tschou-Kin); *L'Affaire Lafarge* (Chenal) (role as Denis); *Les Disparus de Saint-Agil* (Christian-Jaque) (role as German professor); *Ultimatum* (Wiene and Siodmak) (role as Général Simovic); *Gibraltar* (role as Marson) (*It Happened in Gibraltar*); *Derrière la façade* (Lacombe) (role as Eric)
1939 *Menaces* (Gréville) (role as Hoffman); *Rappel immédiat* (Mathot) (role as Stanley Wells); *Pièges* (Siodmak) (role as Pears); *Tempète sur Paris* (Bernard-Deschamps) (role as Kohrlick); *La Révolte des vivants* (Pottier) (role as Emile Lasser); *Macao l'enfer* (Delannoy) (role as Knall); *Paris—New York* (Heymann and Mirande) (role)
1940 *I Was an Adventuress* (Ratoff) (role); *So Ends Our Night* (Cromwell) (role)
1943 *Five Graves to Cairo* (Wilder) (role as Field Marshall Rommel); *The North Star* (Milestone) (role as German medic)
1944 *The Lady and the Monster* (Sherman) (role); *Storm over Lisbon* (Sherman) (role)
1945 *The Great Flamarion* (Mann) (role as Flamarion); *Scotland Yard Investigation* (Blair) (role); *The Mask of Dijon* (Landers) (role as Dijon)
1946 *On ne meurt pas comme ça* (Boyer) (role as Eric von Berg)
1947 *La Danse de mort* (Cravenne) (co-adapt, co-dialogue, role as Edgar)
1948 *Le Signal rouge* (Neubach) (role)
1949 *Portrait d'un assassin* (Bernard-Roland) (role)
1950 ***Sunset Boulevard*** (Wilder) (role as Max)
1952 *Minuit, quai de Bercy* (Stengel) (role); *Alraune* (*La Mandragore*) (Rabenalt) (role)
1953 *L'Envers du paradis* (Gréville) (role as O'Hara); *Alerte au sud* (Devaivre) (role)
1954 *Napoléon* (Guitry) (role as Beethoven)
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Erich von Stroheim had two complementary careers in cinema, that of actor-director, primarily during the silent period, and that of distinguished character actor when his career as a director was frustrated as a result of his inability to bring his genius to terms with the American film industry.

After edging his way into the industry in the humblest capacities, von Stroheim's lengthy experience as bit player and assistant to Griffith paid off. His acceptance during the pioneer period of American cinema as Prussian ‘‘military adviser,’’ and his bullet-headed physical resemblance to the traditional monocled image of the tight-uniformed Hun officer, enabled him to create a more established acting career and star in his own films. With his first personal film, *Blind Husbands*, he became the prime creator in Hollywood of witty, risqué, European-like sex-triangle comedy-dramas. His initial successes in the early 1920s were characterized by subtle acting touches and a marked sophistication of subject that impressed American audiences of the period as essentially European and fascinatingly decadent. *Blind Husbands* was followed by other films in the same genre, the 12-reel *The Devil's Pass Key* and the critically successful *Foolish Wives.* In all three works, women spectators could easily identify with the common character of the lonely wife, whose seduction by attractively wicked Germanic officers and gentlemen (usually played by von Stroheim, now publicized as ''the man you love to hate'') provided the essential thrill. Von Stroheim also cunningly included beautiful but excitingly unprincipled women characters in both *The Devil's Pass Key* and *Foolish Wives*, played by Maude George and Mae Busch. Details of bathing, dressing, and the ministration of servants in the preparation of masters or mistresses in boudoir or dressing room were recurrent, and the von Stroheim scene always included elaborate banquets, receptions, and social ceremonies.

Von Stroheim's losing battle with the film industry began in his clashes with Irving Thalberg at Universal. His obsessive perfectionism over points of detail in setting and costume had pushed the budget for *Foolish Wives* to the million-dollar mark. Though the publicists boasted of von Stroheim's extravagance, the front office preferred hard profits to such self-indulgent expenditures. Thalberg also refused von Stroheim's demands that his films should be of any length he determined, and *Foolish Wives* (intended to be in two parts) was finally taken out of his hands and cut from 18–20 to some 12–14 reels. Although a critical success, the film lost money.

Foolish Wives was von Stroheim's most discussed film before *Greed.* In it he played a bogus aristocratic officer, in reality a swindler and multi-seducer. His brilliant, sardonic acting ''touches'' brought a similar psychological verisimilitude to this grimly satiric comedy of manners as Lubitsch was to establish in his *Kammerspielfilme* (intimate films). He also specialized in decor, photographic composition, and lighting. The latticed light and shadow in one sequence, when the seducer in full uniform visits the counterfeiter's underworld den with hope of ravishing the old man's mentally defective daughter, is unforgettable.

Greed, von Stroheim's most important film, was based meticulously on Norris's Zolaesque novel, *McTeague.* Von Stroheim's masterpiece, it was eventually mutilated by the studio because of its unwieldy length; it was reduced over its director's protests from 42 reels to 24 (between 5 and 6 hours), and then finally cut to 10 reels by the studio. Von Stroheim's emphasis on the ugly and bizarre in human nature emerged in this psychologically naturalistic study of avarice and degradation seen in a mismatched couple—McTeague, the impulsive, primitive (but bird-loving) lower-class dentist, and Trina, the pathologically avaricious spinster member of a German-Swiss immigrant family and winner of a $5,000 lottery. After their marriage, Trina hoards her money as their circumstances decline to the point where the husband becomes drunk and brutal, and the wife mad. After he murders her and becomes a fugitive, McTeague ends up in the isolated wastes of Death Valley, handcuffed to Marcus, his former friend whom he has killed. Using the streets of San Francisco and the house where the actual murder that had inspired Norris had taken place, von Stroheim anticipated Rossellini in his use of such locations. But his insistence on achieving an incongruous and stylized realism, which starts with McTeague's courtship of Trina sitting on a sewerpipe and culminates in the macabre sequence in Death Valley, goes beyond that straight neorealism of the future. Joel W. Finler, in his book *Stroheim*, analyzes the wholesale cutting in the 10-reel version, exposing the grave losses that render the action and motivation of the film unclear. But the superb performances of Zasu Pitts and Gibson Gowland compensate, and the grotesque Sieppe family provide a macabre background, enhanced by von Stroheim's constant reminder of San Francisco's ''mean streets.'' The film was held to be his masterpiece by many, but also condemned as a ''vile epic of the sewer.''

Von Stroheim was to work as director on only five more films: the Ruritanian *Merry Widow* (adapted from the operetta), *The Wedding March* (in two parts, and again severely cut), the erotic *Queen Kelly* (directed for Gloria Swanson, but never completed by von Stroheim, though released by Swanson with her own additions), and the sound films *Walking Down Broadway* (released as *Hello, Sister*; it was never released in von Stroheim's original version) and *The Emperor's Candlesticks*, on which it appears he collaborated only in direction. The silent films portray the same degenerate Imperial Viennese society von Stroheim favored. Half-romantic and half-grotesque fantasy, the films once again presented von Stroheim's meticulous attention to detail in decor and characterization. *The Wedding March* (in spite of studio intervention) is the high point in von Stroheim's career as a director after *Greed.* Subsequently he remained content to star or appear in films made by others, making some 50 appearances between 1929 and 1955. His most notable acting performances during this period were in Renoir's *La Grande Illusion* and Wilder's *Five Graves to Cairo* and *Sunset Boulevard*, in which his past as a director is almost ghoulishly recalled.

—Roger Manvell

von TRIER, Lars

Nationality: Danish. **Born:** Lars Trier, Lyngby, 30 April 1956. **Education:** Studied Film Science at the University of Copenhagen, 1976–1979; Danish Film School (director), 1979–82. **Family:** Married 1) Cæcilia Holbek,1987 (divorced 1995); 2 children; 2) Bente Frøge (1997), twins. **Career:** With Niels Vørsel, established Element Film, 1986; established Element Film ApS, 1990; with Peter Aalbæk Jensen, established Zentropa Entertainments, 1992. **Awards:** Cannes International Film Festival Grand Prix de Technique, Danish Film Critics Award (Bodil) for Best Danish Feature Film, Danish Film Academy Award (Robert) for Best Danish Feature Film, and Mannheim International Film Festival Joseph von Sternberg-Preis, for *Element of Crime*, 1984; Cannes International Film Festival Special Prize of the Jury and Prix de la Commission Supérieure Technique, Bodil Award for Best Danish Feature Film, Robert Award for Best Danish Feature Film, Ghent Flanders International Film Festival First Prize, and Sydney Film Festival Award for Best Film, for *Europa*, 1992; Kjell Abel Award (Denmark), 1993; Ingmar Bergman travel grant (Denmark), 1994; Bodil Award for Best Danish Feature Film, for *The Kingdom*, 1995; Arthur Köpckes honorary award (Denmark), 1995; Cannes International Film Festival Grand Prix, Bodil Award for Best Danish Feature Film, Robert Award for Best Danish Feature Film, Carl Th. Dreyer Award (Denmark), Berlin European Film Academy Award for European Film of the Year, FIPRESCI Award, International Critics Award, Edinburgh International Film Festival Critics Award, New York Film Critics Circle Award for Best Director, International Society of Film Critics Awards for Best Film and Best Director, all 1996, César Award for Best Foreign Film, and Swedis Film Institute (Guldbagge) Award for Best Foreign Film, both 1997, all for *Breaking the Waves*; London Film Festival Award, FIPRESCI Award, and International Critics Award, for *The Idiots*, 1998; Cannes Film Festival Palme d'Or, for *Dancer in the Dark*,

Lars von Trier

2000. **Office:** Zentropa Productions, Ryesgade 106 A, 4th Floor, 2100 Copenhagen OE, Denmark.

Films as Director

1977 *Orchidégartneren* (+ ph, sc, ed, ro as Victor Morse)
1979 *Menthe—la bienheureuse* (*Mynte—den lyksalige*) (+ pr, sc, ph, ed, ro as the driver)
1980 *Nocturne* (+ sc)
1982 *Befrielsesbilleder* (afgangsfilm fra Filmskolen) (+ co-sc)
1984 *Forbrydelsens element* (*The Element of Crime*) (+ co-sc, ro as Schmuck of Ages)
1988 *Medea* (for TV) (+ co-sc); *Epidemic* (+ co-sc, co-ph, co-ed, ro)
1991 *Europa* (+ co-sc, ro as Jew)
1994 *Lærerværelset* (for TV); *Riget* (*The Kingdom 1–4*) (mini-series—for TV) (+ co-sc, ro as himself)
1996 ***Breaking the Waves*** (+ sc)
1997 *Riget II* (*The Kingdom 5–8*) (mini-series—for TV) (+ co-sc, ro as himself)
1998 ***Idioterne*** (*The Idiots*) (+ sc, ph, ro as interviewer)
1999 *D-dag* (three parts—for TV) (co-d with Thomas Vinterberg, Søren Kragh Jacobsen, and Christian Levring; ro as himself)
2000 *Dancer in the Dark* (+ sc, ph, lyrics)

Other Films:

1980 *Kaptajn Klyde og hans venner vender tilbage* (Holst and Klein) (ro)
1989 *En Verden til forskel* (Magnusson) (ro as Taxachauffor)
2000 *De Udstillede* (Jargil) (co-sc)

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By von TRIER: books—

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Breaking the Waves (script and director's note), Per Kofod, 1996.
With Mogens Rukow, *Idioterne* (script and LvT diary), Gyldendal, 1999.

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‘‘Om Carl Th. Dreyer,’’ in *Kosmorama*, no. 187, Spring 1989.
With Thomas Vinterberg, ‘‘The Vow of Chastity’’ (manifesto), Dogme 95, www.dogme95.dk, signed 13 March 1995..

On von TRIER: books—

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Björkman, Stig, *Trier om von Trier*, Stockholm, 1999.

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Kornum Larsen, Jan, ‘‘Samtale med Lars von Trier,’’ in *Kosmorama* (Copenhagen), no. 167, 1991.
Nørgaard, Lene, ‘‘Lars von Trier: en europæisk filmmager,’’ in *Stil på Strimler*, edited by Lone Erritzøe, Amanda, 1992.
Christensen, Ove, and Claus K. Christensen, ‘‘Porten til Riget,’’ in *Ind i filmen*, edited by Eva Jørholt, Medusa, 1995.
Hampton, Howard, ‘‘Wetlands,’’ in *Film Comment* (New York), November-December 1995.
Pryds, Henning, ‘‘Medea: et tv-æstetisk eksperiment,’’ in *Sekvens: filmvidenskabelig årbog*, 1995.
Bouquet, Stéphane, and Vincent Ostria, ‘‘Les thérapies de Lars von Trier,’’ in *Cahiers du Cinéma* (Paris), no. 493, 1995.
Schepelern, Peter, ‘‘Kunstens element,’’ in *Dansk film 1972–97*, edited by Ib Bondebjerg, Jesper Andersen, and Peter Schepelern, Stockholm, 1997.
Andersen, Jesper, ‘‘I lommerne på Europa,’’ In *Dansk film 1972–97*, edited by Ib Bondebjerg, Jesper Andersen, and Peter Schepelern, Stockholm, 1997.
Schepelern, Peter, ‘‘Ånden i myretuen and D Dag, dogme og dødsforagt,’’ in *FILM*, no. 7, February 2000.

On von TRIER: films—

Kolodziejski, Kris M., director, *Ennenstadt Europa: Om Lars von Trier og ‘‘Element of Crime,’’* 1984.
Buchardt, Nikolaj, director, *Triers element* (doc—for TV), undated.
Howitz, Frantz, director, *Portræt af Lars von Trier* (doc—for TV), 1991.
Binzer, Camilla Hammerich, director, *I Lars von Triers Kingdom: en mand og hans tv-serie* (doc—for TV), 1994.
Björkman, Stig, director, *Tranceformer, an Obsession* (doc) 1994.
Jargil, Jesper, director, *De ydmygede* (*The Making of The Idiots*), 1998.
Jargil, Jesper, director, *De udstillede* (doc) 1999.

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‘‘My greatest problem in life is control contra chaos. I have an insane dread of not having control when I want it.’’ With these words Lars von Trier pinpoints a central dilemma in and behind his art. But, one must add, it is a dilemma that has proved particularly artistically fruitful for von Trier. If there is one recurrent feature characteristic of his wide range of productions, it is the consistency whereby they are directed by predefined rules within the governing framework of which chaos may be unleashed. The rules provide a sense of security and control and yet may be so open that chaos can be created. Just as typical are his deliberately serious, yet ironic references to the history of film and the arts. In a typical postmodernistic way, genres, stylistic features, and themes from this history are to be found repeatedly throughout his work, but in personal interpretations and variations where his ambition is not only to make reference, but also to extend the film language he regards as conservative and limited, governed by commercial interests. Von Trier has succeeded like few others in pursuing his experimental, avant-garde intentions for cinema as an art while reaching a wide audience and creating what certainly looks like commercial success.

Von Trier has publicly stated what a shocking discovery it was for him when his mother told him on her deathbed that the man he had called his father all his life was not his biological father, but that his mother had deliberately chosen another donor presumed to possess artistic genes who could contribute to the production of the child she wanted. Since his adolescense Lars von Trier has been settling up with his middle-class home and its artistic and political pretensions. He benefited throughout childhood from his parents' liberal approach to child raising, one result of which was that he left school in the 6th grade because he couldn't accept discipline and already suffered from all kinds of phobias. Appointments with various psychologists resulted in his being taught at home, where from the age of ten he lived a life of his own, a life which included making 8 mm films. His settling of accounts also applied to the cultural values his home represented, and from childhood he cultivated everything his parents repudiated: the sentimental, the kitsch, bathetic children's books, cartoon comics, etc. This culminated when he bought the rights to the collected works of Morten Korch via Zentropa—a series of low-brow novels which had been filmed between 1950 and the late 1960s to the unmitigated delight of Danish cinema-goers and the just as unmitigated disgust of the critics. The self-appointed arbiters of taste deemed Korch to be the ultimate in kitsch: sentimental, distorted art to seduce the masses, which Zentropa has so far turned into a twenty-six part television series and a feature film.

Even in his graduation project for the National Film School of Denmark the director demonstrated his talent to provoke and go against the flow, by portraying a German Wehrmacht soldier with the pathos of martyrdom. It is a thoroughly politically incorrect film, but it was also noticed for its ambition and its artistic courage, with Andrei Tarkovsky as an obvious source of inspiration. Immediately after that, von Trier was able to embark on his first feature, *Element of Crime*, intended as the introduction to a Europa trilogy to be completed with *Epidemic* and *Europa.* Each film has its set of rules—color scheme, budget and the metafilm element, and the use of front projection and black and white with a single color, respectively.

Hypnosis plays a major role in portraying an apocalyptic Europe shown with the visual features and themes of fascism. The film drew critical acclaim and international attention, but the director only reached larger audiences with his television series, *The Kingdom I and II*, which Trier himself called his pot-boilers. This does not mean the surrender of artistic integrity. The series may have been inspired by the endless hospital soaps, but also by David Lynch's *Twin Peaks*, with its similar degree of stylistic awareness. Von Trier went further; he not only shot the entire series with whatever light there was, hand-held cameras, and a mobility drawn from television series such as *NYPD Blue* and *Homicide*, but also broke a number of the fundamental principles of film narrative by editing without regard for the general rules for camera angles, optical axes, and the use of edits in otherwise continual shots. With Morten Arnfred as assistant director, more effort went into directing the cast than in previous Trier works.

Before that, the director had launched yet another project with its own very special rules. *Dimension* is a film for which three minutes would be shot every year for thirty years (1991 to 2022), with its premiere on April 30, 2024, when von Trier will be 68. There is no script, but a synopsis mentions a poetic gangster story ''which will take us around Europe and be acted out and among events and flash points.'' Equally radical in its concept was the exhibition *Psychomobile* v*mI: The World Clock*, which took place in 1996 at the Art Society Building in Copenhagen. The exhibition was a mixture not only of genres but of art forms such as installation and performance. The concept was to have a number of fictitious characters develop by improvisation but according to a set of predetermined rules. Fifty-three people were put into play in the nineteen rooms of the Art Society. The fifty-three circulated among the rooms and not only entered into new groupings, but also new mental relationships and dramatic conflicts, all determined by the ants in an ant heap in New Mexico. The ant heap was monitored by video, the images transmitted to Copenhagen by satellite, and the movements of the ants from zone to zone sparked changes in each actor's position in the rooms, signalled by colored lights, and changes to their mental states. Based on their predefined characteristics the actors improvised a story for three hours a day, for fifty days. An endless piece of fiction and a fascinating experience, it was documented in Jesper Jargil's film *The Exhibited.* Another project conceived and carried out by the ''Dogme brethren''—a group of four directors whose manifest, ''The Vow of Charity,'' offered a radical approach to filmmaking—clearly bore von Trier's imprint and seems to be an extension of the *World Clock.* It was performed live on New Year's Eve 1999 in Copenhagen. Four characters moved around the city, each under the remote control of the four Dogme directors, each followed by his own film unit, and each furnished with his own story, which comes together in a bank heist. The following day the four plots were transmitted on four different TV channels, with a fifth showing the directors at work in the remote control suite, and a sixth showing all screens simultaneously. In true zapper style viewers could create their own versions of the story by changing channels at any time. It was more exciting as a concept and experiment than as a complete work, but it was imbued with von Trier's sense of rules and the interplay between chaos and control.

Before these projects, von Trier's most convincing feature film appeared. *Breaking the Waves* continued the hand-held technique familiar from *The Kingdom*, but this time in feature film—and CinemaScope—format. It was a project conceived as a melodrama and clearly based on the most melodramatic foundations imaginable, a kind of primordial melodrama about true love and the self-sacrificing woman. In *Dancer in the Dark* love between man and woman gives way to love between mother and son, incorporated into a musical in which the road to the scaffold is paved with musical numbers.

The control and chaos syndrome clearly emerges in *The Idiots*, perhaps the director's most radical, personal film to date, in which the rules not only determine the conception of the film but that of the characters. They, too, have drawn up rules to test their limits in a film shaped like a project that has gone off the rails, and in which the director, with von Trier's own voice, attempts to bring order to the chaos by trying to uncover just what went wrong. But here, too, the director is in full control of the effects utilized in miming the dreaded chaos staged, as the credits say with an ironic tongue-in-cheek, by . . . .

—Dan Nissen

von TROTTA, Margarethe

Nationality: German. **Born:** Berlin, 21 February, 1942. **Education:** Universities of Munich and Paris; studied acting in Munich. **Family:** Married director Volker Schlöndorff. **Career:** Actress in theatres in Dinkelsbül, Stuttgart, and Frankfurt, 1960s; worked only in TV and film, from 1969; directed first film, *Die verlorene Ehre der Katharina Blum*, 1975. **Awards:** Golden Lion, Venice Festival, for *Die Bleierne Zeit*, 1981.

Films as Director:

1975 *Die verlorene Ehre der Katharina Blum* (*The Lost Honor of Katharina Blum*) (co-d, co-sc)
1977 *Das zweite Erwachen der Christa Klages* (*The Second Awakening of Christa Klages*) (+ sc)
1979 *Schwestern oder Die Balance des Glücks* (*Sisters, or The Balance of Happiness*) (+ sc)
1981 ***Die Bleierne Zeit*** (*Leaden Times*; *Marianne and Julianne*; *The German Sisters*) (+ sc)
1983 *Heller Wahn* (*Sheer Madness*) (+ sc)
1986 *Rosa Luxemburg*
1987 episode of *Felix*
1988 *Paura e amore* (*Three Sisters/Love and Fear*)
1990 *Die Rückkehr* (*Return*; *L'Africana*)
1993 *Il lungo silenzio* (*The Long Silence*)
1994 *Das versprechen* (*The Promise*) (+ co-sc)
1997 *Winterkind*
1998 *Mit fünfzig küssen Männer anders*
1999 *Dunkle Tage* (for TV) (+ sc)

Other Films:

1968 *Schräge Vögel* (Ehmck) (role)
1969 *Brandstifter* (Lemke) (role); *Götter der Pest* (Fassbinder) (role as Margarethe)

Margarethe von Trotta

1970 *Baal* (Schlöndorff) (role as Sophie); *Der amerikanische Soldat* (Fassbinder) (role as maid)
1971 *Der plötzliche Reichtum der armen Leute von Kombach* (Schlöndorff) (co-sc, role as Heinrich's woman); *Die Moral der Ruth Halbfass* (Schlöndorff) (role as Doris Vogelsang)
1972 *Strohfeuer* (Schlöndorff) (role as Elisabeth, co-sc)
1973 *Desaster* (Hauff) (role); *Übernachtung in Tirol* (Schlöndorff) (role as Katja)
1974 *Invitation à la chasse* (Chabrol) (for TV) (role as Paulette); *Georgina's Gründe* (Schlöndorff) (for TV) (role as Kate Theory)
1975 *Das andechser Gefühl* (Achternbusch) (role as film actress)
1976 *Der Fangschuss* (Schlöndorff) (co-sc, role as Sophie von Reval)
1984 *Blaubart* (*Bluebeard*) (Zanussi) (role); *Unerreichbare Nahe* (Hirtz) (sc)

Publications

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Die Bleierne Zeit, Frankfurt, 1981.
Heller Wahn, Frankfurt, 1983.
Rosa Luxemburg, with Christiane Ensslin, Frankfurt, 1986.

By von TROTTA: articles—

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''Gespräch zwischen Margarethe von Trotta und Christel Buschmann,'' in *Frauen und Film* (Berlin), June 1976.
''Frauen haben anderes zu sagen . . . ,'' an interview with U. Schirmeyer-Klein, in *Film und Fernsehen* (Berlin), no. 4, 1979.
Interview with Sheila Johnston in *Stills* (London), May/June 1986.
Interview with Karen Jaehne and Lenny Rubenstein in *Cineaste* (New York), vol. 15, no. 4, 1987.
''Rebell helt enkelt,'' an interview with P. Loewe, in *Chaplin* (Stockholm), vol. 35, no. 6, 1993.
''Lernprozesse,'' an interview with Margret Köhler, in *Film-Dienst* (Cologne), 3 August 1993.

On von TROTTA: books—

Franklin, James, *New German Cinema: From Oberhausen to Hamburg*, Boston, 1983.
Phillips, Klaus, editor, *New German Filmmakers: From Oberhausen through the 1970s*, New York, 1984.

Todd, Janet, editor, *Women and Film: Women and Literature*, New York, 1988.

Elsaesser, Thomas, *New German Cinema: A History*, London, 1989.

On von TROTTA: articles—

‘‘*Le Coup de grâce* Issue’’ of *Avant-Scène du Cinéma* (Paris), 1 February 1977.

Elsaesser, Thomas, ‘‘Mother Courage and Divided Daughter,’’ in *Monthly Film Bulletin* (London), July 1983.

Dossier on von Trotta, in *Revue du Cinéma* (Paris), November 1983.

Moeller, H.B., ‘‘West German Women’s Cinema: The Case of Margarethe von Trotta,’’ in *Film Criticism* (Meadville, Pennsylvania), Winter 1984/85; reprinted Fall-Winter 1986/87.

Linville, Susan, and Kent Casper, ‘‘The Ambiguity of Margarethe von Trotta’s *Sheer Madness*,’’ in *Film Criticism* (Meadville, Pennsylvania), vol. 12, no. 1, 1987.

Donough, Martin, ‘‘Margarethe von Trotta: Gynemegoguery and the Dilemmas of a Filmmaker,’’ in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 17, no. 3, 1989.

Kauffman, Stanley, ‘‘The Long Silence,’’ in *New Republic*, 30 May 1994.

Toiviainen, Sakari, in *Filmihullu* (Helsinki), no. 5, 1995.

Martin, Michel, and Maurice Elia, ‘‘Margarethe von Trotta toujours présente,’’ in *Séquences* (Haute-Ville), November-December 1996.

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An important aspect of Margarethe von Trotta’s filmmaking, which affects not only the content but also the representation of that content, is her emphasis on women and the relationships that can develop between them. For example, von Trotta chose as the central theme in two of her films (*Sisters, or The Balance of Happiness* and *Marianne and Juliane*) one of the most intense and complex relationships that can exist between two women, that of sisters. Whether von Trotta is dealing with overtly political themes as in *The Second Awakening of Christa Klages* (based on the true story of a woman who robs a bank in order to subsidize a daycare center) and *Marianne and Juliane* (based on the experiences of Christine Ensslin and her ‘‘terrorist’’ sister) or with the lives of ordinary women as in *Sisters or the Balance of Happiness* or *Sheer Madness*, von Trotta shows the political nature of relationships between women. By paying close attention to these relationships, von Trotta brings into question the social and political systems which either sustain them or do not allow them to exist.

Although the essence of von Trotta’s films is political and critical of the status quo, their structures are quite conventional. Her films are expensively made and highly subsidized by the film production company Bioskop, which was started by her husband Volker Schlöndorff and Reinhard Hauff, both filmmakers. Von Trotta joined the company when she started making her own films. She did not go through the complicated system of incentives and grants available to independent filmmakers in Germany. Rather, she began working for Schlöndorff as an actress and then as a scriptwriter, and finally on her own as a director and co-owner in the production company which subsidizes their films.

Von Trotta has been criticized by some feminists for working too closely within the system and for creating characters and structures which are too conventional to be of any political value. Other critics find that a feminist aesthetic can be found in her choice of themes. For although von Trotta uses conventional women characters, she does not represent them in traditional fashion. Nor does she describe them with stereotyped, sexist clichés; instead, she allows her characters to develop on screen through gestures, glances, and nuances. Great importance is given to the psychological and subconscious delineation of her characters, for von Trotta pays constant attention to dreams, visions, flashbacks, and personal obsessions. In this way, her work can be seen as inspired by the films of Bresson and Bergman, filmmakers who also use the film medium to portray psychological depth.

‘‘The unconscious and subconscious behavior of the characters is more important to me than what they do,’’ says von Trotta. For this reason, von Trotta spends a great deal of time with her actors and actresses to be sure that they really understand the emotions and motivations of the characters which they portray. This aspect of her filmmaking caused her to separate her work from that of her husband, Volker Schlöndorff. During their joint direction of *The Lost Honor of Katharina Blum*, it became apparent that Schlöndorff’s manner of directing, which focused on action shots, did not mix with his wife’s predilections for exploring the internal motivation of the characters. Her films are often criticized for paying too much attention to the psychological, and thus becoming too personal and inaccessible.

Von Trotta has caused much controversy within the feminist movement and outside of it. Nevertheless, her films have won several awards not only in her native Germany but also internationally, drawing large, diverse audiences. Her importance cannot be minimized. Although she employs the commonly used and accepted structures of popular filmmakers, her message is quite different. Her main characters are women and her films treat them in a serious and innovative fashion. Such treatment of women within a traditional form has in the past been undervalued or ignored. Her presentation of women has opened up possibilities for the development of the image of women on screen and contributed to the development of film itself.

Von Trotta’s films have continued to express other concerns that were central to her earlier work as well. These include examinations of German identity and the impact of recent German history on the present; the view of historical events through the perceptions of the individuals those events affect; the personal risks that individuals take when speaking the truth or exposing the hypocrisy of those in power; and, in particular, the strengths of women and the manner in which they relate to each other and evolve as their own individual selves.

Rosa Luxemburg is a highly intelligent, multi-faceted biopic of the idealistic, politically committed, but ill-fated humanist and democratic socialist who had such a high profile on the German political scene near the beginning of the twentieth century. *Love and Fear*, loosely based on Chekhov’s *The Three Sisters*, is an absorbing (if sometimes overdone) allegory about how life is forever in transition. It focuses on a trio of sisters, each with a different personality. The senior sibling is a scholarly type who is too cognizant of how quickly time goes by; the middle one lives an aimless life, and is ruled by her feelings; the junior in the group is a fervent, optimistic pre-med student.

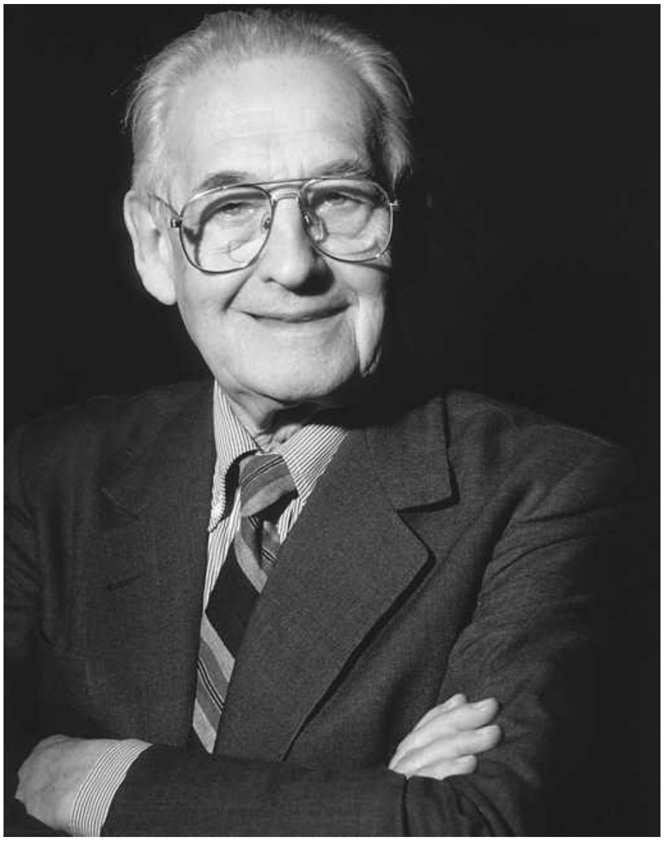
The Long Silence is the story of a judge whose life is in danger because of his prosecution of corrupt government officials. After his murder—an unavoidable occurrence, given the circumstances—his gynecologist wife perseveres in continuing his work. *The Promise*, which reflects on the downfall of communism and the demise of the Berlin Wall, tells of two lovers who are separated in 1961 during a failed attempt to escape from East to West. With the exception of a brief reunion in Prague in 1968, they are held apart until 1989 and the fall of communism in East Germany.

—Gretchen Elsner-Sommer, updated by Rob Edelman

W

WAJDA, Andrzej

Nationality: Polish. **Born:** Suwałki, Poland, 6 March 1926. **Education:** Fine Arts Academy, Kraków, 1945–48; High School of Cinematography, Lodz, 1950–52. **Military Service:** Served in the A.K. (Home Army) of the Polish government in exile, from 1942. **Family:** Married 1) Beata Tyszkiewicz, 1967 (marriage dissolved), one daughter; 2) Krystyna Zachwatowicz, 1975. **Career:** Assistant to director Aleksandr Ford, 1953, then directed first feature, *Pokolenie*, 1955; directed first play, 1959; made first film outside Poland, *Sibirska Ledi Magbet*, for Avala Films, Belgrade, 1962; directed *Pilatus und andere* for West German TV, 1972; following imposition of martial law, concentrated on theatrical projects in Poland and film productions outside Poland; government dissolved Wajda's Studio X film production group, 1983; managing director, Teatr Powszechny, Warsaw, from 1989; senator, Polish People's Republic, 1989–91. **Awards:** Grand Prix, Moscow Film Festival, for *The Promised Land*, 1975; Palme d'Or, Cannes Festival, for *Man of Iron*, 1981; British Academy Award for services to film, 1982; Officier, Legion d'Honneur, France, 1982.



Andrzej Wajda

Films as Director and Scriptwriter:

1950 *Kiedy ty śpisz* (*While You Sleep*); *Zły chłopiec* (*The Bad Boy*)
1951 *Ceramika Iłżecka* (*The Pottery of Ilzecka*)
1955 *Pokolenie* (*A Generation*); *Idę do słońca* (*I Walk to the Sun*)
1957 ***Kanał*** (*They Loved Life*; *Sewer*)
1958 ***Popiół i diament*** (*Ashes and Diamonds*)
1959 *Lotna*
1960 *Niewinni czarodzieje* (*Innocent Sorcerers*)
1961 *Samson*
1972 *Sibirska Ledi Magbet* (*Lady Macbeth of Mtsensk*; *Fury Is a Woman*; *Siberian Lady Macbeth*); ''Warszawa'' episode of *L'Amour à Vingt Ans*
1965 *Popióły* (*Ashes*)
1967 *Bramy raju* (*Gates to Paradise*; *The Gates of Heaven*; *The Holy Apes*)
1968 *Wszystko na sprzedaż* (*Everything for Sale*); *Przekładaniec* (*Roly-Poly*)
1969 *Polowanie na muchy* (*Hunting Flies*); *Makbet* (*Macbeth*) (for Polish TV)
1970 *Krajobraz po bitwie* (*Landscape after the Battle*); *Brzezina* (*The Birchwood*)
1972 *Pilatus und andere—ein Film für Karfreitag* (*Pilate and Others*); *Wesele* (*The Wedding*)
1974 *Ziemia obiecana* (*Promised Land*) (also as series on Polish TV)
1976 *Smuga cienia* (*The Shadow Line*)
1977 ***Człowiek z marmuru*** (*Man of Marble*); *Bez znieczulenia* (*Without Anesthetic*); *Umarła klasa* (for TV)
1978 *Zaproszenie do wnętrza* (*Invitation to the Inside*) (doc)
1979 *Dyrygent* (*The Conductor*); *Panny z Wilka* (*The Girls from Wilko*)
1981 *Człowiek z żelaza* (*Man of Iron*)
1982 *Danton*
1983 *Eine Liebe in Deutschland* (*Un amour en Allemagne*; *A Love in Germany*)
1985 *Kronika wypadków miłosnych* (*Chronicle of a Love Affair*)
1987 *Les Possédés* (*The Possessed*)
1990 *Korczak*
1993 *The Ring with the Crowned Eagle*
1994 *Natasha*
1995 *Wielki tydzien* (*Holy Week*) (+ co-sc)
1996 *Panna Nikt* (*Miss Nobody*)
1999 *Pan Tadeusz* (*Pan Tadeusz: The Last Foray in Lithuania*) (+ co-sc)

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By WAJDA: books—

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Wajda on Film: A Master's Notes, Venice, 1992.

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''Andrzej Wajda Speaking,'' in *Kino* (Warsaw), no. 1, 1968.
''Living in Hope,'' an interview with Gordon Gow, in *Films and Filming* (London), February 1973.
''Filmer les noces,'' in *Positif* (Paris), February 1974.
Interview with K. K. Przybylska, in *Literature/Film Quarterly* (Salisbury, Maryland), Winter 1977.
''Between the Permissible and the Impermissible,'' an interview with D. Bickley and L. Rubinstein, in *Cineaste* (New York), Winter 1980/81.
''Wajda August '81,'' an interview and article by G. Moszcz, in *Sight and Sound* (London), Winter 1982.
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Interview with Marcel Ophuls, in *American Film* (Washington, D.C.), October 1983.
Interview with Dan Yakir, in *Film Comment* (New York), November/December 1984.
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Michalek, Boleslaw, *The Cinema of Andrzej Wajda*, translated by Edward Rothert, London, 1973.
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''Wajda Issue'' of *Etudes Cinématographiques* (Paris), no. 69–72, 1968.
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Toeplitz, K., ''Wajda Redivivus,'' in *Film Quarterly* (Berkeley), Winter 1969/70.
Cowie, Peter, ''Wajda Redux,'' in *Sight and Sound* (London), Winter 1979/80.
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Ball, E., ''Citizen Wadja,'' in *Village Voice* (New York), 23 April 1991.
Coates, Paul, ''Revolutionary Spirits: the Wedding of Wajda and Wyspianki,'' in *Literature/Film Quarterly* (Salisbury), April 1992.
Dowell, Pat, ''The Man Who Put Poland on the Postwar Map of Cinema,'' in *Cineaste* (New York), vol. 19, no. 4, 1993.
Falkowska, J., '''The Political' in the Films of Andrzej Wajda and Krzysztof Kieslowski,'' in *Cinema Journal* (Austin), Winter 1995.
Epstein, Jan, ''Is Cinema Dead?'' in *Cinema Papers* (Fitzroy), August 1997.
Macnab, Geoffrey, in *Sight and Sound* (London), February 1998.
Seberechts, Karin, ''Andrzej Wajda Homage,'' in *Film en Televisie + Video* (Brussels), January 1999.

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The history of Polish film is as old as the history of filmmaking in most European countries. For entire decades, however, its range was limited to Polish territory and a Polish audience. Only after the Second World War, at the end of the 1950s, did the phenomenon known as the ''Polish school of filmmaking'' make itself felt as a part of world cinema. The phenomenon went hand in hand with the appearance of a new generation of film artists who, despite differences in their artistic proclivities, have a number of traits in common. They are approximately the same age, having been born in the 1920s. They spent their early youth in the shadow of the fascist occupation and shared more or less similar postwar experiences. This is also the first generation of cinematically accomplished artists with a complete grasp of both the theoretical and practical sides of filmmaking.

Their debut was conditioned by the social climate, which was characterized by a desire to eliminate the negative aspects of postwar development labelled as the cult of personality. The basic theme of their work was the effort to come to grips with the painful experience of the war, the resistance to the occupation, and the struggle to put a new face on Polish society and the recent past. Temporal distance allowed them to take a sober look at all these experiences without schematic depictions, without illusions, and without pathetic ceremony. They wanted to know the truth about those years, in which the foundations of their contemporary life were formed, and express it in the specific destinies of the individuals who lived, fought, and died in those crucial moments of history. And one of the most important traits uniting all the members of the ''school'' was the attempt to debunk the myths and legends about those times and the people who shaped them.

The most prominent representative of the Polish school is Andrzej Wajda. In the span of a few short years he made three films, *Pokolenie*, *Kanał*, and *Popiół i diament*, which form a kind of loose trilogy and can be considered among the points of departure for the emergence of popular Poland. *Pokolenie* tells of a group of young men and women fighting in occupied Warsaw; *Kanał* is a tragic story of the 1944 Warsaw Uprising; *Popiół i diament* takes place at the watershed between war and peace. Crystallized in these three films are the fundamental themes of Wajda's work, themes characteristic of some other adherents of the ''school'' as well. In these films we also see the formation of Wajda's own artistic stamp, his creative method, which consists of an emotional approach to history, a romantic conception of human fate, a rich visual sense, and dense expression that is elaborate to the point of being baroque. In his debut, *Pokolenie*, he renounces the dramatic aspect of the battle against the occupation and concentrates on the inner world of people for whom discovering the truth about their struggle was the same as discovering the truth about love. In *Kanał* he expresses disagreement with a myth long ago rooted in the consciousness of the Polish people and propounded in portrayals of the Warsaw Uprising—that the greatest meaning of life is death on the barricades. In the film *Popiół i diament* we hear for the first time in clear tones the theme of the Pole at the crossroads of history and the tragedy of his choice. Wajda expresses this theme not in abstract constructions but in a concrete reality with concrete heroes.

Wajda returns to the war experience several times. *Lotna*, in which the historical action precedes the above-mentioned trilogy, takes place in the tragic September of 1939, when Poland was overrun. Here Wajda continues to take a critical view of national tradition. Bitterness and derision toward the romanticization of the Polish struggle are blended here with sober judgment, and also with understanding for the world and for the people playing out the last tragicomic act on the historical stage. In the film *Samson*, the hero, a Jewish youth, throws off his lifelong passivity and by this action steps into the struggle. Finally, there is the 1970 film *Krajobraz po bitwie*, which, however, differs sharply from Wajda's early films. The director himself characterized this difference in the following way: ''It's not I who am drawing back [from the war]. It's the war. It and I are growing old together, and therefore it is more and more difficult for me to discover anything in it that was close to me.''

Krajobraz po bitwie has become Wajda's farewell to the war for a long time. This does not mean, however, that the fundamental principles of the artistic method found in his early films have disappeared from his work, in spite of the fact that his work has developed in the most diverse directions over the course of forty years. The basic principles remain and, with time, develop, differentiate, and join with other motifs brought by personal and artistic experience. Some of the early motifs can be found in other contexts. Man's dramatic attitude towards history, the Pole at the crossroads of history and his tragic choice—these we can find in the film *Popioły*, in the image of the fate of Poland in the period of the Napoleonic Wars, when a new society was taking shape in the oppressive atmosphere of a defeated country divided up among three victorious powers. People living in a time of great changes are the main heroes of *Ziemia obiecana*, which portrays the precipitous, drastic, and ineluctable course of the transition from feudalism to the capitalist order. A man's situation at dramatic historical moments is also the subject of the films *Człowiek z marmuru, Człowiek z żelaza*, and *Danton*, which have met with more controversy than the preceding works. In *Danton* and similarly in *Les Possédés* another element is present: the description and criticism of destructive revolutionary forces, which lust for power and assert themselves brutally without regard for the rights of others.

Wajda's work reveals many forms and many layers. Over time, historical films alternate with films on contemporary subjects; films with a broad social sweep alternate with films that concentrate on intimate human experiences. Wajda is conscious of these alternations. From history he returns to contemporaneity, so as not to lose contact with the times and with his audience. After a series of war films, he made the picture *Niewinni czarodzieje*, whose young heroes search for meaning in their lives. In the film *Wszystko na sprzedaż*, following the tragic death of his friend, the actor Zbigniew Cybulski, he became absorbed in the traces a person leaves behind in the memories and hearts of friends; at the same time he told of the problems of artistic searching and creation. Wajda's attitudes on these questions are revealed again in the next film, *Polowanie na muchy*, and even more emphatically in *Dyrygent*, where they are linked to the motif of faithfulness to one's work and to oneself, to one's ideals and convictions. The motif links *Dyrygent* with *Popiół i diament.* Another theme of *Dyrygent*—the inseparability of one's personal, private life from one's work life and the mutual influence of the two—is the basic problem treated in *Bez znieczulenia.* In Wajda there are many such examples of the migration of themes and motifs from one film to another. They affirm the unity of his work despite the fact that alongside great and powerful works there are lesser and weaker films. Such, for example, is Wajda's sole attempt in the genre of comedy, *Polowanie na muchy*, or the adaptation of Joseph Conrad's novel *Heart of Darkness*, which underwent a cinematic transformation.

Another unifying element in Wajda's oeuvre is his faithfulness to literary and artistic sources. A significant portion of his films come from literature, while the pictorial aspect finds its inspiration in the romantic artistic tradition. In addition to such broad historical frescoes as *Popioły or Ziemia obiecana*, these include, for example, Stanislaw Wyspianski's drama of 1901, *Wesele*, important for its grasp of Poland at a bleak point in the country's history. Wajda translated it to the screen in all the breadth of its meaning, with an accent on the impossibility of mutual understanding between disparate cultural milieus. The director also selected from the literary heritage works that would allow him to address man's existential questions, attitudes towards life and death. This theme resonates most fully in adaptations of two works by the writer Jaroslaw Iwaszkiewicz, *Brzezina* and *Panny z Wilka*, in which the heroes are found not in history but in life, where they are threatened not by war but by old age, illness, and death, and where they must struggle only with themselves. To address such existential tension Wajda also developed a transcription of Mikhail Bulgakov's prose work *The Master and Margarita*, filmed for television in the German Democratic Republic under the title *Pilatus und andere-ein Film für Karfreitag.*

In the 1980s, after a number of years, Wajda goes back to the subject of war. It is in the nostalgic *Kronika wypadków miłosnych*, which deals with young people into whose loves and disappointments creeps the premonition of a military catastrophe and death. *Eine Liebe in Deutschland* is about the tragic consequences of the love felt by a married German woman for a Polish prisoner. And it is also the subject of *Korczak*, the most important work of Wajda's comeback. The director based *Korczak* on an authentic story, and the hero who gave the film its name is a portrait of a real person. After the arrival of the German occupying forces in Poland, Korczak followed his charges from an orphanage into the Jewish Ghetto, and in the end of his own free will into the extermination concentration camp of Treblinka. With this film about Korczak Wajda closed, for the time being, one of the great subjects of his life and work. He has done this by employing the simplest and therefore the most effective method: black-and-white photography, which renders a sober record of life in a sealed-off ghetto and at the same time pays homage to the unostentatious heroism of a man who, face to face with death, did not forget the moral code of the human race.

Wajda's oeuvre, encompassing artistic triumphs and failures, forms a unified but incomplete whole. The affinity among his films is determined by a choice of themes which enables him to depict great historical syntheses, metaphors, and symbols. He is constantly drawn to those moments in the destinies of individuals and groups that are crossroads of events with tragic consequences. In his films the main motifs of human existence are interwoven—death and life, love, defeat, and the tragic dilemma of having to choose, the impossibility of realizing great aspirations. All these motifs are subordinated to history, even a feeling as subjective as love.

Wajda's films have not been, and are not, uniformly received by audiences or critics. They have always provoked discussions in which enthusiasm has confronted condemnation and agreement has confronted disagreement and even hostility; despite some failures, however, Wajda's films have never been met with indifference.

—Blažena Urgošiková

WALSH, Raoul

Nationality: American. **Born:** New York City, 11 March 1887 (some sources say 1892). **Education:** Attended Public School 93, New York; also attended Seton Hall College. **Family:** Married 1) Miriam Cooper, 1916 (divorced 1927); 2) Mary Edna Simpson, 1941. **Career:** Sailed to Cuba on uncle's trading ship, 1903; horse wrangler in Mexico, 1903–04; worked in variety of jobs in United States, including surgeon's assistant and undertaker, 1904–10; cowboy actor in films for Pathé Studio, New Jersey, then for Biograph, from 1910; actor and assistant to D.W. Griffith, then director at Biograph, Hollywood, from 1912; director for William Fox, from 1916; lost eye in auto accident, 1928; introduced John Wayne as feature actor in *The Big Trail*, 1930; director for various studios, then retired to ranch, 1964. **Died:** In California, 31 December 1980.

Films as Director:

1912 *The Life of General Villa* (co-d, role as young Villa); *Outlaw's Revenge*
1913 *The Double Knot* (+ pr, sc, role); *The Mystery of the Hindu Image* (+ pr, sc); *The Gunman* (+ pr, sc; credit contested)
1914 *The Final Verdict* (+ pr, sc, role); *The Bowery*
1915 *The Regeneration* (+ co-sc); *Carmen* (+ pr, sc); *The Death Dice* (+ pr, sc; credit contested); *His Return* (+ pr); *The Greaser* (+ pr, sc, role); *The Fencing Master* (+ pr, sc); *A Man for All That* (+ pr, sc, role); *11:30 P.M.* (+ pr, sc); *The Buried Hand* (+ pr, sc); *The Celestial Code* (+ pr, sc); *A Bad Man and Others* (+ pr, sc); *Home from the Sea*; *The Lone Cowboy* (+ co-sc)

Raoul Walsh

1916 *Blue Blood and Red* (+ pr, sc); *The Serpent* (+ pr, sc); *Pillars of Society*
1917 *The Honor System*; *The Silent Lie*; *The Innocent Sinner* (+ sc); *Betrayed* (+ sc); *The Conqueror* (+ sc); *This Is the Life*
1918 *Pride of New York* (+ sc); *The Woman and the Law* (+ sc); *The Prussian Cur* (+ sc); *On the Jump* (+ sc); *I'll Say So*
1919 *Should a Husband Forgive* (+ sc); *Evangeline* (+ sc); *Every Mother's Son* (+ sc)
1920 *The Strongest* (+ sc); *The Deep Purple*; *From Now On*
1921 *The Oath* (+ pr, sc); *Serenade* (+ pr)
1923 *Lost and Found on a South Sea Island* (*Passions of the Sea*); *Kindred of the Dust* (+ pr, sc)
1924 *The Thief of Bagdad*
1925 *East of Suez* (+ pr); *The Spaniard* (+ co-pr); *The Wanderer* (+ co-pr)
1926 *The Lucky Lady* (+ co-pr); *The Lady of the Harem*; *What Price Glory*
1927 *The Monkey Talks* (+ pr); *The Loves of Carmen* (+ sc)
1928 *Sadie Thompson* (*Rain*) (+ co-sc, role); *The Red Dance*; *Me Gangster* (+ co-sc)
1929 *In Old Arizona* (co-d); *The Cock-eyed World* (+ co-sc); *Hot for Paris* (+ co-sc)
1930 *The Big Trail*
1931 *The Man Who Came Back*; *Women of all Nations*; *The Yellow Ticket*
1932 *Wild Girl*; *Me and My Gal*
1933 *Sailor's Luck*; *The Bowery*; *Going Hollywood*
1935 *Under Pressure*; *Baby Face Harrington*; *Every Night at Night*

1936 *Klondike Annie*; *Big Brown Eyes* (+ co-sc); *Spendthrift*
1937 *O.H.M.S.* (*You're in the Army Now*); *When Thief Meets Thief*; *Artists and Models*; *Hitting a New High*
1938 *College Swing*
1939 *St. Louis Blues*; *The Roaring Twenties*
1940 *The Dark Command* (+ pr); *They Drive by Night*
1941 ***High Sierra***; *The Strawberry Blonde*; *Manpower*; *They Died with Their Boots On*
1942 *Desperate Journey*; *Gentleman Jim*
1943 *Background to Danger*; *Northern Pursuit*
1944 *Uncertain Glory*; *San Antonio* (uncredited co-d); *Salty O'Rourke*; *The Horn Blows at Midnight*
1946 *The Man I Love*
1947 *Pursued*; *Cheyenne*; *Stallion Road* (uncredited co-d)
1948 *Silver River*; *Fighter Squadron*; *One Sunday Afternoon*
1949 *Colorado Territory*; ***White Heat***
1950 *The Enforcer* (uncredited co-d); *Montana* (uncredited co-d)
1951 *Along the Great Divide*; *Captain Horatio Hornblower*; *Distant Drums*
1952 *The World in His Arms*; *The Lawless Breed*; *Blackbeard the Pirate*
1953 *Sea Devils*; *A Lion in the Streets*; *Gun Fury*
1954 *Saskatchewan*
1955 *Battle Cry*; *The Tall Men*
1956 *The Revolt of Mamie Stover*; *The King and Four Queens*
1957 *Band of Angels*
1958 *The Naked and the Dead*; *The Sheriff of Fractured Jaw*
1959 *A Private's Affair*
1960 *Esther and the King* (+ pr, sc)
1961 *Marines, Let's Go* (+ pr, sc)
1964 *A Distant Trumpet*

Other Films:

1910 *The Banker's Daughter* (Griffith) (role as bank clerk); *A Mother's Love* (role as young man); *Paul Revere's Ride* (Emile Cocteau) (role as Paul Revere)
1915 ***Birth of a Nation*** (Griffith) (role as John Wilkes Booth)

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''Raoul Walsh Remembers Warners,'' an interview with P. McGilligan and others, in *Velvet Light Trap* (Madison), Autumn 1975.

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McNiven, R., ''Raoul Walsh: 1887–1981,'' in *Film Comment* (New York), July/August 1981.
Comuzio, Ermanno, *Castoro Cinema* (Milan), special issue, no. 95, 1981.
Bodeen, De Witt, ''Raoul Walsh,'' in *Films in Review* (New York), April 1982.
Gallagher, John, ''Raoul Walsh,'' in *Films in Review* (New York), October 1987.

* * *

Raoul Walsh's extraordinary career spanned the history of the American motion picture industry from its emergence, through its glory years in the 1930s and 1940s, and into the television era. Like his colleagues Alan Dwan, King Vidor, John Ford, and Henry King, whose careers also covered 50 years, Walsh continuously turned out popular fare, including several extraordinary hits. Movie fans have long appreciated the work of this director's director. But only when auteurists began to closely examine his films was Walsh ''discovered,'' first by the French (in the 1960s), and then by American and British critics (in the 1970s). To these critics Walsh's action films come to represent a unified view, put forth by means of a simple, straightforward technique. Raoul Walsh is now accepted as an example of a master Hollywood craftsman who worked with naive skill and an animal energy, a director who was both frustrated and buoyed by the studio system.

Unfortunately, this view neglects Walsh's important place in the silent cinema. Raoul Walsh began his career with an industry still centered in and around New York City, the director's birthplace. He started as an actor in Pathé westerns filmed in New Jersey, and then journeyed to California to be with D.W. Griffith's Fine Arts production company. Walsh apprenticed with Griffith as an actor, appearing in his most famous role as John Wilkes Booth in *Birth of a Nation.* Walsh then turned to directing, first for the fledgling Fox Film Company. For the next five years (interrupted by World War I service experience) Walsh would master the craft of filmmaking, absorbing lessons which would serve him for more than forty years. His apprenticeship led to major assignments, and his greatest financial successes came in the 1920s. Douglas Fairbanks's *The Thief of Bagdad* was directed by Walsh at the height of that famous star's career.

Walsh took advantage of this acclaim by moving for a time to the top studio of that era, Paramount, and then signed a lucrative long-term contract with Fox. At that point Fox began expanding into a major studio. Walsh contributed to that success with hits like *What Price Glory?* and *The Cock-eyed World.* The introduction of new sound-on-film technology, through its Movietone newsreels, helped Fox's ascent. Consequently, when Fox was about to convert to all-sound features, corporate chieftains turned to Walsh to direct *In Old Arizona*, in 1929. (It was on location for that film that Walsh lost his eye.) Because of its experience with newsreel shooting, Fox was the only studio at the time that could film and record quality sound on location. Walsh's next film used the 70mm ''Grandeur'' process on a western, *The Big Trail.* The film did well but could not save the company from succumbing to the Great Depression.

Walsh's career stagnated during the 1930s. He and Fox never achieved the heights of the late 1920s. When Darryl F. Zanuck came aboard with the Twentieth Century merger in 1935, Walsh moved on, freelancing until he signed with Warners in 1939. For slightly more than a decade, Walsh functioned as a contract director at Warners, turning out two or three films a year. Walsh never established the degree of control he had enjoyed over the silent film projects, but he seemed to thrive in the restrictive Warners environment. Walsh's first three films at Warners fit into that studio's mode of crime melodramas: *The Roaring Twenties, They Drive by Night*, and *High Sierra. The Roaring Twenties* was not a classic gangster film, like Warners' *Little Caesar* and *Public Enemy*, but was a realistic portrait of the socio-economic environment in the United States after World War I. *High Sierra* looked ahead to the film noir of the 1940s. In that film the gangster became a sympathetic character trapped by forces he did not understand. During the World War II era Walsh turned to war films with a textbook example of what a war action film ought to be. Walsh continued making crime melodramas and war films in the late 1940s and early 1950s. *Battle Cry, The Naked and the Dead*, and *Marines, Let's Go* proved that he could adapt to changing tastes within familiar genres.

Arguably Walsh's best film of the post-war era was *White Heat*, made for Warners in 1949. The James Cagney character is portrayed against type: we see the gangster hiding and running, trying to escape his past and his social, economic, and psychological background. *White Heat* was the apex of Walsh's work at Warners, for it simultaneously fit into an accepted mode and transcended the formula. *White Heat* has come to symbolize the tough Raoul Walsh action film. Certainly that same sort of style can also be seen in his westerns at Warners, *They Died with Their Boots On, Pursued*, and a remake of *High Sierra* called *Colorado Territory.* But there are other sides of the Walsh oeuvre, usually overlooked by critics, or at most awkwardly positioned among the action films. *The Strawberry Blonde* is a warm, affectionate, turn-of-the-century tale of small town America. *Gentleman Jim* of 1942 also swims in sentimentality. These films indicate that Walsh, though known as an action director, certainly had a soft touch when required. Indeed, when his works are closely examined, it is clear that Walsh had the ability to adapt to many different themes and points of view.

The 1950s seemed to pass Walsh by. Freed from the confines of the rigid studio system, Walsh's output became less interesting. But he was a survivor. He completed his final feature, a cavalry film for Warners called *A Distant Trumpet*, in 1964. By then Raoul Walsh had truly become a Hollywood legend, having reached two career peaks in a more than fifty-year career. To carefully examine the career of Raoul Walsh is to study the history of the American film in toto, for the two are nearly the same length and inexorably intertwined.

—Douglas Gomery

WARD, Vincent

Nationality: New Zealander. **Born:** Greytown, New Zealand, 16 February 1956. **Education:** Attended the Ilam School of Art, Christchurch, New Zealand, where he intended to study painting but took up filmmaking instead. **Career:** Directed and co-wrote first films at age twenty-one, 1977–1978; directed first feature, *Vigil*, 1984; came to the United States to work on *Alien3*, 1992; currently based in Australia and the United States. **Awards:** Silver Hugo Award, Chicago Festival, 1978, for *A State of Siege;* Silver Hugo Award, Chicago Festival, 1980, for *In Spring One Plants Alone;* Grand Prix Award, Prades Festival, Grand Prix Award, Madrid Festival, and Best Film, Imag Fic Festival, all 1984, all for *Vigil;* Australian Film Awards, Best Picture and Best Director, 1988, for *The Navigator: A Medieval Odyssey.* **Agent:** CAA, 9830 Wilshire Blvd., Beverly Hills, CA 90212, U.S.A. **Address:** P.O. Box 423, Kings Cross, NSW 2011, Australia.

Films as Director and Screenwriter:

1977 *Ma Olsen* (short)
1978 *A State of Siege* (short)
1980 *In Spring One Plants Alone* (short)
1984 *Vigil*
1988 *The Navigator: A Medieval Odyssey*
1992 *Map of the Human Heart* (+ pr)
1998 *What Dreams May Come* (+pr)

Other Films:

1992 *Alien3* (story)
1995 *Leaving Las Vegas* (ro of Businessman 1)

1996 *The Shot* (ro of Smith)
1997 *One Night Stand* (ro of Nathan)

Publications

By WARD: article—

- ‘‘Ward’s Way,’’ interview with Larry Buttrose in *Interview* (New York), March 1989.
- Interview with Jeff Laffel, in *Films in Review* (New York), May-June 1993.
- Johnston, Trevor, ‘‘Eskimo Hell,’’ in *Time Out* (London), 2 June 1993.
- ‘‘Never Say Die,’’ an interview with Kim Newman, in *Sight and Sound* (London), December 1998.

On WARD: articles—

- Mitchell, Tony, ‘‘On the Edge,’’ in *Cinema Papers* (Fitzroy), September 1985.
- Jackson, S., ‘‘New Zealand Film Bibliography,’’ in *Filmviews* (Victoria, Australia), Winter 1987.
- Nayman, M., ‘‘*The Navigator*—Vincent Ward’s Past Dreams of the Future,’’ in *Cinema Papers* (Melbourne), May 1988.
- Lewis, B., ‘‘*The Navigator*,’’ in *Films & Filming* (London), March 1989.
- Griffin, N., ‘‘Vincent Ward,’’ in *Premiere* (New York), April 1989.
- Insdorf, Annette, ‘‘His Vision Charted the Course of *The Navigator*,’’ in *New York Times*, 16 July 1989.
- Williamson, Lyn, ‘‘Vincent Charts Course for Cannes,’’ in *Onfilm* (Auckland), April 1992.
- Wilmington, Michael, ‘‘Firestorm and Dry Ice: The Cinema of Vincent Ward,’’ in *Film Comment* (New York), May/June 1993.

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After completing just three feature films, Vincent Ward has established himself as a filmmaker of great individuality, intensity, and creativity. His narrative technique is centered on the fundamental importance of the image; he has a painter’s eye for capturing arresting, eye-popping visuals. However, all of his films are united not only by their imagery. While he resists categorizing himself and his work, Ward did admit in an interview with this writer that ‘‘I like to make films that say something about people.’’

Ward’s characters are linked in that they consistently are isolated, trapped by the barren, desolate rural environments in which they have come of age. Ward is most interested in examining the manner in which they relate to their surroundings and, even more importantly, how they are touched by the outside world. Clearly, this theme is tied into the filmmaker’s own roots in New Zealand, a mostly rural country located at the very bottom of the world.

Vigil is a fine debut feature, the deeply personal story of a young farmgirl, on the cusp of adolescence, who is growing up in an isolated locale in backwoods New Zealand. The outside world comes to her in the person of a hunter, who arrives on the scene upon the death of her father and whose presence impacts on her and her family. Ward manages to get inside the mind of this child as he depicts the world around her in all of its realities and contradictions. That world is seen through her perceptions, fantasies, and lack of life experience. There is a raw energy present in *Vigil*, an energy created by a filmmaker who has total admiration for the art of cinema and the power of the moving image.

In Ward’s follow-ups, *The Navigator: A Medieval Odyssey* and *Map of the Human Heart*, he expands his characters’ horizons in that, near the beginning of each story, he has them leaving their homelands and entering the outside world. *The Navigator* is the stunningly visual account, set in the year 1348, of a group of townspeople in Cumbria who embark on the title journey in order to escape a plague. At the end of their trip, they come upon an ultra-modern, twentieth-century metropolis. Here, the film becomes a view of a contemporary, technological society as seen through the perceptions of medieval man. The special effects in *The Navigator* are especially impressive. Ward cleverly used small-scale cardboard and plywood miniatures to create his ‘‘futuristic’’ city; the film was shot on a modest budget, yet it has the look of a multi-million-dollar Hollywood epic.

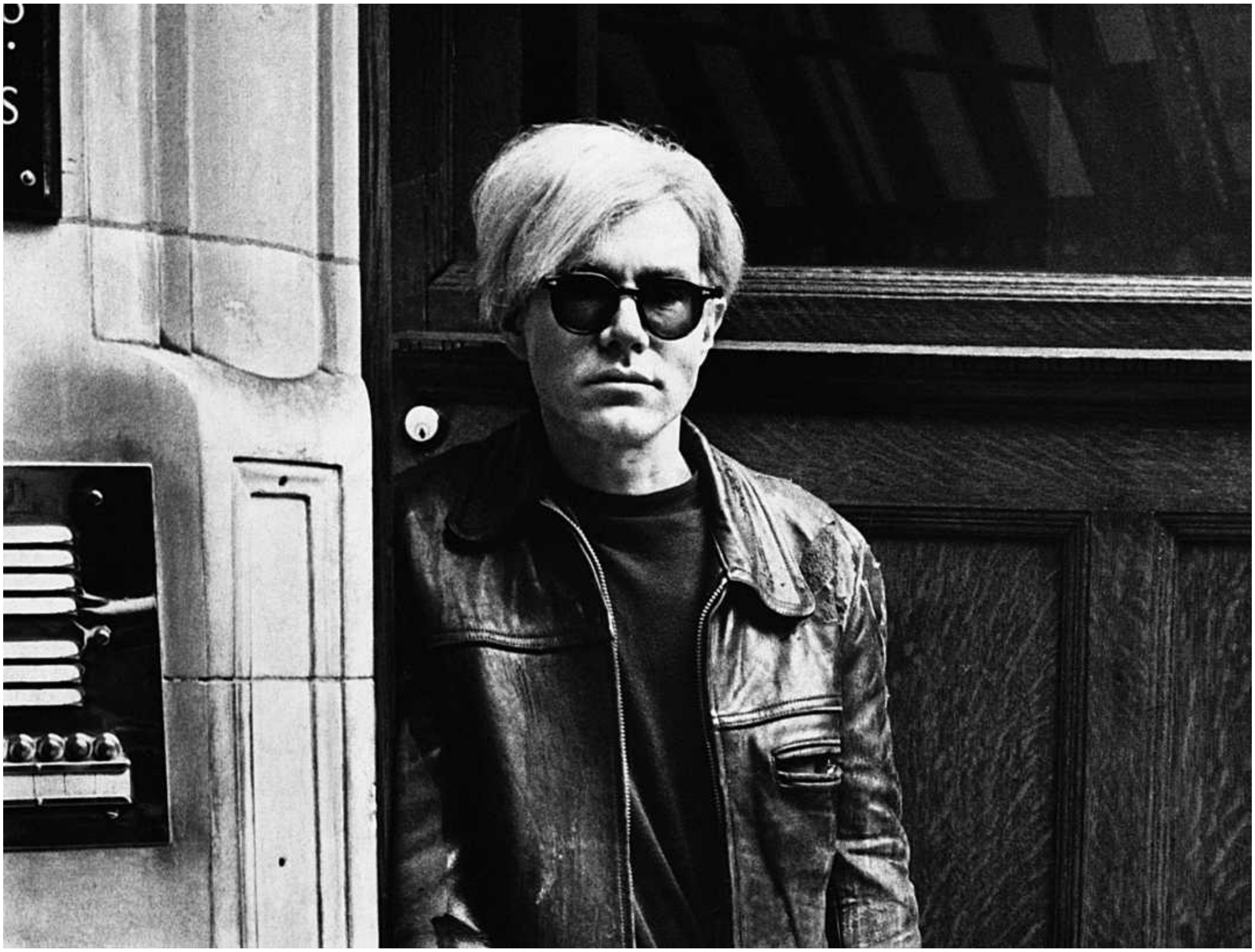
Ward’s third feature, *Map of the Human Heart*, is a heartrending drama, a thoughtful, emotionally involving film about clashing cultures and the corruption of innocence. Ward tells the story of Avik (Jason Scott Lee), an Eskimo who might easily be described as a child of fate. As a young boy in the early 1930s, Avik’s encounter with an Arctic mapmaker (Patrick Bergin) leads him into ‘‘civilization,’’ where he meets Albertine (Anne Parillaud), half-Indian and half-French Canadian, who is destined to be his true love. Also key to the story is Avik’s becoming a combat pilot, and his participation in World War II. Especially in *The Navigator* and *Map of the Human Heart*, Ward’s characters become convinced that by entering the outside world they can alter their lives and their fates. They share a faith in their futures, and it is this very faith that allows them—for better or for worse—to take action by moving out of their native environs and into the world at large.

To date, Ward’s sole Hollywood credit is *Alien3*, for which he authored the story upon which the screenplay was based. It is a shame that, entering mid-career, this daringly original and always-interesting filmmaker has only three feature films to his credit. ‘‘It’s easy to get films made that are more generic,’’ Ward states. ‘‘I want my films to be accessible, though I also want to do them on my own terms, and to be about my own concerns as a filmmaker.’’

—Rob Edelman

WARHOL, Andy

Nationality: American. **Born:** Andrew Warhola in McKeesport, Pennsylvania, 6 August 1928. **Education:** Studied at Carnegie Institute of Technology, Pittsburgh, B.F.A., 1949. **Career:** Illustrator for *Glamour Magazine* (New York), 1949–50; commercial artist, New York, 1950–57; independent artist, New York, 1957 until his death in 1987; first silk-screen paintings, 1962; began making films, mainly with Paul Morrissey, a member of his ‘‘Factory,’’ 1963; shot by former ‘‘Factory’’ regular Valerie Solanas, 1968; editor, *Inter/View*



Andy Warhol

magazine, New York; made promo video for ''Hello Again'' by The Cars, 1984. **Awards:** 6th Film Culture Award, New York, 1964; Award, Los Angeles Film Festival, 1964. **Died:** Of cardiac arrest following routine gall bladder operation in New York, 22 February 1987.

Films as Director and Producer:

1963 *Tarzan and Jane Regained . . . Sort Of*; *Sleep*; *Kiss*; *Andy Warhol Films Jack Smith Filming Normal Love*; *Dance Movie* (*Roller Skate*); *Salome and Delilah*; *Haircut*; *Blow Job*

1964 *Empire*; *Batman Dracula*; *The End of Dawn*; *Naomi and Rufus Kiss*; *Henry Geldzahler*; *The Lester Persky Story* (*Soap Opera*); *Couch*; *Shoulder*; *Mario Banana*; *Harlot*; *Taylor Mead's Ass*

1965 *Thirteen Most Beautiful Women*; *Thirteen Most Beautiful Boys*; *Fifty Fantastics*; *Fifty Personalities*; *Ivy and John*; *Screen Test I*; *Screen Test II*; *The Life of Juanita Castro*; *Drunk*; *Suicide*; *Horse*; *Vinyl*; *Bitch*; *Poor Little Rich Girl*; *Face*; *Restaurant*; *Afternoon*; *Prison*; *Space*; *Outer and Inner Space*; *Camp*; *Paul Swan*; *Hedy* (*Hedy the Shoplifter or The Fourteen-Year-Old Girl*); *The Closet*; *Lupe*; *More Milk, Evette*

1966 *Kitchen*; *My Hustler*; *Bufferin* (*Gerard Malanga Reads Poetry*); *Eating Too Fast*; *The Velvet Underground*; ***Chelsea Girls***

1967 * * * * (*Four Stars*) [parts of * * * * include *International Velvet*; *Alan and Dickin*; *Imitation of Christ*; *Coutroom*; *Gerard Has His Hair Removed with Nair*; *Katrina Dead*; *Sausalito*; *Alan and Apple*; *Group One*; *Sunset Beach on Long Island*; *High Ashbury*; *Tiger Morse*]; *I, a Man*; *Bike Boy*; *Nude Restaurant*; *The Loves of Ondine*

1968 *Lonesome Cowboys*; *Blue Movie* (*Fuck*); *Flesh* (d Morrissey, pr Warhol)

1970 *Trash* (d Morrissey, pr Warhol)

1972 *Women in Revolt* (co-d with Morrissey); *Heat* (d Morrissey, pr Warhol)

1973 *L'Amour* (co-d, pr, co-sc with Morrissey)

1974 *Andy Warhol's Frankenstein* (d Morrissey, pr Warhol); *Andy Warhol's Dracula* (d Morrissey, pr Warhol)

1977 *Andy Warhol's Bad* (d Morrissey, pr Warhol)

Other Films

1986 *Vamp* (Wenk) (contributing artist)

Publications

By WARHOL: books—

Blue Movie, script, New York, 1970.
The Philosophy of Andy Warhol (From A to B and Back Again), New York, 1975.
The Andy Warhol Diaries, edited by Pat Hackett, New York, 1989.
Andy Warhol: In His Own Words, London, 1991.
Angels, angels, angels, London, 1994.
Cats, cats, cats, London, 1994.

By WARHOL: articles—

Interview with David Ehrenstein, in *Film Culture* (New York), Spring 1966.
‘‘Nothing to Lose,’’ an interview with Gretchen Berg, in *Cahiers du Cinéma in English* (New York), May 1967.
Numerous interviews conducted by Warhol, in *Inter/View* (New York).
Interview in *The Film Director as Superstar*, by Joseph Gelmis, Garden City, New York, 1970.
Interview with Tony Rayns, in *Cinema* (London), August 1970.
Interview with Ralph Pomeroy, in *Afterimage* (Rochester), Autumn 1970.

On WARHOL: books—

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Crone, Rainer, *Andy Warhol*, New York, 1970.
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Wilcox, John, *The Autobiography and Sex Life of Andy Warhol*, New York, 1971.
Koch, Stephen, *Stargazer: Andy Warhol's World and His Films*, New York, 1973; revised edition, 1985.
Smith, Patrick S., *Andy Warhol's Art and Films*, Ann Arbor, Michigan, 1986.
Bourdon, David, *Warhol*, 1989.
Finkelstein, Nat, *Warhol: The Factory Years 1964–67*, London, 1989.
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James, David E., *Allegories of Cinema: American Film in the Sixties*, Princeton, New Jersey, 1989.
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Inboden, Gudrun, *Andy Warhol: White Disaster I, 1963*, Stuttgart, 1992.
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Geldzahler, Henry, *Andy Warhol: Portraits of the Seventies and Eighties*, London, 1993.
Katz, Jonathan, *Andy Warhol*, New York, 1993.
Alexander, Paul, *Death and Disaster: The Rise of the Warhol Empire and the Race for Andy's Millions*, New York, 1994.
Cagle, Van M., *Reconstructing Pop/Subculture: Art, Rock, and Andy Warhol*, Thousand Oaks, California, 1995.
Tillman, Lynne; photographs by Stephen Shore, *The Velvet Years: Warhol's Factory, 1965–67*, New York, 1995.
Suárez, Juan Antonio, *Bike Boys, Drag Queens, and Superstars: Avant-Garde, Mass Culture, and Gay Identities in the 1960s Underground Cinema*, Bloomington, Indiana, 1996.
Bockris, Victor, *Warhol*, New York, 1997.
Pratt, Alan R., editor, *The Critical Response to Andy Warhol*, Westport, Connecticut, 1997.
MacCabe, Colin, with Mark Francis and Peter Wollen, editors, *Who Is Andy Warhol?* London, 1997.
Dalton, David, *Andy Warhol: The Factory Years, 1964–1967*, New York, 2000.

On WARHOL: articles—

Stoller, James, ‘‘Beyond Cinema: Notes on Some Films by Andy Warhol,’’ in *Film Quarterly* (Berkeley), Fall 1966.
Tyler, Parker, ‘‘Dragtime and Drugtime: or Film *à la* Warhol,’’ in *Evergreen Review* (New York), April 1967.
‘‘Warhol,’’ in *Film Culture* (New York), Summer 1967.
Lugg, Andrew, ‘‘On Andy Warhol,’’ in *Cineaste* (New York), Winter 1967/68 and Spring 1968.
Rayns, Tony, ‘‘Andy Warhol's Films Inc.: Communication in Action,’’ in *Cinema* (London), August 1970.
Heflin, Lee, ‘‘Notes on Seeing the Films of Andy Warhol,’’ in *Afterimage* (Rochester), Autumn 1970.
Bourdon, David, ‘‘Warhol as Filmmaker,’’ in *Art in America* (New York), May-June 1971.
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James, David E., ‘‘The Producer as Author,’’ in *Wide Angle* (Baltimore, Maryland), vol. 7, no. 3, 1985.
Cohn, L., obituary in *Variety* (New York), 25 February 1987.
Babitz, E., ‘‘The Soup Can as Big as the Ritz,’’ in *Movieline*, November 1989.
Currie, C., ‘‘Andy Warhol: Enigma, Icon, Master,’’ in *Semiotica*, vol. 80, no. 3–4, 1990.
Huhtamo, E., ‘‘Valkokankaan suuri ei-kukaan. Andy Warhol elokuvantekijana,’’ *Filmihullu* (Helsinki), no. 5, 1990.
Diana, M., ‘‘Blow Cinema,’’ in *Segnocinema* (Vicenza), vol. 10, no. 46, November 1990.
Ulver, S., ‘‘Andy Warhol. Realita a mytus,’’ *Film and Doba*, vol. 37, no. 1 Spring 1991.
Finnane, Gabrielle, *Kosmorama* (Copenhagen), vol. 37, no. 198, Winter 1991.
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Byron, Christopher, ‘‘Andy's Magic Money Machine,’’ in *New York*, 30 November 1992.
Dixon, W. W., ‘‘The Early Films of Andy Warhol,’’ in *Classic Images* (Muscatine, Iowa), no. 214, April 1993.
Stevens, Mark, ‘‘Saint Andy,’’ in *New York*, 23 May 1994.
Assayas, O., ‘‘Andy Warhol,’’ in *Positif* (Paris), no. 400, June 1994.
Taubin, A., ‘‘My Time Is Not Your Time,’’ in *Sight and Sound* (London), vol. 4, no. 6, June 1994.

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Adams, Brooks, ''Industrial-strength Warhol,'' in *Art in America*, September 1994.

James, D. E., ''The Warhol Screenplays: Interview with Ronald Tavel,'' in *Persistence of Vision* (Maspeth, New York), no. 11, 1995.

Alexander, Paul, ''Murky Image,'' in *ARTnews*, February 1995.

Bandy, Mary Lea, ''Another Cinema Must Be Saved,'' in *Journal of Film Preservation* (Brussels), no. 50, March 1995.

Peck, Ron, and Stephen Thrower, ''Directed by Paul Morrissey. An Interview with Paul Morrissey,'' in *Eyeball*, no. 4, Winter 1996.

On WARHOL: film—

American Masters: Superstar—The Life of Andy Warhol, 1990.

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By the time he screened his first films in 1963, Andy Warhol was well on his way to becoming the most famous ''pop'' artist in the world, and his variations on the theme of Campbell's soup cans had already assumed archetypal significance for art in the age of mechanical reproduction. Given Warhol's penchant for the automatic and mass-produced, his movement from sculpture, canvas, and silkscreen into cinema seemed logical; and his films were as passive, as intentionally ''empty'', as significant of the artist's absence as his previous work or as the image he projected of himself. One of his earliest films, *Kiss*, was no more nor less than a series of people kissing in closeup, each scene running the three-minute length of a 16mm daylight reel, complete with flash frames at both ends. But it was his 1963 film *Sleep*, a six-hour movie comprised of variously framed shots of a naked sleeping man, which made Warhol a star on the burgeoning New York underground film scene. As though to dispel any doubts that his message was the medium, Warhol followed *Sleep* with *Empire*, an eight-hour stationary view of the Empire State Building, creating a kind of cinematic limit case for the Bazinian integrity of the shot. It was a film of such conceptual significance that if it did not exist it would have to be invented; yet it was a film that was equally unwatchable (even Warhol refused to sit through it).

During the period 1963 to 1967, Warhol made some fifty-five films, ranging in length from four minutes (*Mario Banana*, 1964) to twenty-five hours (* * * *, 1967). All were informed by the passive, mechanical aesthetic of simply turning on the camera to record what was in front of it. Generally, what was recorded were the antics of Warhol's E. 47th Street ''Factory'' coterie—a host of friends, artists, junkies, transvestites, rock singers, hustlers, fugitives, and hangers-on. Ad-libbing, ''camping,'' being themselves (and often more than themselves) before the unblinking eye of Warhol's camera, they became ''superstars''—underground celebrities epitomizing Warhol's consumer-democratic ideal of fifteen minutes' fame for everyone.

Despite Warhol's cultivated image as the ''tycoon of passivity,'' his films display a cool but very dry wit. *Blow Job*, for example, consisted of thirty minutes of a closeup of the expressionless face of a man being fellated outside the frame—a coyly humorous presentation of a forbidden act in an image perversely composed as a denial of pleasure (for the actor and the audience). *Mario Banana* simply presented the spectacle of transvestite Mario Montez eating bananas while in drag. *Harlot*, Warhol's first sound film, featured Mario (again eating bananas) sitting next to a woman in an evening dress, with the entirety of the virtually inaudible dialogue coming from three men positioned off-screen.

In the course of his films, Warhol seemed to be retracing the history of the cinema, from silence to sound to color (*Chelsea Girls*); from a fascination with the camera's ''documentary'' capabilities (*Empire*) to attempts at narrative by 1965. *Vinyl*, an adaption of Anthony Burgess's *A Clockwork Orange*, involved a single high-angle camera position tightly framing a group of mostly uninvolved factory types, with protagonist Gerard Malanga sitting in a chair, reading his lines off a script on the floor, and being tortured with dripping candle wax and a ''popper'' overdose. When the camera accidently fell over in the middle of the proceedings, it was quickly returned to its original position without a break in the action. *My Hustler* offered a modicum of story, audible dialogue, and two shots—one of them a repetitive pan from a gay man talking to friends on the deck of a Fire Island beach house to his hired male prostitute sunning himself on the beach. The second shot, which fails to reveal the outcome of a wager made in the first section, shows the hustler and another man taking showers and grooming themselves in a crowded bathroom (a scene which made the pages of *Life* magazine for its brief male nudity).

It was *Chelsea Girls*, however, which resulted in Warhol's breakthrough to national and international exposure. A three-hour film in black-and-white and color, shown on two screens at once, it featured almost all the resident ''superstars'' in scenes supposedly taking place in various rooms of New York's Chelsea Hotel. After *Chelsea Girls'* financial success, subsequent Warhol films like *I, a Man*; *Bike Boy*; *Nude Restaurant*; and *Lonesome Cowboys* became a bit more technically astute and conventionally feature-length. Simultaneously, the scenes taking place in front of the camera in these films, while they maintained their bizarre, directionless, and ad-libbed quality, became more sensational in their presentation of nudity and sex. Warhol's last hurrah, *Lonesome Cowboys*, was actually shot in Arizona. It featured a number of ''superstars'' dressing in western garb, posing and walking through a nearly non-existent story amongst western movie sets. It was the last film Warhol completed before he was seriously wounded in an assassination attempt by marginal factory character Valerie Solanas.

Warhol's shooting marked the beginning of a period of reclusiveness for the artist. Subsequent ''Warhol'' films were the product of cohort and collaborator Paul Morrissey, who has been credited with the increasing commercialism of the 1967 films (not to mention the decline of the factory ''scene''). While Warhol lay in the hospital recovering from gunshot wounds, Morrissey completed a film on his own titled *Flesh*—a series of episodes basically recounting a day in the life of Joe Dallesandro (who appears nude more often than not), featuring Warhol-like performances and camera work, but adding a discernible story line and even character motivations.

From 1970 to 1974, Morrissey's films under Warhol's name quickly became not only more commercial, but more technically accomplished and traditionally plotted as well. After *Trash*, a kind of watershed film that featured Joe and Holly Woodlawn in a narrative comedy about some marginal New York junkies and low-lifes, Morrissey even began to tone down the nudity. *Women in Revolt*, which was virtually a full-fledged melodrama, featured three transvestites playing the women of the title. *Heat*, shot in Los Angeles, had Dallesandro and New York cult actress/screen personality Sylvia Miles playing out a sleazy remake of *Sunset Boulevard. L'Amour* took the whole Morrissey coterie to Paris.

Morrissey's big step into mainstream filmmaking came with the 1974 production of *Andy Warhol's Frankenstein*, a preposterously gory, tongue-in-cheek horror film rendered in perfectly seamless, classical Hollywood style, and in a highly accomplished 3-D process. As outrageous as it was in its surrealistically bloody excess, and for all its ''high-camp'' attitude, the film bore almost no resemblance to the films of Andy Warhol; nor did Morrissey's *Blood for Dracula*, made at the same time, with virtually the same cast, but without 3-D. Since that time, Morrissey has pursued a career apart from Warhol's name as an independent commercial filmmaker.

—Ed Lowry

WATERS, John

Nationality: American. **Born:** Baltimore, Maryland, April 29, 1946. **Education:** Attended University of Baltimore, 1965, and New York University, 1966; claims to have been thrown out of film school. **Career:** Made first short film with 8mm camera, 1964; directed first feature, *Mondo Trasho* (financed for $2,000 by father), and began collaboration with Divine, 1969; arrested on eve of premiere of *Mondo Trasho* and charged with ''conspiracy to commit indecent exposure''; directed first-ever scratch-and-sniff movie, *Polyester*, 1981; teacher at Baltimore Prison, 1980s.

John Waters

Films as Director, Producer, and Screenwriter:

1964 *Hag in a Leather Jacket* (short)
1966 *Roman Candles* (3 shorts)
1968 *Eat Your Makeup* (short)
1969 *Mondo Trasho* (+ ed, cin)
1970 *Multiple Maniacs*
1972 *Pink Flamingoes* (+ ed, cin)
1974 *Female Trouble* (+ cin)
1977 *Desperate Living*
1981 *Polyester*
1988 *Hairspray* (co-pr + role as Dr. Frederickson)
1990 *Cry Baby*
1994 *Serial Mom* (+ cameo role as Ted Bundy)
1999 *Pecker* (+ voice as Pervert on Phone)
2000 *Cecil B. Demented*

Other Films:

1986 *Something Wild* (Demme) (as Used Car Guy)
1989 *Homer and Eddie* (Mikhalkov-Konchalovsky) (as Robber vm1)
1998 *Home Movie on John Waters* (Populin — short) (as Himself); *Divine Trash* (Yaeger —doc) (as Himself)
1999 *In Bad Taste* (Yaeger —doc) (as Himself); *Forever Hollywood* (Glassman/McCarthy —doc) (as Himself); *Sweet and Lowdown* (Allen) (as Mr. Haynes)

Publications

By WATERS: books—

Shock Value, New York, 1981.
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Trash Trio: The Screenplays Pink Flamingoes, Desperate Living, Flamingoes Forever, New York, 1988.
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Clark, John, ‘‘Cool Waters,’’ in *Premiere* (New York), April 1994.

* * *

One of the major surprises of *Hairspray* is that, in addition to being quite charmingly benign, it exhibits a technical competence, even flair, totally unsuggested by John Waters's earlier works. Between his seventeen-minute home movie *Hag in a Black Leather Jacket* and his semi-overground scratch-and-sniff feature *Polyester*, the Baltimore-based Waters's films improve only insofar as their increasing—though still minuscule—budgets allow for such luxuries as colour, synchronised sound, and camera set-ups. His best-known early works, *Pink Flamingoes*, *Female Trouble*, and *Desperate Living*, manage to combine the conceptually outrageous with all the technical skills of the average home movie or hardcore porno quickie. Financing his first films through shoplifting and surrounding his habitual star—300-pound transvestite Divine—with various comically depraved and/or hideous friends who are at once funnier, grosser, and more extreme than Warhol's factory folk, Waters created in *Mondo Trasho* and *Multiple Maniacs* a self-contained world of the defiantly sick, where beauty and ugliness, good and bad, and restraint and excess are juggled to a surprisingly moral, endearing effect. His scatological obsessions are less Swiftian than pre-adolescent, and he always seems to view his movies as ratty fairy tales in the Saki or Disney manner, often poking fun at the very idea of something being offensive even while going as far as is possible on screen.

Pink Flamingoes is Waters's disposable masterpiece, in which Divine and entourage—including the horrifying Edy Massey—battle with a group of more uptight degenerates—including the talented Mink Stole, who has stuck with Waters throughout his career—for the title of ‘‘World's Filthiest Person.’’ Waters simply uses the premise as an excuse for getting as much depravity on screen as possible, winding up with an unforgettable punchline as Divine outgrosses everyone by cheerfully eating dog shit. The rest of the picture matches the tone of this classic moment, with a DIY artificial insemination, a musical rectum, a half-naked egg-sucking grandmother, a touch of hardcore gay sex, a hokey cannibal orgy that satirises *Night of the Living Dead*, plentiful ranting (‘‘filth is my politics, filth is my life,’’ claims Divine), bad-taste Manson jokes, and a sexual act that involves killing chickens to add to the gross-out count. Typical of the film's trashiness and compounding of illegality with the distasteful is the idea of Divine shoplifting a hunk of frozen meat by slipping it into her panties and then serving it to her family for dinner, claiming that it has been ‘‘warmed in her own oven.’’ Nevertheless, much of the funniest stuff in the movie is deadpanned, as when Divine's loyal son staunchly reacts to an insult to his mother with ‘‘Mama, nobody sends you a turd and expects to live.’’

Waters has claimed that ‘‘I pride myself in the fact that my work has no socially redeeming value,’’ but underneath it all he is an All-American Boy seeing how far he can go before his parents send him up to his room, and his essays—collected in *Shock Value* and *Crackpot*—reveal that he is a witty moralist. At worst, his films are merely tedious, but at best they are life-affirming in the way that Tom Lehrer's gleefully sick songs can be. *Pink Flamingoes*, no matter how difficult it might be to sit through, is a one-of-a-kind movie, disarming and necessary in the way that *Wavelength* and *The Act of Seeing with One's Own Eyes* are, but it proved an almost impossible act to follow. *Female Trouble* and *Desperate Living* are more of the same—with Divine leading a glamorous life of crime in the former and dying beautifully in the electric chair, and Mink Stole running away to join a community of murderous lesbian outcasts in the latter—only not as effectively offensive. Both films have their moments, both of humour (Divine strangling a hare krishna) and sickness (Susan Lowe reversing her sex change by snipping off her new penis with a pair of scissors), but they do not have the demented charm of *Pink Flamingoes. Polyester*, a nervous step towards the mainstream with less overt violence and one name actor (Tab Hunter), is a half-hearted picture, turning its back on sex and violence because Waters justifiably felt that other movies (*Ilsa, She-Wolf of the SS*, *Thundercrack!*, *Cafe Flesh*, *Appointment with Agony*) had gone further than he would care to, but finding little in its leftover soap-opera plot worth guying, although it has a priceless joke about a dive-in cinema advertising ‘‘three great Marguerite Duras hits’’ and offering champagne at its snack bar. With *Polyester*, it was also becoming notable that Waters's mainly amateur casts had never been quite up to the demands of his acid, cleverly turned dialogue, and that Divine—as disastrously revealed in the Paul Bartel-directed but seemingly Waters-inspired ‘‘trash western’’ spoof *Lust in the Dust* (which also starred Tab Hunter) —was incapable of turning a drag act into an acting performance worth building a film around.

After *Polyester*, Waters spent seven years of relative inactivity away from the camera—teaching film courses in prisons and writing amusing essays for *Film Comment* and *National Lampoon.* Then, in 1988, Waters returned with *Hairspray*, a spoof of teen-oriented movies which retained Divine, albeit in a digestible secondary role, and a fascination with 1960s pop ephemera from Waters's early movies (pirated pop had always been used on Waters's soundtracks, and the plot of *Female Trouble* revolves around cha-cha heels), but which otherwise seems more like the sort of well-observed period picture one might have expected from Baltimore's other resident local auteur, Barry Levinson. Like *Diner* and *Tin Men*, *Hairspray* is about a specific phenomenon of the place and period, in this case a television dance show a la Dick Clark's ''immortal'' *American Bandstand.* Waters does not take his subject seriously, and enjoys the opportunity to guy more conventional nostalgia movies, but also shows that he was developing a grasp of the needs of real movie-making, including a flair for staging musical numbers that was carried over into *Cry-Baby*, a parody of 1950s juvenile delinquent movies that is very much in the vein of—and, indeed, is slightly overshadowed by—*Hairspray.* The untimely death of Divine forced Waters to cast a bonafide actress, Susan Tyrrell, in what would have been Divine's role in *Cry-Baby*, with effective results. The period musicals *Hairspray* and *Cry-Baby* are further distinguished by Waters's clever and fruitful use of *kitsch* casting—Pia Zadora, Deborah Harry, Troy Donahue, Patty Hearst, Traci Lords, Iggy Pop, Sonny Bono—to replace the bizarro hangers-on who used to exclusively populate his movies. *Hairspray* and *Cry-Baby* may be less repulsive than *Pink Flamingoes*, but much of the curiously innocent heart of the earlier film is carried over, along with the major contribution of art director Vincent Periano, as is Waters's love of overheated B-movie melodrama.

Waters's next film, *Serial Mom*, harkened a semi-return, by the self-billed ''Prince of Puke'' and self-styled chronicler of his beloved city of Baltimore's high and low life, to the warped world view of his earlier *Female Trouble* and *Polyester*, albeit with a much bigger budget, better production values, and an even more mainstream cast. An occasionally bloody satire on suburban rot, mass murder, and the media's glorification of crime and criminals—familiar Waters obsessions—it starred Kathleen Turner as the title character, an average housewife with a not-so-average predilection for knocking off any and all who pose a threat to her neat and tidy world of domestic bliss. The film never quite jelled, never quite crossed over into Waters's trademark territory of outright lunacy, however. Its twistedness and perversity seemed dulled, its outrageousness muted, as if Waters was pulling his punches in a conscious bid for mainstream critic and audience acceptance. In short, it was too *tasteful*; either that or the movies had finally caught up with Waters's unique vision, and what once seemed in shocking bad taste had now become all too much a norm that even the redoubtable Waters could no longer top. That Waters seems fully aware of this is evidenced by his latest effort, the autobiographical *Pecker.* The title character is a fringe photographer (played by Edward Furlong) whose outrageous pictures catch on with a Baltimore gallery, catapulting him into the big leagues as a darling of the highbrow New York City art scene—a turnabout in his fortunes and in his low-rent career that costs him and his work its once-scandalous edge. To paraphrase John Huston's character in *Chinatown*: ''With time, even politicians and whores grow respectable.'' This appears to go for the ''prince of puke'' too as the career of John Waters, which many early critics decried as evidence of the decline and fall of Western Civilization, seems a testament to Huston's words. One wonders. Can a Life Achievement Award for Waters from the Academy of Motion Picture Arts and Sciences be far off?

—Kim Newman, updated by John McCarty

WEBER, Lois

Nationality: American. **Born:** Allegheny City, Pennsylvania, 1882. **Family:** Married Phillips Smalley, 1906 (divorced 1922). **Career:** Touring concert pianist, then Church Home Missionary in Pittsburgh, 1890s; actress in touring melodrama *Why Girls Leave Home* for company managed by future husband Smalley, 1905; writer and director (then actor) for Gaumont Talking Pictures, from 1908; teamed up with Smalley, moved to Reliance, then Rex, working for Edwin S. Porter; the Smalleys (as they were known) took over Rex, a member of the Universal conglomerate, following Porter's departure, 1912; joined Hobart Bosworth's company, 1914; Universal funded private studio for Weber at 4634 Sunset Boulevard, 1915; founded own studio, 1917; signed contract with Famous Players-Lasky for $50,000 per picture and a percentage of profits, 1920; dropped by company after three unprofitable films, 1921, subsequently lost company, divorced husband, and suffered nervous collapse; briefly resumed directing, late 1920s; script-doctor for Universal, 1930s. **Died:** In Hollywood, 13 November 1939.

Films as Director:

(partial list—directed between 200 and 400 films)

1912 *The Troubadour's Triumph*
1913 *The Eyes of God*; *The Jew's Christmas* (co-d, sc, role); *The Female of the Species* (+ role)
1914 *The Merchant of Venice* (co-d, role as Portia); *Traitor*; *Like Most Wives*; *Hypocrites!* (+ sc); *False Colors* (co-d, co-sc, role); *It's No Laughing Matter* (+ sc); *A Fool and His Money* (+ role); *Behind the Veil* (co-d, sc, role)
1915 *Sunshine Molly* (co-d, role, sc); *Scandal* (co-d, sc, role)
1916 *Discontent* (short); *Hop, the Devil's Brew* (co-d, sc, role); *Where Are My Children?* (co-d, sc); *The French Downstairs*; *Alone in the World* (short); *The People vs. John Doe* (+ role); *The Rock of Riches* (short); *John Needham's Double*; *Saving the Family Name* (co-d, role); *Shoes*; *The Dumb Girl of Portici* (co-d); *The Flirt* (co-d)
1917 *The Hand That Rocks the Cradle* (co-d, pr, role); *Even as You and I*; *The Mysterious Mrs. M*; *The Price of a Good Time*; *The Man Who Dared God*; *There's No Place like Home*; *For Husbands Only* (+ pr)
1918 *The Doctor and the Woman*; *Borrowed Clothes*
1919 *When a Girl Loves*; *Mary Regan*; *Midnight Romance* (+ sc); *Scandal Mongers*; *Home*; *Forbidden*
1921 *Too Wise Wives* (+ pr, sc); *What's Worth While?* (+ pr); *To Please One Woman* (+ sc); *The Blot* (+ pr, sc); *What Do Men Want?* (+ pr, sc)

Lois Weber (left) with Billie Dove

1923 *A Chapter in Her Life* (+ co-sc)
1926 *The Marriage Clause* (+ sc)
1927 *Sensation Seekers* (+ sc); *The Angel of Broadway*
1934 *White Heat*

Other Films:

1915 *A Cigarette, That's All* (sc)

Publications

By WEBER: article—

Interview with Aline Carter, in *Motion Picture Magazine* (New York), March 1921.

On WEBER: book—

Heck-Rabi, Louise, *Women Filmmakers: A Critical Reception*, Metuchen, New Jersey, 1984.

On WEBER: articles—

Pyros, J., ''Notes on Women Directors,'' in *Take One* (Montreal), November/December 1970.

Koszarski, Richard, ''The Years Have Not Been Kind to Lois Weber,'' in *Women and the Cinema*, edited by Karyn Kay and Gerald Peary, New York, 1977.

''Lois Weber—Whose Role Is It Anyway?'' in *Monthly Film Bulletin* (London), May 1982.

Ostria, V., ''Lois Weber, cette inconnue,'' in *Cahiers du Cinéma* (Paris), April 1985.

''Lois Weber Issue'' of *Film History* (Philadelphia), vol. 1, no. 4, 1987.

* * *

Lois Weber was a unique silent film director. Not only was she a woman who was certainly the most important female director the American film industry has known, but unlike many of her colleagues up to the present, her work was regarded in its day as equal to, if not a little better than that of most male directors. She was a committed filmmaker in an era when commitment was virtually unknown, a filmmaker who was not afraid to make features with subject matter in which she devoutly believed, subjects as varied as Christian

Science (*Jewel* and *A Chapter in Her Life*) or birth control (*Where Are My Children*). *Hypocrites* was an indictment of hypocrisy and corruption in big business, politics, and religion, while *The People vs. John Doe* opposed capital punishment. At the same time, Lois Weber was quite capable of handling with ease a major spectacular feature such as the historical drama *The Dumb Girl of Portici*, which introduced Anna Pavlova to the screen.

During the 1910s, Lois Weber was under contract to Universal. While at Universal, she appears to have been given total freedom as to the subject matter of her films, all of which where among the studio's biggest moneymakers and highly regarded by the critics of the day. (The Weber films, however, did run into censorship problems, and the director was the subject of a vicious attack in a 1918 issue of *Theatre Magazine* over the ''indecent and suggestive'' nature of her titles.) Eventually the director felt the urge to move on to independent production, and during 1920 and 1921 she released a series of highly personal, intimate dramas dealing with married life and the types of problems which beset ordinary people. None of these films was particularly well received by the critics, who unanimously declared them dull, while the public displayed an equal lack of enthusiasm. Nonetheless, features such as *Too Wise Wives* and *The Blot* demonstrate Weber at her directorial best. In the former she presents a study of two married couples. Not very much happens, but in her characterizations and attention to detail (something for which Weber was always noted), the director is as contemporary as a Robert Altman or an Ingmar Bergman. *The Blot* is concerned with ''genteel poverty'' and is marked by the underplaying of its principals—Claire Windsor and Louis Calhern—and an enigmatic ending that leaves the viewer uninformed as to the characters' future, an ending unlike any in the entire history of the American silent film. These films, as with virtually all of the director's work, were also written by Lois Weber.

Through the end of her independent productions in 1921, Lois Weber worked in association with her husband, Phillips Smalley, who usually received credit as associate or advisory director. After the two were divorced, Lois Weber's career went to pieces. She directed one or two minor program features together with one talkie, but none equalled her work from the 1910s and early 1920s. She was a liberated filmmaker who seemed lost without the companionship, both at home and in the studio, of a husband. Her career and life were in many ways as enigmatic as the ending of *The Blot.*

—Anthony Slide

WEIR, Peter

Nationality: Australian. **Born:** Peter Lindsay Weir in Sydney, 8 August 1944. **Education:** Arts/Law coursework at University of Sydney. **Family:** Married Wendy Stiles, 1966, two children. **Career:** Worked for family real estate business, then joined television station ATN 7, Sydney, 1967; worked as assistant cameraman and production assistant, Commonwealth Film Unit (now Film Australia), 1969; directed his first internationally distributed feature, *The Cars That Ate Paris*, 1974; had his first international success, *Picnic at Hanging Rock*, 1975; signed multi-film contract with Warner Bros., 1980; directed *Witness*, his first Hollywood film, 1985. **Awards:** Australian Film Institute Grand Prix, for *Homesdale*, 1971; Australian Film Institute Best Director, for *Gallipoli,* 1981; Neville Wran Award for excellence in filmmaking, 1988; Best Film British Academy Award, Best Foreign Film Cesar Award, for *Dead Poets Society,* 1989; Australian Film Institute Raymond Longford Award, 1990; British Academy Award David Lean Award for Best Director, London Critics Circle Director of the Year, European Film Award Five Continents Award, Robert Festival Best American Film, for *The Truman Show,* 1998; FilmFest Hamburg Douglas Sirk Award, 1998. **Address:** Post Office, Palm Beach 2108, Australia.

Films as Director and Scriptwriter:

1967 *Count Vim's Last Exercise* (short)
1968 *The Life and Times of the Reverend Buck Shotte* (short)
1970 ''Michael'' episode of *Three to Go*
1971 *Homesdale* (+ ro)
1972 *Incredible Floridas* (short)
1973 *Whatever Happened to Green Valley?* (short)
1974 *The Cars That Ate Paris* (*The Cars That Ate People*)
1975 ***Picnic at Hanging Rock*** (d only)
1977 ***The Last Wave***
1978 *The Plumber* (for TV)
1981 *Gallipoli*
1982 *The Year of Living Dangerously* (+ co-pr)
1985 *Witness* (d only)
1986 *The Mosquito Coast* (d only)
1989 *Dead Poets Society*
1990 *Green Card* (+ pr)
1993 *Fearless* (d only)
1998 *The Truman Show* (co-sc, uncredited)

Other Films:

1996 *La Memoire retrouvée* (Meny) (doc) (as himself)

Publications

By WEIR: articles—

Interview with D. Castell, in *Films Illustrated* (London), November 1976.

Interviews with H. Béhar, in *Image et Son* (Paris), January and February 1978.

Interview with P. Childs, in *Millimeter* (New York), March 1979.

Interview with Brian McFarlane and T. Ryan, in *Cinema Papers* (Melbourne), September/October 1981.

Interview with Michael Dempsey, in *Film Quarterly* (Berkeley), Summer 1982.

Interview with M. Bygrave, in *Stills* (London), May 1985.

''Dialogue on Film: Peter Weir,'' in *American Film* (Washington, D.C.), March 1986.

Peter Weir

Interview with Patrick McGilligan, in *Film Comment* (New York), November/December 1986.

Interview with C. Viviani and others, in *Positif* (Paris), April 1987.

Interview, in *Cinema Papers* (Melbourne), August 1990.

''L'aurore boreale,'' interview with D. Parra and P. Ross, in *Revue du Cinéma* (Cretail Cedex, France), November 1991.

''Love, fear and Peter Weir,'' interview with Virginia Campbell, in *Movieline* (Los Angeles) September 1993.

''The Filmmaker Series: Peter Weir,'' interview with Christine Spines, in *Premiere* (New York), June 1998.

''Weir's World,'' interview with Virginia Campbell, in *Movieline* (Los Angeles), June 1998.

''Keeping a Sense of Wonder,'' interview with Michael Bliss, in *Film Quarterly* (Berkeley), Fall 1999.

On WEIR: books—

Tulloch, John, *Australian Cinema: Industry, Narrative, and Meaning*, Sydney, 1982.

Peeters, Theo, *Peter Weir and His Films: A Critical Biography*, Melbourne, 1983.

Mathews, Sue, *35mm Dreams: Conversations with Five Directors about the Australian Film Revival*, Ringwood, Victoria, 1984.

Hall, Sandra, *Critical Business: The New Australian Cinema in Review*, Adelaide, 1985.

Moran, Albert, and Tom O'Regan, editors, *An Australian Film Reader*, Sydney, 1985.

McFarlane, Brian, *Australian Cinema 1970–1985*, London, 1987.

On WEIR: articles—

Nicholls, R., ''Peter Weir,'' in *Lumière* (Melbourne), March 1973.

Brennan, R., ''Peter Weir,'' in *Cinema Papers* (Melbourne), January 1974.

''Director of the Year,'' *International Film Guide* (London, New York), 1980.

McFarlane, Brian, ''The Films of Peter Weir,'' in *Cinema Papers* (Melbourne), April/May 1980.

Magill, M., ''Peter Weir,'' in *Films in Review* (New York), October 1981.

Poulle, F., ''Bienvenu au héros conradien,'' in *Jeune Cinéma* (Paris), October 1983.

Sesti, M., ''Peter Weir e il vuoto della ragione,'' in *Bianco e Nero* (Rome), October/December 1985.

Griffin, N., ''Poetry Man,'' in *Premiere* (New York), July 1989.

Sesti, M., article, in *Cineforum* (Bergamo), July/August 1989.

Hentzi, G., ''Peter Weir and the Cinema of New Age Humanism,'' in *Film Quarterly* (Berkeley), Winter 1990/91.

Koetsenruijter, B., ''Peter Weir,'' in *Skrien* (Amsterdam), August/September 1991.

Giavarini, L., ''Horreurs australes,'' in *Cahiers du Cinéma* (Paris), September 1991.

Alion, Y., ''Peter Weir,'' in *Revue du Cinéma* (Cretail Cedux, France), September 1991.

Clark, John, ''Peter Weir,'' in *Premiere* (New York), February 1991.

Giavarini, L., ''Peter Weir,'' in *Cahiers du Cinéma* (Paris), December 1992.

Mazierska, E., ''Pitnik pod Wiszaca Skala,'' in *Filmowy Serwis Prasowy* (Warsaw), no. 2, 1993.

Smit, C., ''Is There an Australian Look?,'' in *Metro Magazine* (St. Kilda West, Victoria, Australia), Summer 1993.

Weinraub, Bernard, ''A Director Asks for Odd and Gets It,'' in *New York Times,* 13 October 1993.

Caruso, G., ''Filmografie,'' in *Segnocinema* (Vicenza, Italy), May/June 1994.

Golebiewska, M., ''Smierc Wedlug Weira,'' in *Kino* (Warsaw), July/August 1995.

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If, as Yugoslav director Dusan Makavajev contends, ''Australia is Switzerland, but it wants to be Texas,'' then it's to the Swiss side that Peter Weir belongs. Even his apprentice shorts show an attraction to international concerns and fantasy that is alien to Australia's documentary-based cinema. *Incredible Floridas* is a *hommage* to Rimbaud, *Michael* a vision of a future Australia gripped by revolution, while the macabre *Homesdale* evokes evil in the unlikely setting of an isolated retirement home.

Weir dropped out of university to travel to Europe, an experience that profoundly affected him: ''It struck me very strongly that I was a European, that this was where we had come from and where I belonged.'' An ancient sculpture found on a Tunisian beach prompted *The Last Wave*, and he conceived *The Cars That Ate Paris* when a French autoroute detour triggered the idea of a tiny village where, he surmised, anything might happen—including local hoodlums customising cars into killing machines.

The absurdist vision of *The Cars That Ate Paris* puzzled Australian audiences but interested Hollywood. Roger Corman gave the film a small U.S. release while also borrowing some of its concepts for Paul Bartel's *Death Race 2000.* Universal acclaim, however, greeted *Picnic at Hanging Rock*, a Victorian fantasy with drowsy, cryptic, and sensual qualities. Weir filmed Joan Lindsay's novel with such skill that most audiences believe the feature's tale of the disappearance of three schoolgirls on a rocky monolith on St. Valentine's Day, 1900, to be based on fact.

Weir chose Richard Chamberlain to star in *The Last Wave* as a lawyer who uncovers aboriginal cults which foretell the world's end in a new flood, but Australian audiences greeted the film's obscure theme and American star with suspicion. In reaction, Weir made *The Plumber*, a TV feature recognizable as his work only by its faintly surrealistic premise, in which an unsummoned tradesman invades a baffled housewife's cosy suburban environment.

With *Gallipoli*, which he calls his ''graduation film,'' Weir shook off his reputation as an occult specialist and a director of essentially local concerns. Though set against Australia's first military adventure—the disastrous 1916 Dardenelles campaign—its scale, style, and outlook, all broadly international, won *Gallipoli* mass American release, and both director and star Mel Gibson were given Hollywood contracts.

Weir's first fully funded studio project, *The Year of Living Dangerously*, marked him as an artist capable of handling both big stars and bigger emergencies. When threats of violence from Muslim extremists drove the production out of Manila, he recreated Djakarta in Sydney suburbia. The film turned Mel Gibson into an international romantic lead, and also remade another career when Weir, unsatisfied with the actor playing dwarf Chinese cameraman Billy Kwan, recast the role with Linda Hunt, who delivered an Oscar-winning performance.

When plans to film *The Mosquito Coast* with Jack Nicholson collapsed, Weir stepped up at short notice to direct a thriller that featured Harrison Ford as a city cop finding affinities with the Amish religious fundamentalists who hide him from danger. *Witness*, an unexpected hit, decisively freed Ford from his Indiana Jones image, and the revived *The Mosquito Coast* starred not Nicholson but Ford as Paul Theroux's dizzy technocrat, a man who drags his family to South America in a doomed celebration of American mechanical genius. The film's relative failure in no way harmed Weir's reputation as a director who could change careers and remake images. He went on to direct Robin Williams in *Dead Poets Society*, a film wherein a schoolteacher bucks a version of McCarthyism in the 1950s. Its critical and financial success powered Weir into *Green Card*, his first original screenplay, about an emigre musician marrying an American girl to get a work permit. The story attracted Gérard Depardieu, anxious to penetrate the English-language market. ''I have the impression of having discovered a brother,'' the actor said, ''like with Truffaut.'' Such statements suggest that Weir, while mastering Hollywood, has not lost touch with his early European concerns.

Those same concerns were evidenced yet again in *Fearless*, an unusual film for the 1990s: a mainstream project with deeply serious and sobering overtones. Its scenario examines the after-effects of a deadly plane crash. Unlike other Hollywood films dealing with air crashes which might focus on the superficial fireworks involved in the accident—complete with eye-popping special effects—*Fearless* explores the psychological impact the experience has on two of its survivors (played by Jeff Bridges and Rosie Perez). All too often, contemporary movies make no attempt to dramatize the effect of violence on its victims. *Fearless*, though dramatically flawed in its second half, is a refreshing change-of-pace in that it faces up to issues surrounding mortality and spirituality.

After a five-year absence from the screen, Weir returned triumphantly with yet another solemn exploration of contemporary life: *The Truman Show*, a keenly knowing expose of the all-encompassing power of modern technology. In particular, *The Truman Show* is an exploration of the ability of television to numb the brains of viewers and transform them into mindless robots who think, feel, and consume according to what they are told by their boob tubes. In this regard the film, like *Fearless*, is downright subversive for a contemporary Hollywood film.

The title character is Truman Burbank (Jim Carrey), a happy-go-lucky insurance salesman who resides in the idyllic, antiseptic town of Seahaven, a planned community on the Gulf Coast of Florida. Truman's life is perfect. His always-chipper wife (Laura Linney) is perfect. His hometown (which he has never left) is perfect. And every day is a beautiful day. Yet little does Truman suspect that, since birth, he has been the star of his own television series. Wherever he goes, hidden cameras record his every movement. Everything in his life is artificial, from Seahaven (which is a massive set) to the weather, from his friends and neighbors to his family and wife (who all are actors). His entire existence is the creation of a fascist television director (Ed Harris) who has controlled all that happens around Truman since the day he was born. Indeed, for nearly three decades, billions of viewers have tuned in to catch each chronicle of the life and times of Truman Burbank (which airs 24 hours a day, seven days a week, even as Truman sleeps). At the core of the story is the manner in which Truman responds upon becoming aware of the sham that is his life, and his growing curiosity with regard to what exists beyond his made-up world.

In *The Truman Show,* Weir deals with such heady subjects as philosophy, religion, principles and ethics, and, in particular, the manner in which technology and the media affect practically everything in our lives. In addition, Weir accomplishes for Jim Carrey what he did for Robin Williams a decade earlier in *Dead Poets Society*: take a wacky, wildly popular comedy star and reinvent him as a serious dramatic actor.

—John Baxter, updated by Rob Edelman

WEISS, Jiři

Nationality: Czech. **Born:** Prague, 29 March 1913. **Education:** Educated in law, Charles University, Prague. **Career:** Advertising writer, also made first film, 1935; director for Barrandov Studios, Prague, 1936; following Nazi invasion, escaped to London, 1939; worked with British documentarists for Crown Film Unit, World War II; returned to Prague, 1945; teacher at film school, West Berlin, 1963; at Venice Festival at time of Soviet invasion of Czechoslovakia, sought political asylum in Italy, 1968. **Awards:** Artist of Merit, Czechoslovakia.

Films as Director:

1935 *People in the Sun*
1936 *Give Us Wings*
1937 *Song of a Sad Country*
1938 *Journey from the Shadows*
1939 *The Rape of Czechoslovakia*
1941 *Eternal Prague*
1943 *Before the Raid*
1945 *Věrni zustaneme* (*Interim Balance*) (+ sc)
1947 *Uloupená hranice* (*The Stolen Frontier*) (+ co-sc)
1948 *Dravci* (*Wild Beasts*; *Beast of Prey*) (+ co-sc); *Ves v pohraniči* (*The Village on the Frontier*)
1949 *Píseň o sletu I, II* (*Song of the Meet, I and II*; *High Flies the Hawk, I and II*)
1950 *Vstanou noví bojovníci* (*New Warriors Will Arise*); *Poslední výstřel* (*The Last Shot*)
1953 *Muj přítel Fabián* (*My Friend Fabian*; *My Friend the Gypsy*) (+ co-sc)
1954 *Punt'a a čtyřlístek* (*Punta and the Four-Leaf Clover*; *Doggy and the Four*) (+ co-sc)
1956 *Hra o život* (*Life at Stake*; *Life Was at Stake*) (+ co-sc)
1957 *Vlčí jáma* (*Wolf Trap*) (+ co-sc)
1959 *Taková láska* (*Appassionata*; *That Kind of Love*) (+ co-sc)
1960 *Romeo, Julie a tma* (*Romeo, Juliet and the Darkness*; *Sweet Light in the Dark Window*) (+ co-sc)
1962 *Zbabělec* (*Coward*) (+ co-sc)
1963 *Zlaté kapradí* (*The Golden Fern*) (+ co-sc)
1965 *Třicet jedna ve stínu* (*Ninety in the Shade*) (+ co-sc)
1966 *Vražda po našem* (*Murder Czech Style*) (+ co-sc)
1968 *Prípad pro Selwyn* (*Justice for Selwyn*) (for Czech TV)
1970 *Wie man seinen Gatten los wird* (for TV)
1990 *Martha und Ich* (+ sc)

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* * *

Jiři Weiss is one of the most significant and certainly most interesting Czech directors of the twentieth century. He studied at Jura and had worked as a journalist before making his first film in 1934, a documentary which received a prize at Venice that year. Until the outbreak of war he continued to work on documentaries.

In 1939 Weiss fled the Nazis to England, befriended an English documentarist, and made several films, including *Before the Raid.* Later, as a film specialist, he took part in the battles of the Czech exile army. He returned to his homeland in 1945. His first theatrical film, *Uloupená hranice*, dealt with the Munich accord of 1938, shortly before the fascist occupation of his country. A subsequent film, *Vstanou noví bojovníci*, depicted the establishment of the worker's movement in Czechoslovakia, and brought the director not only official recognition at home but also attention abroad.

Afterward Weiss made films dealing with contemporary problems and people's everyday life. In the 1953 film *My Friend Fabian* he described how the gypsies adjusted, with many difficulties, to a new life in socialist Czechoslovakia. *Hra o život* appeared in 1956, a critical film about the destruction of a bourgeois family in the period of the German occupation. *Taková láska*, a dramatic psychological work, displayed the director's ability to develop richly human characterization.

Vlčí jama impressed further through the deep psychological treatment of the characters and the careful attention to cultural surroundings by which he delineated the *zeitgeist*, the atmosphere and the milieu of the petit bourgeoisie prior to World War I. An honorable mayor of a small city, who feels a devotion for his ageing wife, nevertheless falls in love with a young girl who lives in the same house.

This film revealed the full range of Jiři Weiss's style. It is based in a solid critical realism, rooted in the epic novels of the nineteenth century. This approach sets out fully realized and many-sided human figures within an accurately described milieu. The cinema of Weiss draws on Czech cultural tradition, and at the same time strives toward broader European dimensions. In this way his works attain a certain cosmopolitanism.

On the one hand, Weiss was strongly influenced by neorealism, as were all the other filmmakers of his generation. Although not so pathetically inclined as, for example, Andrzej Wajda, Weiss showed in his masterpiece *Romeo, Julie a tma* the influences of the neorealist aesthetic, especially in the case of the theme, again broadly European, of the tragic fate of two young lovers in Prague in 1942. The Jewish schoolgirl Hanna is hidden by young Pavel, a tender love develops and is cut short by Hanna's death. Weiss had created a tragic and poetic work, without filmic innovation, but nevertheless a serious, noble film.

In the 1960s Weiss made *Zlaté kapradí, Trícet jedna ve stínu*, and *Vražda po našem*, which attained a high standard in terms of craft, but broke no new ground formally or thematically. Living since 1968 in the West, he has made the occasional film for television.

—Maria Racheva

WELLES, Orson

Orson Welles

Nationality: American. **Born:** Kenosha, Wisconsin, 6 May 1916. **Education:** Attended Todd School in Woodstock, Illinois, 1926–31. **Family:** Married 1) Virginia Nicholson, 1934 (divorced 1939), one son; 2) Rita Hayworth, 1943 (divorced 1947), one daughter; 3) Paola Mori, 1955, one daughter. **Career:** Actor and director at the Gate Theatre, Dublin, 1931–34; debut on Broadway with Katherine Cornell's road company, also co-directed first film, 1934; collaborated with John Houseman for the Phoenix Theatre Group, 1935, later producer and director for Federal Theater Project; co-founder, with Houseman, Mercury Theatre Group, 1937; moved into radio with *Mercury Theatre on the Air,* 1938, including famous dramatization of H. G. Wells's *War of the Worlds*, Halloween, 1938; given contract by RKO, 1939; directed feature debut, *Citizen Kane*, 1941; began documentary *It's All True*, 1942, then Welles and his staff were removed from RKO; directed *The Lady from Shanghai* for Columbia Studios, 1947; directed *Macbeth* for Republic Pictures, 1948; moved to Europe, 1949; completed only one more film in United States, *Touch of Evil*, 1958; appeared in advertisements, and continued to act, from 1960s. **Awards:** 20th Anniversary Tribute, Cannes Festival, 1966; Honorary Academy Award, for ''Superlative artistry and versatility in the creation of motion pictures,'' 1970; Life Achievement Award, American Film Institute, 1975; Fellowship of the British Film Institute, 1983. **Died:** In Hollywood, 10 October 1985.

Films as Director:

1934 *The Hearts of Age* (16mm short) (co-d)
1938 *Too Much Johnson* (+ co-pr, sc) (unedited, not shown publicly, destroyed in 1970 fire)
1941 ***Citizen Kane*** (+ pr, co-sc, role as Charles Foster Kane)
1942 ***The Magnificent Ambersons*** (+ pr, sc); *It's All True* (+ pr, co-sc) (not completed and never shown)
1943 *Journey into Fear* (co-d, uncredited, pr, co-sc, role as Colonel Haki)
1946 *The Stranger* (+ co-sc, uncredited, role as Franz Kindler, alias Professor Charles Rankin)
1948 ***The Lady from Shanghai*** (+ sc, role as Michael O'Hara) (produced in 1946); *Macbeth* (+ pr, sc, co-costumes, role as Macbeth)
1952 *Othello* (+ pr, sc, role as Othello and narration)

1955 *Mr. Arkadin* (*Confidential Report*) (+ sc, art d, costumes, role as Gregory Arkadin and narration); *Don Quixote* (+ co-pr, sc, asst ph, role as himself and narration) (not completed)
1958 ***Touch of Evil*** (+ sc, role as Hank Quinlan)
1962 ***Le Procès*** (*The Trial*) (+ sc, role as Hastler and narration)
1966 ***Chimes at Midnight*** (Falstaff) (+ sc, costumes, role as Sir John Falstaff)
1968 *The Immortal Story* (+ sc, role as Mr. Clay)
1970 *The Deep* (+ sc, role as Russ Brewer)
1972 *The Other Side of the Wind* (+ sc) (filming begun in 1972, uncompleted)
1975 *F for Fake* (+ sc)

Other Films:

1937 ***The Spanish Earth*** (Ivens) (original narration)
1940 *Swiss Family Robinson* (Ludwig) (off-screen narration)
1943 *Jane Eyre* (R. Stevenson) (role as Edward Rochester)
1944 *Follow the Boys* (Sutherland) (revue appearance with Marlene Dietrich)
1945 *Tomorrow Is Forever* (Pichel) (role as John McDonald)
1946 *Duel in the Sun* (Vidor) (off-screen narration)
1947 *Black Magic* (Ratoff) (role as Cagliostro)
1948 *Prince of Foxes* (role as Cesare Borgia)
1949 ***The Third Man*** (Reed) (role as Harry Lime)
1950 *The Black Rose* (Hathaway) (role as General Bayan)
1951 *Return to Glennascaul* (Edwards) (role as himself)
1953 *Trent's Last Case* (Wilcox) (role as Sigsbee Manderson); *Si Versailles m'était conté* (Guitry) (role as Benjamin Franklin); *L'uomo, la bestia e la virtu* (Steno) (role as the beast)
1954 *Napoléon* (Guitry) (role as Hudson Lowe); ''Lord Mountdrago'' segment of *Three Cases of Murder* (O'Ferrall) (role as Lord Mountdrago)
1955 *Trouble in the Glen* (Wilcox) (role as Samin Cejador y Mengues); *Out of Darkness* (documentary) (narrator)
1956 *Moby Dick* (Huston) (role as Father Mapple)
1957 *Pay the Devil* (Arnold) (role as Virgil Renckler); *The Long Hot Summer* (Ritt) (role as Will Varner)
1958 *The Roots of Heaven* (Huston) (role as Cy Sedgwick); *Les Seigneurs de la forêt* (Sielman and Brandt) (off-screen narration); *The Vikings* (Fleischer) (narration)
1959 *David e Golia* (Pottier and Baldi) (role as Saul); *Compulsion* (Fleischer) (role as Jonathan Wilk); *Ferry to Hong Kong* (Gilbert) (role as Captain Hart); *High Journey* (Baylis) (off-screen narration); *South Sea Adventure* (Dudley) (off-screen narration)
1960 *Austerlitz* (Gance) (role as Fulton); *Crack in the Mirror* (Fleischer) (role as Hagolin/Lamorcière); *I tartari* (Thorpe) (role as Barundai)
1961 *Lafayette* (Dréville) (role as Benjamin Franklin); *King of Kings* (Ray) (off-screen narration); *Désordre* (short) (role)
1962 *Der grosse Atlantik* (documentary) (narrator)
1963 *The V.I.P.s* (Asquith) (role as Max Buda); *Rogopag* (Pasolini) (role as the film director)
1964 *L'Echiquier de Dieu* (*La Fabuleuse Aventure de Marco Polo*) (de la Patellière) (role as Ackermann); *The Finest Hours* (Baylis) (narrator)
1965 *The Island of Treasure* (J. Franco) (role); *A King's Story* (Booth) (narrator)
1966 *Is Paris Burning?* (Clément) (role); *A Man for All Seasons* (Zinnemann) (role as Cardinal Wolsey)
1967 ***Casino Royale*** (Huston and others) (role); *The Sailor from Gibralter* (Richardson) (role); *I'll Never Forget Whatshisname* (Winner) (role)
1968 *Oedipus the King* (Saville) (role as Tiresias); *Kampf um Rom* (role as Emperor Justinian); *The Southern Star* (Hayers) (role)
1969 *Tepepa* (role); *Barbed Water* (documentary) (narrator); *Una su 13* (role); *Michael the Brave* (role); *House of Cards* (Guillermin) (role)
1970 *Catch-22* (Nichols) (role as General Dweedle); *Battle of Neretva* (Bulajia) (role); *Start the Revolution without Me* (Yorkin) (narrator); *The Kremlin Letter* (Huston) (role); *Waterloo* (Bondarchuk) (role as King Louis XVIII)
1971 *Directed by John Ford* (Bogdanovich) (narrator); *Sentinels of Silence* (narrator); *A Safe Place* (Jaglom) (role)
1972 *La Decade prodigieuse* (role); *Malpertius* (role); *I racconti di Canterbury* (Pasolini) (role); *Treasure Island* (Hough) (role as Long John Silver); *Get to Know Your Rabbit* (De Palma) (role)
1973 *Necromancy* (Gordon) (role)
1975 *Bugs Bunny Superstar* (Jones) (narrator)
1976 *Challenge of Greatness* (documentary) (narrator); *Voyage of the Damned* (Rosenberg) (role)
1977 *It Happened One Christmas* (Thomas) (for TV) (role)
1979 *The Late Great Planet Earth* (on-camera narrator); *The Muppet Movie* (Frawley) (role as J. P. Morgan); *Tesla* (role as Yug)
1981 *Butterfly* (Cimber) (role as the judge); *The Man Who Saw Tomorrow* (Guenette) (role)
1984 *Where Is Parsifal?* (Helman) (role); *Almonds and Raisins* (Karel) (narrator)
1985 *Genocide* (Schwartzman) (narrator)
1987 *Someone to Love* (Jaglom) (role)

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On WELLES: films—

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* * *

References to Orson Welles as one of America's most influential directors and *Citizen Kane* as one of the great American films have become a simplistic way to encapsulate Welles's unique contribution to cinema. It is a contribution that seems obvious but is difficult to adequately summarize without examining his complex career.

Welles began as an actor in Ireland at Dublin's famous Gate Theater, bluffing his way into the theater's acting troupe by claiming to be well-known on the Broadway stage. He began directing plays in New York, and worked with John Houseman in various theatrical groups. At one point they attempted to stage Marc Blitzstein's leftist, pro-labor *The Cradle Will Rock* for the Federal Theatre Project, but government agents blocked the opening night's production. Performers and audience subsequently moved to another theater, and the events surrounding the performance became one of Broadway's most famous episodes. The incident led to Houseman being fired and Welles's resignation from the Project.

Houseman and Welles then formed the Mercury Theatre Group, armed with a manifesto written by Houseman declaring their intention to foster new talent, experiment with new types of plays, and appeal to the same audiences that frequented the Federal Theater plays. Welles's work on the New York stage was generally leftist in its political orientation, and, inspired by the expressionist theater of the 1920s, prefigured the look of his films.

Welles and his Mercury Theater Group expanded into radio as the Mercury Theater on the Air. In contrast to most theater-oriented shows on radio, which consisted merely of plays read aloud, the Mercury group adapted their works in a more natural, personal manner: most of the plays were narrated in the first person. Shrewd imitations of news announcements and technical breakdowns heightened the realism of his 1938 Halloween *War of the Worlds* broadcast to such a degree that the show has become famous for the panic it caused among its American listeners, a number of which thought that New Jersey was actually being invaded by Martians. This event itself has become a pop culture legend, shrouded in exaggeration and half-truths.

RKO studios hired Welles in 1939, hoping he could repeat the success on film for them that he had enjoyed on stage and in radio. Welles, according to most sources, accepted the job because his Mercury Theater needed money to produce an elaborate production called *5 Kings*, an anthology of several of Shakespeare's plays. Whatever the reason, his contract with RKO began an erratic and rocky relationship with the Hollywood industry that would, time and again, end in bitter disappointment for Welles. The situation eventually led him to begin a self-imposed exile in Europe.

The film on which Welles enjoyed the most creative freedom was his first and most famous, *Citizen Kane.* At the time the film created a controversy over both its subject matter and style. Loosely based on the life of newspaper magnate William Randolph Hearst, the film supposedly upset Hearst to such a degree that he attempted to stop the production, and then the distribution and exhibition. In the end, his anger was manifested in the scathing reviews critics gave the film in all his newspapers. The film's innovative structure, which included flashbacks from the differing points-of-view of the various characters, in addition to other formal devices so different from the classic Hollywood cinema, also contributed to *Kane*'s financial failure and commercial downfall, though critics other than those employed at Hearst's papers generally gave the film positive reviews.

Other controversies surrounded the film as well, including one over scriptwriting credit. Originally, Welles claimed solo credit for writing the film, but the Writer's Guild forced him to acknowledge Herman Mankiewicz as co-author. Each writer's *exact* contributions remain unknown, but the controversy was revived during the early 1970s by critic Pauline Kael, who attempted to prove that Mankiewicz was most responsible for the script. Whatever the case, the argument becomes unimportant and even ludicrous given the unique direction which shapes the material, and which is undeniably Welles's.

Due to the failure of *Kane*, Welles was supervised quite closely on his next film, *The Magnificent Ambersons.* After shooting was completed, Welles went to South America to begin work on a documentary, *It's All True*, designed to help dispel Nazi propaganda in Latin America. He took a rough cut of *Ambersons* with him, hoping to coordinate cutting with editor Robert Wise. A sneak preview of Welles's *Ambersons* proved disastrous, however, and the studio cut his 140-minute-plus version to eighty-eight minutes and added a ''happy ending.'' The film was a critical and commercial failure, and the entire Mercury staff was removed from the RKO lot.

Welles spent the remainder of his Hollywood career sparring with various producers or studios over the completed versions of his films and his uncredited direction on films in which he starred. For example, *Journey into Fear* was begun by Welles but finished by Norman Foster, though Welles claims he made contributions and suggestions throughout. *Jane Eyre*, which made Welles a popular star, was directed by Robert Stevenson, but the gothic overtones, the *mise-en-scène*, and other stylistic devices suggest a Wellesian contribution. With *The Stranger*, directed for Sam Spiegel, he adhered closely to the script and a preplanned editing schedule, evidently determined to prove that he could turn out a Hollywood product on time and on budget. Welles, though, subsequently referred to *The Stranger* as ''the worst of my films,'' and several Welles scholars agree.

Welles directed one of his best films, *The Lady from Shanghai*, for Harry Cohn of Columbia. The film, a loose, confusing, noirish tale of double-crosses and corrupted innocence, starred Welles's wife at the time, Rita Hayworth. Cohn, who was supposedly already dissatisfied with their marriage because he felt it would reduce Hayworth's box-office value, was furious at Welles for the image she presented in

Shanghai. The film, shot mostly on location, was made under stressful circumstances, with Welles often re-writing during the shooting. It was edited several times and finally released two years after its completion, but failed commercially and critically. His final Hollywood project, a version of *Macbeth* for Republic Studios, was also considered a commercial flop.

Disenchanted with Hollywood, Welles left for Europe, where he began the practice of acting in other directors' films in order to finance his own projects. His portrayal of Harry Lime in Carol Reed's *The Third Man* is considered his finest work from this period, and Welles continued to create villainous antagonists who are often more interesting, complex, or exciting than the protagonists of the films. In the roles of Col. Haki in *Journey into Fear*, Will Varner in Martin Ritt's *The Long Hot Summer*, Quinlan in *Touch of Evil*, and in *Mr. Arkadin*, Welles created a sinister persona for which he has become as famous as for his direction of *Citizen Kane.* His last roles were often caricatures of that persona, as in Marlo Thomas's *It Happened One Christmas*, or parodies as in *The Muppet Movie.* Welles's European ventures include his *Othello*, shot over a period of years between acting assignments, often under chaotic circumstances. The difficulties of the film's production are often described as though they were the madcap adventures of a roguish artist, but in reality it must have been an extreme hardship to assemble and reassemble the cast over the course of the film's shooting. At one point, he ''borrowed'' equipment under cover of night from the set of Henry King's *The Black Rose* (in which Welles was starring) to quickly shoot a few scenes. Welles later obtained enough financial backing to make *Mr. Arkadin*, a *Kane*-like story of a powerful man who made his fortune as a white slaver, and *Chimes at Midnight.* Welles returned to America in the late 1950s to direct *Touch of Evil*, starring Charlton Heston. Originally approached only to star in the film, Welles mistakenly thought he was also to direct. Heston intervened and insisted he be allowed to do so. Welles immediately threw out the original script, rewriting it without reading the book, *Badge of Evil*, upon which the script was based. Welles's last works include *The Immortal Story*, a one-hour film made for French television, and *F for Fake*, a strange combination of documentary footage shot by another director, some Welles footage from earlier ventures, and Welles's own narration.

Welles's outsider status in connection with the American film industry is an interesting part of cinema history in itself, but his importance as a director is due to the innovations he introduced through his films and the influence they have had on filmmaking and film theory. Considering the turbulent relationship Welles experienced with Hollywood and the circumstances under which his films were made in Europe, it is surprising there is any thematic and stylistic consistency in his work at all.

The central character in many of his films is often a powerful, egotistical man who lives outside or above the law and society. Kane, Arkadin, and Mr. Clay (*The Immortal Story*) are enabled to do so by their wealth and position; Quinlan (*Touch of Evil*) by his job as a law enforcer, which allows him to commit injustices to suit his own purposes. Even George Minafer (*Ambersons*) becomes an outsider as a modern, industrialized society supersedes his aristocratic, nineteenth-century way of life. These characters are never innocent, but seem to be haunted by an innocence they have lost. *Kane's* ''Rosebud,'' the emblem of childhood that he clings to, is the classic example, but this theme can also be found in *Mr. Arkadin*, where Arkadin is desperate to keep his daughter from discovering his sordid past. Many parallels between the two films have been drawn, including the fact that the title characters are both wealthy and powerful men whose past lives are being investigated by a stranger. Interestingly, just as Kane whispers ''rosebud'' on his deathbed, Arkadin speaks his daughter's name at the moment of his death. Quinlan, in *Touch of Evil*, is confronted with his memories and his past when he runs into Tanya, now a prostitute in a whorehouse. The ornaments and mementoes in her room (some of them from Welles's personal collection), seem to jog his memory of a time when he was not a corrupt law official. In *Shanghai*, it is interesting to note that Welles does not portray the egotist, Bannister, but instead the ''innocent'' Michael O'Hara, who is soiled by his dealings with Bannister's wife. That the corrupt antagonist is doomed is often indicated by a prologue or introductory sequence which foreshadows his destruction—the newsreel sequence in *Kane*; the pening montage of *Ambersons*, which condenses eighteen years of George Minafer's life into ten minutes to hint that George will get his ''comeuppance'' in the end; the opening funeral scene of *Othello*; and the detailing of Mr. Clay's sordid past in *The Immortal Story.* The themes of lost innocence and inescapable fate often shroud Welles's films with a sense of melancholy, which serves to make these characters worthy of sympathy.

Much has been made of Welles's use of deep-focus photography, particularly in *Kane* and *Ambersons.* Though a directorial presence is often suggested in the cinema through the use of editing, with Welles it is through *mise-en-scène*, particularly in these two films. Many Welles scholars discuss the ambiguous nature of long-shot/deep-focus photography, where the viewer is allowed to sift through the details of a scene and make some of his own choices about what is important to the narrative, plot development, and so on. However, Welles's arrangement of actors in specific patterns; his practice of shooting from unusual angles; and his use of wide-angle lenses, which distort the figures closest to them, are all intended to convey meaning. For example, the exaggerated perspective of the scene where Thatcher gives young Charles Kane a sled makes Thatcher appear to tower over the boy, visually suggesting his unnatural and menacing hold on him (at least from young Kane's point of view).

Welles also employed rather complex sound tracks in *Kane* and *Ambersons*, perhaps a result of his radio experience. The party sequence of *Ambersons*, for example, makes use of overlapping dialogue as the camera tracks along the ballroom, as though one were passing by, catching bits of conversation.

Welles's visual style becomes less outrageous and less concerned with effects as his career continued. There seems to be an increasing concentration on the acting in his latter works, particularly in the Shakespeare films. Welles had a lifelong interest in Shakespeare and his plays, and is well known for his unique handling and interpretations of the material. *Macbeth*, for example, was greatly simplified, with much dialogue omitted and scenes shifted around. A primitive feel is reflected by badly synchronized sound, and much of the impact of the spoken word is lost. *Othello*, shot in Italy and Morocco, makes use of outdoor locations in contrast to the staginess of *Macbeth.* Again, Welles was quite free with interpretation: Iago's motives, for example, are suggested to be the result of sexual impotency. His most successful adaptation of Shakespeare is *Chimes at Midnight*, an interpretation of the Falstaff story with parts taken from *Henry IV*, parts one and two, *Henry V, Merry Wives of Windsor*, and *Richard II.* In *Chimes*, Falstaff, as with many of Welles's central characters, is imprisoned by the past. Like George Minafer, he straddles two ages, one medieval and the other modern. Falstaff is destroyed not only by the aging process but also by the problems of being forced into a new world, as is Minafer (and perhaps Kane). Again Welles is quite individualistic in his presentation of the material, making Falstaff a true friend to the king and an innocent, almost childlike, victim of a new order.

In the years before he died, Welles became known for his appearances in television commercials and on talk shows, playing the part of the celebrity to its maximum. His last role was as a narrator on an innovative episode of the television detective series *Moonlighting*, starring Bruce Willis and Cybill Shepherd. It is unfortunate that his latter-day persona as a *bon vivant* often overshadows his contributions to the cinema.

—Susan Doll

WELLMAN, William

Nationality: American. **Born:** William Augustus Wellman in Brookline, Massachusetts, 29 February 1896. **Education:** Attended Newton High School, Newton Highlands, Massachusetts, 1910–14. **Military Service:** Joined volunteer ambulance corps destined for France, 1917, then joined French Foreign Legion, where he learnt to fly planes; when United States entered World War I, became part of Lafayette Flying Corps, an arm of the Lafayette Escadrille. **Family:** Married 1) Helene Chadwick, 1918 (divorced 1920); three other marriages 1920–33; 5) Dorothy Coonan, 1933, seven children. **Career:** Professional ice hockey player for minor league team, 1914; film actor, United States, from 1919; messenger for Goldwyn Pictures, then directed first film, 1920; director for 20th Century-Fox, 1923; signed by Paramount, 1927. **Awards:** Oscar for *Wings*, 1927; Oscar for Best Writing (Original Story) for *A Star Is Born* (shared with Robert Carson), 1937. **Died:** 9 December 1975.

William Wellman

Films as Director:

1920 *The Twins from Suffering Creek*
1923 *The Man Who Won*; *2nd Hand Love*; *Big Dan*; *Cupid's Fireman*
1924 *The Vagabond Trail*; *Not a Drum Was Heard*; *The Circus Cowboy*
1925 *When Husbands Flirt*
1926 *The Boob*; *The Cat's Pajamas*; *You Never Know Women*
1927 *Wings*
1928 *The Legion of the Condemned*; *Ladies of the Mob*; *Beggars of Life*
1929 *Chinatown Nights*; *The Man I Love*; *Woman Trap*
1930 *Dangerous Paradise*; *Young Eagles*; *Maybe It's Love*
1931 *Other Men's Women*; ***The Public Enemy***; *Night Nurse*; *Star Witness*; *Safe in Hell*
1932 *The Hatchet Man*; *So Big*; *Love Is a Racket*; *The Purchase Price*; *The Conquerors*
1933 *Frisco Jenny*; *Central Airport*; *Lily Turner*; *Midnight Mary*; *Heroes for Sale*; *Wild Boys of the Road*; *College Coach*
1934 *Looking for Trouble*; *Stingaree*; *The President Vanishes*
1935 *The Call of the Wild*
1936 *The Robin Hood of Eldorado* (+ co-sc); *Small Town Girl*
1937 *A Star Is Born* (+ co-sc); *Nothing Sacred*
1938 *Men with Wings* (+ pr)
1939 *Beau Geste* (+ pr); *The Light That Failed* (+ pr)
1941 *Reaching for the Sun* (+ pr)
1942 *Roxie Hart*; *The Great Man's Lady* (+ pr); *Thunder Birds*
1943 *The Ox-Bow Incident*; *The Lady of Burlesque*
1944 *Buffalo Bill*
1945 *This Man's Navy*; *The Story of G.I. Joe*
1946 *Gallant Journey* (+ pr, co-sc)
1947 *Magic Town*
1948 *Iron Curtain*
1949 *Yellow Sky*; *Battleground*
1950 *The Next Voice You Hear*
1951 *Across the Wide Missouri*
1952 *Westward the Women*; *It's a Big Country* (co-d); *My Man and I*
1953 *Island in the Sky*
1954 *The High and the Mighty*; *Track of the Cat*
1955 *Blood Alley*
1958 *Darby's Rangers*; *Lafayette Escadrille* (+ pr, co-sc)

Other Film:

1919 *Knickerbocker Buckaroo* (Parker) (role)

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''Director's Notebook—Why Teach Cinema?,'' in *Cinema Progress* (Los Angeles), June/July 1939.
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Brownlow, Kevin, ''William Wellman,'' in *Film* (London), Winter 1965/66.
Smith, J.M., ''The Essential Wellman,'' in *Brighton* (London), January 1970.
Wellman, William, Jr., ''William Wellman: Director Rebel,'' in *Action* (Los Angeles), March/April 1970.
Brooks, Louise, ''On Location with Billy Wellman,'' in *Film Culture* (New York), Spring 1972.
Fox, J., ''A Man's World,'' in *Films and Filming* (London), March 1973.
Eyman, S., and Allen Eyles, '''Wild Bill' William A. Wellman,'' in *Focus on Film* (London), no. 29, 1978.
Langlois, Gerard, ''William Wellman 1896–1975,'' in *Avant-Scène du Cinéma* (Paris), 1 March 1978.
Gallagher, John, ''William Wellman,'' in *Films in Review* (New York), May, June/July, and October 1982.
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Hanisch, Michael, ''Tough Guy—Fieger—Hollywood Professional,'' in *Film-Dienst* (Cologne), vol. 44, no. 5, 27 February 1996.

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William Wellman's critical reputation is in many respects still in a state of flux long after re-evaluations and recent screenings of his major films should have established some consensus of opinion regarding his place in the pantheon of film directors. While there is some tentative agreement that he is, if nothing else, a competent journeyman director capable of producing entertaining male-dominated action films, other opinions reflect a wide range of artistic evaluations, ranging from comparisons to D.W. Griffith to outright condemnations of his films as clumsy and uninspired. His own preferred niche, as indicated by his flamboyant personality and his predilection for browbeating and intimidating his performers, would probably be in the same general class as highly masculine filmmakers like Howard Hawks, John Ford, and Raoul Walsh. While those three enjoy a distinct *auteur* status, a similar designation for Wellman is not so easily arrived at since much of his early work for Warner Bros. in the late 1930s is, at first glance, not easily distinguishable from the rest of the studio's output of sociological problem films and exposés of organized crime. In addition, his later films do not compare favorably, in many scholars' opinions, to treatments of similar themes (often employing the same actors and locales) by both Ford and Hawks.

It might be argued, however, that Wellman actually developed what has come to be regarded as the Warner Bros. style to a greater degree than did the studio's other directors. His 1931 *The Public Enemy*, for example, stands above most of the other gangster films of the era in its creative blend of highly vivid images and in the subtle manner in which it created a heightened impression of violence and brutality by giving only hints of it on the screen. Exhibiting similar subtlety, Wellman's depiction of a gangster, beginning with his childhood, graphically alluded to the sociological roots of organized crime. While many of his more typical treatments of men in adversity, like 1927's Academy Award-winning *Wings*, were sometimes artificial, everything worked in *Public Enemy.* In Wellman's later films like *The Ox-Bow Incident, The Story of G.I. Joe*, and *Battleground*, the interactions of men in various groupings are shaped in such a way as to determine the direction and thematic force of each story. In others, like *Track of the Cat*, the emphasis shifts instead to one individual and his battle with forces of nature beyond his control. Yet in all cases, the issue is one of survival, a concept that manifests itself in some manner in all of Wellman's films. It is overt and recognizable in war dramas like *Battleground* or in a disaster film like *The High and the Mighty*, but it is reflected at least as much in the psychological tensions of *Public Enemy* as it is in the violence. It becomes even more abstract in a complex picture like *Track of the Cat* when the issue concerns the family unit and the insecurity of its internal relationships. In the more heavy-handed propaganda films such as *The Iron Curtain and Blood Alley*, the theme centers on the threat to democratic forms of government, and finally, in the *Ox-Bow Incident*, the issue is the very fragility of society itself in the hands of a mob.

Wellman's supporters feel that these concerns arise from the latent cynicism of a disappointed romantic but are expressed by an instinctive artist with a keen awareness of the intellectual force of images conveyed with the raw power of many of those in *Public Enemy.* Yet it is the inconsistency of these images and a corresponding lack of inspiration in his work overall that clouds his stature as an *auteur* of the first rank. While, ultimately, it is true that Wellman's films cannot be easily separated from the man behind them, his best works are those that sprang from his emotional and psychological experiences. His lesser ones have been overshadowed by the cult of his personality and are best remembered for the behind-the-scenes fistfights, parties, and wild stunts, all of which detracted from the production. Perhaps he never got the chance to make the one indisputable masterpiece that would thematically support all of the seemingly irreconcilable aspects of his personality and firmly establish him as a director of the first magnitude.

—Stephen L. Hanson

WENDERS, Wim

Nationality: German. **Born:** Wilhelm Wenders in Düsseldorf, 14 August 1945. **Education:** Studied medicine and philosophy; studied at Hochschule für Fernsehen und Film, Munich, 1967–70. **Career:** Film critic in Munich for *Süddeutsche Zeitung* and *Filmkritik*, late

Wim Wenders

1960s; professional filmmaker, from 1971. **Awards:** Golden Lion, Venice Festival, for *The State of Things*, 1982; Best Director, Cannes Festival, for *Wings of Desire*, 1987. **Agent:** c/o Gary Salt, The Paul Kohner Agency, 9169 Sunset Blvd., Los Angeles, CA 90069, U.S.A.

Films as Director:

1967 *Schauplätze* (*Locations*) (short); *Same Player Shoots Again* (short)
1968 *Silver City* (short); *Victor I* (short)
1969 *Alabama—2,000 Light Years* (short); *Drei amerikanische LPs* (*Three American LPs*) (short)
1970 *Polizeifilm* (*Police Film*) (short); *Summer in the City* (*Dedicated to the Kinks*) (diploma film)
1971 *Die Angst des Tormanns beim Elfmeter* (*The Goalie's Anxiety at the Penalty Kick*)
1972 *Der scharlachrote Buchstabe* (*The Scarlet Letter*)
1973 *Alice in den Städten* (*Alice in the Cities*)
1974 *Aus der Familie der Panzerechsen* (*From the Family of the Crocodilia*) (short, for TV); *Die Insel* (*The Island*) (short, for TV); *Falsche Bewegung* (*Wrong Movement*)
1976 ***Im Lauf der Zeit*** (*Kings of the Road*; *In the Course of Time*)
1977 ***Der amerikanische Freund*** (*The American Friend*)
1981 *Lightning over Water* (*Nick's Film*)
1982 *Hammett*; *Der Stand der Dinge* (*The State of Things*)
1984 ***Paris, Texas***; *Room 666* (doc)
1985 *Tokyo-Ga* (doc)
1987 *Der Himmel über Berlin* (*Wings of Desire*)
1989 *Aufzeichnungen zu Kleidern und Städten* (*Notebook on Cities and Clothes*) (doc)
1991 *Until the End of the World*
1993 *In weiter Ferne, so nah!* (*Faraway, So Close*)
1995 *Lisbon Story*; *Beyond the Clouds* (co-d with Antonioni)
1997 *The End of Violence* (+ pr)
1999 *Buena Vista Social Club* (doc) (+ sc)
2000 *The Million Dollar Hotel* (+ pr)

Other Films:

1985 *I Played It for You* (Blakley) (role)
1987 *Helsinki Napoli: All Night Long* (Mika Kaurismaki); *Yer Demir, Gok Bakir* (Livaneli) (pr)
1990 *Isabelle Eberhardt* (Pringle) (pr)
2000 *Delivering Milo* (Castle) (pr)

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Written in the West: Photographien aus dem amerikanische Western, Munich, 1987.
Emotion Pictures: Reflections on the Cinema, London, 1989.
The Logic of Images: Essays and Conversations, London, 1992.
My Time with Antonioni, translated by Michael Hofmann, New York, 2000.
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''*Alice in den Städten*,'' an interview with W. E. Bühler and P. B. Kleiser, in *Filmkritik* (Munich), March 1974.
''Wim Wenders über *Im Lauf der Zeit*,'' an interview with H. Wiedemann and F. Müller-Scherz, in *Film und Ton* (Munich), May 1976.
''Wenders on *Kings of the Road*,'' in *Monthly Film Bulletin* (London), July 1977.
''King of the Road,'' an interview with Carlos Clarens, in *Film Comment* (New York), September/October 1977.
''Filming Highsmith,'' an interview with Jan Dawson, in *Sight and Sound* (London), Winter 1977/78.
Interview with P. Lehman and others, in *Wide Angle* (Athens, Ohio), vol. 2, no. 4, 1978.
Interviews with Serge Daney, in *Cahiers du Cinéma* (Paris), December 1980 and June 1982.
Interview with Richard Combs, in *Monthly Film Bulletin* (London), March 1983.
Interview with John Gallagher, in *Films in Review* (New York), June/July 1983.
Interview with Michel Ciment and Hubert Niogret, in *Positif* (Paris), September 1984.

Interview with K. Dieckman, in *Film Quarterly* (Berkeley), Winter 1984/85.

Interview with Coco Fusco, in *Cineaste* (New York), vol. 16, no. 4, 1988.

Interview with Robert Seidenberg, in *American Film* (Washington, D.C.), vol. 13, no. 8, 1988.

Interview with L. Antoccia, in *Films and Filming* (London), August 1988.

Interview with Sean Penn, in *Interview* (New York), January 1992.

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‘‘Crime Scene,’’ an interview with S. Macaulay, in *Filmmaker: The Magazine of Independent Film* (Los Angeles), no. 1, 1997.

‘‘Wim’s of Desire,’’ an interview with David Eimer, in *Time Out* (London), 7 January 1998.

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Buchka, Peter, *Augen Kann man nicht Kaufen: Wim Wenders und seine Filme*, Munich, 1983.

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Estève, Michel, *Wim Wenders*, Paris, 1989.

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* * *

Of the three young German filmmakers who achieved the greatest international fame in the 1970s as the vanguard of a German New Wave, Wim Wenders had perhaps a less radical though no less distinctive film style than his compatriots R. W. Fassbinder and Werner Herzog. Though critics typically cite American influences upon Wenders’s ‘‘road trilogy’’ of the mid-1970s, there is a greater affinity with the modernist tradition of the European ‘‘art film’’ exemplified by the Antonioni of *L’avventura* and *Red Desert*—dramas of alienation in which restless, unrooted individuals wander through haunted, sterile, but bleakly beautiful landscapes within a free-floating narrative structure. (It is most appropriate that Wenders has directed the ‘‘frame’’ sections for some short pieces by the aged Italian master.) True, the *ennui* in these films shades into *angst* and American Beat gestures, and the alienation has strong roots in the spiritual yearning, the love of loneliness and wandering, of German Romanticism. Romanticism seems too to be at the root of Wenders’s conception of himself (well articulated in numerous interviews) as an artist: one who evolves spiritually with each work, or reaches dead ends (as he has called *The State of Things*) from which he must break out; and who sees each new work as an adventure, not to be mapped out too much in advance.

A crucial observation about Wenders's art is found in cinematographer Ed Lachman's remark that ''light and landscape are actors'' in his films. Wenders's characters are typically revealed against urban or rural landscapes, upon which the camera frequently lingers as the actors pass from the frame. Most of the films take place predominantly out-of-doors (the studio sets of *Hammett* making that film all the more of an anomaly), or offer striking views from high-rise windows and moving vehicles. The urban views most often suggest sterility but have a certain grandeur, sharing with his views of desert (*Paris, Texas*) or sea (*The State of Things*) that vastness the Romantics called ''sublime.'' The climactic scene in the peep-show booth in *Paris, Texas* is all the more powerful and inventive in the context of the epic vistas of the rest of the film. And the urban scene finally becomes the central ''actor'' in *Wings of Desire/Himmel über Berlin*, indeed a ''Symphony of a Great City,'' in which the Wall is no barrier to the gliding camera or the angelic inhabitants.

Wenders's films are dialectical: they structure contrasts not as simple polarities but as rich ongoing dialogue, and the later films seem to be in dialogue with the earlier ones. Among the central concerns from film to film are American versus European culture, the creation of mood versus tight narrative, a sense of ''home'' versus rootless ''freedom'', and even black-and-white versus color photography.

Wenders's ambivalent fascination with America has been a favorite topic for critics. None of his films is without interest in this regard, but *Alice in the Cities* is the first to be shot partially in America—a world of boardwalks, motels, neon, and skyscrapers, though still not so different from the urban, industrial Europe of the second half; it is also his first feature to make extensive use of American music, including the Chuck Berry concert in Wuppertal. *The American Friend* is a dizzying vortex of allusiveness, with its gangsters and cowboys, iconographic presences of Nicholas Ray and Dennis Hopper, miniature Statue of Liberty in Paris, Ripley's digs in Hamburg, hints of an allegory of the American film industry in Germany (the pornographers seducing the hapless framemaker), and a narrative derived from a novel by an expatriate American and strongly echoing *Strangers on a Train.* Wenders's ''American period'' from *Hammett* through *Paris, Texas* is of course of central interest here, with a whimsically mystical and lyrical embracing of humanity and the particulars of physical life that recalls Walt Whitman. Wenders still calls his production company ''Road Movies'' (in English).

The mid-1970s films may owe much to the American ''road movie'' of a few years earlier (themselves echoing Kerouac's *On the Road*), but the classical Hollywood cinema is defined by its tight narrative structures, and Wenders can be felt to be wrestling with such a structure in *The American Friend.* He has said of *Paris, Texas*, in a *Film Quarterly* interview, ''For once I was making a movie that wasn't meandering all over the place. That's what Sam [Shepard] brought to this movie of mine as an American writer: forward movement, which is very American in a way.'' Still, *Paris, Texas* is very unlike a classical Hollywood film, though the problematic *Hammett*, ironically enough, *is* like one; and the later *Wings of Desire* is much more a fantasia upon a great city than a classical symphony. (*Tokyo-Ga* too meanders through a great city rather than being a tight documentary on Yasujiro Ozu.)

Also explored dialectically are the concepts of home and homelessness, omni-present concerns in Wenders's films. *Alice in the Cities*, *Kings of the Road*, and *Until the End of the World* could all have as epigraph a Barbara Stanwyck line from *Clash by Night* quoted by Wenders in a piece on Fritz Lang: ''Home is where you get when you run out of places.'' *The State of Things* is perhaps Wenders's most bleak portrayal of homelessness, while *Paris, Texas* expresses the greatest yearning for home, and *Until the End of the World* portrays home as a trap (both womblike and filled with scientific gadgetry) of obligations to parents—a place the viewers too are trapped for the second half of a long film. *Wings of Desire* features an angel wishing he could ''come home like Philip Marlowe and feed the cat;'' an acrobat who has always felt ''alone'' and unattached, but now, in love, can feel ''loneliness,'' which means ''I am finally whole;'' and a conclusion in which the former angel muses, ''I found Home . . . instead of forever hovering above''—like Wenders's camera in this film. Obviously the issues of home/homelessness shade into the other prominent Wenders theme of aloneness versus tentative human bonds, explored especially in terms of adult-child friendships, unstable male bondings (see *Faraway, So Close* for its treatments of both of these), and in *Wings*, the angelic/mortal possibilities of adult heterosexual love.

Until the End of the World, Wenders's most ambitious project to date, indeed a would-be magnum opus, is quintessentially Wenders in its fascination with home and the road, memory and dream, the mundane and the sublime; yet it disappoints, despite its fine moments. Its early scenes splendidly evoke a future world through decor, a few striking process shots, and multiple uses of video and computer screens; yet the film is flawed in its vague and inconsistent notions of science in the second half, the amateurish handling of the few action scenes, the implausibility of some of the heroine's motives, and above all in the lack of enough meaningful connections between the ''dance around the world'' of the first half and the Australian home-as-science-lab second half. The Australian landscapes, and the European ones of the very beginning, are hauntingly resonant, like so many in other Wenders films, though the hopscotch around the continents in the first half seems to turn the beauties of Lisbon and rural Japan into mere postcards, an effect seemingly unintended. Perhaps the film succeeds best in its use of various video or computer-generated images to suggest the working—and inseparability—of dreams, memories, and desires. *Faraway, So Close*, the sequel to *Wings of Desire* in which Damiel's angel partner Cassiel too becomes a mortal but finds it much harder to adjust to a world of time, suffers artistically from an attempt to include too many plot strands, to work farcical gangsters and daring rescue attempts into an otherwise private, meditative film. Wenders seems at his best when his stories are starkly simple, with complexity coming from the textures of the films' environments.

Wenders once claimed, with some relish of paradox, or perhaps recollection of *The Wizard of Oz*, that black-and-white was suited to realism, color to fantasy. Hence those stylized tales of murder *The Goalie's Anxiety* and *The American Friend*, as well as the science-fiction *Until the End of the World*, were in color, and the ''road trilogy'' not, with *Kings of the Road* immediately declaring itself ''a Wim Wenders film in black/white.'' He further claimed himself to be incapable of making a documentary in color—though he was soon to make more than one. Once again *Wings of Desire* seems a synthesis of previous concerns, if not a downright reversal, with the angels seeing the spiritual essence of things in black-and-white but humans perceiving the particularities of mortal life in color. Such inconsistency—or rather, willingness to change perspective—may be taken as representative of the exploratory nature of Wenders's film work as a whole.

—Joseph Milicia

WERTMULLER, Lina

Nationality: Italian. **Born:** Arcangela Felice Assunta Wertmuller von Elgg Spanol von Braueich in Rome, 14 August 1928. **Family:** Married to the artist Enrico Job (1968). **Education:** Attended several Catholic schools, and the Academy of Theatre in Rome. **Career:** Worked with Maria Signorelli's puppet troupe, 1951–52; worked as an actress, stage manager, set designer, publicist, and writer for theater, radio, and television; from 1952; worked as an assistant to Fellini on *8 1/2*, 1962; directed first feature, *I basilischi*, 1963; *Film d'amore e d'anarchia* her first film released in the United States; signed by Warner Bros. to direct four films, 1973. **Awards:** Silver Sail, Locarno Film Festival, for *I basilischi*, 1963. **Address:** Piazza Clotilde 5, 00196 Rome, Italy.

Films as Director and Writer:

1963 *I basilischi* (*The Lizards*)
1965 *Questa volta parliamo di uomini* (*Now, Let's Talk about Men*; *This Time Let's Talk about Men*)
1967 *Non stuzzicate la zanzara* (*Don't Tease the Mosquito*)
1972 *Mimi metallurgio ferito nell'onore* (*The Seducation of Mimi*; *Mimi the Metalworker*; *Wounded in Honour*)
1973 *Film d'amore e d'anarchia, ovvero stamattina alle 10 in Via dei fiori nella nota casa di tolleranza* (*Film of Love and Anarchy, or This Morning at Ten in the Via dei fiori at the Well-known House of Tolerance*)
1974 *Tutto a posto e niente in ordine* (*Everything's in Order But Nothing Works*; *All Screwed Up*); *Travolti da un insolito destino nell'azzurro mare d'agosto* (*Swept Away. . . by an Unusual Destiny in the Blue Sea of August*; *Swept Away. . .*)
1976 *Pasqualino settebellezze* (*Pasqualino*; *Seven Beauties*)
1978 *La Fine del mondo in una notte piena di poggia* (*The End of the World in Our Usual Bed in a Night Full of Rain*; *A Night Full of Rain*); *Shimmy lagarno tarantelle e vino*; *Fatto di sangue fra due uomini per causa di una vedova* (*Blood Feud*; *Revenge*)
1979 *Belle Starr* (as ''Nathan Wich'' (for TV)
1981 *E una Domenica sera di novembre* (for TV)
1983 *Scherzo del destinoin aqquato dietro l'angelo come un brigante di strada* (*A Joke of Destiny, Lying in Wait around the Corner Kike a Street Bandit*) (co-sc)
1984 *Sotto, Sotto* (co-sc)
1986 *Camorra* (*Vicoli e delitti; Un complicato intrigo di donne, vicoli e delitti; The Naples Connection*) (co-sc); *Notte d'estate, con profilo Greco, occhi amandorla e odore di basilico* (*Summer Night with Greek Profile, Almond Eyes, and Scent of Basil*)
1989 *In una notte di chiaro luna* (*In a Full Moon Night*); *Il Decimo clandestino*
1990 *Saturday, Sunday, Monday*
1994 *Io speriamo che me la cavo* (*Ciao, Professore!*) (co-sc)
1996 *Ninfa plebea* (*The Nymph*); *Metal neccanico e parrucchiera in un turbine di sesso e di politica* (*The Worker and the Hairdresser*; *The Blue Collar Worker and the Hairdresser in a Whirl of Sex and Politics*) (+ co-story)
1999 *An Interesting State*; *Fernando e Carolina* (co-sc)

Lina Wertmuller

Other Films:

1963 *Otto e mezzo* (*8 1/2*) (Fellini) (asst d)
1966 *Rita la zanzara* (*Rita the Mosquito*) (d musical numbers only, sc)
1970 *Quando de donne avevano la coda* (*When Women Had Tails*) (Festa Campanile) (co-sc); *Citta violenta* (*Violent City; The Family*) (Sollima) (co-sc)
1972 *Fratelli sole, sorella luna* (*Brother Sun, Sister Moon*) (Zeffirelli) (co-sc)
1999 *Un Amico magico: il maestro Nino Rota* (Monicelli) (doc) (as Herself)

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By WERTMULLER: books—

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The Head of Alvise, London, 1983.

By WERTMULLER: articles—

Interview in *Woman and Film* (Santa Monica, California), no. 5–6, 1974.
Interview in *Interview* (New York), March 1975.
''Look, Gideon—Gideon Bachman Talks with Lina Wertmuller,'' in *Film Quarterly* (Berkeley), Spring 1977.
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By the mid-1970s, Lina Wertmuller had directed a series of sharply observed (though, in retrospect, markedly uneven) features which brought her international fame and made her one of the shining lights of European cinema. At their best, her films were crammed with pointed humor, astute social commentary, and outrageous sexuality. In 1976, she even became the first woman to win a Best Director Academy Award nomination, for *Seven Beauties.*

In recent years, Wertmuller's critical reputation has been tarnished. For one thing, the quality of her work has sharply deteriorated. For another, her detractors have dubbed her a reactionary, labeling her films as grotesque and self-absorbed, with little love for humanity. Meanwhile, her champions hail her as a defender of the downtrodden, an idealistic anarchist who realizes anarchy is impractical yet still cherishes the notion of total individual freedom. Upon examining her films, one might decide that most of her characters are caricatures, or might consider them sympathetic human beings. It all depends on the interpretation.

Wertmuller's films most characteristically focus on the eternal battle between the sexes, fought with noisy screaming matches and comical seductions in a class warfare setting. Her most typical features—those which cemented her reputation—may be found in the middle of her career, from *The Seduction of Mimi* through *Swept Away. . .* All are imperfect: for every inspired sequence—most notably, in *The Seduction of Mimi*, Giancarlo Giannini's antics between the sheets with a ridiculously obese woman—there are long stretches of repetitious ax-grinding on sex, love, anarchy, fascism, and the class struggle.

In the battles of the sexes, Wertmuller's films are relatively consistent with regard to the portrayal of men and women. Wertmuller's favorite actor is *All Screwed Up* star Giancarlo Giannini. His characters think they are suave, but they really are stubborn and stupid, in constant trouble both politically and sexually. In *Love and Anarchy*, set in 1932, for example, Giannini plays an anarchist, hiding in a brothel, who plans to assassinate Mussolini but instead falls for a prostitute. Wertmuller's women, on the other hand, are not politically aware, and are uninterested in struggling for self-sufficiency. *Seven Beauties*, filled with stunning images, is Wertmuller's penultimate feature: a searing drama about survival in a surreal, insane world. It chronicles the odyssey of a Don Juan (Giannini) through the horrors of World War II. The highlight of the film is a typically gruesome Wertmullian seduction sequence in which the ''hero'' entices a piggish female concentration-camp commandant.

Over the decades, the reputation of *Seven Beauties* has suffered because of the declining quality of Wertmuller's subsequent films. *The End of the World in Our Usual Bed in a Night Full of Rain*, her first English-language effort, is a verbose marital boxing match pitting journalist/communist Giannini and photographer/feminist Candice Bergen. *Revenge*, also known as *Blood Feud*, is the exaggerated tale of a radical lawyer (Marcello Mastroianni) and a gangster (Giannini) who love the beautiful widow Sophia Loren during the early years of fascist rule in Italy. Both films were released in the late 1970s, and were followed by over a dozen forgettable films made over the next two decades.

Easily Wertmuller's most accessible later-career films are *Sotto, Sotto* and *Ciao, Professore!* Thematically speaking, *Sotto, Sotto* is related to her earlier work in that it is a tale of sexual combat, but with a twist. It is the story of a married woman who becomes romantically attracted to her best (female) friend, which predictably piques her brutally sexist husband. *Ciao, Professore!* is a social comedy about a Northern Italian grade school teacher accustomed to working with affluent children, who is mistakenly assigned to an impoverished village near Naples. The film comically details the interactions and developing relationships between the teacher and the students. While not as disappointing as her other post-*Seven Beauties* features, *Sotto, Sotto* and *Ciao, Professore!* are formulaic stories whose high points do not compare to their counterparts in *Love and Anarchy, Swept Away. . .* and, most certainly, *Seven Beauties.*

—Rob Edelman

WHALE, James

Nationality: British. **Born:** Dudley, England, 22 July 1889 (some sources state 1896). **Military Service:** Held in prisoner-of-war camp, World War I. **Career:** Cartoonist for *The Bystander*, from 1910; actor and set designer for Birmingham Repertory Theatre, 1917–25; actor on London stage, from 1925; directed *Journey's End* on London stage, 1929; moved to Hollywood to direct film version, 1930; director for Universal, mostly of horror films, 1931–41; retired from film to pursue painting, 1941; attempted comeback *Hello out There* failed, 1949; occasional stage director, from 1949. **Died:** 30 May 1957.

Films as Director:

1930 *Journey's End*
1931 *Waterloo Bridge*; ***Frankenstein***
1932 *The Impatient Maiden*; *The Old Dark House*
1933 *The Kiss before the Mirror*; *The Invisible Man*
1934 *By Candlelight*; *One More River*
1935 ***The Bride of Frankenstein***; *Remember Last Night*
1936 *Showboat*
1937 *The Road Back*; *The Great Garrick*
1938 *The Port of Seven Seas*; *Sinners in Paradise*; *Wives under Suspicion*
1939 *The Man in the Iron Mask*
1940 *Green Hell*
1941 *They Dare Not Love*

James Whale

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Derry, Charles, *Dark Dreams: A Psychological History of the Modern Horror Film*, New York, 1977.
Ellis, Reed, *Journey into Darkness: The Art of James Whale's Horror Films*, New York, 1980.
Curtis, James, *James Whale*, Metuchen, New Jersey, 1983.
Gatiss, Mark, *James Whale: or the Would-be Gentleman*, London, 1995.
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Taylor, John Russell, ''Tales of the Hollywood Raj,'' in *Films and Filming* (London), June 1983.
Mank, G., ''Mae Clarke Remembers James Whale,'' in *Films in Review* (New York), May 1985.

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Although he is primarily remembered as the director of the cult horror films *Frankenstein, The Old Dark House, The Invisible Man*, and *The Bride of Frankenstein*, James Whale contributed much more to the cinema. He also handled such stylish and elegant productions as *Waterloo Bridge* and *One More River*, which had little critical impact when they were first released and are, unfortunately, largely unknown today.

A quite, introspective man, James Whale's background was the stage, notably the original London and New York productions of R.C. Sheriff's pacifist play *Journey's End.* Aside from some work assisting Howard Hughes with the direction of *Hell's Angels* (work which is both negligible and best forgotten), James Whale made his directorial debut with *Journey's End*, a film which illustrates many of the qualities which were to mark Whale's later work: close attention to acting and dialogue, a striving for authenticity in settings, and a thoughtful use of camera (here somewhat hampered by the limits imposed on early talkies).

From 1930 through 1937, while Whale was under contract to Universal and under the patronage of studio production head Carl Laemmle Jr., the director was able to turn out a group of literate and accomplished features. Among his varied productions was the First World War melodrama *Waterloo Bridge*, later remade in a gaudy Hollywood fashion by Mervyn LeRoy, but in this version noteworthy for its honest approach to its leading character's prostitution and a stunning performance by Mae Clarke (a favorite Whale actress). Both *The Invisible Man* and *The Bride of Frankenstein* are influenced by the director's earlier *Frankenstein*, but both contain an element of black humor which lifts them above the common horror film genre. *The Kiss before the Mirror* and *By Candlelight* possess an intangible charm, while *One More River* is simply one of Hollywood's best depictions of upper-class British life, memorable for the ensemble playing of its cast, headed by Diana Wynyard, and the one-liners from Mrs. Patrick Campbell. *Show Boat* demonstrates that Whale could handle a musical as easily as a romantic drama and is, without question, the finest screen version of the Jerome Kern-Oscar Hammerstein hit.

All of Whale's Universal features were well received with the exception of his last, *The Road Back*, based on an Erich Maria Remarque novel and intended as a sequel to *All Quiet on the Western Front. The Road Back* today appears badly constructed, a problem created in part by the studio's interference with the production out of concern that the German government might find the film unacceptable.

Whale's final films after leaving Universal are uniformly without interest, and contemporary response to them was lukewarm at best. The director simply grew tired of the hassles of filmmaking and retired. It has been suggested that Whale's homosexuality may have been unacceptable in Hollywood and helped to end his career, but he was a very private man who kept his personal life to himself, and it seems unlikely that his sexual preference created any problem for him or his employees; certainly Whale's homosexuality is not evident from his films, unless it be in the casting of the delightfully ''camp'' Ernest Thesiger in *The Old Dark House* and *The Bride of Frankenstein.*

—Anthony Slide

WIENE, Robert

Nationality: German. **Born:** Dresden, 1881. **Career:** Actor, writer, and director, Lessing-Theater, Berlin, until 1913; offered film directing debut by producer Kolowrat, 1913; collaborated with Walter Turszinsky on several comic films, 1915; directed a number of Henny Porten films, 1916; worked in Austria, 1924–26; left Nazi Germany, 1934. **Died:** In Paris, 17 July 1938.

Films as Director:

1912 *Die Waffen der Jugend* (d: Wiene or Friedrich Müller, + sc)
1915 *Frau Eva* (*Arme Eva*) (+ co-sc): *Die Konservanbraut*; *Der springende Hirsch* (*Die Diebe von Günsterburg*) (co-d?)
1916 *Der Sekretär der Königen* (+ sc); *Der Liebesbrief der Königin* (+ sc); *Das wandernde Licht*; *Die Räuberbraut*; *Der Mann Spiegel* (+ sc)
1917 *Der standhafte Benjamin* (+ sc): *Das Leben—ein Traum* (+ co-sc)
1918 *Der Umweg zur Ehe* (d: Wiene or Fritz Freisler, + co-sc); *Die Millionärin*
1919 *Die verführte Heilige* (+ sc); *Ein gefährliche Spiel* (+ sc); *Um das Lächeln einer Frau*
1920 *Die Drei Tänze der Mary Wilford* (+ co-sc); ***Das Kabinett des Dr. Caligari*** (*The Cabinet of Dr. Caligari*); *Genuine*; *Die Nacht der Konigin Isabeau* (+ sc)
1921 *Die Rache einer Frau*; *Das Spiel mit den Feuer* (+ co-sc)
1922 *Die höllische Macht*
1923 *Raskolnikow* (*Schuld und Sühne*) (+ sc); *Der Puppenmacher von Kiang-Ning*; *I.N.R.I.* (*Ein Film der Menschlichkeit*) (+ sc)
1924 *Orlacs Hände*; *Pension Groonen*
1925 *Der Leibgardist* (*Der Gardeoffizier*); *Der Rosenkavalier* (+ co-sc); *Die Königin vom Moulin-Rouge*
1927 *Die Geliebte*; *Die berühmte Frau*; *Le Tombeau sous L'Arc de Triomphe*
1928 *Die Frau auf der Folter*; *Die grosse Abenteuerin*; *Leontines Ehemänner*; *Unfug der Liebe*
1930 *Der Andere* (French version: *Le Procureur Hallers*)
1931 *Der Liebesexpress* (*Acht Tage Gluck*) (French version: *Huit Jours de bonheur*); *Panik in Chicago*
1933 *Polizeiakte 909* (*Der Fall Tokeramo*) (+ sc)
1934 *Eine Nacht in Venedig* (+ sc)
1938 *Ultimatum* (completed by Robert Siodmak)

Other Films:

1915 *Fräulein Barbier* (Albes) (co-sc); *Arme Marie* (Zeyn and Mack) (sc); *Flucht der Schönheit* (*Seine schöne Mama*) (Rector, i.e. Zeiske) (co-sc); *Die büssende Magdalena* (Albes) (co-sc); *Lottekens Feldzug* (Ziener) (co-sc); *Der Schirm mit dem Schwan* (Froelich) (sc)
1916 *Gelöste Ketten* (Biebrach) (sc)
1917 *Frank Hansens Glück* (Larsen) (sc); *Die Prinzessin von Neutralien* (Biebach) (sc)
1918 *Die Heimkehr des Odysseus* (Biebrach) (sc); *Das Geschlecht derer von Rinwall* (Biebrach) (sc); *Opfer der Gesellschaft* (Grunwald) (sc); *Die Dame, der Teufel und die Probiermamsell* (Biebrach) (sc); *Am Tor des Lebens* (*Am Tor des Todes*) (Conrad Wiene) (sc)
1919 *Satanas* (Murnau) (artistic spvr); *Ihr Sport* (Biebrach) (sc); *Die lebende Tote* (Biebrach) (sc)
1920 *Das Blut der Ahnen* (Gerhardt) (co-sc); *Die Jagd nach dem Tode* (Gerhardt) (co-sc); *Die verbotene Stadt* (Gerhardt) (co-sc); *Die Abenteuer des Dr. Kircheisen* (Biebrach) (sc)
1923 *Die Macht der Finsternis* (Conrad Wiene) (sc)
1924 *Das Wachsfigurenkabinett* (*Waxworks*) (Leni) (artistic spvr)

1928 *Heut Spielt der Strauss* (*Der Walzerkönig*) (Conrad Wiene) (sc)
1936 *The Robber Symphony* (Feher) (artistic spvr)

Publications

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* * *

Robert Wiene's name will ever be associated with *Das Kabinett des Dr. Caligari (The Cabinet of Dr. Caligari)*, his most famous film, although there are critics who would minimize his responsibility for this masterpiece of the cinema. His work is uneven and often blatantly commercial, but in spite of this many of his films show some originality of theme and distinguished performances by actors who worked under him.

Das Kabinett des Dr. Caligari, originally intended for Fritz Lang, put Wiene's name on the map. It is the most important of the expressionist films and today its power seems undiminished and its daring timeless. It ran continuously in Paris for seven years, thereby creating a record, and at the Brussels World's Fair of 1958 it was chosen by 117 film historians from 26 countries as one of the top twelve most important films of all time.

In *Genuine*, Wiene failed to repeat his success in the same genre, although the film was also scripted by the talented Carl Mayer. Three 1923 Wiene films show an interesting range of subject matter. *I.N.R.I.* dealt with the death of Christ and was mounted on a grand scale; it boasted the cream of German acting in the leading roles, and featured settings by the promising young Hungarian designer, Ernö Metzner. *Der Puppenmacher von Kiang-Ning*, a tragic-comedy with a script by Carl Mayer, and *Raskolnikow*, with fantastic sets by the Russian designer Andreiv, completed an interesting trilogy. The latter used emigré actors in an adaptation of Dostoievsky's *Crime and Punishment.* From 1924 to 1926 Wiene worked in Austria, where he made other distinguished films. *Orlacs Hände* was a horror film that starred Conrad Viedt as a sensitive musician who has the hands of a murderer grafted on to him. *Der Rosenkavalier*, meanwhile, a film adaptation of the Strauss opera, was co-scripted by Hugo von Hoff-manstahl. It included a special score arranged by the composer, who personally conducted the orchestra when it had its premiere at the Dresden State Opera House and at the Tivoli Cinema in London. The leading roles were taken by the French stars Huguette Duflos and Jacque Catelain.

Wiene returned to Germany, but his later work showed no special qualities and consisted of lightweight comedies with artists like Lily Damita, Dina Gralla, and Maria Jacobini. He also directed Mady Christians and Andre Roanne in a French production, *La Duchesee de Les Folies.* In 1935 he went to England and supervised *The Robber Symphony*, directed by his former actor from *Caligari*, Friedrich Feher. Of his sound films the Johann Strauss operetta *Eine Nacht in Venedig* merits attention.

Wiene died in Paris in 1938 while directing Erich von Stroheim and Dita Parlo in *Ultimatum*, which was completed by Robert Siodmak. While he covered a wide range of material in his films he never developed a personal style. His merit lay in encouraging many diverse talents and his ability to securing often outstanding contributions from them. He controlled his productions, in most cases writing the scripts himself. Wiene lived in a great period of cinema, which he served in his fashion.

—Liam O'Leary

WILDER, Billy

Nationality: Born Samuel Wilder in Sucha, Austria (now part of Poland), 22 June 1906; became U.S. citizen, 1934. **Family:** Married Audrey Young. **Military Service:** Served in U.S. Army as colonel in Psychological Warfare Division of the Occupational Government, Berlin, 1945. **Career:** Journalist in Vienna, then in Berlin, from 1926; collaborated with Robert and Kurt Siodmak, Edgar Ulmer, Fred Zinnemann, and Eugen Schüfftan on *Menschen am Sonntag*, 1929; scriptwriter, mainly for UFA studios, 1929–33; moved to Paris, co-directed *Mauvaise graine*, first directorial effort, then moved to Hollywood, 1933; hired by script department at Columbia, then Twentieth Century-Fox; hired by Paramount, began collaboration with Charles Brackett on *Bluebeard's Eighth Wife*, 1937; directed first American film, *The Major and the Minor*, 1942; began making films as independent producer/director with *The Seven Year Itch*, 1955; began collaboration with writer I. A. L. Diamond on *Love in the Afternoon*, 1957; directed *The Front Page* for Universal, 1974. **Awards:** Oscars for Best Direction and Best Screenplay (with Charles Brackett), and Best Direction Award, New York Film Critics, for *The Lost Weekend*, 1945; Oscar for Best Story and Screenplay (with Charles Brackett), for *Sunset Boulevard*, 1950; Oscars for Best Direction and Best Screenplay (with I. A. L. Diamond), Best Direction Award and Best Writing Award (with Diamond), New York Film Critics, for *The Apartment*, 1960; American Film Institute Lifetime Achievement Award, 1985; Irving G. Thalberg Award, 1988; Kennedy Center Award, 1990; National Medal of Arts, 1993. **Address:** c/o Equitable Investment Corporation, P.O. Box 93877, Hollywood, CA 90093, U.S.A.

SUNSET BLVD.

Billy Wilder

Films as Director:

1933 *Mauvaise graine* (co-d)
1942 *The Major and the Minor* (+ co-sc)
1943 *Five Graves to Cairo* (+ co-sc)
1944 ***Double Indemnity*** (+ co-sc)
1945 ***The Lost Weekend*** (+ co-sc)
1948 *The Emperor Waltz* (+ co-sc); *Foreign Affair* (+ co-sc)
1950 ***Sunset Boulevard*** (+ co-sc)
1951 *Ace in the Hole* (*The Big Carnival*) (+ co-pr, co-sc)
1953 *Stalag 17* (+ pr, co-sc)
1954 *Sabrina* (+ pr, co-sc)
1955 *The Seven Year Itch* (+ co-pr, co-sc)
1957 *The Spirit of St. Louis* (+ co-sc); *Love in the Afternoon* (+ co-sc, pr)
1958 *Witness for the Prosecution* (+ co-sc)
1959 ***Some Like It Hot*** (+ co-sc, pr)
1960 ***The Apartment*** (+ co-sc, pr)
1961 *One, Two, Three* (+ co-sc, pr)
1963 *Irma La Douce* (+ co-sc, pr)
1964 *Kiss Me, Stupid* (+ co-sc, pr)
1966 *The Fortune Cookie* (+ co-sc, pr)
1970 *The Private Life of Sherlock Holmes* (+ co-sc, pr)
1972 *Avanti!* (+ co-sc, pr)
1974 *The Front Page* (+ co-sc)
1978 *Fedora* (+ co-pr, co-sc)
1981 *Buddy Buddy* (+ co-sc)

Other Films:

(in Germany)

1929 *Menschen am Sonntag* (*People on Sunday*) (Siodmak) (co-sc); *Der Teufelsreporter* (co-sc)
1930 *Seitensprünge* (story)
1931 *Ihre Hoheit befiehlt* (co-sc); *Der falsche Ehemann* (co-sc); *Emil und die Detektive* (*Emil and the Detectives*) (sc); *Der Mann der seinen Mörder sucht* (*Looking for His Murderer*) (Siodmak) (co-sc)
1932 *Es war einmal ein Walzer* (co-sc); *Ein blonder Traum* (co-sc); *Scampolo, ein Kind der Strasse* (co-sc); *Das Blaue von Himmel* (co-sc)
1933 *Madame wünscht keine Kinder* (co-sc); *Was Frauen träumen* (co-sc)

(in the United States)

1933 *Adorable* (Dieterle) (co-story, based on *Ihre Hoheit befiehlt*)
1934 *Music in the Air* (co-sc); *One Exciting Adventure* (co-story)
1935 *Lottery Lover* (co-sc)
1937 *Champagne Waltz* (Sutherland) (co-story)
1938 *Bluebeard's Eighth Wife* (Lubitsch) (co-sc)
1939 *Midnight* (Leisen) (co-sc); *What a Life* (co-sc); ***Ninotchka*** (Lubitsch) (co-sc)
1940 *Arise My Love* (Leisen) (co-sc)
1941 *Hold Back the Dawn* (Leisen) (co-sc); *Ball of Fire* (Hawks) (co-sc)

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Onosko, Tom, ''Billy Wilder,'' in *Velvet Light Trap* (Madison, Wisconsin), Winter 1971.
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Sarris, Andrew, ''Billy Wilder: Closet Romanticist,'' in *Film Comment* (New York), July/August 1976.
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Morris, G., ''The Private Films of Billy Wilder,'' in *Film Comment* (New York), January/February 1979.
Allen, T., ''Bracketting Wilder,'' in *Film Comment* (New York), May/June 1982.
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During the course of his directorial career, Billy Wilder succeeded in offending just about everybody. He offended the public, who shunned several of his movies as decisively as they flocked to others; he offended the press with *Ace in the Hole*, the U.S. Congress with *A Foreign Affair*, the Hollywood establishment with *Sunset Boulevard* (''This Wilder should be horsewhipped!'' fumed Louis B. Mayer), and religious leaders with *Kiss Me, Stupid*; he offended the critics, both those who found him too cynical and those who found him not cynical enough. And he himself, in the end, seems to have taken offence at the lukewarm reception of his last two films, and retired into morose silence.

Still, if Wilder gave offence, it was never less than intentional. ''Bad taste,'' the tweaking or flouting of social taboos, is a key tactic throughout his work. His first film as director, *The Major and the Minor*, hints slyly at paedophilia, and several other Wilder movies toy with offbeat sexual permutations: transvestism in *Some Like It Hot*, spouse-swapping in *Kiss Me, Stupid*, an ageing woman buying herself a young man in *Sunset Boulevard*, the reverse in *Love in the Afternoon.* Even when depicting straightforward romantic love, as in

The Emperor Waltz, Wilder cannot resist counterpointing it with the eager ruttings of a pair of dogs.

He also relishes emphasising the more squalid of human motives. *Stalag 17* mocks prison-camp mythology by making a mercenary fixer the only hero on offer, and *Double Indemnity* replays *The Postman Always Rings Twice* with greed replacing honest lust. In *The Apartment* Jack Lemmon avidly demeans himself to achieve professional advancement (symbolised by the key to a lavatory door), and virtually everybody in *Ace in the Hole*, perhaps the most acerbic film ever made in Hollywood, furthers personal ends at the expense of a poor dupe dying trapped in an underground crevice. Wilder presents a disillusioned world, one (as Joan Didion put it) ''seen at dawn through a hangover, a world of cheap *double entendres* and stale smoke . . . the true country of despair.''

Themes of impersonation and deception, especially emotional deception, pervade Wilder's work. People disguise themselves as others, or feign passions they do not feel, to gain some ulterior end. Frequently, though—all too frequently, perhaps—the counterfeit turns genuine, masquerade love conveniently developing into the real thing. For all his much-flaunted cynicism, Wilder often seems to lose the courage of his own disenchantment, resorting to unconvincing changes of heart to bring about a slick last-reel resolution. Some critics have seen this as blatant opportunism. ''Billy Wilder,'' Andrew Sarris remarked, ''is too cynical to believe even his own cynicism.'' Others have detected a sentimental undertow, one which surfaces in the unexpectedly mellow, almost benign late films like *Avanti!* and *The Private Life of Sherlock Holmes.* But although, by comparison with a true moral subversive like Buñuel, Wilder can seem shallow and even facile, the best of his work retains a wit and astringent bite that sets it refreshingly off from the pieties of the Hollywood mainstream. When it comes to black comedy, he ranks at least the equal of his mentor, Lubitsch, whose audacity in wringing laughs out of concentration camps (*To Be or Not to Be*) is matched by Wilder's in pivoting *Some Like It Hot* around the St. Valentine's Day Massacre.

The consistency of Wilder's sardonic vision allows him to operate with assurance across genre boundaries. *Sunset Boulevard*—''full of exactness, cleverness, mastery and pleasure, a gnawing, haunting and ruthless film with a dank smell of corrosive delusion hanging over it,'' wrote Axel Madsen—has yet to be surpassed among Hollywood-on-Hollywood movies. In its cold fatality, *Double Indemnity* qualifies as archetypal *noir*, yet the same sense of characters trapped helplessly in the rat-runs of their own nature underlies both the erotic farce of *The Seven Year Itch* and the autumnal melancholy of *Sherlock Holmes.* Acclamation, though, falls beyond Wilder's scope: his Lindbergh film, *The Spirit of St. Louis*, is respectful, impersonal, and dull.

By his own admission, Wilder became a director only to protect his scripts, and his shooting style is essentially functional. But though short on intricate camerawork and stunning compositions, his films are by no means visually drab. Several of them contain scenes that lodge indelibly in the mind: Swanson as the deranged Norma Desmond, regally descending her final staircase; Jack Lemmon dwarfed by the monstrous perspectives of a vast open-plan office; Ray Milland (*The Lost Weekend*) trudging the parched length of Third Avenue in search of an open pawn-shop; Lemmon again, tangoing deliriously with Joe E. Brown, in full drag with a rose between his teeth. No filmmaker capable of creating images as potent—and as cinematic—as these can readily be written off.

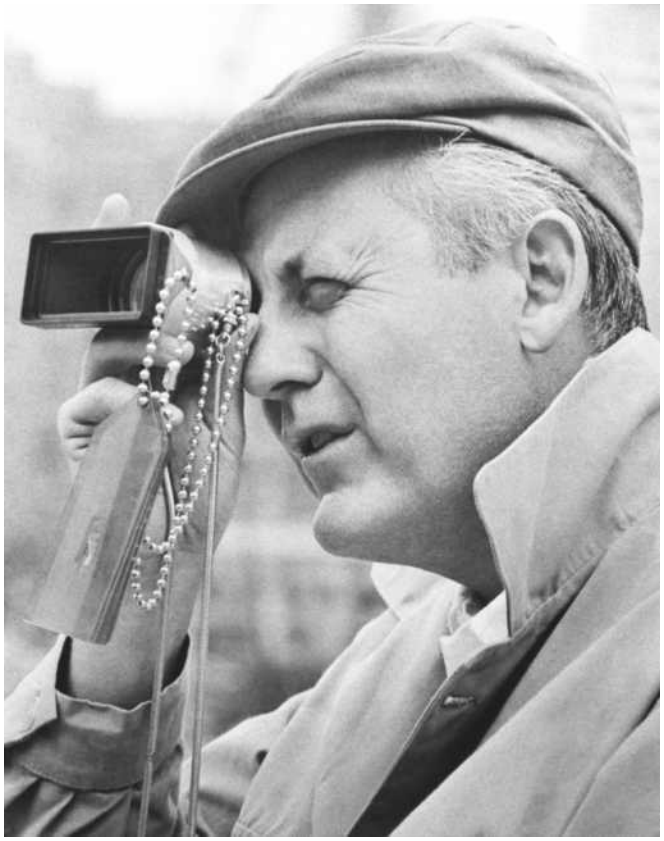
—Philip Kemp

WISE, Robert

Nationality: American. **Born:** Winchester, Indiana, 19 September 1914. **Education:** Studied journalism at Franklin College. **Family:** Married 1) Patricia Doyle, 1942, one son; 2) Millicent Franklin, 1977. **Career:** Hired as assistant editor at RKO, where brother was employed, 1933; editor, from 1939; took over direction of *The Curse of the Cat People*, 1944; independent producer for Mirisch Corporation, 1959, and for Fox, 1963. **Awards:** Oscar for Best Direction (with Jerome Robbins), for *West Side Story*, 1961; Oscar for Best Direction, and Directors Award, Directors Guild of America, for *The Sound of Music*, 1965; Irving G. Thalberg Memorial Academy Award, 1966.

Films as Director:

1944	*The Curse of the Cat People* (co-d); *Mademoiselle Fifi*
1945	*The Body Snatchers*
1946	*A Game of Death*; *Criminal Court*
1947	*Born to Kill*
1948	*Mystery in Mexico*; *Blood on the Moon*
1949	*The Set-Up*
1950	*Three Secrets*; *Two Flags West*
1951	*The House on Telegraph Hill*; *The Day the Earth Stood Still*
1952	*Destination Gobi*; *Something for the Birds*
1953	*The Desert Rats*; *So Big*
1954	*Executive Suite*
1955	*Helen of Troy*; *Tribute to a Bad Man*



Robert Wise

1956 *Somebody up There Likes Me*
1957 *This Could Be the Night*; *Until They Sail*
1958 *Run Silent, Run Deep*; *I Want to Live*
1959 *Odds against Tomorrow* (+ pr)
1961 ***West Side Story*** (co-d)
1962 *Two for the Seesaw*
1963 *The Haunting* (+ pr)
1965 *The Sound of Music* (+ pr)
1966 *The Sand Pebbles* (+ pr)
1968 *Star!*
1970 *The Andromeda Strain* (+ pr)
1971 *Two People* (+ pr)
1975 *The Hindenburg*
1977 *Audrey Rose*
1979 *Star Trek: The Motion Picture*
1987 *I, Zorba*
1989 *Rooftops*
2000 *A Storm in Summer* (for TV)

Other Films:

(partial list)

1940 ***Dance, Girl, Dance*** (Arzner) (ed)
1941 ***Citizen Kane*** (Welles) (ed)
1942 ***The Magnificent Ambersons*** (Welles) (ed)

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The Sound of Music: The Making of America's Favorite Movie, with Julia Antopol Hirsch, Lincolnwood, 1995.

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''An AFI Seminar with Robert Wise and Milton Krasner ASC,'' in *American Cinematographer* (Los Angeles), March 1980.
''Robert Wise,'' an interview with L. Vincenzi, in *Millimeter*, March 1989.
''Robert Wise. Part One: The Noir Years,'' an interview with C.J. Kutner, in *Bright Lights*, July 1993.
''Robert Wise. Part Two: Life at the Top,'' an interview with C.J. Kutner, in *Bright Lights*, Fall 1993.
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Szebin, F.C., ''The Sound of Screaming,'' in *Cinefantastique* (Forest Park), no. 4/5, 1997.

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In the early 1940s there were two young men in the editorial department at RKO who worked as editors on Val Lewton pictures: Robert Wise and Mark Robson. The latter was promoted to a full directorship of Lewton's *Seventh Victim*, a moody script by DeWitt Bodeen and Charles O'Neal about a cult of devil worshippers in modern Manhattan.

Meanwhile, Robson's immediate superior in the editorial department, Robert Wise, got his first directorial opportunity when the front office grew displeased with Gunther von Fritsch, who was halfway through *Curse of the Cat People*, and dismissed him because he was behind schedule—a cardinal sin in the days of the studios. It was natural that Robert Wise, being the editor of *Curse of the Cat People*, should take over and complete the film, for only he knew the continuity of what had already been shot. Wise did so admirable a job that Lewton immediately got him assigned to his unit as full director for *Mademoiselle Fifi* with Simone Simon and *The Body Snatcher* with Boris Karloff.

Wise had edited two Orson Welles films for RKO—two that became classics, *Citizen Kane* and *The Magnificent Ambersons.* After now being made a full director, he diligently went into an acting class because he felt that actors had a special knowledge and language of their own; it was the ideal way of seeing film from the actor's point of view. It paid off almost immediately; he got an assignment as director for *The Set-Up*, a realistic picture of the prize ring that made a top star of Robert Ryan and a top director of Wise as well. *The Set-Up* won him the Critics Prize at the Cannes Film Festival.

In 1950 Wise was at Warner Bros., where he directed a distinguished mood film, *Three Secrets*, and went on to direct a remake of Edna Ferber's *So Big* with Jane Wyman, and *The Desert Rats* at Twentieth Century-Fox with Richard Burton. *Executive Suite* at MGM raised his status a notch higher, as did *Tribute to a Bad Man* with James Cagney. *Somebody up There Likes Me* was an excellent prize-ring picture starring Paul Newman, while *Run Silent*, *Run Deep* was a splendid submarine thriller for Gable and Lancaster. *I Want to Live* at long last won Susan Hayward an Academy Award as Best Actress for 1958. A couple of years later Wise shared an Academy Award as Best Director with Jerome Robbins for *West Side Story.* He returned to the moody horror film to make one of the most memorable of all time, *The Haunting*, which he also produced. He was director/producer again for *The Sound of Music*, a top box-office winner which won him once more the Academy's Oscar as Best Director, while *The Sand Pebbles*, with the late Steve McQueen, also earned him admiration. Through the wide range of his work, Wise proved himself to be a highly versatile director.

—DeWitt Bodeen

WISEMAN, Frederick

Frederick Wiseman

Nationality: American. **Born:** Boston, 1 January 1930. **Education:** Williams College, B.A., 1951; Yale Law School, L.L.B., 1954; Harvard University. **Family:** Married Zipporah Batshaw, 29 May 1955, two sons. **Military Service:** Served in U.S. Army, 1954–56. **Career:** Practiced law in Paris, and began experimental filmmaking, 1956–58; taught at Boston University Law School, 1958–61; bought rights to *The Cool World* by Warren Miller, and produced documentary version directed by Shirley Clarke; directed first film, *Titicut Follies*, 1966; received foundation grant to do *High School*, 1967; directed three films funded in part by PBS and WNET Channel 13 in New York, 1968–71; contracted to make documentaries for WNET, 1971–81; continued to make films for PBS, through 1980s; also theatre director, late 1980s. **Awards:** Emmy Award, Best Documentary Direction, for *Hospital*, 1970; Peabody Award; Career Achievement Award, International Documentary Association. **Address:** Zipporah Films, Inc., 1 Richdale Avenue, Suite 4, Cambridge, MA 02140, U.S.A.

Films as Director, Producer, and Editor:

1967	*Titicut Follies*
1968	*High School*
1969	*Law and Order*
1970	*Hospital*
1971	*Basic Training*
1972	*Essene*
1973	*Juvenile Court*
1974	*Primate*
1975	*Welfare*; *Meat*
1977	*Canal Zone*
1979	*Sinai Field Mission*
1980	*Manoeuvre*
1981	*Model*
1982	*Seraphita's Diary* (+ sc)
1983	*The Store*
1985	*Racetrack*
1986	*Deaf*; *Blind*; *Multi-Handicapped*; *Adjustment and Work*
1988	*Missile*
1989	*Near Death*
1990	*Central Park*
1991	*Aspen*
1993	*Zoo*
1994	*High School II*
1995	*Ballet*
1996	*La Comédie Française ou l'amour joue* (+ sound)
1997	*Public Housing*
1999	*Belfast, Maine*

Other Films:

1964	*The Cool World* (Clarke) (pr)
1968	*The Thomas Crown Affair* (Jewison) (sc, uncredited)

Publications

By WISEMAN: articles—

''The Talk of the Town: New Producer,'' in *New Yorker*, 14 September 1963.

Interview with Janet Handelman, in *Film Library Quarterly* (New York), Summer 1970.

Interview with Ira Halberstadt, in *Filmmaker's Newsletter* (Ward Hill, Massachusetts), February 1974.

''Vérités et mensonges du cinéma américain,'' an interview with M. Martin and others, in *Ecran* (Paris), September 1976.

''Wiseman on Polemic,'' an interview with A. T. Sutherland, in *Sight and Sound* (London), Spring 1978.

''Fictions and Other Realities,'' an interview with J. Gianvito, in *International Documentary* (Los Angeles), Winter 1990/91.

''Dialogue on Film: Frederick Wiseman,'' an interview with F. Spotnitz, in *American Film,* May 1991.

''The Unflinching Eye of Frederick Wiseman,'' an interview with G. Ferguson, in *American Cinematographer* (Hollywood), January 1994.

''Revisiting High School: An Interview with Frederick Wiseman,'' in *Cineaste* (New York), vol. 20, no. 4, 1994.

On WISEMAN: books—

Issari, M. Ali, *Cinema Verité*, Ann Arbor, Michigan, 1971.

Maynard, Richard A., *The Celluloid Curriculum: How to Use Movies in the Classroom*, New York, 1971.

Barsam, Richard, *Nonfiction Film: A Critical History*, New York, 1973.

Atkins, Thomas, editor, *Frederick Wiseman*, New York, 1976.

Ellsworth, Liz, *Frederick Wiseman: A Guide to References and Resources*, Boston, 1979.

Nichols, Bill, *Ideology and the Image: Social Representation in the Cinema and Other Media*, Bloomington, Indiana, 1981.

Benson, Thomas W., and Carolyn Anderson, *Reality Fictions: The Films of Frederick Wiseman*, Carbondale, Illinois, 1989.

Grant, Barry Keith, *Voyages of Discovery: The Cinema of Frederick Wiseman*, Urbana, Illinois, 1992.

On WISEMAN: articles—

Dowd, Nancy, ''Popular Conventions,'' in *Film Quarterly* (Berkeley), Spring 1969.

Schickel, Richard, ''A Verité View of High School,'' in *Life* (New York), 12 September 1969.

Denby, David, ''Documentary America,'' in *Atlantic Monthly* (Greenwich, Connecticut), March 1970.

Mamber, Stephen, ''The New Documentaries of Frederick Wiseman,'' in *Cinema* (Beverly Hills), Summer 1970.

Williams, Donald, ''Frederick Wiseman,'' in *Film Quarterly* (Berkeley), Fall 1970.

''Frederick Wiseman,'' in *Documentary Explorations*, edited by G. Roy Levin, New York, 1971.

Atkins, Thomas, ''Frederick Wiseman Documents the Dilemmas of Our Institutions,'' in *Film News* (New York), October 1971.

''Frederick Wiseman,'' in *Cinema Verité in America: Studies in Uncontrolled Documentary*, by Stephen Mamber, Cambridge, Massachusetts, 1974.

Atkins, Thomas, ''American Institutions: The Films of Frederick Wiseman,'' in *Sight and Sound* (London), Autumn 1974.

Tuch, R., ''Frederick Wiseman's Cinema of Alienation,'' in *Film Library Quarterly* (New York), vol. 11, no. 3, 1978.

Nichols, Bill, ''Fred Wiseman's Documentaries: Theory and Structure,'' in *Film Quarterly* (Berkeley), Spring 1978.

Le Peron, S., ''Fred Wiseman,'' in *Cahiers du Cinéma* (Paris), September 1979.

Armstrong, D., ''Wiseman's *Model* and the Documentary Project: Toward a Radical Film Practice,'' in *Film Quarterly* (Berkeley), Winter 1983/84.

Benson, T. W., and C. Anderson, ''The Rhetorical Structure of Frederick Wiseman's *Model*,'' in *Journal of Film and Video* (Los Angeles), vol. 36, no. 4, 1984.

Barsam, R. M., ''American Direct Cinema: The Re-presentation of Reality,'' in *Persistence of Vision* (Maspeth, New York), Summer 1986.

''Homage,'' in *New Yorker*, 20 January 1992.

Pierson, Melissa, ''Fly on the Wall,'' in *Vogue* (New York), June 1993.

Espen, Hal, ''The Documentarians,'' in *New Yorker*, 21 March 1994.

Bird, Lance, ''Talking Heads: Frederick Wiseman,'' an interview with Lance Bird, in *International Documentary*, September 1996.

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In the context of their times, Wiseman's classic documentaries of the 1960s and 1970s are comprehensively anti-traditional. They feature no commentary and no music; their soundtracks carry no more than the sounds Wiseman's recorder encounters; they are long, in some cases over three hours; and, until recent years, they were monochrome. Following the Drew/Leacock ''direct cinema'' filmmakers, Wiseman developed a shooting technique using lightweight equipment and high-speed film to explore worlds previously inaccessible. In direct cinema the aim was to achieve what they considered to be more honest reportage. Wiseman's insight, however, was to recognise that there is no pure documentary, and that all filmmaking is a process of imposing order on the filmed materials.

For this reason he prefers to call his films ''reality fictions.'' Though he shoots in direct cinema fashion (operating the sound system, in his finest achievements in tandem with cameraman William Brayne), the crucial stage is the imposition of structure during editing. As much as forty hours of film may be reduced to one hour of finished product, an activity he has likened to that of a writer structuring a book. This does not mean that Wiseman's films ''tell a story'' in any conventional sense. The pattern and meaning of Wiseman's movies seem slowly to emerge from events as if somehow contained within them. Only after seeing the film, perhaps more than once, do the pieces fall into place, their significance becoming clear as part of the whole system of relations that forms the movie. Thus, to take a simple example, the opening shots of the school building in *High School* make it look like a factory, yet it is only at the end when the school's principal reads out a letter from a former pupil in Vietnam that the significance of the image becomes clear. The soldier is, he says, ''only a body doing a job,'' and the school a factory for producing just such expendable bodies.

Wiseman is not an open polemicist; his films do not appear didactic. But as we are taken from one social encounter to the next, as we are caught up in the leisurely rhythms of public ritual, we steadily become aware of the theme uniting all the films. In exploring American institutions, at home and abroad, Wiseman shows us social order rendered precarious. As he has put it, he demonstrates that ''there is a gap between formal and actual practice, between the rules and the way they are applied.'' What emerges is a powerful vision of people trapped by the ramifications and unanticipated consequences of their own social institutions.

Some critics, while recognising Wiseman's undoubted skill and intelligence, attack him for lack of passion, for not propagandising more overtly. They argue that when he shows us police violence (*Law and Order*), army indoctrination (*Basic Training*), collapsing welfare services (*Welfare*), or animal experiments (*Primate*) he should be more willing to apportion blame and make his commitments clear. But this is to misunderstand his project. Wiseman avoids the easy taking of sides for he is committed to the view that our institutions over-run us in more complex ways than we might imagine. By forcing us to piece together the jigsaw that he offers, he ensures that we understand more profoundly how it is that our institutions can go so terribly wrong. To do that at all is a remarkable achievement. To do it so uncompromisingly over so many years is quite unique.

In the 1980s he sought to broaden his enterprise somewhat. In 1982, for instance, he turned briefly to ''fiction,'' though *Seraphita's Diary* is hardly orthodox and it is an intelligible extension of his interests. The subsequent documentaries, still produced at regular intervals, have perhaps not had quite the same force as his 1970s work. *Central Park*, for instance, is hypnotic in the rhythms of daily life that it invokes, but lacks the sheer power of the earlier films, which focused on the often ferocious tensions found in the collision between social institutions and people at the end of their tethers. Nevertheless, he has had a huge influence on the shape of modern documentary filmmaking, and, with *Welfare* his most compelling achievement, he remains the most sophisticated and intelligent documentarist of postwar cinema.

—Andrew Tudor

WOO, John

Nationality: Chinese. **Born:** Guangzhou, China, 1 May 1946. **Education:** Matteo Ricci College, Hong Kong, 1967. **Career:** Started making experimental 16mm films in college; joined film industry as production assistant for Cathay Film Company, 1969; joined Shaw Brothers as assistant director to Zhang Che, 1971; made directorial debut with *The Young Dragons*, 1973. **Agent:** Hanson, Jacobson, Keller & Hoberman, 450 N. Roxbury Drive, Beverly Hills, CA 90210, U.S.A.

Films as Director:

1973 *The Young Dragon*
1974 *The Dragon Tamers*
1975 *Princess Chang Ping*; *Hand of Death*; *Countdown in Kung Fu* (+ sc, role as Scholar Cheng)
1977 *Money Crazy*; *Follow the Star*
1978 *Last Hurrah for Chivalry*
1979 *From Rags to Riches*
1981 *To Hell with the Devil*; *Laughing Times*
1982 *Plain Jane to the Rescue*
1983 *The Sunset Warrior*
1984 *The Time You Need a Friend*
1985 *Run Tiger Run*
1986 *Heroes Shed No Tears* (+ co-sc); *A Better Tomorrow* (+ co-sc, role as Inspector Wu)
1987 *A Better Tomorrow II* (+ co-sc); *Just Heroes*
1989 *The Killer* (+ co-sc)
1990 *Bullet in the Head* (+ co-sc, ed, role as Police Inspector)
1991 *Once a Thief* (+ co-sc, role as Stanley Wu)
1992 *Hard-Boiled* (+ co-sc, ed, role as Night Club Owner)
1993 *Hard Target*
1996 *Broken Arrow*; *Once a Thief* (for TV) (+ exec pr)
1998 *John Woo's Blackjack* (for TV) (+ pr); *Face-Off*
2000 *Mission Impossible II*
2001 *Windtalkers*; *King's Ransom*

Other Films:

1989 *Starry Is the Night* (Hui) (role)
1994 *Cinema of Vengeance* (Russell—doc) (as Himself)
1997 *Hot Blood is the Strongest* (Leung) (role as Police Chief)
1998 *The Big Hit* (Wong) (exec pr); *The Replacement Killers* (Fuqua) (exec pr)
1999 *Kurosawa: The Last Emperor* (Cox—doc) (as Himself)
2000 *The Devil's Pale Moonlit Kiss* (Spottiswoode) (pr)

Publications

By WOO: articles—

''John Woo: I Hate Violence,'' *Interview*, August 1993.
''Things I Felt Were Being Lost: John Woo,'' *Film Comment*, September-October 1993.

On WOO: books —

Heard, Christopher, *Ten Thousand Bullets: The Cinematic Journey of John Woo*, Lone Eagle Publishing, 1999.
Hall, Kenneth E., *John Woo: The Films*, McFarland and Company, 1999.

On WOO: articles—

Segers, Frank, ''A Trans-Pacific Crossover: Woo at the Helm at U,'' *Variety*, August 1992.
Uszynski, J., ''John Woo: Chopstick Gangster,'' *Kino*, October 1992.

John Woo

Wice, Nathaniel, ''Wooing Hollywood,'' *Esquire*, January 1993.
Allen, H., ''Guncrazy in the Bayou,'' *Village Voice*, May 1993.
Corliss, Richard, ''John Woo: The First Action Hero,'' *Time*, August 1993.
Howe, Desson, ''Target: America—Director John Woo Brings His Ballets of Bloodletting to the States, with an Unlikely Star,'' *Washington Post*, August 1993.
Kenny, Glenn, ''Master Blaster: John Woo, Cult Favorite,'' *Entertainment Weekly*, August 1993.
Jonascu, Michael, ''Biting the Bullet,'' *Film Threat*, August 1993.
Wolcott, James, ''Blood Test,'' *New Yorker*, August 1993.
Penner, Jonathan, ''Wooing America: China's Premier Action Director, John Woo, Comes to the United States, with a Vengeance,'' *Harper's Bazaar*, October 1993.

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For sheer visceral excitement and over-the-top graphic violence, few action films made today, either in the United States or abroad, come close to the work of transplanted Hong Kong writer-director John Woo—a twenty-year veteran of Oriental action cinema who began his career making martial arts movies with kung fu superstar Jackie Chan.

With these and several costume epics to his credit, Woo shifted to bloody melodramas about his country's pervasive problems of crime and gangsterism with *A Better Tomorrow* (1986). The film tells the story of an ace counterfeiter gone straight who runs into brutal conflict with his ex-cronies in the mob and his younger brother, an ambitious cop on the Hong Kong police force whose career rise is threatened because of his brother's past reputation and criminal associations.

One of the biggest box-office successes in Hong Kong movie history, *A Better Tomorrow* made a major star out of a charismatic actor in the Cagney/Bogart mold named Chow Yun-Fat, who plays a crippled hit man and confidante of the film's protagonist. John Woo and Chow Yun-Fat quickly became the Robert DeNiro and Martin Scorsese of Hong Kong cinema. They teamed for an equally successful sequel, *A Better Tomorrow II*, in 1987, and continued on an action-filled roll, turning out one gangster film after another—with such titles as *Bullet in the Head* (1990), a grueling saga of revenge and high crime with the Vietnam War serving as a backdrop, *Once a Thief* (1991), and *Hard-Boiled* (1992), a noirish urban melodrama with a thirty-minute finale of gunplay set in a hospital that remains one of the most mesmerizing action sequences in the history of cinema.

The duo's most widely released collaboration stateside was *The Killer* (1990), the story of a world-weary mob hitman who suffers a crisis of conscience when he accidentally blinds a nightclub singer during a ferocious gangland shoot-out and—in the manner of Bogart's Roy Earle in *High Sierra*—undertakes one last job to pay for an operation to restore her eyesight.

Woo's Hollywood-gangster-film-inspired plots are a mixture of ripe sentimentality and macho romance with a moral grounding in such virtues as friendship, loyalty, and duty to God and country. Like the Italian action specialist Sergio Leone, dean of the ''spaghetti Western,'' Woo treats the clichés of the genre as grand myths. But his most talked-about trademark is his balletic choreographing of violent set-pieces (often in slow motion) in the manner of the late Sam Peckinpah, the director Woo seems to have been most influenced by. The climax of Peckinpah's landmark Western *The Wild Bunch* (1969) erupted with what is still one of the most gut-wrenching, pyrotechnical displays of firepower and bloodletting ever put on the screen. Imagine if you will a director who stages all the action sequences in his films—and they are virtually non-stop—in the same over-the-top style and you have a good idea of what the action films of John Woo are like. There is a chasm of difference though between the disquieting, raw-nerve power of Peckinpah's scenes of violence (particularly in *The Wild Bunch*) and Woo's montages of mayhem, which function (and engage us) on the same level as video games.

Woo's growing worldwide reputation as an action specialist prompted Hollywood to import him in 1993 to try to breathe some new ''life'' into the tired action genre here as well with *Hard Target*, a Woo-style updating of Richard Connell's classic tale of bloodsport, *The Most Dangerous Game*, which marked the Hong Kong action wiz's American film debut. Woo had to do some careful trimming to avoid an NC-17 rating for the film, which *Entertainment Weekly* critic Owen Gleiberman hailed as ''an incendiary action orgy, as joyously excessive as the grand finale in a fireworks show.'' Woo followed *Hard Target* three years later with *Broken Arrow*, a thriller about a bad-guy Air Force pilot who crash lands his stealth fighter in order to steal the nuclear missiles on board and sell them to the highest bidder. Cast against type as the bad guy, John Travolta gives a broad, scenery-chewing performance that, much like the film itself, grows tiresome and eventually loses all credibility as the plot swings into high-tech gear and total improbability. The film was a hit, and Travolta and Woo enjoyed working together so much that they teamed again for *Face/Off*. This time around, Travolta plays the hero—a federal agent who, in order to get the goods on a contract terrorist's (Nicolas Cage) next job, switches faces with Cage through high-tech surgery and gets close to Cage's brother by pretending to be Cage. Complications mount when Cage pulls the same charade by having Travolta's face grafted on to his own kisser and pretending to be Travolta—and the two adversaries square off for a series of bloody confrontations to resolve their respective identity crises.

Because of his concern about the fate of his native Hong Kong (and, one assumes, its movie industry) now that the country has returned to Chinese hands, Woo has taken up permanent residence in Hollywood. The greater opportunities (and bigger bucks) Hollywood offers to filmmakers with his special skills were undoubtedly a big inducement to expatriate as well. His reputation as the action movie genre's premier maestro now as assured here as it was in Asia, Woo has parlayed his success by producing TV movies, helping his former star Chow Yun-Fat launch a Hollywood career (in *The Replacement Killers*, which Woo executive-produced), and landing the highest profile blockbuster assignments (like the Tom Cruise-starring *Mission Impossible II*) on which to put his distinctive bullets-and-balletics stamp.

—John McCarty

WOOD, Edward D., Jr.

Nationality: American. **Born:** Edward Davis Wood, Poughkeepsie, NY, 10 October 1924. **Education:** Poughkeepsie High School, 1941; Kings School of Dramatic Art, Frank Lloyd Wright Institute, Washington D.C., 1946. **Military Service:** U.S. Marine Corps, 1942–46. **Family:** Married to Kathy O'Hara Everett. **Career:** Wrote, produced, directed and starred in the play *The Casual Company* at the Village Playhouse, Hollywood, 1948; wrote and directed first film, *Crossroads of Laredo*, 1948; wrote, directed, and starred in first Hollywood feature, *Glen or Glenda*, 1953; wrote and directed several short films for the U.S. government, 1960; published first novel, *Black Lace Drag*, 1963. **Died:** 10 December 1978, of a heart attack.

Films as Director and Screenwriter:

1948 *The Streets of Laredo*
1951 *The Sun Was Setting* (+ pr)
1953 *Glen or Glenda*; *Crossroad Avenger: The Adventures of the Tucson Kid*; *Boots*
1954 *Jailbait* (d only, + pr)
1955 *Bride of the Monster* (+ pr)
1956 *Plan Nine from Outer Space* (+ pr)
1957 *Final Curtain* (+ pr); *The Night the Banshee Cried* (+ pr)
1958 *Night of the Ghouls* (+ pr)
1960 *The Sinister Urge* (d only, + story)
1970 *Take It out in Trade*
1971 *Necromania*; *The Only House*

Films as Screenwriter:

1952 *The Lawless Rider*
1956 *The Violent Years*
1963 *Shotgun Wedding*
1965 *Orgy of the Dead*
1969 *For Love or Money*; *One Million AC/DC*; *Operation Redlight*; *Gun Runners*
1971 *The Undergraduate*
1972 *Class Reunion* (co-sc); *The Cocktail Hostesses* (co-sc); *Drop-out Wife* (co-sc)
1974 *Fugitive Girls*
1976 *The Beach Bunnies* (co-sc)

Publications

By WOOD: books—

Black Lace Drag, Raven Books, 1973.
Orgy of the Dead, Greenleaf Classics, 1966.
Parisian Passions, Corinth Publications, 1966.
WATTS—The Difference, Pad Library, 1966.
Side-Show Siren, Sundown Reader, 1966.
Drag Trade, Triumph News, 1967.
Bloodiest Sex Crimes of History, Pad Library, 1967.
Security Risk, Pad Library, 1967.
WATTS. . . After, Pad Library, 1967.
Devil Girls, Pad Library, 1967.
It Takes One to Know One, Pad Library, 1967.
Death of a Transvestite, Pad Library, 1967.
Suburbia Confidential, Triumph News, 1967.
Night Time Lez, Columbia, 1968.
Bye Bye Broadie, Pendulum Pictorial, 1968.
Raped in the Grass, Pendulum Pictorial, 1968.
The Perverts, Viceroy Books, 1968.
The Gay Underworld, Viceroy Books, 1968.
Sex, Shrouds, and Caskets, Viceroy Books, 1968.
The Sexecutives, Private Edition Books, 1968.
Sex Museum, Viceroy Books, 1968.
The Love of the Dead, Viceroy Books, 1968.
One, Two, Three, Viceroy Books, 1968.
Young, Black, and Gay, French Line Books, 1968.
Hell Chicks, Private Edition Books, 1968.
Purple Thighs, Private Edition Books, 1968.
Carnival Piece, Private Edition Books, 1969.
Toni: Black Tigress, Private Edition Books, 1969.
Mama's Diary, Toger Books, 1969.
To Make a Homo, Little Library Press, 1971.
A Study of the Sons and Daughters of Erotica, Secs Press, 1971.
Sexual Practices in Witchcraft and Black Magic, Secs Press, 1971.
Black Myth, Secs Press, 1971.
The Sexual Woman, Book Two, Secs Press, 1971.
The Sexual Man, Book Two, Secs Press, 1971.
Mary-Go-Round, Little Library Press, 1972.
The Only House, Little Library Press, 1972.
Forced Entry, Eros Goldstripe, 1974.
TV Lust, Eros Goldstripe, 1974.

On WOOD: books—

Grey, Rudolph, *Nightmare of Ecstasy*, Los Angeles, 1992.
McCarty, John, *The Sleaze Merchants*, New York, 1995.

On WOOD: articles—

Hoberman, J., ''Bad Movies,'' *Film Comment*, July-August 1980.
Lucas, Tim, ''*Glen or Glenda*,'' *Cinefantastique*, 1982.
Grey, Rudolph, ''Hollywood Underground,'' *Filmfax,* March-April 1987.
Okuda, Ted, ''Remembering Ed D. Wood Jr., a Moviemaker,'' *Filmfax*, March-April 1987.
Corliss, Richard, ''The World's Worst Director,'' *Time*, January 1992.
Henderson, J. A., ''*Plan Nine from Outer Space*,'' *Filmfax*, June-July 1992.
Snead, Elizabeth, ''Oddball Director Ed Wood Gains Fame, if Not Respect,'' *USA Today*, July 1993.
Rose, Lloyd, ''The World's Worst Filmmaker—and Why We Love Him,'' *Washington Post*, August 1993.
Gliatto, Tom, ''Master Ed,'' *People Weekly*, October 1994.
Foss, Kim, ''Kultfilm af verdens værste instruktr,'' in *Kosmorama* (Copenhagen), vol. 40, no. 209, Autumn 1994.
Gendron, Sylvie, and Alain Dubeau, ''Ed Wood: appelez-le Ann Gora,'' in *Séquences* (Montreal), no. 175, November-December 1994.
Schönherr, Johannes, ''Ed Wood: verdans værste instruktr,'' *Kosmorama* (Copenhagen), vol. 40, no. 210, Winter 1994.
Baecque, Antoine de, ''L'étrange Monsieur Ed Wood,'' in *Cahiers du Cinema* (Paris), no. 487, January 1995.
Andrew, Geoff, ''Hopeless Pocus,'' in *Time Out* (London), no. 1292, 24 May 1995.
Thoret, Jean-Baptiste, Alain Schlockoff, and Cathy Karani, ''Ed Wood: Écran fant,'' no. 142, May-June 1995.
Baecque, Antoine de, and Bill Krohn, ''Wonder Wood. La cas Wood. Entretien avec Martin Landau,'' in *Cahiers du Cinéma* (Paris), no. 492, June 1995.
Marsilius, Hans Jörg, ''Ein Skurriles Idol,'' in *Film-Dienst* (Cologne), vol. 48, no. 14, 4 July 1995.
Sesslen, Georg, ''Ed Wood-die Originale,'' in *EPD Film* (Frankfurt), vol. 12, no. 9, September 1995.
Birchard, Robert, ''Edward D. Wood Jr.—Some Notes on a Subject for Further Research,'' in *Film History* (London), vol. 7, no. 4, Winter 1995.

On WOOD: film—

Ed Wood, 1994.

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Ed Wood typifies the ultimate in filmmaking independence. His approach to filmmaking was that if no studio would hire him or finance his projects (which they wouldn't and didn't), he would make them himself, scrounging money from any available source. Wood fell in love with the movies at a very young age; he never wanted to be anything but a moviemaker, although he had little or no talent for the job. He began films in 8-millimeter even before he had reached his teens. Following a stint in the U.S. Marine Corps during World War II—where, according to legend, he stormed the beaches at Tarawa wearing ladies' underwear beneath his battle dress—he journeyed to Hollywood to realize his boyhood dream of making it big in the movie business.

His ''breakthrough'' came in 1953, with the George Weiss-produced exploitation feature on sex-change operations first known as *Behind Locked Doors*, then as *Transvestite*, and finally as *Glen or Glenda.* The film was originally intended to be a documentary on the life of transsexual Christine Jorgensen; ultimately it became a kind of self-portrait of Ed Wood himself, a classic apology for cross-dressing, and an obsessive ode to the delights of wearing angora sweaters.

Wood then made *Jailbait* (1954), which is about a gangster (Timothy Farrell) who undergoes plastic surgery to escape the law. Armed with a broken-down rubber octopus previously seen in a Republic Pictures John Wayne movie called *Wake of the Red Witch* (1948), a leading man (Tom McCoy) who couldn't act (but whose father provided some of the financing), as well as Bela Lugosi, Tor

Johnson, and a somewhat better-than-usual script, Wood next created *Bride of the Monster*, an attempt at a horror picture in the style of the classic Universal films Wood had grown up on. What he achieved was closer in spirit to the low-rent series of horror flicks turned out by Monogram in the 1940s.

Wood always cited his masterpiece as *Plan Nine from Outer Space*, the film most closely associated with him. It has earned the reputation over the years as the worst movie ever made, which it isn't, although its shortcomings are enormous. The title (Wood originally wanted to call the film *Grave Robbers from Outer Space*) refers to an alien plot to resurrect the earth's dead. Said aliens arrive in flying saucers made out of Cadillac hubcaps suspended on visible wires. Wood's spaceship interior is a lamely disguised soundstage decked out with a shower curtain and some other ''futuristic'' touches. These boldly executed shortcomings, however, may be why *Plan Nine* has outlasted many better-made films of the era in the public's mind.

To finance *Plan Nine*, Wood turned to a Baptist minister named J. Edward Reynolds, who saw the film as an opportunity to get into the movie business and use the profits to finance a series of religious films. In return, Wood agreed to have the cast and crew baptized by Reynolds prior to production. Soon he found his alcoholic/cross-dressing personal life under fire. Reynolds used this as a wedge to get control of the finished film, then let it sit on a shelf for three years, unable to find a distributor.

Wood penned the screenplay for *The Bride and the Beast* (1958), about the attraction of a young wife (Charlotte Austin) to her husband's (Lance Fuller) pet gorilla, named ''Spanky.'' But the next feature he directed was *Night of the Ghouls* (1958). Once again, Wood thought he was in Universal's classic monster territory, and once again he fell well shy of his intended mark. Forced to shoot in a severely cramped studio, he hastened to complete the film before the electric bill (which he couldn't pay) came due.

From *Night of the Ghouls* Wood plunged into *The Sinister Urge* (1960), billed as a ''smut picture'' and ''portrait of a psycho killer.'' It was released as a double feature with a reissue of *The Violent Years* (1956), a film Wood had written. He also wrote the script for a sleazy ''white trash'' exploitation opus called *Shotgun Wedding* (1963) and for a combination horror-porno flick *Orgy of the Dead* (1965). In 1970, he directed his first ''nudie'' feature, *Take It out in Trade*, in which he once again donned an angora sweater to star. He followed it up with the harder-core *Necromania* (1971), from which it was only a small step to porno ''loops'' and a steady downslide to an untimely death in dire poverty in 1978 at the age of fifty-four.

Wood's saga was subsequently made into a film by Tim Burton, *Ed Wood* (1994), starring Johnny Depp as Wood and Martin Landau (who won an Oscar for his performance) as Bela Lugosi.

—John McCarty

WYLER, William

William Wyler

Nationality: American. **Born:** Willy Wyler in Mulhouse (Mülhausen), Alsace-Lorraine, 1 July 1902; became U.S. citizen, 1928. **Family:** Married 1) Margaret Sullavan, 1934 (divorced 1936); 2) Margaret Tallichet, 1938, four children. **Military Service:** U.S. Army Air Corps, 1942–45; major. **Career:** Travelled to America at invitation of cousin Carl Laemmle, 1920; worked in publicity department for Universal in New York, then transferred to Universal City, Hollywood, 1921; assistant director at Universal, from 1924; directed first film, *Crook Buster*, 1925, and first feature, *Lazy Lightning*, 1926; signed contract with Samuel Goldwyn, 1936; helped to found Committee for the First Amendment to counteract Hollywood investigations by House Un-American Activities Committee, 1947; ''Hommage à William Wyler'' organized by Henri Langlois at the Cinémathèque française, 1966; retired from directing, 1972. **Awards:** Oscar for Best Direction, for *Mrs. Miniver*, 1942; Oscar for Best Direction and New York Film Critics Award for Best Direction, for *The Best Years of Our Lives*, 1946; Oscar for Best Direction, for *Ben Hur*, 1959; Irving G. Thalberg Award, 1965; American Film Institute Lifetime Achievement Award, 1976. **Died:** 29 July 1981.

Films as Director:

1925 *Crook Buster*

1926 *The Gunless Bad Man*; *Ridin' for Love*; *Fire Barrier*; *Don't Shoot*; *The Pinnacle Rider*; *Martin of the Mounted*; *Lazy Lightning*; *Stolen Ranch*

1927 *Two Fister*; *Kelly Gets His Man*; *Tenderfoot Courage*; *The Silent Partner*; *Galloping Justice*; *The Haunted Homestead*; *The Lone Star*; *The Ore Riders*; *The Home Trail*;

Gun Justice; *Phantom Outlaw*; *Square Shooter*; *The Horse Trader*; *Daze in the West*; *Blazing Days*; *Hard Fists*; *The Border Cavalier*; *Straight Shootin'*; *Desert Dust*
1928 *Thunder Riders*; *Anybody Here Seen Kelly*
1929 *The Shakedown*; *The Love Trap*
1930 *Hell's Heroes*; *The Storm*
1931 *A House Divided*
1932 *Tom Brown of Culver*
1933 *Her First Mate*; *Counselor at Law*
1934 *Glamour*; *The Gay Deception*
1936 *These Three*; *Dodsworth*; *Come and Get It*
1937 *Dead End*
1938 *Jezebel*
1939 *Wuthering Heights*
1940 *The Westerner*; *The Letter*
1941 ***The Little Foxes***
1942 ***Mrs. Miniver***
1944 *Memphis Belle*
1946 ***The Best Years of Our Lives***
1947 *Thunder-Bolt*
1949 *The Heiress*
1951 *Detective Story*
1952 *Carrie*
1953 *Roman Holiday*
1955 *The Desperate Hours*
1956 *Friendly Persuasion*
1958 *The Big Country*
1959 *Ben-Hur*
1962 *The Children's Hour*
1965 *The Collector*
1966 *How to Steal a Million*
1968 *Funny Girl*
1970 *The Liberation of L.B. Jones*

Publications

By WYLER: articles—

''William Wyler: Director with a Passion and a Craft,'' with Hermine Isaacs, in *Theater Arts* (New York), February 1947.
''Interview at Cannes,'' in *Cinema* (Beverly Hills), July/August 1965.
Interview with Charles Higham, in *Action* (Los Angeles), September/October 1973.
''Wyler on Wyler,'' with Alan Cartnel, in *Inter/View* (New York), March 1974.
''Dialogue on Film,'' in *American Film* (Washington, D.C.), April 1976.
''No Magic Wand,'' in *Hollywood Directors: 1941–76*, edited by Richard Koszarski, New York, 1977.
Interview with P. Carcassonne and J. Fieschi, in *Cinématographe* (Paris), March/April 1981.
Lecture excerpts in *Films and Filming* (London), October 1981.

On WYLER: books—

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Reisz, Karel, editor, *William Wyler, an Index*, London, 1958.
Madsen, Axel, *William Wyler*, New York, 1973.
Kolodiazhnaia, V., *Uil'iam Uailer*, Moscow, 1975.
Anderegg, Michael A., *William Wyler*, Boston, 1979.
Kern, Sharon, *William Wyler: A Guide to References and Resources*, Boston, 1984.
Fink, Guido, *William Wyler*, Florence, 1989.

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Griffith, Richard, ''Wyler, Wellman, and Huston,'' in *Films in Review* (New York), February 1950.
Reisz, Karel, ''The Later Films of William Wyler,'' in *Sequence* (London), no. 13, 1951.
''Personality of the Month,'' in *Films and Filming* (London), July 1957.
Heston, Charlton, ''The Questions No One Asks about Willy,'' in *Films and Filming* (London), August 1958.
Reid, John Howard, ''A Little Larger than Life,'' in *Films and Filming* (London), February 1960.
Reid, John Howard, ''A Comparison of Size,'' in *Films and Filming* (London), March 1960.
Sarris, Andrew, ''Fallen Idols,'' in *Film Culture* (New York), Spring 1963.
Brownlow, Kevin, ''The Early Days of William Wyler,'' in *Film* (London), Autumn 1963.
Heston, Charlton, ''Working with William Wyler,'' in *Action* (Los Angeles), January/February 1967.
Hanson, Curtis, ''William Wyler,'' in *Cinema* (Beverly Hills), Summer 1967.
Carey, Gary, ''The Lady and the Director: Bette Davis and William Wyler,'' in *Film Comment* (New York), Fall 1970.
Doeckel, Ken, ''William Wyler,'' in *Films in Review* (New York), October 1971.
Higham, Charles, ''William Wyler,'' in *Action* (Los Angeles), September/October 1973.
Phillips, Gene, ''William Wyler,'' in *Focus on Film* (London), Spring 1976.
Heston, Charlton, ''The *Ben-Hur* Journal,'' in *American Film* (Washington, D.C.), April 1976.
Swindell, Larry, ''A Life in Film,'' in *American Film* (Washington, D.C.), April 1976.
Renaud, T., ''William Wyler: 'L'Homme qui ne fit pas jamais un mauvais film,''' in *Cinéma* (Paris), September 1981.

On WYLER: film—

Directed by William Wyler (Slesin), 1986.

* * *

William Wyler's career is an excellent argument for nepotism. Wyler went to work for ''Uncle'' Carl Laemmle, the head of Universal, and learned the movie business as assistant director and then director of programmers, mainly westerns. One of his first important features, *A House Divided*, demonstrates many of the qualities that mark his films through the next decades. A transparent imitation of Eugene O'Neill's *Desire under the Elms*, it contains evidence of the staging strategies that identify Wyler's distinctive *mise-en-scène*. The film's premise holds particular appeal for a director who sees drama in claustrophobic interiors, the actors held in expressive tension by their shifting spatial relationships to each other, the decor, and the camera. In *A House Divided* Wyler extracts that tension from the dynamics implicit in the film's principal set: the downstairs room that confines the crippled father (Walter Huston) and the stairs leading to the landing between the rooms of the son (Kent Douglass) and the young stepmother (Helen Chandler). The stairway configuration is favored by Wyler for the opportunity it gives him to stack the agents of the drama and to fill the frame both vertically and in depth. When he later collaborates with cinematographer Gregg Toland, the potential of that depth and height is enhanced through the use of varying degrees of hard and soft focus. (Many critics, who are certainly unfamiliar with Wyler's early work, have unjustly credited Toland for the depth of staging that characterizes the partnership.)

The implications of focus in Wyler's stylistics go far beyond lighting procedures, lenses, or even staging itself. Focus directs the viewer's attention to varieties of information within the field, whatever its shape or extent. Focus gives simultaneous access to discordant planes, characters, and objects that challenge us to achieve a full, fluctuating reading of phenomena. André Bazin, in his important essay on Wyler in the French edition of *What Is Cinema?*, speaks of the director's ''democratic'' vision, his way of taking in the wholeness of a field in the unbroken time and space of the ''*plan-séquence*,'' a shot whose duration and complexity of staging goes far beyond the measure of the conventional shot. Bazin opposes this to the analytic montage of Soviet editing. In doing so he perhaps underestimates the kind of control that Wyler's deep field staging exerts upon the viewer, but he does suggest the richness of the visual text in Wyler's major films.

Counselor at Law is a significant test of Wyler's staging. The Broadway origins of the property are not disguised in the film; instead, they are made into a virtue. The movement through the law firm's outer office, reception room, and private spaces reflects a fluidity that is a function of the camera's mobility and a challenge to the fixed frame of the proscenium. Wyler's *tour de force* rivals that of the film's star, John Barrymore. Director and actor animate the attorney's personal and professional activities in a hectic, ongoing present, sweeping freely through the sharply delineated (and therefore sharply perceived) vectors of the cinematic/theatrical space.

Wyler's meticulousness and Samuel Goldwyn's insistence on quality productions resulted in the series of films, often adaptations of prestigious plays, that most fully represent the director's method. In *Dodsworth*, the erosion of a marriage is captured in the opening of the bedroom door that separates husband and wife; the staircase of *These Three* delimits the public and private spaces of a film about rumor and intimacy; the elaborate street set of *Dead End* is examined from a dizzying variety of camera angles that create a geometry of urban life; the intensity of *The Little Foxes* is sustained through the focal distances that chart the shape of family ties and hatreds.

After the war, the partnership of Wyler and Toland is crowned by *The Best Years of Our Lives*, a film whose subject (the situation of returning servicemen) is particularly pertinent, and whose structure and staging are the most personal in the director's canon.

In his tireless search for the perfect shot, Wyler was known as the scourge of performers, pushing them through countless retakes and repetitions of the same gesture. Since performance in his films is *not* pieced together in the editing room but is developed in complex blockings and shots of long duration, Wyler required a high degree of concentration on the part of the actors. Laurence Olivier, who was disdainful of the medium prior to his work in *Wuthering Heights*, credits Wyler for having revealed to him the possibilities of the movies. But it is Bette Davis who defines the place of the star actor in a Wyler film. The three projects she did with Wyler demonstrate how her particular energies both organize the highly controlled *mise-en-scène* and are contained within it. For *Jezebel* she won her second Academy Award. In *The Letter*, an exercise in directorial tyranny over the placement of seemingly every element in its highly charged frames, the viewer senses a total correspondence between the focus exercised by director and performer.

During the last decades of Wyler's career, many of the director's gifts, which flourished in contexts of extreme dramatic tension and the exigencies of studio shooting, were dissipated in excessively grandiose properties and ''locations.'' There were, however, exceptions. Wyler's presence is strongly felt in the narrow staircase of *The Heiress* and the dingy station house of *Detective Story.* He even manages to make the final shootout of *The Big Country* adhere to the narrowest of gulches, thereby reducing the dimensions of the title to his familiar focal points. But the epic scope of *Ben Hur* and the ego of Barbra Streisand (in *Funny Girl*) escape the compact economies of the director's boxed-in stackings and plane juxtapositions. Only in *The Collector*, a film that seems to define enclosure (a woman is kept prisoner in a cellar for most of its duration) does Wyler find a congenial property. In it he proves again that the real expanse of cinema is measured by its frames.

—Charles Affron

X-Y

XIE Jin

Nationality: Chinese. **Born:** Shaoxing (province of Zhejiang), China, 1923. **Education:** Studied at School of Dramatic Art, Jiang'an, 1946–48; graduated from Political Institute of the People's Revolutionary University, 1953. **Career:** Assistant to directors Wu Renzhi, 1948, and Zheng Xiaoqui, 1949, Datong Film Studio, Shanghai; directed first film, *A Crisis*, 1954; criticized during Cultural Revolution and forced to do manual labor in the countryside, 1966, rehabilitated, c. 1978; vice-chairman of Disabled Persons' Federation, from 1988; member of standing committee, Association for the Promotion of the Peaceful Reunification of China, from 1988; executive vice-chairman of Federation of Literary and Art Circles, from 1988. **Awards:** Veteran Artist Award, First Chinese Film Festival, 1989; five-time winner of Best Film Award, Hundred Flowers Awards Competition. **Address:** c/o Shanghai Film Studio, 595 Caoxi Beilu, Shanghai, People's Republic of China.

Films as Director:

1954 *A Crisis*; *A Wave of Unrest*; *Rendezvous at Orchard Bridge*
1955 *Spring in the Land of Waters*
1957 *Woman Basketball Player Number Five*
1958 episodes of *Small Leaders of the ''Big Leap''* and *Small Stories of a Big Storm*; *Huang Baomei*
1960 *The Women's Red Army Detachment*
1962 *Big Li, Young Li, and Old Li*
1964 ***Wutai Jiemei*** (*Two Stage Sisters*)
1972 *The Door*
1975 *Chunmiao*
1976 *The Bay of Rocks*
1977 *Youth*
1980 *Ah, Cradle*
1981 *The Legend of Tianyun Mountain*
1982 *The Herdsman*
1983 *Qiu Jin* (+ sc)
1984 *Garlands at the Foot of the Mountain*
1986 *Fu-Zung Cen*
1987 *Hibiscus Town*
1989 *The Last Aristocrats*
1993 *Lao ren he gou* (*An Old Man and His Dog*)
1996 *Behind the Wall of Shame*
1997 *Yapian zhanzheng* (*The Opium War*)

Other Films:

1948 *The Silent Wife* (Wu Renzhi) (asst d)
1949 *The Martyr of the Garden of the Pear Trees* (Zheng Xiaoqiu) (asst d)
1953 *The Feather Letter* (Shi Hui) (asst d)

Publications

On XIE JIN: books—

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Lösel, Jörg, *Die Politische Funktion des Spielfilms in der Volksrepublic China Zwischen 1949 and 1965*, Munich, 1980.
Rayns, Tony, and Scott Meek, *Electric Shadows: 45 Years of Chinese Cinema*, London, 1980.
Bergeron, Regis, *Le Cinéma chinois 1949–1983*, 3 vols., Paris, 1983–84.
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Berry, Chris, editor, *Perspectives on Chinese Cinema*, New York, 1985; revised edition, 1991.
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Armes, Roy, *Third-World Filmmaking and the West*, Berkeley, 1987.
Clark, Paul, *Chinese Cinema: Culture and Politics since 1949*, Cambridge, 1987.
Semsel, George Stephen, editor, *Chinese Film: The State of the Art in the People's Republic*, New York, 1987.

On XIE JIN: articles—

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Manceau, J. L., ''Portrait de Xie Jin dans le panorama chinois,'' in *Cinéma* (Paris), 5 March 1986.
Rayns, Tony, ''Let a Hundred Flowers. . .,'' in *Monthly Film Bulletin* (London), July 1988.
Kaplan, E. A., ''Melodrama/Subjectivity/Ideology: Western Melodrama Theories and Their Relevance to Recent Chinese Cinema,'' in *East-West Film Journal* (Honolulu, Hawaii), vol. 5, no. 1, 1991.
Luo, J., ''One with People: Xie Jin,'' in *China Screen* (Beijing), no. 1, 1992.
''Xie Jin's Films: A Retrospective,'' in *China Screen* (Beijing), no. 1, 1992.

''*The Opium War* (*Yapian Zhanzheng*),'' in *Variety* (New York), 2 June 1997.

Kipnis, Andrew, ''Anti-Maoist Gender: *Hibiscus Town*'s Naturalization of a Dengist Sex/Gender/Kinship System,'' in *Asian Cinema*, Winter 1996–1997.

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Because of the length of his career, his ability to dramatize popular political sentiments, and his commitment to the melodrama as a vehicle for the expression of his aesthetic vision, Chinese filmmaker Xie Jin has been compared to Douglas Sirk and Frank Capra. Since his career spans over four decades, with contributions to every stage of the development of filmmaking from the earliest days of the post-Revolutionary period, Xie Jin must be counted as one of the most significant filmmaking veterans still making features today in the People's Republic of China. He has not become a mere ''fossil'' tolerated by an industry grateful for his contributions in the 1950s and early 1960s. Rather, Xie continues to be controversial and exceptionally popular with Chinese audiences both inside and outside of China.

Trained in the theatre, Xie came to the Shanghai studios in the early 1950s and was soon promoted from assistant to full director. His name rather rapidly became associated with the political melodramas he is still known for today. His 1957 film *Woman Basketball Player Number Five*, for example, helped to establish his reputation as a ''woman's director.'' Unlike the maligned ''woman's film'' genre in Hollywood, melodramas featuring strong female leads became the favored vehicle for the dramatic examination of the role the Revolution was playing in reshaping both men's and women's lifestyles and attitudes toward gender in the People's Republic. Blending Soviet socialist realism with the aesthetic directives of Mao and the popularity of classical Hollywood tear-jerkers, Xie was creating a peculiarly Chinese political aesthetic. This aesthetic can still be appreciated today for the ways in which it stretched beyond the modes of representation usually reserved for women at that time in both Asian and Western film cultures.

Before the onset of the Cultural Revolution in the mid-1960s, Xie Jin perfected his revolutionary woman's films in *The Women's Red Army Detachment* and *Two Stage Sisters.* Although *The Women's Red Army Detachment* won the first One Hundred Flowers Award (the PRC equivalent of the Oscar still coveted today), *Two Stage Sisters* was doomed by a storm of criticism unleased by the Cultural Revolution. *Two Stage Sisters* features the story of the relationship between two Shaoxing opera performers from their beginnings as itinerant entertainers in the feudal countryside of 1930s China through success in Shanghai during the Japanese occupation, eventual separation, and reunion during the post-Revolutionary period. Changes in the style of the operas presented in the film (for example, folk opera, Western-influenced critical realist operas, Mao's favored ''revolutionary romanticism'' in opera form) also parallel broader social and political changes. Although probably the pinnacle of his career and the most complete flowering of his political aesthetic, *Two Stage Sisters* was only fully appreciated after the Cultural Revolution ended.

During the Cultural Revolution, Xie suffered much the same fate as most of his generation. At times under house arrest, he was still enlisted to help direct Jiang Qing's ''model opera'' films during that period. These films, in fact, are aesthetically and politically at odds with his earlier work.

After the Cultural Revolution, Xie Jin went back to making political melodramas featuring female protagonists. *The Legend of Tianyun Mountain*, in fact, was one of the first films made after the Cultural Revolution to condemn not only its political excesses but also the strains the Anti-Rightist Campaign of the 1950s had placed on Chinese society. He has continued in this socially critical vein with *The Herdsman* and *Hibiscus Town* (both dealing with the Cultural Revolution), while also making patriotic dramas like *Qiu Jin* (based on the life of the well-known Qing Dynasty female revolutionist) and *Garlands at the Foot of the Mountain* (on the recent Sino-Vietnamese war). Xie's *The Last Aristocrats* deals with the lives of four young Chinese women living abroad and was partially shot in the United States.

Ironically, even though Xie Jin has devoted virtually his entire life's work to films about politically active, modern Chinese heroines, he is most often criticized today for his supposed ''feudal'' depiction of women as ''good'' wives and mothers. He has also been condemned for his ''old-fashioned'' style of filmmaking. However, while some younger filmmakers tend to disregard audience tastes, hoping for an art house following in Europe and the United States, Xie Jin, despite his critics, has continued to please Chinese audiences.

In the 1990s, Xie continued to work in the Shanghai film industry, increasingly as a producer rather than director. His influence can be felt as an often unacknowledged, but clearly present indebtedness many younger filmmakers have to his seminal contributions to Chinese film culture. It is difficult, for example, to look at Chen Kaige's critically celebrated *Farewell My Concubine* without seeing *Two Stage Sisters* remade as ''Two Stage Brothers,'' with the same epic sweep and use of Chinese opera to stand as a metaphor for the history of China in the twentieth century. Huang Shuqin's *Woman Demon Human* also covers similar ground, using an opera actress's life on and off the stage as an allegory for China in the post-war era. Although some critics have remarked on the number of recent Chinese films with male-centered narratives, the female-centered melodramas that Xie championed continue to be an important staple of the rapidly changing film culture of the People's Republic.

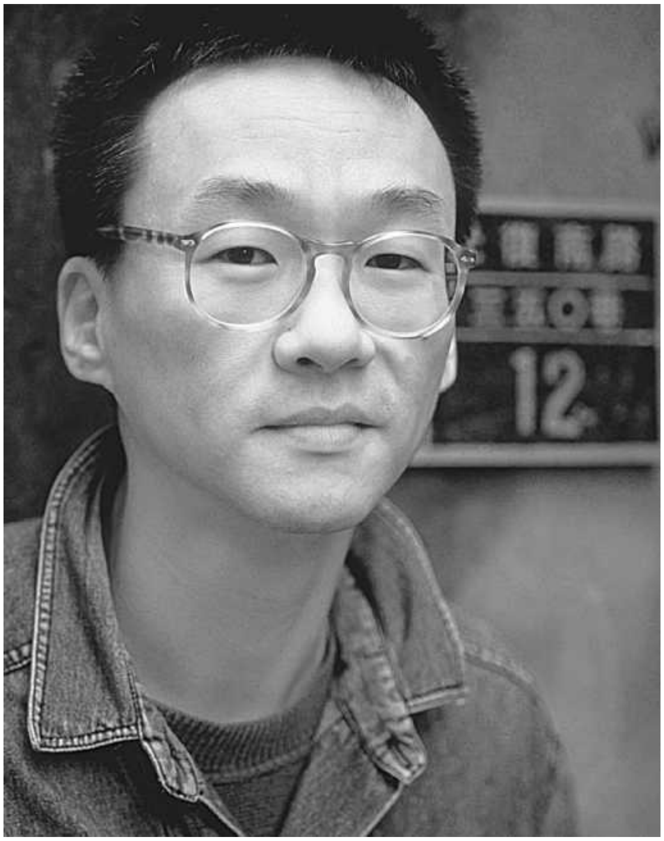
—Gina Marchetti

YANG, Edward

Nationality: Chinese. **Born:** Yang Dechang, Shanghai, China, 1947; moved to Taiwan with family, 1949. **Education:** Graduated with a degree in engineering, 1969; earned master's degree in computer science, University of Florida, 1972. **Career:** Returned to Taiwan, 1981; worked in television before making his directorial debut, 1982.

Films as Director:

1982	''Expectations'' episode in the omnibus film *In Our Time*
1983	*That Day, on the Beach*
1985	*Taipei Story*
1986	*The Terrorizer*
1991	***Guling Jie Shaonian Sha Ren Shijian*** (*A Brighter Summer Day*)
1994	*A Confucian Confusion* (+ sc, production designer)
1996	*Mahjong*
2000	*Yi yi* (*A One and a Two*) (+ sc)



Edward Yang

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By YANG: articles—

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''Edward Yang à Paris,'' an interview with Serge Grünberg, in *Cahiers du Cinéma* (Paris), February 1996.

On YANG: books—

Berry, Chris, editor, *Perspectives on Chinese Cinema*, London, 1991.
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Browne, Nick, Paul G. Pickowicz, Vivian Sobchack, and Esther Yau, editors, *New Chinese Cinemas: Forms, Identities, Politics*, Boston, 1994.

On YANG: articles—

Rayns, Tony, ''The Position of Women in New Chinese Cinema,'' in *East-West Film Journal* (Honolulu, Hawaii), June 1987.
Nornes, Markus, ''*The Terrorizer*,'' in *Film Quarterly* (Berkeley), Spring 1989.
Chuah, T., in *Illusions* (Wellington), no. 19, Winter 1992.
Rayns, Tony, ''Lonesome Tonight,'' in *Sight and Sound* (London), March 1993.
Rayns, Tony, ''Yang's Comedy: On the Set of a Confucian Confusion,'' in *Sight and Sound* (London), July 1994.
Horguelin, Thierry, ''Taïwan années 90,'' in *24 Images* (Montreal), September-October 1994.
Guérin, Marie-Anne, ''Berlin Express,'' in *Cahiers du Cinéma* (Paris), May 1996.
Chiao, P.H., '''Mahjong': Urban Travails,'' in *Cinemaya* (New Delhi), Summer 1996.

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Along with Hou Hsiao-hsien and Wan Jen, Edward Yang stands as one of the most recognized of Taiwan's ''New Wave'' directors. Part of a torrent of talent that flooded international screens with innovative Chinese-language features from Hong Kong, Taiwan, and the People's Republic of China in the 1980s, Yang's work is New Wave in a number of different interpretations of that term. Yang's films resemble European New Wave directors' work because of his commitment to formal experimentation within fiction narratives. This is coupled with an interest in the use of film as social commentary and cultural critique. The films Yang directed in the 1980s, in particular, have been favorably compared to the work of Antonio Antonioni because of their ''high modernist'' exploration of the barren, urban landscape, and the alienation of the individual in contemporary, bourgeois society, as well as their focus on psychologically complex, female protagonists to investigate these themes dramatically.

Also, as was the case with the French New Wave, the Taiwanese New Wave (and, more recently, contemporary Chinese-language cinema generally) benefitted from very fruitful collaborations among a coterie of talented directors, scriptwriters, producers, and actors/actresses. Perhaps the most striking collaboration in Yang's oeuvre, for example, occurred when the noted director Hou Hsiao-hsien took the lead role in *Taipei Story.* Hou's portrayal of Lon, a failed businessman, obsessive baseball fan, and perpetual fiance of the film's female protagonist, embodies many of the uncertainties and contradictions of contemporary Taiwanese society: a nostalgia for a past shaped by Japan and America, an ambivalence toward traditional gender and family roles, and an alienation from the political and economic vicissitudes of urban Taipei. Certainly, film director Hou's reputation for films about rural youth and changes in traditional Chinese culture and society in the postwar, post-Japanese era brings a resonance to the character of Lon that other actors could not hope to convey.

Like members of the European New Wave of the 1960s, Yang has a love/hate relationship with American culture, using it for complex intertextual textures (for example, the use of Elvis Presley as a musical and visual presence in *A Brighter Summer Day*), and aesthetically working against Hollywood through the use of ''dead,'' ''negative'' space in which ''nothing happens'' in empty urban landscapes and aggressively long takes. However, despite these similarities, Yang is also a decidedly Taiwanese director, with a commitment to documenting the peculiarities of contemporary Taiwan and situating its society within a global economy and culture. In this respect, Yang's cinema operates as a bridge between Taiwan and the rest of the world. Because of the director's commitment to formal experimentation and interest in finding a niche within a global film culture of festivals and art cinemas, many of his films have done poorly domestically, although they have been lauded internationally. Ironically, as he brings a critical eye to contemporary Taiwan for audiences abroad, that sharp vision has often gone unappreciated at home. Yang's attempt to visualize alienation succeeds all too well and tends to alienate the uninitiated viewer, while winning the praise of intellectuals educated to appreciate a modernist sensibility. Although Yang now has his own production company, several of his earlier, more challenging films were financed by the government-operated Central Motion Picture Corporation, allowing for a freedom of experimentation without the pressing demands of the domestic marketplace.

In most of Yang's oeuvre, women embody the key tensions of modern Taiwan. *That Day, on the Beach* uses an elaborate narrative structure composed of a frustrated, inconclusive murder investigation and a series of flashbacks to paint a portrait of Lin Chia-li, a woman who escaped the pressures of a traditional, patriarchal household only to find herself again trapped by an empty marriage. Although a corpse that may or may not be her husband prompts her interior investigation, the real substance of the film goes beyond a simple critique of Chinese patriarchy. It looks at contemporary Taiwan, its own uncertain national identity, precarious place in the global economy, and divided political culture through the life of a woman who is both the victim and beneficiary of these monumental social changes.

Taipei Story continues in the same vein. Chin, an unemployed mid-level administrator who has moved into her own apartment against the wishes of her traditional father, must decide whether to marry her fiance, Lon, or move on with her upwardly mobile, female boss, leaving the ''old'' Taiwan of Lon and her family behind. The final scene, in which Chin is framed against the massive picture window of her boss's new headquarters in an eerily empty office building—a signifier of modernity—as Lon lies bleeding to death in another part of the city, again dramatically portrays the emergence of a new Taiwan in the character of a woman freed by the death of her more traditional lover.

This same theme has an even more bloody enactment in *The Terrorizer.* Chou Yufen, a writer married to a doctor, Li Li-chung, is cured of her writer's block by the anonymous phone calls of a young Eurasian girl, bored during her recovery from a wound sustained during a youth gang street battle, who tells her that her husband is having an affair. Armed with this lie, Chou Yufen writes a story about her plight and leaves her husband. Passed over at the hospital and misunderstood by his estranged wife, Li Li-chung commits suicide (perhaps after killing his new boss and his wife's lover). In New Wave fashion, the details of his death (or even the fact of his death) remain indeterminate. However, as in Yang's earlier films, as the central, male character fades away, the female characters emerge. However, Lin Chia-li, Chin, Chou Yufen, and even the marginal ''White Chick,'' as the Eurasian girl is called, represent a new world tainted by a vacuous modernity, stripped of affect, and literally deadening.

In his work on *The Terrorizer*, Fredric Jameson sees the film as combining a modernist and postmodernist sensibility to explore the interpenetration of traditional, national, multinational, and transnational spaces, and thus the hybrid identity that marks contemporary Taipei. It is debatable whether this film marks a significant break with Yang's earlier, ''modernist'' work or not. However, it is useful to look at Yang's more recent *A Brighter Summer Day* and *A Confucian Confusion* as moving in a different direction from the director's work in the 1980s. Keeping Yang's characteristically complex and convoluted narrative structure, the former explores youth gangs in postwar Taiwan and the later looks at contemporary ''yuppies'' in modern Taipei. Unlike his earlier efforts, *A Confucian Confusion* is a comedy (albeit a very dark one). Despite the move away from the serious, woman-centered dramas of the 1980s, however, Yang maintains his commitment to examining carefully Taiwan's experience of modernity, taking Taipei from the margins of the globe and putting it within an international framework that makes local issues poignant for a world audience.

—Gina Marchetti

YOSHIMURA, Kozaburo

Nationality: Japanese. **Born:** Shiga Prefecture, 9 September 1911; also known as Kimisaburo Yoshimura. **Education:** Nihon High School, Tokyo, graduated 1929. **Family:** Married Tomoko Oouchi, 1940. **Career:** Assistant director to Yasujiro Shimazu at Shochiku-Kamata Studio, 1929; drafted into military, 1932; after return from service, directed first film, *Sneaking*, 1934; assistant director to Shimazu, Heinosuke Gosho, Dhiro Toyota, and Mikio Naruse, 1934–39; moved to newly established Shochiku-Ofuna studios, 1936; resumed directing, 1939; served in machine gun unit, then as information officer on general staff, 1944; repatriated, spent year in prison and repatriation camp, 1945; began collaboration with scriptwriter Kaneto Shindo, 1947; founded independent production company Kindai Eiga Kyokai (Society of Modern Film), with Shindo, producer Hisao Itoya, director Tengo Yamada, and actor Taiji Tonoyama, 1950; contracted by Daiei Studio, 1956; TV director, 1960. **Awards:** Eiga Seikai-sha New Director's Prize, for *Danryo*, 1939; Kinema Jumpo Number One Film, for *Anjo-ke no bukokai*, 1947; Mainichi Director's Prize, for *Itsureru seiso*, 1951; Shiju-Hosho Decoration, Japanese Government, 1976. **Address:** 4–3-37 Zushi, Zushi City, Kanagawa, Japan.

Films as Director:

1934 *Nukiashi sashiashi* (*Sneaking*)
1939 *Onna koso ie o momore* (*Women Defend the Home!*; *Women Should Stay at Home*); *Yokina uramachi* (*Cheerful Alley*; *Gay Back Alley*); *Asu no odoriko* (*Dancers of Tomorrow*); *Gonin no kyodai* (*Five Brothers and Sisters*); *Danryu* (*Warm Current*)
1940 *Nishizumi sanshacho den* (*The Story of Tank Commander Nishizumi*)
1941 *Hana* (*Flower*)
1942 *Kancho mada shinazu* (*The Spy Has Not Yet Died*) (+ story); *Minami ni kaze* (*South Wind*); *Zoko minami no kaze* (*South Wind: Sequel*)
1943 *Laisen no zenya* (*The Night before the War Begins*); *Tekki kushu* (*Enemy Air Attack*)
1944 *Kessen* (*A Decisive Battle*)
1947 *Zo o kutta renchu* (*The Fellows Who Ate the Elephant*); *Anjo-ke no butokai* (*The Ball of the Anjo Family*)
1948 *Yuwaku* (*Temptation*; *Seduction*); *Waga shogai no kagayakeru hi* (*The Bright Day of My Life*)
1949 *Shitto* (*Jealousy*); *Mori no Ishimatsu* (*Ishimatsu of the Forest*; *Ishimatsu of Mori*); *Mahiru no enbukyoku* (*Waltz at Noon*)
1950 *Shunsetsu* (*Spring Snow*); *Senka no hate* (*The Height of Battle*; *The End of Battle Fire*)
1951 *Itsuwareru seiso* (*Deceiving Costume*); *Jiyu gakko* (*Free School*); *Genji monogatari* (*A Tale of Genji*)
1952 *Nishijin no shimai* (*Sisters of Nishijin*); *Boryoku* (*Violence*)
1953 *Senba-zuru* (*A Thousand Cranes*); *Yokubo* (*Desire*); *Yoake mae* (*Before the Dawn*)

1954 *Ashizuri misaki* (*Cape Ashizuri*); *Wakai hitotachi* (*Young People*)
1955 ‘‘Hanauri musume’’ (The Flower Girl, The Girl Who Sells Flowers), episode of *Aisureba koso* (*If You Love Me*; *Because I Love*); *Ginza no onna* (*Women of the Ginza*); *Bijo to kairyu* (*The Beauty and the Dragon*)
1956 *Totsugu hi* (*Day of Marriage*; *The Day to Wed*); *Yoru no kawa* (*Night River*; *Undercurrent*); *Yonjuhassai no teiko* (*48-Year-Old Rebel*; *Protest at 48 Years Old*)
1957 *Osaka monogatari* (*An Osaka Story*); *Yoru no cho* (*Night Butterfly*); *Chijo* (*On the Earth*)
1958 *Hitotsubu no mugi* (*One Grain of Barley*); *Yoru no sugao* (*The Naked Face of Night*)
1959 *Denwa wa yugata ni naru* (*Telephone Rings in the Evening*); *Kizoku no kaidan* (*Aristocrat’s Stairs*)
1960 ‘‘Koi o wasureta onna’’ (A Woman’s Testament, The Woman Who Forgot Love), episode of *Jokei* (*Women’s Scroll*); *Onna no saka* (*Woman’s Descent*)
1961 *Konki* (*Marriage Time*); *Onna no kunsho* (*Woman’s Decoration*)
1962 *Kazoku no jijo* (*A Night to Remember*; *Family’s Situation*); *Sono yo wa wasurenai* (*I Won’t Forget That Night*)
1963 ‘‘Shayo nigo’’ (Company’s Business), episode of *Echizen take ningyo* (*Bamboo Doll of Echizen*)
1966 *Kokoro no sanmyaku* (*The Heart of the Mountains*)
1967 *Daraku suru onna* (*A Fallen Woman*)
1968 *Nemureru bijo* (*Sleeping Beauty*; *The House of the Sleeping Virgins*); *Atsui yoru* (*A Hot Night*)
1971 *Amai himitsu* (*Sweet Secret*)
1973 *Konketsuji Rika* (*Rika, the Mixed-Blood Girl*); *Hamagure no komoriuta* (*Lullaby of Hamagure*)
1974 *Ranru no hata* (*Ragged Flag*)

Publications

By YOSHIMURA: book—

Eiga no gijutsu to mikata [Film Technique and How to Look at Films], 1952.

On YOSHIMURA: books—

Mellen, Joan, *Voices from the Japanese Cinema*, New York, 1975.
Mellen, Joan, *The Waves at Genji’s Door*, New York, 1976.
Anderson, Joseph, and Donald Richie, *The Japanese Film*, expanded edition, Princeton, 1982.

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Although Kozaburo Yoshimura’s early work followed the drama and comedy conventions of the Shochiku Studio productions of the 1930s, he gradually proved himself an ambitious artist who broke away from these conventions through his varied selections of themes and subjects, and his bold exploration of styles. His technical maturity has been consistent over the years and through all genres, from the melodramatic *Warm Current*, which first brought Yoshimura recognition, through the wartime production *The Story of Tank Commander Nishizumi*, which successfully portrayed the decent, human side of the war hero with exciting action scenes, to the patriotic spy film *The Night before the War Begins*, which stylistically resembles an American suspense film.

The postwar liberation allowed him to employ more freely his favorite American film styles and techniques. Typical of this period is *The Ball of the Anjo Family*, which surprised the Japanese postwar audience not only with its fresh techniques, but also with its striking theme of the contrasts between the falling and emerging social classes of the time.

The challenges of the varied subjects of Yoshimura’s subsequent films confirmed his energy and versatility, as in *The Bright Day of My Life*, which illustrated a flamingly passionate love unusual to Japanese films, between a couple who had belonged to opposing political groups before the war. *Ishimatsu of Mori* is regarded as one of the first successful postwar period films. From the familiar legend, Yoshimura made a satirical comedy which alludes critically to the contemporary gangster’s mentality. *Deceiving Costume*, a postwar adaption of Mizogushi’s prewar masterpiece *Sisters of the Gion*, demonstrated a similar emotional intensity and powerful social criticism through its story of the life of geisha sisters. *The Beauty and the Dragon* is a new adaptation of a popular Kabuki play, made with the assistance of the innovative theater troupe Zenshin-za.

Scenario writer Kaneto Shindo’s collaboration with Yoshimura was indispensable to Yoshimura’s success, from *The Ball of the Anjo Family* to *The Day to Wed*, during which time they produced twenty-two films together. When in 1950 Shochiku Studio subjected the pair to commercial pressures, they decided to establish an independent production company, Kindai Eiga Kyokai, or Society of Modern Film. It enabled the two to pursue their artistic experimentation and thus produce many masterpieces which attracted critical attention.

Yoshimura became well known for literary adaptations—*A Tale of Genji, A Thousand Cranes, Before the Dawn, Sleeping Beauty*, and *Cape Ashizuri*—as well as for light comedy—*Free School*, about contemporary social life, *Desire, Young People*, and *One Grain of Barley*, among others. Particularly noteworthy is a series of films on the life of contemporary women using many of Daiei Studio’s prime actresses, *Night River, Night Butterfly, Naked Face of Night*, and others. He has continued his independent efforts, notably with *Heart of the Mountains* and *Ragged Flag*, which powerfully depicts the life of a pioneering opponent of pollution in Japan in the early years of this century.

Yoshimura has consistently shown excellent story-developing skill, which has won popular support for his films. His best films often contain social criticism, but at the same time do not preach, relying instead on the depiction of heightened emotions among the characters to successfully appeal to the audience.

—Kyoko Hirano

Z

ZANUSSI, Krzysztof

Nationality: Polish. **Born:** Warsaw, 17 June 1939. **Education:** Educated in physics, Warsaw University, 1955–59; faculty of philosophy, University of Cracow, 1959–62; directing course, State Film school, Lodz, graduated 1966. **Career:** Director, from 1966; appointed to faculty of Lodz film school, and named vice president of Association of Polish Filmmakers, 1973; chosen by Pope John Paul II to make his film biography, *From a Far Country*, 1980; during suppression of Solidarity movement, directed mainly in Western Europe, 1980s; elected president of FERA (Fédération européenne des réalisateurs de l'audiovisuel), 1990. **Awards:** Venice Festival prizewinner for *The Death of a Provincial*, 1966; Best Film, Polish film critics, for *The Structure of Crystals*, 1970; State Award, Polish Minister of Culture and Arts, 1973; Special Prize, VII Polish Film Festival, 1980; Donatello Prize, for *From a Far Country*, 1980; Special Jury Prize, Venice Film Festival, 1982; State Prize 1st Class, 1984; Vittorio De Sica International Film Award, Sorrento, 1990.

Krzysztof Zanussi

Films as Director:

1958 *Droga do nieba* (*The Way to the Skies*) (amateur film in collaboration with Wincenty Ronisz)
1966 *Smierc prowincjala* (*The Death of a Provincial*) (short, diploma film); *Przemysl*; *Maria Dabrowska*
1967 *Komputery* (*Computers*)
1968 *Twarza w twarz* (*Face to Face*) (+ co-sc) (for TV); *Krzysztof Penderecki* (for TV)
1969 *Zaliczenie* (*An Examination, Pass Mark*) (+ co-sc) (for TV); *Struktura krysztalu* (*The Structure of Crystals*) (+ co-sc)
1970 *Gory o zmierzchu* (*Mountains at Dusk*) (for TV); *Zycie rodzinne* (*Family Life*) (+ sc)
1971 *Rola* (*Die Rolle*) (+ sc) (for West German TV); *Za sciana* (*Behind the Wall*) (+ co-sc) (for TV)
1972 *Hipoteza* (*Hypothesis*) (+ sc) (for TV)
1973 *Illuminacja* (*Illumination*) (+ sc)
1974 *The Catamount Killing*
1975 *Milosierdzie platne z gory* (*Nachtdienst*; *Night Duty*) (for TV); *Bilans kwartalny* (*A Woman's Decision*) (+ sc)
1976 *Barwy ochronne* (*Camouflage*) (+ sc)
1977 *Anatomie stunde* (*Lekcja anatomii*; *Anatomy Lesson*) (for TV); *Haus der Frauen* (*House of Women*); *Penderecki, Lutoslawa*; *Brigitte Horney*
1978 *Spirala* (*Spiral*) (+ sc)
1979 *Wagen in der Nacht* (*Ways in the Night*; *Paths into the Night*) (+ sc)
1980 *Constans* (*The Constant Factor*)
1981 *Kontract* (*The Contract*); *From a Far Country*; *Versuchung* (for TV)
1982 *Uerreichbare* (*Imperative*)
1984 *Blaubart* (*Bluebeard*); *Rok spokojnego slonca* (*The Year of the Quiet Sun*)
1985 *Le Pouvoir du mal* (*The Power of Evil*; *Paradigme*)
1987 *Wherever We Are*
1989 *Stan Posiadania* (*Inventory*) (+ sc)
1990 *Dotkniecie* (*Touch*)
1991 *The Last Dance*; *Wittold Lutoslawski* (doc); *Zycie Za Zycie* (*A Life for a Life*)
1992 *The Silent Touch* (+ co-pr); *Lang Gespräch mit dem Vogel* (for TV) (+ sc)
1996 *Cwal* (*At Full Gallop*) (+ sc, pr)
1997 *Our God's Brother*
2000 *Zycie jako smiertelna choroba przenoszona droga plciowa*

Other Films:

1978 *Amator* (*Camera Bluff*) (Kieślowski) (role as himself)
1993 *Kolejnosc uczuc* (*Sequence of Feelings*) (Piwowarski) (pr)
1995 ''Steps'' (Olszewski) and ''Pigs and Pearls'' (Nikolic), episodes in *Love & Hate* (co-pr)

Publications

By ZANUSSI: articles—

''The Ethics of Being Krzysztof Zanussi,'' an interview with S. Murray, in *Cinema Papers* (Melbourne), September/October 1976.
''Opcja przekorna: za świadomościa,'' an interview with T. Krzemień, in *Kino* (Warsaw), February 1977.
''L'Oeuvre de Zanussi: le refus de la compromission,'' an interview with René Prédal, in *Jeune Cinéma* (Paris), November 1980.
''The Workings of a Pure Heart,'' an interview with Jiri Weiss, in *Cineaste* (New York), vol. 11, no. 2, 1981.
Interview with P. Pawlikowski, in *Stills* (London), Winter 1982.
Interview, in *La Revue du Cinéma* (Paris), April 1983.
Interview, in *Interview* (New York), December 1984.
''Tightrope,'' an interview with Marcia Pally, in *Film Comment* (New York), January/February 1986.
Interview, in *Etudes Cinématographiques* (Paris), no. 156/158, 1987.
Interview with T. Sobolewski, in *Kino* (Warsaw), June 1988.
''An International Pole,'' an interview with Ania Witkowska, in *Film* (London), January 1989.
''Applause for a Donkey,'' an interview with Z. Pietrasik, in *Performing Arts Journal* (New York), vol. 12, no. 2/3, 1990.
''Ma premiere visite au cinéma,'' in *Positif* (Paris), June 1994.
Interview with Wanda Wertenstein, in *Kino* (Warsaw), November 1995.
Interview with Rafal Stec, in *Kino* (Warsaw), December 1997.

On ZANUSSI: books—

D'Agostino, Paolo, *Krzysztof Zanussi*, Florence, 1980.
Pezzali, Giacomo, *Polonia ultimo ciak: l'avventura del film ''Da un paese lontano'' di Krzysztof Zanussi*, Milan, 1982.
Paul, David W., editor, *Politics, Art and Commitment in the Eastern European Cinema*, New York, 1983.
Estève, Michel, *Krzysztof Zanussi*, Paris, 1987.

On ZANUSSI: articles—

Hopfinger, M., ''Zanussiego ćwiczenia z życia,'' in *Kino* (Warsaw), January 1973.
Boleslaw, M., ''The Cinema of Krzysztof Zanussi,'' in *Film Quarterly* (Berkeley), Spring 1973.
''Krzysztof Zanussi,'' in *International Film Guide 1976*, London, 1975.
''Director of the Year,'' *International Film Guide* (London, New York), 1976.
Tassone, A., and others, special Zanussi section of *Positif* (Paris), December 1979.
Martin, Marcel, and others, ''Les Constantes de Krzysztof Zanussi,'' special section of *Image et Son* (Paris), September 1980.
Cowie, Peter, ''Made in Poland: The Metaphysical Cinema of Krzysztof Zanussi,'' in *Film Comment* (New York), September/October 1980.
Paul, David, and S. Glover, ''The Difficulty of Moral Choice: Zanussi's *Contract* and *The Constant Factor*,'' in *Film Quarterly* (Berkeley), Winter 1983/84.
Josephson, E., article in *Chaplin* (Stockholm), vol. 33, no. 1, 1991.
Filmowy Servis Prasowy (Warsaw), March 1991.
Möller, Olaf, ''Die ruhende Sonne oder ein Mann bleibt sich treu,'' in *Film-Dienst* (Cologne), 28 April 1992.
Iskusstvo Kino (Moscow), no. 6, 1994.
Iskusstvo Kino (Moscow), no. 2, 1996.
Rehlin, Gunnar, ''*Danish Girls Show Everything* (*Danske piger viser alt)*,'' in *Variety* (New York), 30 March 1998.

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The cinema of Krzysztof Zanussi explores a continuum of conflict ranging from the individual and interpersonal to the larger social order. He explores the relationship of the individual's conscience to society's norms of morality. Appearing as himself in Krzysztof Kieslowski's *Camera Buff*, Zanussi says that he feels an obligation to question why the corrupt manipulators are the survivors. His is a provocative, cerebral cinema, objectifying its characters through both attention to detail and cool observation of the stages of conflict. During this process Zanussi demands the intellectual participation of his audience, and ultimately its response. The spectator should attain the level of self-awareness that his protagonists reach.

Zanussi has worked chiefly under a system of government subsidy in his native Poland. He has headed one of the three Polish film units. Yet while West German television has produced many of his recent, non-Polish films, they are still subject to Polish government approval. His films have therefore occupied a space between individual self-expression and government tolerance. Prior self-censorship has been a factor in both his message and the discourse which conveys it. No clear separation exists between the private world of Zanussi the artist-intellectual and the public realm in which he operates.

Three major types of conflicts permeate the films. The first is between determinism and free will (often clouded by chance). He elaborates this as the bridgeable gap between empiricism (rational analysis) and Catholicism (grace) in, for example, *Illumination, The Constant Factor*, and *Imperative.* Zanussi's background in physics and philosophy strongly influences these films. Conflict between the individual and the corruption of (contemporary Polish) society is explored in *Camouflage, The Constant Factor*, and *Contract.* Zanussi masks the conflict in *Ways in the Night*, which presents the dilemma of an intelligent, sensitive young German officer who must uphold the policies of the National Socialists. The third major opposition is between the individual's self-awareness and the invisible (yet pervasive) pressures of the immediate social milieu; this is presented most strongly in *Spiral* and *The Contract. From a Far Country*, Zanussi's biography of the Polish Pope John Paul II, is an important key to understanding Zanussi's world view. In this film, no separation exists between the actions of the individual and the larger network of social forces in which he moves. The dichotomy of free will and determinism underlies the entire project.

Although Zanussi sets his films in a precise historical context, he does explore some of the issues that have been universally debated by artists and intellectuals for many centuries. What distinguishes him as a filmmaker is his particular deployment of the technology of the cinema as a vehicle for his thematic concerns. His orchestration is meticulous. *Spiral* exemplifies the plight of the solitary individual living disharmoniously with himself and those around him. Zanussi follows the tortured protagonist with a jerky handheld camera through the maze of rooms and characters in a ski resort. In *Family Life* an individual in conflict with his family must resolve his dilemma, which will otherwise haunt him in his interaction with the larger social order. The director introduces the protagonist through a carefully plotted series of zooms, pans, and tilts, contextualizing the different spheres of conflict. In *Contract* Zanussi adds both an aural and a visual dimension to the conflict between a son and his family. The handheld camera follows his attempt to burn down the family home. Zanussi intercuts this obsessive behavior with the repetitive sound of bells from a sleigh which carries his family. At the end of *The Constant Factor*, a stone falls in slow motion from where the protagonist, who has fallen from occupational grace because of his incorruptibility, is cleaning windows. It strikes a child playing below; chance plays a hand in a universe beyond the individual's control. Zanussi then cuts to the majestic, desolate mountains, as if to say there is no rational method for solving the existential dilemma.

In all of Zanussi's films these moments of cinematic self-consciousness alternate with long takes of intellectual debate and questioning. During these probing conversations Zanussi is least obtrusive in the application of cinematic techniques. The irony, however, is that the ideological imprint of the director is most overt in the depiction of these verbal conflicts.

Zanussi's later films continue to examine human emotions and the difficulties of human relations as they exist within the context of historical events and cultural and political differences. *Inventory* is a subtle, reflective allegory whose characters mirror the downfall of Communism and the resulting political upheaval in Eastern Europe. Zanussi tells the story of two women: Julia, an ex-government censor who had rebelled against an oppressive system and whose spirit has been crushed; and an older woman, a devout Catholic whose church had played a key role in the resistance against Communist authority. The faith of the latter is tested when her idealistic son falls in love with Julia.

Other Zanussi films deal with the issues of sacrifice and survival as they specifically relate to World War II. *The Year of the Quiet Sun* is a poignant drama set immediately after the end of the war in an area abandoned by the Germans and in the process of being resettled by Poland. While one small town begins to be revived, an American soldier and Polish refugee fall in love. ''This is meant to be a film of gentle emotion,'' explained the director. ''The story I wish to tell is a love story, whose protagonists don't speak a common language and can understand each other only by gestures, facial expressions, laughter, and a few isolated words.''

A Life for a Life actually is set during the war. In reprisal for the escape of a young Silesian from Auschwitz in 1941, the Nazis condemn ten prisoners to starvation. A Franciscan priest eventually offers his life to save that of one of the prisoners, who has collapsed. Finally, *The Silent Touch* features Max von Sydow as a classical composer who survived the Holocaust. Now in retirement, he has turned to drink in his solitude. The scenario charts how he is induced back into creativity upon the arrival of a young music student who acts as his ''guardian angel.''

—Howard Feinstein, updated by Rob Edelman

ZEFFIRELLI, Franco

Nationality: Italian. **Born:** Gianfranco Corsi in Florence, 12 February 1923. **Education:** Studied architecture at University of Florence, and at Accademia di Belle Arti, Florence. **Family:** One son, one daughter. **Career:** Theatre director, from 1945; designer for opera, from 1946; made only acting appearance in Zampa's *Angelina*, 1947; assistant director to Visconti, for films and theatre, from 1947, working on *La Terra trema*, *Bellissima*, *Senso*; opera director, from 1953; directed first film, 1957; made *Jesus of Nazareth* for TV, 1977. **Awards:** Academy Award nomination, Best Director, for *Romeo and Juliet*, 1968.

Films as Director:

1957 *Camping* (+ co-sc)
1965 *La Boheme*
1966 *The Taming of the Shrew* (+ co-sc); *Florence—Days of Destruction* (doc)
1968 *Romeo and Juliet* (+ co-sc)
1972 *Fratelli sole sorella luna* (*Brother Sun, Sister Moon*) (+ co-sc)
1977 *Gesu di Nazareth* (*Jesus of Nazareth*) (for TV) (+ co-sc)
1979 *The Champ*
1981 *Endless Love*
1982 *La Traviata* (+ sc); *La Bohème* (for TV)
1983 *Strasphere* (doc)
1986 *Otello* (*Othello*) (+ sc)
1988 *Il Giovane Toscanini* (*Young Toscanini*)
1990 *Hamlet* (+ co-sc)
1992 *Storia di una Capinera* (*The Story of a Blackcap*) (+ sc)
1993 *Sparrow* (+ sc)
1996 *Jane Eyre* (+ sc)
1999 *Tea with Mussolini* (+ sc)

Other Films:

1947 *Angelina* (Zampa) (role)
1948 ***La terra trema*** (Visconti) (asst d)
1951 *Bellissima* (Visconti) (asst d)
1954 *Senso* (Visconti) (asst d)
1995 *Placido Domingo: A Musical Life* (role)

Publications

By ZEFFIRELLI: books—

Franco Zeffirelli's Jesus: A Spiritual Diary, San Francisco, 1984.
Zeffirelli: The Autobiography of Franco Zeffirelli, London, 1986.

By ZEFFIRELLI: articles—

''Versatility,'' an interview with Gordon Gow, in *Films and Filming* (London), April 1973.
Interview with B. J. Demby in *Filmmakers Newsletter* (Ward Hill, Massachusetts), September 1973.
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''A Dialogue with Franco Zeffirelli,'' in *American Cinematographer* (Los Angeles), October 1981.
Interview, in *La Revue du Cinéma* (Paris), May 1986.
Interview by Jean-Michel Breque, in *L'avant Scene Cinéma* (Paris), May 1987.

Franco Zeffirelli

''Une aventure esaltante mais risquée,'' an interview with J. M. Brèque, in *Avant-Scène du Cinéma* (Paris), July/August 1988.
Interview with Steve Grant, in *Time Out* (London), 17 April 1991.
''Breaking the Classical Barrier: Franco Zeffirelli Interviewed by John Tibbets,'' in *Literature-Film Quarterly* (Salisbury, Maryland), April 1994.
''A Beachhead of Anti-Politics,'' an interview with Nathan Gardels, in *Los Angeles Times*, 6 April 1994.
''Anti-Politics of the Image,'' an interview with Nathan Gardels, in *New Perspectives Quarterly* (Los Angeles), Summer 1994.

On ZEFFIRELLI: articles—

Lane, John, ''*The Taming of the Shrew*,'' in *Films and Filming* (London), October 1966.
Chase, D., ''*The Champ*: Round Two,'' in *American Film* (Washington, D.C.), July/August 1978.
Pursell, M., ''Artifice and Authenticity in Zeffirelli's *Romeo and Juliet*,'' in *Literature/Film Quarterly* (Salisbury, Maryland), October 1986.
Stivers, Cyndi, ''Hamlet Revisited,'' *Premiere*, February 1991.
''Alas, Poor Mel,'' in *The Economist* (London), 27 April 1991.
Van Watson, William, ''Shakespeare, Zeffirelli, and the Homosexual Gaze,'' in *Literature-Film Quarterly* (Salisbury, Maryland), October 1992.
Rooney, D., ''Zeffirelli Suffers the Unkindest Cut,'' in *Variety* (New York), 11/17 March 1996.
Lee, A., ''Zeffirelli's Revenge,'' in *New Yorker*, 22 April 1996.
Calderale, M., in *Segnocinema* (Vicenza), May/June 1996.
Simmons, James R. Jr., and Philip Weller, '''In the Rank Sweat of an Enseamed Bed,': Sexual Abberation and the Paradigmatic Screen Hamlets: Freud's Footprints in Films of Hamlet,'' in *Literature/Film Quarterly* (Salisbury), April 1997.

* * *

Franco Zeffirelli imbues his theater, opera, and film productions with a dazzling array of baroque imagery, visual pyrotechnics, sumptuous sets and costumes, and overt eroticism. Of his major motion pictures, nearly all are adaptations of classical derivation set in another era. To many viewers, his films are hollow, banal, and superfluous romantic exercises, but Zeffirelli defends his love of the past and tradition by saying: ''We have no guarantee for the present or the future. Therefore the only choice is to go back to the past and respect traditions. I have been a pioneer in this line of thinking, and the results have proven me right. . . . The reason I am box-office everywhere is that I am an enlightened conservative continuing the discourse of our grandfathers and fathers, renovating texts but never betraying them.''

After studying architecture at the University of Florence, Zeffirelli took up acting. Luchino Visconti saw him in a production of Jean Cocteau's *Les Parents terribles* and hired him to act in stage productions of two works—*Eurydice*, by Jean Anouilh, and *Crime and Punishment*, by Dostoevsky. Zeffirelli also involved himself in designing sets and costumes for Visconti's stage presentations, and appeared in the film *L'onorevole Angelina*, directed by Luigi Zampa and starring Anna Magnani. As a result of that film, he was offered a seven-year acting contract at RKO-Radio by screenwriter Helen Deutsch. Zeffirelli turned the offer down, however, to become Visconti's assistant on three films—*La terra trema, Bellissima*, and *Senso.* Zeffirelli's natural talent in the realms of set and costume design and his love of opera provided an obvious segue into staging opera productions. These productions gained a reputation for opulence and for the focusing of attention on the lead female singers. Zeffirelli, who says he ''adores fun, fantasy, and women,'' emphasized these elements in his operas. His most famous and successful association in opera was with the volatile Maria Callas, for whom he staged productions of *La Traviata, Lucia de Lammermoor, Norma*, and *Tosca.* His lengthy apprenticeship in the various theatrical arts earned Zeffirelli a reputation as a Renaissance man of sorts. He turned to feature film directing in 1967, bringing his romanticized traditionalism to *The Taming of the Shrew*, which starred Elizabeth Taylor and Richard Burton. While unarguably a bowdlerization of Shakespeare, its slapstick and boisterous merriment was engaging.

Romeo and Juliet was another matter entirely. Here the very heart of Shakespeare was replaced with Romeo and Juliet as flower children. It was an unabashed combination of theatricality, nude love scenes, and a Mercutio which Zeffirelli describes as ''a self-portrait of Shakespeare himself as a homosexual.'' The film was tremendously popular with the young movie-going audience and received Academy Awards for cinematography and costume design.

Fratello sole sorella lune (Brother Sun, Sister Moon) was also aimed at the young, this time the ''Jesus freaks,'' members of a fundamentalist religious group, but this outrageous portrait of St. Francis of Assisi was a complete flop.

Zeffirelli's 1978 Easter television presentation, *Jesus of Nazareth*, employed a star-studded cast and surprised many serious critics with its sensitivity and restraint. This was not the case, however, with his syrupy diminishing of *The Champ*, a sentimental classic that should never have been updated.

Zeffirelli disavows the explicitly erotic *Endless Love*, a vehicle for Brooke Shields, which, he says, was a beautiful story of the tragedy of two families in its original three-hour-version. He labeled the truncated version ''trash'' and vowed to stop with his attempts to capture the young audience. Appropriately, his next picture was the opulent and admirably cinematic presentation of *La Traviata.* For his *Hamlet*, however, he courted controversy with his casting of heartthrob Mel Gibson in the title role.

Zeffirelli's *Hamlet* was similar to his earlier *The Taming of the Shrew* in that both attempted to bring Shakespeare to the masses by casting bankable Hollywood names—Mel Gibson, Glenn Close—alongside classically trained Britons—Paul Scofield, Alan Bates, Ian Holm. Zeffirelli defends his extravagant approach to filmmaking by saying, ''I am a flag-bearer of the crusade against boredom, bad taste, and stupidity in the theater,'' but he is still the target of critical barbs such as those from a *Time* magazine reviewer who stated he was ''a director in need of a director.''

Zeffirelli's other recent films of note include *Tea with Mussolini* and *Sparrow*, a typically ornate but otherwise ponderous account of a young novice nun in 1850s Sicily who is forced out of her convent because of a cholera epidemic. She returns to her hometown and promptly falls in love, but rejects her suitor to return to the nunnery. Once there, she is conflicted by her feelings for her beloved and her religious commitment. Almost driven to insanity, she eventually garners the fortitude to persevere in her religious calling.

In recent years, Zeffirelli primarily has concentrated on directing opera productions in Europe and the United States, including a stint at New York's Metropolitan Opera, where he directed a 1995 production of *La Traviata.*

—Ronald Bowers, updated by Rob Edelman

ZEMECKIS, Robert

Nationality: American. **Born:** Chicago, Illinois, 14 May 1951. **Education:** Attended Northern Illinois University; University of Southern California School of Cinema, graduated 1973. **Family:** Married Mary Ellen Trainor. **Career:** Following graduation, with Bob Gale, asked to develop material for Steven Spielberg and John Milius; also worked as cutter of advertisements, 1970s; directed his first feature, *I Wanna Hold Your Hand*, 1978; also worked as a writer for TV. **Awards:** Special Jury Award Student Academy Award, for *Field of Honor*, 1973; Los Angeles Film Critics Association Special Award, for *Who Framed Roger Rabbit?*, 1988; Best Director Academy Award, Directors Guild of America Outstanding Directorial Achievement in Motion Pictures, Best Director-Motion Pictures Golden Globe, for *Forrest Gump*, 1994. **Address:** 1880 Century Park E., #900, Los Angeles CA 90067, U.S.A.

Films as Director:

1973	*Field of Honor* (short) (+ sc)
1978	*I Wanna Hold Your Hand* (+ co-sc)
1980	*Used Cars* (+ co-sc)
1984	*Romancing the Stone*
1985	*Back to the Future* (+ co-sc)
1988	*Who Framed Roger Rabbit?*
1989	*Back to the Future II*

Robert Zemeckis

1990 *Back to the Future III*
1992 *Death Becomes Her* (+ co-pr)
1994 *Forrest Gump*
1997 *Contact*(+ pr)
1999 *The 20th Century: The Pursuit of Happiness* (doc) (for TV)
2000 *What Lies Beneath*; *Cast Away*

Other Films:

1979 *1941* (Spielberg) (co-sc)
1992 *Trespass* (Hill) (co-sc, co-exec pr); *The Public Eye* (Franklin) (exec pr)
1993 *Johnny Bago* (series for TV) (pr)
1995 *Demon Knight* (*Demon Keeper*, *Tales from the Crypt Presents: Demon Knight*) (exec pr); *W.E.I.R.D. World* (for TV) (exec pr)
1996 *The Frighteners* (*Robert Zemeckis Presents: The Frighteners*) (exec pr); *Bordello of Blood* (*Tales from the Crypt Presents: Bordello of Blood*) (exec pr)
1997 *Perversions of Science* (series for TV) (exec pr)
1999 *House on Haunted Hill* (*Haunted Hill*) (pr)

Publications

By ZEMECKIS: articles—

Interview, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), June 1978.

Interview with A. Crystal, in *Films and Filming* (London), December 1985.

Interview with A. Garel, in *Revue du Cinéma* (Paris), November 1985.

‘‘Back with a Future,’’ an interview with Mark Horowitz in *American Film* (Los Angeles), July/August 1988.

Interview, in *Time Out* (London), 23 November 1988.

‘‘Gump Becomes Him,’’ interview with Ted Elrick in *DGA Magazine* (Los Angeles), February/March 1995.

On ZEMECKIS: articles—

Richardson, E. A., article in *Extrapolation*, vol. 29, no. 2, 1988.

Ruud, J., ''*Back to the Future* as Quintessential Comedy,'' *Literature Film Quarterly*, vol. 19, no. 2, 1991.

Weinraub, Bernard, ''A Director Examines Hollywood's Reshaping,'' in *New York Times*, 14 July 1992.

Carpenter, T., ''Hope I Die before I Get Old,'' in *Premiere* (New York), September 1992.

Kehr, Dave, ''Who Framed 'Forrest Gump,''' in *Film Comment* (New York), March/April 1995.

Morgenstern, Joe, ''Bob Z Can Read Your Mind,'' in *Playboy* (Chicago), August 1995.

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Did Robert Zemeckis ''out-Spielberg'' early-career Spielberg? As it stands now Zemeckis seems close to beating his closest mentor at his own game. Still, there has been a catch to all this: Zemeckis's work has been much celebrated for its dazzling technological inventiveness, and then pretty much left at that. While his films are technically impressive, they are also more than that. *Who Framed Roger Rabbit?* does indeed blend animation with live action brilliantly, but that observation does not exhaust the film. Zemeckis, in all his work, also chooses narratives that work out conflicts arising from a complex dual structure, elicits a fondness for injecting his films with both a serious moral undertone and black comedy, and puts forth a carefully controlled kinetic sense that works both to hold these movies together and to keep them extraordinarily dynamic.

All Zemeckis's films present narratives in which different worlds are at odds with each other, starting with his celebrated short *Field of Honor.* Continuing the line, *I Wanna Hold Your Hand* contrasts the frustrating glimpses that the Beatle-crazed protagonists get of the group with the satisfying television representation of them on the *Ed Sullivan Show*. Zemeckis repeatedly returns to this narrative tension as characters' lives interact with highly mediated visions in *Used Cars* (politics clashes with and merges with advertising), *Romancing the Stone* (Kathleen Turner's onscreen adventures contrast with her romance novel ideals), *Roger Rabbit* (humans interact uneasily with 'toons), and *Contact* (which deals with issues of rationalism versus faith, and science versus religion). In the *Back to the Future* trilogy, the present (1985 suburban California) is contrasted to both the past and the future. Zemeckis's characters generally find the less mediated, more ''real'' world to be lacking but ultimately acceptable. For instance, in *Romancing the Stone* Michael Douglas does not meet Kathleen Turner's expectations for Jess, her ideal man, but she pines for him anyway, and in the end goes to him. Only *Roger Rabbit* suggests that some sort of happy compromise is possible as both types of characters walk off together toward 'Toontown at closure, though a case could be made for *Future III*, which combines the vistas of Ford with the optimism of Hawks.

These films also ponder serious questions in an entertaining way. *Used Cars*, as it explores the commercialization of American politics, itself can be seen as an extended form of the joke often told in reference to Nixon: ''Would you buy a used car from this man?'' Even more directly, the *Future* films, and to a lesser extent *Roger Rabbit*, overtly address questions concerning the impact that the present has on the future and our responsibilities to history. While bringing up such questions so directly in genre film is fairly rare, the unsystematic treatment such issues get here is not. Christopher Lloyd in the *Future* trilogy illustrates this cavalier treatment well. When faced with a question of how he could risk the space-time continuum so blithely, he responds, ''Oh, what the hell.'' Also, while he repeatedly stresses the risks to the universe occasioned by his inventions, he always fixes his time machine ''one last time'' and even fashions an entirely new one at the end of *Future III.* Zemeckis combines this interest in moral questions with an almost Buñuelian sense of humor. His use of black comedy is evident most obviously in *Used Cars*, which, among other things, uses a corpse as a comedy prop. *Romancing the Stone*, meanwhile, contains the following exchange: ''Have they found her husband's body yet?'' ''Just the one piece.'' Further, the dark vision of 1985 in *Future II* is there at the edges of the other films in the trilogy. The porno theaters and winos that sprout in the middle film are present in the other installments in smaller numbers, often used for comedic effect, as when the same homeless person reappears again and again at different times. Even in *Roger Rabbit* some representations of the victims of World War II can be seen in the Terminal Bar.

Zemeckis makes use of a consistent spatial design to keep these disparate elements together. His spaces often take on readily discernible circular shapes. Chases are almost always chases *around* things: around the New Deal Used Car Lot, around the kitchen during the ''Something's Cookin''' segment of *Roger Rabbit*, around the courthouse square in the *Future* films. Fights also usually move around objects: around a broken stick in *Romancing the Stone*, around a cartoon mallet in *Roger Rabbit*, around Biff's speeding car in *Future II.* These broad movements are mirrored by characters and objects in a number of other ways (Roger Rabbit's movements after taking a drink, the looping take-offs of the flying time machines). On a different level this kinetic concern mirrors the circular narrative elements mentioned above, as the characters explore other worlds and typically settle for the one with which they started. Zemeckis blends these elements to form extremely vital, extremely satisfying wholes.

Since the conclusion of the *Back to the Future* trilogy, Zemeckis's film output has been limited. The overall slightness of *Death Becomes Her*, a black comedy made memorable only by some eye-popping visual effects (and, to a lesser extent, the always watchable Meryl Streep, playing an egocentric actress), makes this film a minor credit on Zemeckis's filmography. This is especially so when contrasted to his follow-up: *Forrest Gump*, which upon its release was christened one of the defining movies of the baby boom generation. The film made ''stupid is as stupid does'' a national catchphrase, and critics and audiences raved about the film, which went on to win six Academy Awards—including one for Zemeckis as Best Director.

To be sure, *Forrest Gump* is an appealing film. But it also is deeply flawed. Its scenario mirrors the tumultuous events of American history from the 1960s through 1980s as reflected through the experiences of the title character (Tom Hanks). There are the assassinations of John and Robert Kennedy, and the murder of John Lennon; the unwinnable and mismanaged Vietnam War; anti-war protests and the 1960s counterculture; and, finally and tragically, the AIDS plague. The point of the film is that, truly, the baby boom generation is a Lost Generation. Every generation may have its own set of problems: The parents of baby boomers, for instance, contended with the Great Depression and World War II. But for those coming of age during the 1930s and 1940s, problems were clearly defined. There was no debate regarding America's declaration of war against Germany and Japan.

To its credit, *Forrest Gump* does get the Vietnam war right. For too long, Vietnam vets in movies were depicted as stereotypical sadists, drug abusers, and Charles Manson clones, all scapegoats for the folly of Vietnam. However, in such films as *Born on the Fourth of July*, *Jacknife*, and *Forrest Gump*, Vietnam vets finally were rendered with compassion and thoughtfulness. Yet *Forrest Gump* remains in many ways a simplistic film. Anti-war activists are depicted as one-dimensional, amoral twits, and many viewers found the film to be reactionary in its political overview. The Vietnam era was a complex time. Surely those millions who came to be against the war deserve far more thoughtful and three-dimensional depictions than may be found in *Forrest Gump.*

Zemeckis's first post-*Forrest Gump* project was *Contact*, based on a Carl Sagan novel about a scientist-astronomer (Jody Foster) who is obsessively dedicated to the field of SETI (Search in Extra-Terrestrial Intelligence). With this choice, and the manner in which Zemeckis explores the possibility that otherworldly life may indeed exist, it might be said that the Zemeckis-Spielberg ''link'' has come full-circle.

—Mark Walker, updated by Rob Edelman

ZETTERLING, Mai

Nationality: Swedish. **Born:** Västeras, 24 May 1925. **Education:** Royal Dramatic Theatre School, Stockholm, 1942–45. **Family:** Married 1) actor Tutte Lemkow (divorced), two children; 2) writer David Hughes (divorced). **Career:** Stage debut and film debut, 1941; in company of Royal Dramatic Theatre, Stockholm, 1945–47; began collaborating on TV documentaries with husband Hughes, 1960s; directed episode of *Mistress of Suspense* for TV, 1990. **Awards:** Golden Lion, Venice Festival, for *The War Game*, 1963. **Died:** March 1994.

Mai Zetterling

Films as Director:

1960 *The Polite Invasion* (short, for BBC TV)
1961 *Lords of Little Egypt* (short, for BBC TV); *The War Game* (short) (+ pr)
1962 *The Prosperity Race* (short, for BBC TV)
1963 *The Do-It-Yourself Democracy* (short, for BBC TV)
1964 *Alskande par* (*Loving Couples*) (co-d with David Hughes)
1966 *Nattlek* (*Night Games*) (co-d with Hughes)
1967 *Doktor Glas* (co-d with Hughes)
1968 *Flickorna* (*The Girls*) (co-d with Hughes)
1971 *Vincent the Dutchman* (co-d with Hughes, pr) (doc)
1973 ''The Strongest,'' episode of *Visions of Eight* (co-d with Hughes)
1976 *We har manje namn* (*We Have Many Names*) (+ ed, role)
1977 *Stockholm* (+ role) (for Canadian TV)
1978 *The Rain's Hat* (+ ed) (for TV)
1982 *Love* (for TV)
1983 *Scrubbers*
1986 *Amorosa* (+ sc, ed)
1990 *Sunday Pursuit*

Other Films:

1941 *Lasse-Maja* (Olsson) (role)
1943 *Jag drapte* (Molander) (role)
1944 *Hets* (*Torment*; *Frenzy*) (Sjöberg) (role); *Prins Gustaf* (Bauman) (role)
1946 *Iris och Lojtnantshjarta* (*Iris and the Lieutenant*) (Sjöberg) (role); *Frieda* (Relph) (role); *Driver dagg faller Regn* (*Sunshine Follows Rain*) (role)
1948 *Musik i morker* (Bergman) (role); *Nu borjar livet* (Molander) (role); *Quartet* (Smart and others) (role); *The Bad Lord Byron* (MacDonald) (role); *Hildegard* (role)
1949 *Portrait from Life* (*The Girl in the Painting*) (Fisher) (role); *The Romantic Age* (Gréville) (role); *The Lost People* (Knowless) (role)
1950 *Blackmailed* (Marc Allégret) (role); *The Ringer* (Hamilton) (role)
1952 *The Tall Headlines* (*The Frightened Bride*) (Young) (role)
1953 *The Desperate Moment* (Bennett) (role); *Knock on Wood* (Frank and Panama) (role)
1954 *Prize of Gold* (Robson) (role); *Dance Little Lady* (Guest) (role)
1956 ''Ett dockhem'' (A Doll's House), episode of *Giftas* (Henriksson) (role); *Abandon Ship* (*Seven Waves Away*) (Sale) (role)
1957 *The Truth about Women* (Box) (role)
1958 *Lek pa regnbagen* (Kjellgren) (role)
1959 *Jet Storm* (Endfield); *Faces in the Dark* (Eady) (role)
1960 *Piccadilly Third Stop* (Rilla) (role); *Offbeat* (Owen) (role)
1961 *Only Two Can Play* (Gilliat) (role)
1962 *The Main Attraction* (Petrie) (role); *The Man Who Finally Died* (Lawrence) (role)

1963 *The Bay of St. Michel* (Ainsworth) (role)
1965 *The Vine Bridge* (Nykvist) (role)
1988 *Calling the Shots* (doc) (Cole) (appearance)
1989 *The Witches* (Roeg) (role)
1990 *Hidden Agenda* (Loach) (role)

Publications

By ZETTERLING: books—

Bird of Passage, New York, 1976.
All Those Tomorrows, London, 1985.

By ZETTERLING: articles—

''Some Notes on Acting,'' in *Sight and Sound* (London), October/December 1951.

''Mai Zetterling at the Olympic Games,'' an interview in *American Cinematographer* (Los Angeles), November 1972.

''Mai Zetterling,'' an interview with A. Jordahl and H. Lahger, in *Chaplin*, vol. 34, no. 3, 1992.

On ZETTERLING: books—

Bjorkman, Stig, *Film in Sweden, the New Directors*, London, 1979.

Heck-Rabi, Louise, *Women Filmmakers: A Critical Reception*, Metuchen, New Jersey, 1984.

On ZETTERLING: articles—

''Meeting with Mai Zetterling,'' in *Cahiers du Cinéma in English* (New York), December 1966.

Pyros, J., ''Notes on Women Directors,'' in *Take One* (Montreal), November/December 1970.

McGregor, C., ''Mai Is behind the Camera Now,'' in *New York Times*, 30 April 1972.

Elley, Derek, ''Hiding It under a Bushel: Free Fall,'' in *Films and Filming* (London), April 1974.

Modrzejewska, E. ''Wiedzmy,'' in *Filmowy Serwis Prasowy*, vol. 37, no. 11/12, 1991.

* * *

Mai Zetterling's career as a filmmaker stemmed from her disillusionment with acting. Trained at Stockholm's Royal Dramatic Theater, Zetterling debuted on stage and screen in 1941. She considered the film *Torment* her best acting achievement. She worked in British theatre, enacting roles in Chekhov, Anouilh, and Ibsen plays, and in British films. After one part in a Hollywood film, *Knock on Wood* with Danny Kaye, she spurned contract offers and returned home.

With her husband, David Hughes, she made several documentaries in the 1960s dealing with political issues. Zetterling's feature films depict the social status and psyche of women, reflecting her feminist concerns. The uncompromising honesty of perception and technical virtuosity in her films correspond to the pervasive and dominant themes of loneliness and obsession. Zetterling says: ''I want very strongly to do things I believe in. I can't do jobs for the money. I just can't do it.''

In 1960, Roger Moorfoot of the BBC financed her idea for a film on the immigration of Swedes to Lapland, *The Polite Invasion.* Three more followed: *The Lords of Little Egypt* depicted the gypsies at Saintes-Maries-de-la-Mer; her view of Swedish affluence in *The Prosperity Race* was not appreciated in Stockholm; and *Do-It-Yourself Democracy* commented on Icelandic society and government. Her first independent effort was the fifteen-minute anti-war film *The War Game*, in which two boys tussle for possession of a toy gun.

Zetterling's first feature film, *Loving Couples*, was based on the fifth volume of Swedish author Agnes von Krusenstjerna's seven-volume novel, *The Misses von Pahlen.* Zetterling wrote the script in one year, with sketches of each shot to indicate camera positions. In it, three expectant mothers in a Stockholm hospital recall their lives in the moment of, and then beyond, the births of their babies. Critic Derek Elley suggests that Zetterling developed her theories and themes of film in *Loving Couples* and rarely deviated from them in later works. She employs elaborate timelines as well as flashbacks, which she uses often and well, intertwining them one within another. Her films peak emotionally in scenes of parties and social gatherings. Her films are cohesive compositions, with a literary base, filmed in the stark contrasts of black to white, with a range of grays intervening. Zetterling's scenes of sexual behavior are integral to her themes of loneliness and obsession. *Loving Couples* exemplifies these characteristics.

Night Games, derived from Zetterling's novel with the same title, was banned from the Venice Film Festival. The critics who saw it were angered by the Marxist and Freudian elements in it; shocked by scenes of vomiting, masturbation, and childbirth. Based on Hjalmar Soderberg's 1905 novel, her next film, *Doktor Glas*, records the haunted love of a young physician for a pastor's wife. Even though the wife does not respond to the physician's erotic overtures, he administers a lethal drug to the pastor. It is Zetterling's grimmest study of loneliness, as Derek Elley observes, and her most pessimistic film, told in one extended flashback, ''a far cry from *Night Games.*''

She returned to a strongly feminist story in *Flickorna* and, as in *Loving Couples*, it contains three female roles of equal weight. In *Flickorna* three actresses perform *Lysistrata* on tour, acting out the views of the play in their private lives. Some critics reacted negatively, finding it self-indulgent, a mix of Greek comedy and soap opera, with heavy symbolism and confusing time structures. Other critics liked the various forms of humor effectively employed, and the arresting imagery.

In 1971, Zetterling filmed a documentary in color about Vincent Van Gogh. Titled *Vincent the Dutchman*, it was shown on American and British television. David Wolper then asked her to film any phase of the 1972 Olympics she chose; she filmed the weightlifting sequence, ''The Strongest,'' for *Visions of Eight.* In the 1970s, Zetterling published three novels, pursuing creative directions other than filmmaking. She also continued making documentaries (one on tennis champion Stan Smith, one dealing with Stockholm, another on marriage customs), along with a seven-hour adaptation for French television of Simone de Beauvoir's *The Second Sex.* Zetterling asserted that whatever she filmed, it would be ''something I believe in.''

—Louise Heck-Rabi

ZHANG YIMOU

Nationality: Chinese. **Born:** Xi'an, Shaanxi, China, 14 November 1950. **Education:** High School in Xi'an until interrupted by the Cultural Revolution, 1966; Beijing Film Academy, 1978–1982. **Family:** Married Xiao Hua (divorced), relationship with actress Gong Li, 1987 to 1995. **Awards:** Best Actor, Tokyo International Film Festival, for *The Old Well*, 1987, Golden Bear Award, Berlin Film Festival, and New York Film Festival Best Film Award, for *Red Sorghum*, 1988; Best Film Not in the English Language, BAFTA, Best Foreign Language Film, New York Film Critics, Best Foreign-Language Film, National Society of Film Critics, and Silver Lion, Venice Film Festival, all for *Raise the Red Lantern*, 1992; Best Foreign-Language Film, National Society of Film Critics, and Golden Lion, Venice Film Festival, both for *The Story of Qiu Ju*, 1993; Best Film Not in the English Language, BAFTA, and Grand Prize, Cannes Film Festival, both for *To Live*, 1995; Technical Grand Prize, Cannes Film Festival, 1995, and Golden Globe for Best Foreign Language Film, 1996, for *Shanghai Triad.*

Films as Director:

1988 ***Hong gao liang*** (***Red Sorghum***) (+ ro)
1989 *Daihao meizhoubao* (*Operation Cougar*; *The Puma Action*)
1990 ***Ju Dou***
1991 *Da hong deng long gao gao gua* (*Raise the Red Lantern*)
1992 *Qiu Ju da guan si* (*The Story of Qiu Ju*)
1994 *Huozhe* (*To Live*)
1995 *Yao a yao yao dao waipo qiao* (*Shanghai Triad*); episode in *Lumière et compagnie* (*Lumière and Company*)
1997 *You hua hao hao shuo* (*Keep Cool*) (+ ro)
1999 *Yi ge dou bu neng shao* (*Not One Less*); *Wo de fu qin mu qin* (*The Road Home*); *Turandot—At the Forbidden City of Bejing* (for TV)

Zhang Yimou

Films as Cinematographer:

1983 *Yi ge he ba ge* (*One and Eight*) (Zhang Junzhao)
1984 *Huang tu di* (*Yellow Earth*) (Chen Kaige)
1986 *Da yue bing* (*The Big Parade*) (Wu Tianming)
1987 *Lao jing* (*The Old Well*) (Wu Tianming) (+ ro)

Other Films:

1989 *Qin yong* (*A Terracotta Warrior*) (Siu-Tung Ching) (ro)
1993 *Hua hun* (*Soul of a Painter*) (sc)
1997 *Lung sing jing yuet* (*Dragon Town Story*) (pr)

Publications

By ZHANG YIMOU: article—

Ye, Tan, ''From the Fifth to the Sixth Generation'' interview in *Film Quarterly*, Winter 1999.

On ZHANG YIMOU: book—

Wang, Pin, *Chang I-mou che ko jen*, Beijing, 1998.

On ZHANG YIMOU: articles—

Chute, David, ''Golden Hours (on the Set of *Raise the Red Lantern*),'' in *Film Comment*, March-April 1991.
Chua, Lawrence, ''Making Movies (or Trying To) in China,'' in *Premiere*, March 1992.
Pan, Lynn, ''A Chinese Master,'' in *The New York Times Magazine*, 1 March 1992.
''Zhang Yimou,'' in *Current Biography*, August 1992.
Hoberman, J., ''China's Revolutionary Director,'' in *Vogue*, April 1993.
Sutton, D.S., ''Ritual, History, and the Films of Zhang Yimou,'' in *East-West* (Honolulu), no. 1295, 14 June 1995.
''In the Censors' Toils,'' in *The Economist*, 12 November 1994.
Zha, J., ''Killing Chickens to Show the Monkey,'' in *Sight and Sound* (London), vol. 5, January 1995.
Klawans, Stuart, ''Zhang Yimou: Local Hero,'' in *Film Comment*, September-October 1995.
''Special Section,'' in *Cinemaya* (New Delhi), no. 30, Autumn 1995.

Article in *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, edited by Sheldon Hsiao-Peng Lu, Honolulu, 1997.

Wei, Y., ''Music and Femininity in Zhang Yimou's Family Melodrama,'' in *CineAction* (Toronto), no. 42, 1997.

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Born in the thick of revolution, prolific Chinese filmmaker Zhang Yimou learned early about cataclysmic social change and deep personal secrets. The son of an officer of the Kuomintang, Zhang was born a suspicious character to his new government. Like many other children of privileged families swept up in the Cultural Revolution, his higher education was factory labor, and his entertainment consisted of government sponsored films and theatrical productions, usually simplistic, moralistic, and patriotic. Though Zhang was fascinated by film, and managed to buy his first camera while working in a textile factory, he would be forever influenced by his disgust with the overtly propagandistic films of his youth. Later he would recall, ''When we were in film school, we swore to each other we would never make films like that.''

By 1982, the Beijing Film Academy, which had been closed during the Cultural Revolution, was reopened, and Zhang was part of the first post-Mao graduating class. It was the fifth class to ever graduate the Academy, giving Zhang and his classmates their sobriquet, the ''fifth generation'' of Chinese filmmakers. The fifth generation were not establishment filmmakers, but they gained international notice because of the moral complexity and gritty realism of their films.

Though he was designated a cinematographer, Zhang soon began directing his own films, which would be characterized by their stark humanity and stunning visual imagery. Through 1995, they would also be characterized by the powerful performances of Gong Li, one of China's most famous actors and Zhang's longtime lover.

Zhang's first film was *Red Sorghum*, a lyrical folk tale of a film that presented viewers with a strong, even ruthless, heroine to challenge the traditional Chinese subjugation of women. Mostly set in the 1920s in the harsh countryside of rural China, *Red Sorghum* was at the forefront of a new breed of Chinese film that was beginning to express moral ambiguity and chafing under authority.

Zhang's next film, *Codename Cougar*, was fairly noncontroversial, a political action/thriller about an airplane hijacking, but he soon returned to the themes of societal repression and rebellion that would cause many of his films to be banned by the Chinese government. In *Ju Dou*, Zhang revisits his rural roots for a story of brutality and starvation, both literal and figurative, about the passion between a poor mill worker and the abused wife of the mill owner. *Ju Dou* was the first of Zhang's films to be banned.

Zhang's next films, *Raise the Red Lantern, The Story of Qiu Ju*, and *To Live*, were all banned by the government of his homeland, and were all visually remarkable films of the passion and drama in simple country life and the struggle of the common people (often women) against a brutal power system. *Raise the Red Lantern* illustrates the position of concubines as property, *The Story of Qiu Ju* follows a young woman's struggle to gain justice from an unfeeling bureaucracy, and *To Life* documents the turbulent times of the Cultural Revolution. Audiences around the world flocked to peek through this keyhole into the emerging Chinese sensibility.

Zhang stayed on safer ground in his next film. *Shanghai Triad* is a lush gangster movie set in 1930s Shanghai that was widely admired, even by the Chinese government. *Shanghai Triad* was selected for the honor of opening the New York Film Festival, but politics prevailed. Even though Chinese authorities approved of Zhang's film, they did not approve of another documentary about China slated for the festival, and Zhang was virtually forbidden to attend his film's triumph.

Following his split with Gong Li, Zhang's films became less star-driven. *Not One Less* is the story of a substitute teacher in a remote village who becomes obsessed with preventing one of her students from dropping out of school. Zhang filmed the movie on location in a tiny rural village, using villagers as his cast. The result here, and in his subsequent films such as *The Road Home*, is a direct film that expresses, without grandiosity, the endless contradictions that comprise human life.

While many of Zhang's films offer a bleak picture of Chinese life, but they are never hopeless. Rather they reveal a sensual zest for life that survives the harshest conditions, and an underlying humor that sweetens despair. Audiences in China were hungry for the triumphant spirit of rebellion that pervades Zhang's films, and audiences around the world soon found that China was not so far removed from them after all.

—Tina Gianoulis

ZINNEMANN, Fred

Nationality: Austrian/American. **Born:** Vienna, 29 April 1907. **Education:** Educated in law, University of Vienna, degree 1927; studied one year at the Ecole Technique de Photographie et Cinématographie, Paris. **Family:** Married Renée Bartlett, 1936, one son. **Career:** Assistant cameraman in Paris and Berlin, then with Billy Wilder, Eugen Schüfftan, and Robert Siodmak, made *Menschen am Sonntag*, 1928; moved to Hollywood, became assistant cameraman and cutter for Berthold Viertel, 1929; worked with Robert Flaherty on unrealized documentary project, Berlin, 1931; worked in Mexico with Paul Strand on *Los Redes*, 1934–35; hired by MGM to direct short subjects, 1937; directed first feature, 1942; vice president, Directors Guild of America, 1961–64. **Awards:** Oscars for Best Short Subject, for *That Mothers Might Live*, 1938, and *Benjy*, 1951; Best Direction, New York Film Critics, for *High Noon*, 1952; Oscar for Best Director, and Director Award, Directors Guild of America, for *From Here to Eternity*, 1953; Best Direction, New York Film Critics, for *The Nun's Story*, 1959; Oscar for Best Director, Best Direction, New York Film Critics, and Director Award, Directors Guild of America, for *A Man for All Seasons*, 1966; D. W. Griffith Award, 1971; Order of Arts and Letters, France, 1982; U.S. Congressional Lifetime Achievement Award, 1987; John Huston Award, Artists Rights Foundation, 1994. **Died:** 14 March 1997, in London, England, of heart attack.

Films as Director:

1934/35 ***Los Redes*** (*The Wave*)
1938 *A Friend Indeed* (short for MGM); *The Story of Dr. Carver* (short for MGM); *That Mothers Might Live* (short for

Fred Zinnemann on the set of *The Day of the Jackal*

MGM); *Tracking the Sleeping Death* (short for MGM); *They Live Again* (short for MGM)

1939 *Weather Wizards* (short for MGM); *While America Sleeps* (short for MGM); *Help Wanted!* (short for MGM); *One against the World* (short for MGM); *The Ash Can Fleet* (short for MGM); *Forgotten Victory* (short for MGM)

1940 *The Old South* (short for MGM); *Stuffie* (short for MGM); *The Way in the Wilderness* (short for MGM); *The Great Meddler* (short for MGM)

1941 *Forbidden Passage* (short for MGM); *Your Last Act* (short for MGM)

1942 *The Lady or the Tiger?* (short for MGM); *The Kid Glove Killer*; *Eyes in the Night*

1944 *The Seventh Cross*

1945 *Little Mr. Jim*

1946 *My Brother Talks to Horses*

1947 *The Search*

1948 *Act of Violence*

1950 *The Men*

1951 *Teresa*; *Benjy* (short)

1952 ***High Noon***; *The Member of the Wedding*

1953 ***From Here to Eternity***

1955 *Oklahoma*

1957 *A Hatful of Rain*

1958 *The Nun's Story*

1960 *The Sundowners* (+ pr)

1963 *Behold a Pale Horse* (+ pr)

1966 *A Man for All Seasons* (+ pr)

1973 *The Day of the Jackal* (+ pr)

1977 *Julia* (+ pr)

1982 *Five Days One Summer* (+ pr) (re-edited version released 1988)

Other Films:

1927 *La Marche des machines* (Deslaw) (asst cameraman)

1929 *Ich Küsse Ihre Hand, Madame* (Land) (asst cameraman); *Sprengbagger 1010* (Achaz-Duisberg) (asst cameraman); *Menschen am Sonntag* (*People on Sunday*) (Siodmak) (asst cameraman)

1930 *Man Trouble* (asst d to Berthold Viertel); ***All Quiet on the Western Front*** (Milestone) (bit role)

1931 *The Spy* (asst d to Viertel)
1932 *The Wiser Sex* (asst d to Viertel); *The Man from Yesterday* (asst d to Viertel); *The Kid from Spain* (asst to Busby Berkeley)
1989 *Stand under the Dark Clock* (doc) (Walker) (role)

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* * *

In 1928 Fred Zinnemann worked as assistant to cinematographer Eugene Schüfftan on Robert Siodmak's *Menschen am Sonntag (People on Sunday)*, along with Edgar Ulmer and Billy Wilder, who wrote the scenario for this semi-documentary silent feature made in the tradition of Flaherty and Vertov. Having been strongly influenced by realistic filmmaking, particularly the work of Erich von Stroheim, King Vidor, and Robert Flaherty, Zinnemann immigrated to the United States in 1930 and worked with Berthold Viertel, Flaherty (''probably the greatest single influence on my work as a filmmaker,'' he later stated), and the New York photographer-documentarist Paul Strand on *Los Redes*, the first of a proposed series intended to document everyday Mexican life. *Los Redes* told the story of the struggle of impoverished fishermen to organize themselves against economic exploitation. The film was shot in Vera Cruz, and Zinnemann was responsible for directing the actors.

Zinnemann's documentary training and background developed his style as a ''social realist'' in a number of early pictures (several shorts he directed, for example, in MGM's *Crime Does Not Pay* and *The Passing Parade* series) during the years 1937–1942. His medical short *That Mother Might Live* won an Academy Award and enabled Zinnemann to direct feature films. His first feature at MGM was a thriller, *The Kid Glove Killer*, with Van Heflin and Marsha Hunt. *The Seventh Cross* was adapted from Anna Segher's anti-fascist World War II novel. Starring Spencer Tracy, the film was notable for its atmosphere and documentary style. *The Search*, shot on location in Europe in 1948, with Montgomery Clift, gave a realistic portrayal of children who had been displaced by the turmoil of World War II and was a critical as well as a commercial success. *The Men* was the first of a three-picture contract Zinnemann signed with Stanley Kramer and dealt with the problem of paraplegic war veterans, marking Marlon Brando's debut as a film actor. Zinnemann filmed *The Men* on location at the Birmingham Veteran's Hospital and used a number of patients there as actors.

Zinnemann's next film for Kramer, *High Noon*, was significant because of the way Zinnemann's realistic style turned the genre of the Western upside down. It featured Gary Cooper in an Oscar-winning performance as Will Kane, a retired marshal who has taken a Quaker bride (Grace Kelly), but whose marriage is complicated by the anticipated return of paroled desperado Frank Miller, expected on the noon train. Zinnemann treated his ''hero'' as an ordinary man beset with doubts and fears in an existential struggle to protect himself and the community of Haddleyville, a town that proves to be undeserving of his heroism and bravery. Zinnemann created a tense drama by coordinating screen time to approximate real time, which is extended only when the fateful train arrives, bearing its dangerous passenger. Working against the stylized and mythic traditions that had come to dominate the genre, *High Noon* established the trend of the ''psychological'' Western and represents one of Zinnemann's finest accomplishments.

Zinnemann's last Kramer picture was *The Member of the Wedding*, a Carson McCullers novel that had been adapted to a popular Broadway production by McCullers herself. The film utilized the same cast that had made the stage production successful (Julie Harris, Brandon de Wilde, and Ethel Waters) but created cinematically an effective atmosphere of entrapment. *Member of the Wedding* is a model of effective theatrical adaption. Zinnemann went on to adapt the 1955 movie version of the Rodgers and Hammerstein classic *Oklahoma!*, removing the exclamation point, as one wit noted, in a spacious and lyrical, but also rather perfunctory, effort.

In 1953 Zinnemann moved to Columbia Pictures to direct the adaption of the popular James Jones novel *From Here to Eternity*, a huge popular success starring Montgomery Clift, Frank Sinatra, and Ernest Borgnine that won Zinnemann an Academy Award for Best Director. Zinnemann's approach effectively utilized newsreel footage of the Japanese attack on Pearl Harbor and his realistic style both tightened and dramatized the narrative. *A Hatful of Rain* applied Zinnemann's documentary approach to the problem of drug addiction in New York. *The Nun's Story* (with Audrey Hepburn and Peter Finch) has been linked to *A Man for All Seasons* in that both reflect conflicts of conscience, a recurring motif in Zinnemann's films. *A Man for All Seasons*, adapted from Robert Bolt's play, won Paul Scofield an Academy Award for his portrayal of St. Thomas More.

Among Zinnemann's political films are *Behold a Pale Horse*, starring Gregory Peck and set during the Spanish Civil War, a picture that also incorporated newsreel authenticity, and *The Day of the Jackal*, a story about an assassin's attempt on the life of Charles de Gaulle, shot on location ''like a newsreel.'' A later and in many ways impressive political film involving a conflict of conscience was Zinnemann's *Julia*, adapted by Alvin Sargent from Lillian Hellman's *Pentimento*, concerning Hellman's love affair with the writer Dashiell Hammett (Jason Robards) and her long-standing friendship with the mysterious Julia (Vanessa Redgrave), the daughter of a wealthy family who becomes a socialist-intellectual politicized by events in Germany under the Nazi regime. *Julia* is a perfect Zinnemann vehicle, impressive in its authenticity and historical reconstruction, and also psychologically tense, particularly in the way Zinnemann films Hellman's suspense-laden journey from Paris to Moscow via Berlin. It demonstrates the director's sense of psychological realism and his apparent determination to make worthwhile pictures that are nevertheless highly entertaining.

—James M. Welsh

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FALLER, Greg S. Essayist. Associate professor in film, Towson State University, Baltimore, since 1986. Taught at Northwestern University, 1984–86. Assistant/associate editor of *The International Dictionary of Films and Filmmakers,* first edition, volumes 3, 4, and 5; and of *Journal of Film and Video,* 1985–87. Editor of *Film Reader 6,* 1985. **Essays:** Donen; Fosse; Lubitsch.

FARNSWORTH, Rodney. Essayist. Ph.D., Indiana University, 1980. Associate professor of comparative studies, Indiana University-Purdue University, Fort Wayne. Has published internationally in scholarly publications, including *Literature/Film Quarterly.* **Essays:** Herzog; Rafelson.

FEINSTEIN, Howard. Essayist. Film editor, *The Village Voice,* New York. **Essay:** Zanussi.

FELLEMAN, Susan. Adviser and essayist. Assistant professor of cinema studies, Southern Illinois University, Carbondale; author of *Botticelli in Hollywood: The Films of Albert Lewin,* 1997; and many articles on art and film. **Essay:** Lewin.

FELPERIN, Leslie. Essayist. Graduate student in film, University of Kent, Canterbury. **Essay:** Armstrong.

FERRARI, Lilie. Essayist. Writer and researcher, London. **Essay:** Arzner.

FITZGERALD, Theresa. Essayist. Managing director and writer/producer/director, Camden Productions Ltd., London, since 1982. Secretary, London Screenwriters Workshop, since 1983. **Essay:** Dearden.

FONSECA, Manuel Dos Santos. Essayist. Researcher, Programming Department, Cinemateca Portuguesa, since 1981. Film critic for *Expresso* newspaper, London. Author of *Panorama do Cinema Dinamarqués,* 1983; *Cinema Novo Potugués,* 1985; and others. **Essay:** Oliveira.

FOREMAN, Alexa. Essayist. Account executive, Video Duplications, Atlanta, since 1986. Formerly theatre manager, American Film Institute. Author of *Women in Motion,* 1983. **Essay:** Malick.

FRAMPTON, Saul. Essayist. Graduate student at the University of Oxford. Contributor to *Time Out* and *20/20.* **Essays:** Greenaway; Littin.

GATEWARD, Frances. Essayist. Film scholar and independent filmmaker; assistant professor, Program for Film Studies and the Center for Afro-American and African Studies, University of Michigan; co-editor, *Sugar, Spice, and Everything Nice: Cinemas of Girlhood;* and author of essays on cinema and popular culture. **Essays:** Riggs; Verhoeven.

GIANOULIS, Tina. Essayist. Freelance writer; contributor to *St. James Encyclopedia of Popular Culture,* 1999; *Gay and Lesbian Literature,* 1997; www.mystories.com (daytime drama website), 1997–98; *Common Lives, Lesbian Lives, Sinister Wisdom,* and others. **Essays:** Angelopoulos; Kaplan; Mészáros; Zhang Yimou.

GIBSON, Ben. Adviser. Head of production, British Film Institute, since 1990. Partner in Metro Pictures (formerly The Other Cinema), 1981–87. Writer on cinema for numerous magazines. Co-editor of *Framework* film magazine. Co-founder of the London International Festival of Theatre. Member of executive committee, European Film Distribution Office. Member of advisory board, Merseyside Film Fund. Producer or executive producer of features, including *Out of Order,* 1987; *Silent Scream,* 1990; *Young Soul Rebels,* 1991; *The Long Day Closes,* 1992; *Anchoress,* 1992; *Wittgenstein,* 1993; *London,* 1994; *Don't Get Me Started,* 1994; *Loaded,* 1994; *Three Steps to Heaven,* 1995; and *Madagascar Skin,* 1995.

GILLESPIE, Jill. Essayist. Doctoral candidate, Department of German Studies, Cornell University. **Essay:** Lanzmann.

GLAESSNER, Verina. Essayist. Free-lance critic and lecturer, London. Contributor to *Sight and Sound.* **Essays:** Chen Kaige; Chýtilová; Rosi.

GOMERY, Douglas. Adviser and essayist. Professor of media history, University of Maryland; author of ten books including *Media in America,* 1998; and *Shared Pleasures: A History of Movie Presentation in the United States,* 1992. **Essays:** Bacon; Benton; Curtiz; George Miller; Walsh.

GRLIC, Rajko. Adviser. Eminent scholar, School of Film, Ohio University, Athens, Ohio, since 1993; visiting professor, Tisch School of the Arts, New York University, 1992–93; professor of film directing, the Academy of Dramatic Arts, Zagreb, Croatia, 1972–74, 1989–91. Director and screenwriter of numerous films, including: *Pass* (short), 1966; *If It Kills Me,* 1974; *Bravo Maestro,* 1978; *You Love Only Once,* 1981; *In the Jaws of Life,* 1985; *Three for Happiness,* 1987; *That Summer of White Roses,* 1989; and *Charuga,* 1991. Producer of films, including: *Consecration* (short), 1990; and *Virdzina,* 1991.

GUSTAINIS, Justin. Essayist. Professor of communication at Plattsburgh State University, Plattsburgh, New York. **Essays:** Bartel; Borden; Branagh; E. Morris.

HANSON, Patricia King. Essayist. Executive editor, American Film Institute, Los Angeles, since 1983. Film critic, *Screen International,* since 1986. Associate editor, Salem Press, 1978–83. Editor of *American Film Institute Catalog of Feature Films 1911–1920* and *1931–1940.* Co-editor of *Film Review Index,* vols. 1 and 2, 1986–87; and of *Source Book for the Performing Arts,* 1988. **Essays:** Daves; Mamoulian; Sirk.

HANSON, Stephen L. Essayist. Humanities biographer, University of Southern California, Los Angeles, since 1969. Film critic, *Screen International,* since 1986. Associate editor, Salem Press, 1978–83. Co-editor of *Film Review Index,* vols. 1 and 2, 1986–87, and of *Source Book for the Performing Arts,* 1988. **Essays:** Fellini; Germi; La Cava; Milestone; Powell and Pressburger; Rossellini; Wellman.

HARRIS, Ann. Essayist. Doctoral student in cinema studies, New York University. **Essay:** Pick.

HECK-RABI, Louise. Essayist. Formerly free-lance writer, author of *Women Filmmakers: A Critical Reception,* 1984; and producer and co-writer of *Video Slow Reader,* 1991. Died 1995. **Essays:** Deren; Guy; Mészáros; Riefenstahl; Varda; Zetterling.

HIGGINS, Ellie. Essayist. Doctoral candidate in comparative literature, University of Texas at Austin; specializes in African literatures and cinemas. **Essays:** Kabore; Mambety; Ouedraogo.

HILLSTROM, Kevin. Essayist. Free-lance writer and editor. Co-founder of Northern Lights Writers Group, an editorial services company. Co-author of *Returning to Vietnam: An Encyclopedia of American Literature and Film Relating to the Vietnam Experience,* 1997. **Essays:** Ang Lee; Van Sant.

HIRANO, Kyoko. Essayist. Film program coordinator, Japan Society, New York, since 1986. Editor, *Cinéma Gras,* Tokyo, 1977–79; and contributor to *Cineaste* and *Theater Craft.* **Essays:** Gosho; Imai; Kinoshita; Shindo; Shinoda; Yoshimura.

HOFFMAN, Judy. Essayist. Acting director of Documentary Film Center, Columbia College. Co-founder of Kartemquin Films and contributor to most of their film productions, including as associate producer of *Golub.* Active in alternative media movement of the 1970s; became one of the first women to work professionally as a film technician in Chicago, apprenticing with IATSE Camera Local 666. Camera assistant on numerous independent documentary films, including *Family Business; Seeing Red; American Dream;* and *Daley: The Last Boss.* Researcher for PBS series *On the Waterways.* Associate Producer of film *Box of Treasures.* Video instructor and media consultant for Kwakiut'l Indians for ten years. Director and editor of museum video on Kwakiut'l salmon fishing for Chicago's Shedd Aquarium. Teacher of video with Community Television Network. Producer and editor of student production *Time to Make That Change.* Recipient of VOICE Award from Chicago's Center for Community and Media, 1994. **Essay:** Kopple.

HOLDSTEIN, Deborah. Essayist. Assistant professor of English, Illinois Institute of Technology, Chicago, since 1980. **Essay:** Pakula.

HONG, Guo-Juin. Essayist. M.A. in Cinema Studies, San Francisco State University. Teacher of courses in Chinese cinema, Third World cinema, and Asian American cinema at San Francisco State University and the University of California, Santa Cruz. Independent documentary filmmaker of projects in affiliation with the Oral History Project of the Gay and Lesbian Historical Society of Northern California. **Essays:** Besson; Chahine; Joffé; Leduc; Marker; Oshima; Ripstein.

HORTON, Robert. Essayist. Film critic, *The Herald* (Everett, Washington), KUOW-FM (Seattle), and Film.com; frequent contributor to *Film Comment* magazine; contributor to *Seattle* magazine, *Seattle Times, American Film,* Amazon.com, Microsoft *Cinemania,* and others; former director of Seattle Film Society (now defunct); editor of film magazine *The Informer,* 1980–86. **Essays:** Carax; Kiarostami; Makhmalbaf; Stillman.

HUANG, Vivian. Essayist. Film critic for *Centre Daily News,* New York; and contributor to *Cinevue, The New Asian American Times, Transpacific,* and other periodicals. **Essays:** Hou Hsiao-Hsien; King Hu.

KAMINSKY, Stuart M. Essayist. Professor of film, Northwestern University, Evanston, Illinois. Author of *Don Siegel, Director,* 1973; *Clint Eastwood,* 1974; *American Film Genres,* 1977; *John Huston, Maker of Magic,* 1978; *Coop: The Life and Legend of Gary Cooper,* 1980; *Basic Filmmaking* (co-author), 1981; *American Television Genres,* 1985; and *Writing for Television,* 1988. Editor of *Ingmar Bergman: Essays in Criticism,* 1975. Also a novelist; works include *Murder on the Yellow Brick Road,* 1978; *He Done Her Wrong,* 1983; *A Cold, Red Sunrise,* 1988; and *Buried Caesars,* 1989. **Essays:** Mel Brooks; Huston; Leone.

KANOFF, Joel. Essayist. Lecturer in the visual arts, Princeton University, New Jersey, since 1983. **Essays:** de Sica; Visconti.

KARNEY, Robyn. Adviser and essayist. London-based freelance writer, critic, and editor specializing in film subjects; editor-in-chief of *The Chronicle of the Cinema,* 1995, 1998; co-author, *The Faber Foreign Film Guide,* 1993. Author of *A Star Danced: The Life of Audrey Hepburn,* 1995; *A Singular Man: Burt Lancaster,* 1998; and numerous other publications. **Essays:** Allen; Ang Lee; Leigh; Levinson; Nichols.

KEHR, Dave. Essayist. Film critic, *Chicago Tribune,* since 1986. **Essay:** Tati.

KEMP, Philip. Adviser and essayist. London-based freelance reviewer and film historian; contributor to *Sight and Sound, Variety,* and *Film Comment*; author of *Lethal Innocence: The Cinema of Alexander Mackendrick,* 1991; and of a forthcoming biography of Michael Balcon. **Essays:** Arcand; Bigelow; Clair; Crichton; Egoyan; Fincher; Jackson; Kobayashi; Mackendrick; Penn; Ray; Sayles; Solondz; Wilder.

KHANNA, Satti. Essayist. Research associate, Center for South and Southeast Asia Studies, University of California, Berkeley, since 1976. Author of *Indian Cinema and Indian Life,* 1980. **Essays:** Kapoor; Satyajit Ray; Sen.

KINSEY, Tammy. Essayist. Assistant professor of film, University of Toledo, Ohio, since 1997; made her first film at the age of eight; M.F.A. in filmmaking, Virginia Commonwealth University, 1996. **Essay:** van Dormael.

KOVÁCS, Katherine Singer. Essayist. Formerly assistant professor, Department of Comparative Literature, University of Southern California, Los Angeles; editor of *Humanities in Society,* and member of the executive committee, *Quarterly Review of Film Studies.* Died 1989. **Essays:** Bardem; García Berlanga; Saura.

KUPFERBERG, Audrey E. Essayist. Film historian, appraiser, and archivist. Co-author of *Angela Lansbury: A Life on Stage and Screen,* 1996; *The John Travolta Scrapbook,* 1997; and *Meet the Mertzes,* 1999. Lecturer, University at Albany. Contributing editor of *Leonard Maltin's Family Film Guide*. Contributor to *Women Filmmakers & Their Films* and *The Whole Film Sourcebook.* Film consultant to the Peary-MacMillan Arctic Museum at Bowdoin College. Former director, Yale University Film Study Center. Former assistant director, the National Center for Film and Video Preservation at the American Film Institute. Former project director, the American Film Institute Catalog. **Essays:** M. Brooks; Petersen; Sanders-Brahms; Sandrich; Schumacher.

LANZA, Joseph. Essayist. Free-lance writer. Author of *Fragile Geometry: The Films, Philosophy and Misadventures of Nicolas Roeg,* 1989. Contributor to *Kirkus Reviews, Performing Arts Journal, ReSearch,* and *Forum.* **Essay:** Roeg.

LARSEN, Susan K. Adviser. Assistant professor of Russian literature, University of California, San Diego. Author of *Reading and Writing Girlhood in Late Imperial Russia* (forthcoming) and many articles on Russian film and popular culture; former chair of the Working Group on Cinema and Television in Eastern Europe and the Former Soviet Union.

LELIEVRE, Samuel. Essayist. Ph.D. candidate, Université des Sciences Humaines de Strasbourg, France. **Essay:** Cissé.

LIMBACHER, James L. Essayist. Audio-visual librarian, Department of Public Libraries, Dearborn, Michigan, 1955–83. National president, American Federation of Film Societies, 1962–65, and Educational Film Library Association, 1966–70. Host of the TV series *Shadows on the Wall* and *The Screening Room.* Author of *Four Aspects of the Film,* 1968; *Film Music: From Violins to Video,* 1974; *Haven't I Seen You Somewhere Before?* 1979; *Sexuality in World Cinema,* 1983; and *Feature Films on 8mm, 16mm, and Video,* 7 editions. **Essay:** Markopoulos.

LIPPE, Richard. Essayist. Lecturer in film at Atkinson College, York University, Ontario; on the editorial board of *CineAction.* **Essays:** Scorsese; Silver.

LOCKHART, Kimball. Essayist. Member of the faculty, Department of Romance Studies, Cornell University, Ithaca, New York. Founding editor, *Enclitic,* 1977–80, and member of editorial board, *Diacritics,* since 1978. **Essay:** Antonioni.

LORENZ, Janet E. Essayist. Associate editor and film critic, *Z Channel Magazine,* since 1984. Assistant supervisor, University of Southern California Cinema Research Library, Los Angeles, 1979–82; and film critic, *SelecTV Magazine,* 1980–84. **Essay:** Losey.

LOVELL, Glenn. Essayist. Recent National Arts Journalism Fellow; film critic, *San Jose Mercury News* and Knight-Ridder Newspapers; teaches film history and esthetics at universities throughout the Bay Area, and does weekly film commentary for KGO-radio in San Francisco; contributed articles on film to the *Los Angeles Times, Variety, Washington Post,* and other papers; contributor to *Tender Comrades: A Backstory of the Hollywood Blacklist,* 1997. **Essay:** Parks.

LOWRY, Ed. Essayist. Formerly assistant professor of film studies, Southern Illinois University at Carbondale. Contributor to various film periodicals. Died 1987. **Essays:** Aldrich; Anger; Corman; Minnelli; Stahl; Warhol.

MACNAB, G. C. Essayist. Free-lance writer, researcher, and filmmaker, London. Author of *J. Arthur Rank and the British Film*

Industry. **Essays:** De Antonio; Oshima; Rivette; Rudolph; Schrader; Tarkovsky.

MANCINI, Elaine. Essayist. Has taught film at the College of Staten Island, and at St. John's University, New York. Author of *The Films of Luchino Visconti: A Reference Guide;* and *The Struggles of the Italian Film Industry during Fascism.* **Essays:** Lattuada; Petri.

MANVELL, Roger. Essayist. Formerly professor of film, Boston University. Director, British Film Academy, London, 1947–59; governor and head of Department of Film History, London Film School, until 1974; Bingham Professor of the Humanities, University of Louisville, 1973. Author of numerous novels, biographies, and books on film, including: *Film,* 1944; *The Animated Film,* 1954; *The Living Screen,* 1961; *New Cinema in Britain,* 1969; *Films and the Second World War,* 1975; *Ingmar Bergman,* 1980; and *Images of Madness: The Portrayal of Insanity in the Feature Film,* with Michael Fleming, 1985. Died 1987. **Essays:** Bergman; Sjöström; Stiller; von Stroheim.

MARCHETTI, Gina. Essayist. Associate professor, Comparative Literature Program, University of Maryland, College Park. Author of *Romance and the ''Yellow Peril'': Race, Sex, and Discursive Strategies in Hollywood Fiction.* **Essays:** Makavejev; Tian Zuangzuang; Xie Jin; Yang.

MAST, Gerald. Essayist. Formerly professor of English and general studies in the Humanities, University of Chicago. Author of numerous books on film, including: *A Short History of the Movies,* 1971, third edition, 1981; *The Comic Mind: Comedy and the Movies,* 1974, 1979; *Film/Cinema/Movie: A Theory of Experience,* 1977, 1982; and *Howard Hawks: Storyteller,* 1982. Died 1987. **Essays:** Chaplin; Hawks; Keaton; Sennett; Truffaut.

McCARTY, John. Essayist. Supervising writer and co-director of *The Fearmakers: Screen Masters of Suspense and Terror,* a video documentary series based on his 1994 book of the same name; author of numerous books on film, including *Splatter Movies: Breaking the Last Taboo of the Screen,* 1984; *The Modern Horror Film: 50 Contemporary Classics,* 1990; *John McCarty's Official Splatter Movie Guide, Vols. 1 and 2,* 1989, 1992; and *Hollywood Gangland,* 1993. **Essays:** Carpenter; Craven; Cronenberg; Ferrara; Frears; Lumet; Lynch; Mann; Polanski; Pollack; Waters; Woo; Edward D. Wood, Jr.

McCLUSKEY, Audrey T. Adviser. Director of the Black Film Center/Archive and associate professor of Afro-American Studies, Indiana University-Bloomington; specializes in education, gender, and cultural studies; co-editor, with Elaine M. Smith, *Mary McLeod Bethune: Building a Better World,* 2000.

MERHAUT, Vacláv. Essayist. Film historian and member of staff, Film Archives of Czechoslovakia, Prague. Author of *Actors and Actresses of the Italian Cinema.* **Essays:** Cacoyannis; Gaál; Kachyňa; Kawalerowicz; Szabó.

MERRITT, Russell. Essayist. Professor, University of Wisconsin—Madison. **Essay:** Griffith.

MICHAELS, Lloyd. Essayist. Professor of English, Allegheny College, Meadville, Pennsylvania. Editor of *Film Criticism* since 1977. Author of *Elia Kazan: A Guide to References and Resources,* 1983. **Essay:** Kazan.

MILICIA, Joseph. Essayist. Professor of English, University of Wisconsin, Sheboygan; writes about film and literature for such periodicals as *Multicultural Review* and the *New York Review of Science Fiction.* **Essays:** Adlon; De Palma; Hartley; Kasdan; Kurys; Nava; Scott; Serreau; Soderbergh; Téchiné; Wenders.

MILLER, Norman. Essayist. Journalist and author, London. Author of *Toontown: Cartoons, Comedy, and Creativity;* and contributor to a variety of periodicals. **Essays:** Demme; Gilliam.

MONTY, Ib. Adviser and essayist. Director of Det Danske Filmmuseum, Copenhagen, since 1960. Literary and film critic for newspaper *Morgenavisen Jyllands-Posten,* since 1958. Editor in chief of the film periodical *Kosmorama,* 1960–67. Author of *Leonardo da Vinci,* 1953. Editor of *Se-det-er film I-III* (anthology of articles on film), with Morten Piil, 1964–66; and of *TV Broadcasts on Films and Filmmakers,* 1972. **Essays:** Blom; Christensen; Dreyer; Henning-Jensen; Holger-Madsen; Roos.

MORRIS, Gary. Adviser. Editor and publisher, *Bright Lights* film journal, formerly print, now online as *brightlightsfilm.com*. Author of *Roger Corman,* 1985. Regular film critic for *Bay Area Reporter* and *San Francisco Weekly* and author of numerous articles for various American and Italian newspapers, magazines, film festival catalogs, and online journals.

MORRISON, James E. Essayist. Lecturer, English Department, North Carolina State University, Raleigh. Contributor to *New Orleans Review, Centennial Review,* and *Film Criticism.* **Essay:** Ivory.

MRAZ, John. Essayist. Researcher, Center for the Study of Contemporary History, University of Puebla, Mexico, since 1984. Distinguished visiting professor, Art and Latin American Studies, University of Connecticut, 1990; visiting professor of history, University of California, Santa Cruz, 1988. Coordinator of graphic history, Center for the Historical Study of the Mexican Labor Movement, 1981–83. Contributor to *Jump Cut.* **Essays:** Alvarez; De Fuentes; Diegues; Fernández; Sara Gómez; Leduc; Pereira dos Santos; Rocha; Solanas and Getino; Solas.

MURPHY, William T. Essayist. Chief, Motion Picture, Sound, and Video Branch, National Archives, Washington, D.C., since 1976. Author of *Robert Flaherty: A Guide to References and Resources,* 1978. **Essay:** Flaherty.

NARDUCY, Ray. Essayist. Film critic and historian, Chicago. **Essay:** Ashby.

NASTAV, Dennis. Essayist. Critic and documentary filmmaker. **Essays:** Pagnol; Rohmer; Tanner.

NEWMAN, Kim. Essayist. Free-lance writer and broadcaster. Author of *Nightmare Movies,* 1988, and *Wild West Movies,* 1990. Contributor to *Sight and Sound, Empire, New Musical Express,* and other periodicals. Film critic for *Box Office,* Channel 4, London. **Essays:** Carpenter; Craven; Cronenberg; Lynch; Waters.

NICHOLS, Bill. Essayist. Professor and head of Department of Film Studies, Queen's University, Kingston, Ontario, since 1976. Author of *Ideology and the Image,* 1981; and *Newsreel: Documentary Filmmaking on the American Left,* 1981. Editor of *Movies and Methods,* 1976. **Essays:** Dmytryk; Stanley Kramer.

NISSEN, Dan. Adviser and essayist. Deputy curator, 1988–1998, head of Department Archive & Cinematheque, 1998—, Danish Film Institute. Teacher of film and literature, 1978–88; film critic for the daily newspaper *Information,* since 1976; editor of the film periodical *Kosmorama,* since 1988; contributor to several books and dictionaries on film. **Essays:** Malmros; Von Trier.

NOTAR, Clea H. Essayist. Free-lance writer and lecturer. Contributor to *Cinema Canada* and other periodicals; and broadcaster for the Canadian Broadcasting Corporation. **Essay:** Lefebvre.

OBALIL, Linda J. Essayist. Assistant, Special Effects Unit, Dreamscape, Bruce Cohn Cutris Productions/Bella Productions, since 1983. **Essays:** Porter; Schoedsack; Ulmer.

O'BRIEN, Daniel. Essayist. Free-lance writer, London. B.A. in Film Studies and Theology, 1988, and M.A. in Film Studies, 1990, University of Kent. Author of *The Hutchinson Encyclopedia,* ninth edition. Contributor to *Robert Altman—Hollywood Survivor,* 1995, and *Clint Eastwood—Filmmaker,* 1996. **Essay:** Lester.

O'KANE, John. Essayist. Film critic and historian, Minneapolis. **Essay:** Fassbinder.

O'LEARY, Liam. Essayist. Film viewer, Radio Telefis Eireann, Dublin, 1966–86. Director, Liam O'Leary Film Archives, Dublin, since 1976. Producer, Abbey Theatre, 1944. Director of the Film History Cycle at the National Film Archive, London, 1953–66; co-founder, 1936, and honorary secretary, 1936–44, Irish Film Society. Director of the films *Our Country,* 1948; *Mr. Careless,* 1950; and *Portrait of Dublin,* 1951. Author of *Invitation to the Film,* 1945; *The Silent Cinema,* 1965; and *Rex Ingram, Master of the Silent Cinema,* 1980. **Essays:** Dupont; Feyder; Ingram; Pabst; Paradzhanov; Pastrone; Protazanov; Maurice Tourneur; Wiene.

OPĚLA, Vladimír. Essayist. Film historian, Czechoslovakian Film Archives, Prague. **Essays:** Frič; Jireš.

OSCHERWITZ, Dayna. Essayist. Doctoral candidate in French and Francophone studies, University of Texas at Austin; specializes in twentieth-century French and Francophone literature and French cinema; author of articles on Calixthe Beyala, Gisèle Pineau, and Patrick Chamoiseau; writing a disseration entitled ''Representing the Nation: Literature, Cinema and the Struggle for National Identity in Late Twentieth-Century France.'' **Essay:** Man Ray.

PALMER, R. Barton. Essayist. Calhoun Lemon Professor of Literature and Director of the South Carolina Film Institute, Clemson University; books include *Hollywood's Dark Cinema*, *Perspectives on Film Noir*, and *Joseph Mankiewicz: A Bibliographical and Critical Study*. **Essays:** Apted; Bogdanovich; Coen; Z. Korda; Malick; Pakula; Singleton; Stone; Tarantino.

PARDI, Robert J. Essayist. Formerly managing editor and chief film critic of four editions of *Movies on TV*; author of *Movie Blockbusters*; and *Who's Who in Cable and TV*; co-author of *The Complete Guide to Videocassette Movies*; staff reviewer for *TV Guide.* **Essays:** Almodóvar; Corman; Scola.

PEÑA, Richard. Essayist. Director, New York Film Festival. Formerly director, Film Centre at the School of the Art Institute of Chicago. **Essays:** Bellochio; Imamura.

PETLEY, Julian. Adviser and essayist. Lecturer in communications at Brunel University. Contributor to *Sight and Sound, Monthly Film Bulletin,* and *Broadcast.* **Essays:** Ferrara; Heifitz; Kadár; Käutner; Leigh; Loach; Sjöberg.

PETRIE, Duncan J. Essayist. Research officer at the British Film Institute, London. Author of *Creativity and Constraint in the British Film Industry,* 1991. **Essays:** Forsyth; Jarman; Jordan.

PFAFF, Françoise. Essayist. Professor, Howard University, Washington, D.C.; teaches courses on literature and film from France, West Africa, and the Caribbean; author of *The Cinema of Ousmane Sembene: A Pioneer of African Film,* 1984; *Twenty-five Black African Filmmakers,* 1988; *Entretiens avec Maryse Condé,* 1993, translated as *Interviews with Maryse Condé,* 1996; and more than 40 scholarly articles. **Essay:** Faye.

PHILLIPS, Gene D. Essayist. Professor, Loyola University, Chicago; author of more than ninety articles and several books, including full-length studies of Alfred Hitchcock and Stanley Kubrick; contributing editor, *Literature/Film Quarterly*; has served on special juries at Cannes, Berlin, and Chicago International Film Festivals. **Essays:** Coppola; Cukor; Kubrick; Reed; Schlesinger.

PICK, Zuzana Mirjam. Essayist. Assistant professor, Film Studies Department, Carleton University, Ottawa, since 1976. Editor of *Latin American Filmmakers and the Third Cinema,* 1978. **Essay:** Ruiz.

PICKARD, Christopher. Adviser. Latin American bureau chief, Moving Pictures International. Author of *Rio: The Insider's Guide* and *Sao Paolo: The Insider's Guide.* Editor of *Riohfe, Brazil Travel Update.*

POLAN, Dana B. Adviser and essayist. Professor of critical studies, School of Cinema-TV, University of Southern California. Author of *Pulp Fiction*, *In a Lonely Place*, two other books, and numerous essays on film and cultural studies; former president of the Society for Cinema Studies. **Essays:** Fuller; Tashlin.

PORTON, Richard. Essayist. Graduate student in film studies, New York University. **Essay:** Goretta.

PRICE, Victoria. Essayist. Writer for A&E's *Biography* series; author of *Vincent Price: A Daughter's Biography,* 1999; currently working on a biography of actress Dorothy McGuire for the University Press of Mississippi; completing her doctorate in American Studies at the University of New Mexico. **Essay:** Howard.

RABINOVITZ, Lauren. Essayist. Associate professor of American studies and communication studies, University of Iowa, since 1986. **Essay:** Clarke.

RACHEVA, Maria. Essayist. Selector of films for the International Film Festival, Munich, since 1983. Teacher of film history, High School for Cinema, Sofia, Bulgaria, 1974–81. Author of *Present Day Bulgarian Cinema,* 1970; *Andrzej Wajda,* with Klaus Eder, 1980; and *Kino: For and Against,* 1986. **Essays:** Kluge; Staudte; Weiss.

REYNOLDS, Herbert. Essayist. Historian and project coordinator, Museum of Modern Art Department of Film, New York City, since 1981. Consultant, American Federation of Arts Film Program, since 1982. **Essay:** Schlöndorff.

ROUTLEDGE, Chris. Essayist. Freelance writer and lecturer in literature and film; published essays on detective fiction, popular culture, and poetics; co-editor of *Mystery in Children's Literature,* forthcoming. **Essays:** Attenborough; Badham; Beineix; Cameron; Forman; Lucas.

RUBENSTEIN, E. Essayist. Formerly coordinator of the Program in Cinema Studies, College of Staten Island, City University of New York. Author of *Filmguide to ''The General,''* 1973. Died 1988. **Essay:** Buñuel.

SAELI, Marie. Essayist. Adjunct faculty in English and the Humanities, Triton Community College, River Grove, Illinois, since 1983. Free-lance film reviewer. **Essays:** Anderson; Friedkin; Lucas.

SCHADE, Curtis. Essayist. Director for Admissions, Westover School, Connecticut. **Essay:** Sembene.

SCHIFF, Lillian. Essayist. Free-lance film critic and consultant, New York. Author of *Getting Started in Filmmaking,* 1978. **Essays:** Akerman; Leacock; Maysles; Scola; Paolo and Vittorio Taviani.

SCHNEIDER, Steven. Essayist. Ph.D. student in philosophy at Harvard University, and in cinema studies at New York University; has written on horror films for *Post Script, CineAction, Paradoxa,* and *Other Voices;* contributed to *Drive-In Horrors, Violated Bodies: Extreme Film*, *Horror Film Reader*, and *Autogedden*; editing a collection of essays on psychoanalysis and the horror film, entitled *Freud's Worst Nightmares*. **Essays:** Bava; Hooper; Meyer; Raimi.

SCHUTH, H. Wayne. Essayist. Professor in the Department of Drama and Communications at the University of New Orleans. B.S. and M.A. degrees in Radio, Television, and Film from Northwestern University, Evanston, Illinois; Ph.D. in Communications from the Ohio State University. Author of *Mike Nichols,* 1978. Contributor of numerous articles to scholarly journals and film books. Member of board of trustees, University Film and Video Foundation, since 1988. **Essay:** Nichols.

SELIG, Michael. Essayist. Assistant professor, University of Vermont, since 1983. Contributor to *Film Reader, Jump Cut,* and *Journal of Popular Film and Television.* **Essay:** King Vidor.

SHIELDS, Paul. Adviser. Director of The Box Office, a London-based film and TV consultancy with clients including *Bravo.*

SHIPMAN, David. Essayist. Film historian and critic, London. Author of many books, including *Brando,* 1974; *The Story of Cinema: From the Beginnings to Gone with the Wind,* 1982; *The Story of Cinema: From Citizen Kane to the Present Day,* 1984; *A Pictorial History of Science Fiction Films,* 1985; *Marlon Brando,* 1989; and *The Great Movie Stars: The Independent Years,* 1991. **Essays:** Bauer; Kinugasa.

SIEGLOHR, Ulrike. Essayist. Film lecturer and free-lance writer. **Essay:** Schroeter.

SILET, Charles L. P. Essayist. Teacher of film and contemporary culture and literature at Iowa State University. Has written widely on a variety of authors and directors, as well as on topics in film and television. **Essays:** Beresford; Janscó; Lang.

SIMMON, Scott. Essayist. Film programmer, Mary Pickford Theatre, Library of Congress, Washington, D.C., since 1983. Contributor to *Film Comment, Journal of Popular Film and Video,* and *Literature/Film Quarterly;* and co-author of *King Vidor—American,* 1989. **Essay:** Boetticher.

SITNEY, P. Adams. Essayist. Lecturer, Princeton University. Former director of Library and Publications, Anthology Film Archives. Author of *Film Culture Reader, Essential Cinema, The Avant-Garde Film,* and *Visionary Film.* **Essays:** Brakhage; Bresson; Mekas; Olmi.

SKVORECKÝ, Josef. Essayist. Professor of English and Film, University of Toronto, Canada, since 1969. Author of *All the Bright Young Men and Women: A Personal History of the Czech Cinema,* 1972; and *Jiri Menzel and the History of ''Closely Watched Trains,''* 1982. Works as novelist include *Miss Silver's Past,* 1975; *The Bass Saxophone,* 1977; *The Engineer of Human Souls,* 1984; and *The Miracle Game,* 1990. **Essays:** Chytilová; Forman; Menzel.

SLIDE, Anthony. Essayist. Free-lance writer. Associate film archivist, American Film Institute, 1972–75; resident film historian, Academy of Motion Picture Arts and Sciences, 1975–80. Author of many books, including *Early American Cinema,* 1970; *The Griffith Actresses,* 1973; *The Idols of Silence,* 1976; *The Big V: A History of the Vitagraph Company,* 1976; *Early Woman Directors,* 1977; *Aspects of American Film History Prior to 1920,* 1978; *Fifty Great American Silent Films 1912–20,* with Edward Wagenknecht, 1980; *The Vaudevillians,* 1981; *A Collector's Guide to Movie Memorabilia,* 1983; *Fifty Classic British Films 1932–1982,* 1985; *The American Film Industry: A Historical Dictionary,* 1986; and *The International Film Industry: A Historical Dictionary,* 1989. Editor of seven-volume *Selected Film Criticism, 1896–1950,* and Scarecrow Press Filmmakers Series. **Essays:** Browning; Fejös; Florey; Hepworth; Reisz; Weber; Whale.

SMALL, Edward S. Essayist. Director of film studies, University of Missouri—Columbia, since 1983. Executive vice-president, University Film and Video Association, 1983–86. **Essay:** Vanderbeek.

SMOODIN, Eric. Essayist. Lecturer, Department of Literature, American University, Washington, D.C. Contributor to *Film Studies Annual* and *Journal of the University Film and Video Association.* **Essays:** De Mille; Mankiewicz; Sturges; Vigo.

STARR, Cecile. Essayist. Free-lance writer, lecturer, and filmmaker. Film critic, *The Saturday Review,* 1949–59. Author of *Discovering the Movies,* 1972; and *Experimental Animation,* with Robert Russell, 1976. **Essay:** Dulac.

SULLIVAN, Bob. Essayist. Writer; received a Bachelor of Arts in creative writing from Purdue University and attended the University of Southern California graduate film school; postgraduate work at the Actors and Directors Lab under Jack Garfein; formerly film reviewer for the *Los Angeles Free Press*; author of the B-movie sci-fi classic *Clonus*; contributor, *St. James Encyclopedia of Popular Culture.* **Essays:** A. Brooks; Landis.

TABERY, Karel. Essayist. Film researcher and historian, France. Historian/archivist, Czechoslovakian Film Archives, Prague, 1974–82. **Essay:** Fábri.

TAYLOR, Richard. Essayist. Senior lecturer in politics and Russian studies at the University College of Swansea. Author of *The Politics of Soviet Cinema, 1917–29,* 1979; *Film Propaganda: Soviet Russia and Nazi Germany,* 1979; *The Film Factory: Russian and Soviet Cinema in Documents, 1896–1939* (co-editor), 1988; and editor of English-language edition of Eisenstein's *Selected Works,* 1988 onwards. **Essays:** Barnet; Eisenstein; Kuleshov.

TELOTTE, J. P. Essayist. Associate professor of English, Georgia Institute of Technology. Author of *Dreams of Darkness: Fantasy and* *the Films of Val Lewton* and *Voices in the Dark: The Narrative Patterns of Film Noir.* Member of *Film Criticism* and *Literature/Film Quarterly* editorial boards; and co-editor, *Post Script.* **Essay:** Polanski.

TIBBETTS, John C. Essayist. Ph.D. in Multi-Disciplinary Studies—Art History, Theater, Photography, and Film, University of Kansas. Assistant professor of film, University of Kansas. Has hosted own television show in Kansas City, Missouri; worked as a news reporter/commentator for CBS Television and CNN; produced Fine Arts programming for KXTR-FM Radio; written and illustrated four books, more than two hundred articles, and several short stories. Editor of the bi-monthly magazine *American Classic Screen* (publication of the National Film Society), 1976–85. Contributor to the *Christian Science Monitor* newspaper and radio network. Senior editor for the annual *Movie/Video Guides* from Ballantine Books. Senior consultant and contributor to reference works, including *The New Film Index, The Encyclopedia of the Twentieth Century, The Oxford Companion to Mystery and Crime Writing,* and *American Cultural Biography.* Author of *Dvorak in America,* 1993. **Essay:** Troell.

TOMASULO, Frank P. Adviser. Professor of Film, Georgia State University; editor, *Journal of Film and Video,* 1992–97, and *Cinema Journal,* 1998–2003; author of over 50 scholarly articles and 100 conference papers.

TOMLINSON, Doug. Essayist. Associate professor of film studies, Montclair State College, New Jersey. Principal researcher for *Voices of Film Experience,* edited by Jay Leyda, 1977; and editor of *Actors on Acting for the Screen,* 1989. **Essays:** Berkeley; Rossen.

TSAO, Leonardo Garcia. Adviser. Editor of *Dicine,* the longest-running film magazine in Mexico; film critic for Mexico City newspapers, including *Unomásuno, La Jornada,* and *El Nacional,* since 1977; contributor of articles to *Film Comment, Sight and Sound, Variety, Moving Pictures, Cine,* and *Imágenes,* among other periodicals. Author of books on Orson Welles, François Truffaut, Andrei Tarkovski, and Sam Peckinpah, as well as a book of interviews with Mexican director Felipe Cazals; author of screenplay for feature film *Intimidad (Intimacy),* directed by Dana Rotberg. Member of FIPRESCI jury. Teacher of film courses at the Centro de Capacitación Cinematográfica and the Universidad Iberoamericana. Creator of TV programs of film criticism in Mexico City.

TUDOR, Andrew. Essayist. Reader in sociology at the University of York; has written widely on film and cultural studies, most recently in *Decoding Culture: Theory and Method in Cultural Studies,* 1999. **Essays:** Boorman; Eastwood; Hill; Peckinpah; Siegel; Wiseman.

URGOŠÍKOVÁ, Blažena. Essayist. Film historian, Czechoslovakian Film Archives, Prague. Author of *History of Science Fiction Films.* **Essays:** Kieślowski; Wajda.

VASUDEVAN, Aruna. Adviser. Editor of *Cinemaya: The Asian Film Quarterly.* Head of FIPRESCI, India.

VASUDEVAN, Ravi. Essayist. Free-lance film critic. Former film critic of *The Sunday Observer,* Delhi. **Essays:** Mehboob Khan; Phalke.

VERDAASDONK, Dorothee. Essayist. Secretary, Department of Film, Dutch National Arts Council, 1975–82. Lecturer in film and television, Utrecht University, since 1982. Author of *The First Wave,* 1983; editor of *Bert Haanstra,* 1983. **Essays:** Haanstra; Ivens.

VINCENDEAU, Ginette. Essayist. Lecturer in film studies, University of Warwick. Co-editor of *French Film: Texts and Contexts,* 1989. **Essay:** Pialat.

WALKER, Mark. Essayist. Teacher and free-lance writer. Author of *Writing for Television,* 1988. **Essay:** Zemeckis.

WELSH, James M. Essayist. Associate professor of English, Salisbury State University, Maryland. Editor, *Literature/Film Quarterly.* Author of *His Majesty the American: The Films of Douglas Fairbanks Sr.,* 1977; *Abel Gance,* 1978; *Peter Watkins: A Guide to References and Resources,* 1986; and *Abel Gance and the Seventh Art.* **Essays:** Kaufman; Levinson; Richardson; Zinnemann.

WEST, Dennis. Essayist. Associate professor, University of Idaho, Moscow, since 1981. Contributing editor, *Cineaste.* Director, Indiana University Film Studies Program, 1976–77. Contributor on Latin American and Spanish cinema to *Latin American Research Review, Cineaste, New Scholar,* and other periodicals. **Essay:** Guzmán.

WHITE, M. B. Essayist. Assistant professor, Department of Radio/TV/Film, Northwestern University, Evanston, Illinois. Contributor to *Enclitic;* and other periodicals. **Essays:** Autant-Lara; Duras; Resnais; Straub and Huillet.

WILLIAMS, Colin. Essayist. Researcher and writer, London. **Essay:** Schaffner.

WINE, Bill. Essayist. Assistant professor of communications, LaSalle College, Philadelphia, since 1981. Film, theatre, and television critic, *Camden Courier-Post,* 1974–81. **Essay:** Cassavetes.

WINNING, Rob. Essayist. Author and film scholar, Pittsburgh. **Essay:** Jarmusch.

WOLFF, Jessica R. Essayist. Free-lance researcher, writer, and editor. **Essay:** Rainer.

WOOD, Robin. Essayist. Retired; taught Film Studies at Queen's University, Kingston, Canada, University of Warwick, England, and York University, Toronto, Canada; author of twelve books on film, most recently *Hollywood from Vietnam to Reagan, Hitchcock's Films Revisited,* and *Sexual Politics and Narrative Film,* all published by Columbia University Press, and a monograph on *The Wings of the Dove* for the British Film Institute; editor of, and regular contributor to, *CineAction* magazine. **Essays:** Araki; Burton; Cimino; Demy; De Palma; Godard; Hallstrom; Hitchcock; Hou Hsiao-Hsien; Itami; Linklater; A. Mann; McCarey; Ophüls; Romero; Scorsese; Stone; Tavernier.

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A fekete szivarvany, 1916 (Curtiz)
A föld embere, 1917 (Curtiz)
A galope sobre la historia, 1982 (Alvarez)
A gauche en sortant de l'ascenseur, 1988 (Berri)
A gólyakalifa, 1917 (Korda)
A grande cidade, 1966 (Diegues; Rocha)
A grande feira, 1965 (Rocha)
A harangok Römába mentek, 1958 (Jancsó)
A hercegnö Pongyolaban, 1914 (Curtiz)
A "holdudvar'', 1968 (Mészáros)
A idade da terra, 1980 (Rocha)
A it, 1971 (Güney)
A Karim na Sala, 1991 (Ouedraogo)
A kétszívü férfi, 1916 (Korda)
A Kölcsönkért csecsemök, 1914 (Curtiz)
A koldum klaka, 1994 (Fridriksson)
A kuruzslo, 1917 (Curtiz)
A la Cabaret, 1916 (Sennett)
À la folie, 1994 (Kurys)
A la recherche du soleil, 1985 (Schroeter)
A la recherche d'un appartement, 1906 (Guy)
A labda varásza, 1962 (Mészáros)
A las cinco de la tarde, 1960 (Bardem)
A l'aube d'un monde, 1956 (Cocteau)
A lörinci fonóban, 1971 (Mészáros)
A Magyar föld ereje, 1916 (Curtiz)
A Magzat, 1993 (Mészáros)
A Maksimenko brigád, 1950 (Jancsó)
A medikus, 1916 (Curtiz)
A michemin du ciel, 1929 (Cavalcanti)
A nagymama, 1916 (Korda)
A napraforgós hölgy, 1918 (Curtiz)
A nevetö Szaszkia, 1916 (Korda)
A nos amours, 1983 (Pialat)
À nous deux, 1979 (Berri; Lelouch)
A Nous la liberté, 1931 (Clair)
A Pál utcai fiúk, 1968 (Fábri; Jancsó)
A pozdravuji vlaštovky, 1972 (Jireš)
À propos de Nice, 1930 (Vigo)
À propos de Nice, la suite, 1995 (Breillat; Costa-Gavras; Kiarostami; Ruiz)
A proposito Lucky Luciano, 1973 (Rosi)
A queda, 1978 (Guerra)
À quoi rêvent les jeunes films, 1924 (Ray)
A senki fia, 1917 (Curtiz)
A skorpió, 1918 (Curtiz)
A szár és a gyökér fejlödése, 1961 (Mészáros)
A Szentjóbi erdö titka, 1917 (Curtiz)
A Szerencse Lányai, 1998 (Mészáros)
A Terceira margem do rio, 1994 (Pereira Dos Santos)
A tiszti kardbojt, 1915 (Korda)
A tolonc, 1914 (Curtiz)
A város peremén, 1957 (Jancsó)
A Varsoí vit, 1955 (Jancsó)
A vörös Sámson, 1917 (Curtiz)
A Wellingtoni rejtély, 1918 (Curtiz)
A zsranok szíve avagy Boccaccio Magyarorszägon, 1981 (Jancsó)
Aa furusato, 1938 (Mizoguchi)
Aa koe naki tomo, 1972 (Imai)
Aag, 1948 (Kapoor)
Aah, 1953 (Kapoor)
Aan, 1952 (Mehboob Khan)
Aanasi yi it do urmus, 1966 (Güney)
Aashik, 1962 (Kapoor)
Aashiyana, 1952 (Kapoor)
Ab Dilli Dur Nahin, 1957 (Kapoor)
Abalone Industry, 1913 (Sennett)
Abandon Ship, 1956 (Zetterling)
Abandonadas, 1944 (Fernández)
Abasheshey, 1962 (Sen)
Abastecimiento, 1973 (Ruiz)
Abastecimento, nova política, 1968 (Pereira Dos Santos)
ABBA—The Movie, 1977 (Hallstrom)
Abbasso la ricchezza!, 1946 (de Sica)
Abbé Constantin, 1925 (Duvivier)
Abbott and Costello Meet Captain Kidd, 1952 (Aldrich)
ABC do amor, 1966 (Littin)
ABC of Love. *See* ABC do amor, 1966
Abdullah, 1981 (Kapoor)
Abe Gets Even with Father, 1911 (Sennett)
Abe Lincoln in Illinois, 1940 (Cromwell)
Abel Gance et Son Demain, 1963 (Kaplan)
Abel Gance et son Napoleon, 1983 (Kaplan)
Abel Gance—The Charm of Dynamite, 1968 (Anderson)
Abend . . . Nacht . . . Morgen, 1920 (Murnau)
Abenteuer des Dr. Kircheisen, 1920 (Wiene)
Abenteuer des Prinzen Achmed, 1923-26 (Ruttmann)
Abenteuer des Till Ulenspiegel, 1957 (Ivens)
Abhijan, 1962 (Ray)
Abidjan, port de pêche, 1962 (Rouch)
Abie's Irish Rose, 1929 (Fleming)
Abigail's Party, 1977 (Leigh)
Abismos de pasión, 1953 (Buñuel)
Abominable Snowman. *See* Ostroznie yeti, 1960
Abortion: Desperate Choices, 1993 (Maysles)
About Argentina. *See* De l'Argentine, 1985
About Jaroslav Havlíček, 1992 (Jireš)
About "The White Bus'', 1967 (Anderson)
Abraham Lincoln, 1930 (Griffith)
Abraham Valley. *See* Vale Abraao, 1993
Abrégeons les formalités!, 1917 (Feyder)
Abril de Giron, 1966 (Alvarez)
Abril de Vietnam en el año del gato, 1975 (Alvarez)
Abroad with Two Yanks, 1944 (Dwan)
Abschied, 1930 (Siodmak)
Abschied von gestern, 1966 (Kluge)
Absence, 1976 (Brakhage)
Absence of Malice, 1981 (Pollack)
Absent-minded Bootblack, 1903 (Hepworth)
Absolute Power, 1997 (Eastwood)
Abul Hasan, 1931 (Mehboob Khan)
Abwege, 1928 (Pabst)
Abyss, 1989 (Cameron)
Ac kurtlar, 1969 (Güney)
Acapulco, 1951 (Fernández)
Accattone, 1961 (Bertolucci; Pasolini)
Acciaio, 1932-33 (Ruttmann)
Accident, 1967 (Losey)
Accident d'auto, 1907 (Feuillade)
Accident, Les braves gens, Le nain, Le pont sur l'Abime, 1911/13 (Feuillade)

Accidental Accidents, 1924 (McCarey)
Accidental Tourist, 1988 (Kasdan)
Acción mutante, 1993 (Almodóvar)
Accompagnatrice, 1992 (Miller)
Accompagnement , 1967 (Eustache)
Accompanist. *See* Accompagnatrice, 1992
Accordfinal, 1939 (Sirk)
Accused. *See* Obžalovaný, 1964
Accused. *See* Podsudimy, 1985
Accusée, levez-vous, 1930 (Tourneur)
Ace Eli and Rodger of the Skies, 1973 (Spielberg)
Ace in the Hole, 1951 (Wilder)
Ace of the Saddle, 1919 (Ford)
Achoo Mr. Keroochev, 1959 (Vanderbeek)
Achraroumès, 1978 (Paradzhanov)
Acht Stunden sind kein Tag, 1972 (Fassbinder)
Acht Tage Gluck. *See* Liebesexpress, 1931
Achte Gebot, 1915 (Leni)
Aci, 1971 (Güney)
Aciéries de la marine et d'Homécourt, 1925 (Grémillon)
Acoso, 1964 (Solas)
Acostates første Offer. *See* Krigens Fjende, 1915
Acquitted. *See* Af Elskovs Naade, 1913
Acres of Alfalfa, 1914 (Sennett)
Across the Alley, 1913 (Sennett)
Across the Hall, 1914 (Sennett)
Across the Mexican Line, 1911 (Guy)
Across the Pacific, 1942 (Huston)
Across the River and into the Trees, 1987 (Frankenheimer)
Across the Wide Missouri, 1951 (Wellman)
Act Five, Scene Seven. Fritz Kortner Rehearses Kabale und Liebe. *See* Fünfter Akt, siebte Szene. Fritz Kortner probt Kabale und Liebe, 1965
Act of God, 1981 (Greenaway)
Act of Love, 1980 (Howard)
Act of Seeing with One's Own Eyes, 1971 (Brakhage)
Act of Violence, 1948 (Zinnemann)
Acta General de Chile, 1986 (Littin)
Actas de Marusia, 1985 (Littin)
Acteurs, 2000 (Blier)
Acting on Impulse, 1993 (Bartel)
Action, 1921 (Ford)
Action B. *See* Akce B, 1951
Action in the North Atlantic, 1943 (Bacon)
Action Man. *See* Soleil des voyous, 1967
Action Stations!. *See* Branle-Bas de combat, 1943
Acto da primavera, 1963 (Oliveira)
Actor. *See* Honarpisheh, 1993
Actor's Revenge. *See* Yukinojo henge, 1963
Actors. *See* Acteurs, 2000
Actress, 1928 (Franklin; Lewin)
Actress, 1953 (Cukor)
Actress. *See* Eiga Joyu, 1987
Actress. *See* Joyu, 1947
Actress. *See* Joyu, 1956
Actress and the Cowboys and The Sky Pilot's Intemperance, 1911 (Dwan)
Acts of Love, 1978 (Kazan)
Acusation, 1965 (Solas)
Adam's Rib, 1923 (de Mille)
Adam's Rib, 1949 (Cukor)
Adams's Apple, 1928 (Launder and Gilliat)
Adauchi, 1964 (Imai)
Addiction, 1995 (Ferrara)
Adieu Bonaparte. *See* Al Wedaa ya Bonaparte, 1984
Adieu, plancher des vaches!, 1997 (Ioseliani)
Adiós Nicanor, 1937 (Fernández)
Adiós pequeña, 1986 (Bardem)
Adjuster, 1991 (Egoyan)
Adjustment and Work, 1986 (Wiseman)
Adjutant to His Highness. *See* Pobočník Jeho Výsosti, 1933
Admirable Crichton. *See* Male and Female, 1919
Admiral Nakhimov. *See* Amiral Nakhimov, 1946
Adolescents. *See* Veuves de quinze ans, 1964
Adoption. *See* Örökbefogadás, 1975
Adorable, 1933 (Wilder)
Adrienne Lecouvreur, 1938 (L'herbier)
Adrift. *See* Touha zvaná Anada, 1971
Adua e le compagne, 1960 (Scola)
Adulteress. *See* Thérèse Raquin, 1953
Adulteress. *See* Yoru no tsuzumi, 1958
Adventure, 1925 (Fleming)
Adventure, 1945 (Fleming)
Adventure for Two. *See* À nous deux, 1979
Adventure in a Harem. *See* Et Haremseventyr, 1914
Adventure in Sahara, 1938 (Fuller)
Adventure in the Autumn Woods, 1912 (Griffith)
Adventurer, 1917 (Chaplin; Guy)
Adventures of a Brown Man in Search of Civilization, 1971 (Ivory)
Adventures of a Millionaire's Son. *See* Millionaerdrengen, 1913
Adventures of a Young Man, 1962 (Ritt)
Adventures of an Old Flirt, 1909 (Porter)
Adventures of Arsène Lupin. *See* Aventures d'Arsène Lupin, 1956
Adventures of Baron Munchausen, 1989 (Gilliam)
Adventures of Barry MacKenzie, 1972 (Beresford)
Adventures of Billy, 1911 (Griffith)
Adventures of Dolly, 1908 (Griffith)
Adventures of Don Juan, 1948 (Florey)
Adventures of Gerard, 1970 (Skolimowski)
Adventures of Goopy and Bagha. *See* Goopy Gyne Bagha Byne, 1969
Adventures of Huckleberry Finn, 1939 (Mankiewicz)
Adventures of Huckleberry Finn, 1960 (Curtiz; Keaton)
Adventures of Mark Twain, 1944 (Siegel)
Adventures of Mr. West in the Land of the Bolsheviks. *See* **Neobychainiye priklucheniya Mistera Vesta v stranye Bolshevikov**, 1924
Adventures of Octyabrina. *See* Pokhozdeniya Oktyabrini, 1924
Adventures of Prince Achmed. *See* Abenteuer des Prinzen Achmed, 1923-26
Adventures of Robin Hood, 1938 (Curtiz)
Adventures of Robinson Crusoe. *See* Aventuras de Robinson Crusoe, 1952
Adventures of Till Eulenspiegel. *See* Abenteuer des Till Ulenspiegel, 1957
Adversary. *See* Pratidwandi, 1970
Advise and Consent, 1962 (Preminger)
Adwa: An African Victory, 1999 (Gerima)
Aegteskab og Pigesjov, 1914 (Blom)
Aelita, 1924 (Protazanov)
Aero-Engine, 1933 (Grierson)
Aerodyne. *See* Caswallan Trilogy, 1986
Aerograd, 1935 (Dovzhenko)
Aeroplane Inventor. *See* En Opfinders Skaebne, 1911
Aeventyrersken, 1914 (Blom)
Af Elskovs Naade, 1913 (Blom)
Affair. *See* There's Always Vanilla, 1972
Affair of Hearts, 1910 (Griffith; Sennett)
Affair of the Heart. *See* Ljubavni Slučaj, tragedija sluzbenice PTT, 1967
Affair to Remember, 1957 (McCarey)
Affaire Clemenceau. *See* Processo Clémenceau, 1918
Affaire des femmes, 1989 (Chabrol)
Affaire du collier de la Reine, 1946 (L'herbier)
Affaire du courrier de Lyon, 1937 (Autant-Lara)

Affaire Lafarge, 1938 (von Stroheim)
Affaire Manet, 1950 (Astruc)
Affaire Maurizius, 1954 (Duvivier)
Affaire Nina B, 1962 (Siodmak)
Affaires publiques, 1934 (Bresson)
Affairs of a Rogue. *See* First Gentleman, 1948
Affairs of Anatol, 1921 (de Mille)
Affairs of Cellini, 1934 (La Cava)
Affairs of Dobie Gillis, 1953 (Fosse)
Affairs of Martha, 1942 (Dassin)
Affairs of Sally. *See* Fuller Brush Girl, 1950
Affectionately Yours, 1941 (Bacon)
Affiche, 1924 (Epstein)
Affinità elettive, 1996 (Taviani)
Affirmations, 1990 (Riggs)
Affliction, 1997 (Schrader)
Africa, My Africa. *See* Afrique, mon Afrique, 1995
Africain, 1983 (Berri; de Broca)
African Fury. *See* Cry, the Beloved Country, 1951
African Queen, 1952 (Huston)
African. *See* Africain, 1983
Africana. *See* Rückkehr, 1990
Afrique et la recherche scientifique, 1965 (Rouch)
Afrique, mon Afrique, 1995 (Ouedraogo)
After a Lifetime, 1971 (Loach)
After Grad with Dad, 1980 (Egoyan)
After Hours, 1984 (Campion)
After Hours, 1985 (Scorsese)
After Laughter, 1981 (Vanderbeek)
After Many Years, 1908 (Griffith)
After My Last Move. *See* Nach Meinem letzten Umzug, 1970
After Office Hours, 1932 (Launder, Frank, and Sidney Gilliat)
After School, 1912 (Dwan)
After Sunset: The Life & Times of the Drive-in Theater, 1995 (Carpenter)
After the Fox. *See* Caccia alla volpe, 1966
After the Game, 1973 (Marshall)
After the Rain. *See* Ame agaru, 1999
After the Rehearsal. *See* Efter Repetitioner, 1983
After Tomorrow, 1932 (Borzage)
After Winter: Sterling Brown, 1985 (Gerima)
Afterglow, 1997 (Altman; Rudolph)
Aftermath, 1980 (Brakhage)
Afternoon, 1965 (Warhol)
Afternoon, 1975 (Leigh)
Afternoon in the Village. *See* Egy délután Koppánymonostorban, 1955
Afternoon Off, 1979 (Frears)
Afurika monogatari, 1981 (Hani)
Again One Night. *See* Aruyo futatabi, 1956
Against Oblivion. *See* Contre l'oubli, 1991
Against the Wall, 1994 (Frankenheimer)
Against the Wind, 1948 (Crichton)
Agantuk, 1991 (Ray)
Agatha, 1978 (Apted)
Agatha. *See* Agatha et les lectures illimitées, 1981
Agatha et les lectures illimitées, 1981 (Duras)
Age 7 in America, 1992 (Apted)
A-Ge-Man, 1990 (Itami)
A-Ge-Man—Tales of a Golden Geisha. *See* A-Ge-Man, 1990
Age d'or, 1930 (Buñuel)
Age of Bamboo at Mentawei. *See* Bambuå påldern på Mentawei, 1937/38
Age of Consent, 1932 (La Cava)
Age of Consent, 1969 (Powell, Michael, And Emeric Pressburger)
Age of Daydreaming. *See* Álmodozások kora, 1964
Age of Desire, 1923 (Borzage)
Age of Infidelity. *See* **Muerte de un ciclista**, 1955
Age of Innocence, 1993 (Scorsese)
Age of the Earth. *See* A idade da terra, 1980
Agee, 1980 (Huston)
Agents tels qu'on nous les présente, 1908 (Feuillade)
Aggie Appleby, Maker of Men, 1933 (Sandrich)
Aggressionen, 1968 (Schroeter)
Aggrippès à la terre, 1968 (Ivens)
Agi Murad il diavolo bianco, 1959 (Bava)
Agit-Train of the Central Committee. *See* Agitpoezd VTsIK, 1921
Agitpoezd VTsIK, 1921 (Vertov)
Agkadyanchi Mouj, 1914/15 (Phalke)
Agnes Brown, 1999 (Sheridan)
Agnes of God, 1985 (Jewison)
Agnese Visconti, 1910 (Pastrone)
Agnus Dei. *See* Égi bárány, 1970
Agnus Dei Kinder Synapse, 1991 (Brakhage)
Agonie de Byzance, 1913 (Feuillade)
Agonie de Jerusalem, 1926 (Duvivier)
Agonie des aigles, 1920 (Duvivier)
Agonie des aigles, 1933 (Pagnol)
Agony and the Ecstasy, 1965 (Reed)
Agostino di Ippona, 1972 (Rossellini)
Aguirre, der Zorn Göttes, 1972 (Guerra; Herzog)
Aguirre, the Wrath of God. *See* Aguirre, der Zorn Göttes, 1972
Agulha no palheiro, 1952 (Pereira Dos Santos)
Ah, Cradle, 1980 (Xie Jin)
Ah Fei. *See* Yu Ma Ts'ai Tzu, 1984
Ah! My Friends without Voice. *See* Aa koe naki tomo, 1972
Ah, My Home Town. *See* Aa furusato, 1938
Ahor te vamos a llamar hermano, 1971 (Ruiz)
Ahora mis pistolas hablan, 1980 (Fernández)
A. I., 2001 (Spielberg)
Ai futatabi, 1972 (Ichikawa)
Ai ni yomigaeru hi, 1923 (Mizoguchi)
Ai no borei, 1978 (Oshima)
Ai no corrida, 1976 (Oshima)
Ai to chikai, 1945 (Imai)
Ai to kibo no machi, 1959 (Oshima)
Ai to nikushimi no kanata e, 1951 (Kurosawa)
Ai to shi no tanima, 1954 (Gosho)
Ai vostri ordini, signora!, 1938 (de Sica)
Ai Yu Ming T'ien, 1976 (Hou Hsiao-Hsien)
Aid to the Nation, 1947 (de Mille)
Aide-toi, 1918 (Feuillade)
Aido, 1969 (Hani)
Aido, Slave of Love. *See* Aido, 1969
Aienkyo, 1937 (Mizoguchi)
Aigle à deux têtes, 1947 (Cocteau)
Ai-jin, 1953 (Ichikawa)
Aijo no keifu, 1961 (Gosho)
Aile ou la cuisse, 1976 (Beineix)
Aimé Céaire: A Voice for History. *See* Aimé Céaire: un voix pour l'histoire, 1994
Aimé Céaire: un voix pour l'histoire, 1994 (Palcy)
Ainé des Ferchaux, 1963 (Melville)
Air Circus, 1928 (Hawks)
Air City. *See* Aerograd, 1935
Air de Paris, 1954 (Carné)
Air Force, 1943 (Hawks)
Air Force One, 1997 (Petersen)
Air pur, 1939 (Clair)
Aires de renovación en el meridiano 37, 1986 (Alvarez)
Airman's Letter to His Mother, 1941 (Powell, Michael, And Emeric Pressburger)
Airs, 1976 (Brakhage)
Aisai monogatari, 1951 (Shindo)
Aisureba koso, 1955 (Imai; Yoshimura)

Aiyoku no ki, 1930 (Gosho)
Aizo toge, 1934 (Mizoguchi)
A.K., 1985 (Marker)
A.K.: The Making of Kurosawa's Ran. *See* A.K., 1985
Akahige, 1965 (Kurosawa)
Akai satsui, 1964 (Imamura)
Akai yuhi ni terasarete, 1925 (Mizoguchi)
Akaler Sandhane, 1980 (Sen)
Akanegumo, 1967 (Shinoda)
Akasen chitai, 1956 (Mizoguchi)
Akash Kusum, 1965 (Sen)
Akatsuki no dasso, 1950 (Kurosawa)
Akatsuki no shi, 1924 (Mizoguchi)
Akatsuki no tsuiseki, 1950 (Ichikawa)
Akatsuki no yushi, 1926 (Kinugasa)
Akce B, 1951 (Frič)
Akhar. *See* L'Autre, 1999
Akibiyori, 1960 (Ozu)
Akira Kurosawa's Dreams. *See* Dreams, 1990
Akit ketten szeretnek, 1915 (Curtiz)
Akogare, 1935 (Gosho)
Akrobat schö-ö-ön, 1943 (Staudte)
Akt, 1961 (Skolimowski)
Äktenskapsbrydån, 1913 (Sjöström)
Aktorzy prowincjonalni, 1979 (Holland)
Aku Ryoto, 1980 (Shinoda)
Akuma no temari-uta, 1977 (Ichikawa)
Akuto, 1965 (Shindo)
Akvarel, 1958 (Ioseliani)
Al Asfour, 1973 (Chahine)
Al Capone im deutschen Wald, 1969 (Fassbinder)
Al Ekhtiar, 1970 (Chahine)
Al-Massir, 1997 (Chahine)
Al Wedaa ya Bonaparte, 1984 (Chahine)
Ala Mode, 1958 (Vanderbeek)
Alabama—2,000 Light Years, 1969 (Wenders)
Aladdin and the Wonderful Lamp, 1917 (Franklin)
Alageyik, 1958 (Güney)
Alamo Bay, 1985 (Malle)
Alan and Apple, 1967 (Warhol)
Alan and Dickin, 1967 (Warhol)
Alan Smithee Film: Burn Hollywood Burn, 1997 (Jewison)
Alarm, 1914 (Sennett)
Alarm, 1969 (Fassbinder)
Alarm. *See* Nabat, 1917
Alarme!, 1943 (Ivens)
Alaska Love, 1932 (Sennett)
Albany Bunch, 1931 (Sennett)
Albero degli zoccoli, 1978 (Olmi)
Albertfalvai történet, 1955 (Mészáros)
Alcool tue, 1947 (Resnais)
Aleksandr Nevskii, 1938 (Eisenstein)
Alerte au sud, 1953 (von Stroheim)
Alex in Wonderland, 1970 (Fellini)
Alexander den Store, 1917 (Stiller)
Alexander Nevsky. *See* **Aleksandr Nevskii**, 1938
Alexander Parkhomenko, 1942 (Dovzhenko)
Alexander the Great, 1956 (Rossen)
Alexander the Great. *See* Alexander den Store, 1917
Alexander the Great. *See* O Megalexandros, 1980
Alexandria Again and Forever. *See* Iskindiriah Kaman Oue Kaman, 1990
Alexandria . . . Why?. *See* Iskindria . . . Leh?, 1978
Alfabeto notturno, 1951 (Birri)
Alfred Laliberеté, sculpteur. *See* Laliberté, 1987
Alfredo, Alfredo, 1972 (Germi)
Alf's Button, 1920 (Hepworth)
Alf's Button Afloat, 1938 (Launder, Frank, and Sidney Gilliat)
Alger—Le Cap, 1953 (Rouch)
Algie on the Force, 1913 (Sennett)
Algiers, 1938 (Cromwell)
Algy, the Watchman, 1911 (Sennett)
Alhilal. *See* Judgement of Allah, 1935
Ali Baba. *See* Ali Baba et les quarante voleurs, 1954
Ali Baba and the Forty, 1918 (Franklin)
Ali Baba et les quarante voleurs, 1954 (Becker)
Alias Bulldog Drummond. *See* Bulldog Jack, 1935
Alias Jimmy Valentine, 1915 (Tourneur)
Alias the Doctor, 1932 (Bacon; Curtiz)
Alibaba, 1940 (Mehboob Khan)
Alibaba and Forty Thieves, 1927 (Mehboob Khan)
Alibi, 1937 (von Stroheim)
Alice, 1990 (Allen)
Alice Adams, 1935 (Stevens)
Alice and Elsa. *See* À la folie, 1994
Alice and Martin. *See* Alice et Martin, 1998
Alice Be Good, 1926 (Sennett)
Alice Doesn't Live Here Anymore, 1975 (Scorsese)
Alice et Martin, 1998 (Téchiné)
Alice in den Städten, 1973 (Wenders)
Alice in Switzerland, 1939 (Cavalcanti)
Alice in the Cities. *See* Alice in den Städten, 1973
Alice in Wonderland, 1903 (Hepworth)
Alice in Wonderland, 1933 (Mankiewicz)
Alice or the Last Escapade. *See* Alice ou La Dernière Fugue, 1977
Alice ou La Dernière Fugue, 1977 (Chabrol)
Alice's Restaurant, 1969 (Penn)
Alien, 1979 (Hill; Scott)
Alien 3, 1992 (Fincher; Hill; Ward)
Alien Avengers, 1996 (Corman)
Alien Avengers II, 1997 (Corman)
Alien's Invasion, 1905 (Hepworth)
Alieniste. *See* Azyllo muito louco, 1969
Aliens, 1986 (Cameron; Hill)
Alitet Leaves for the Hills. *See* Alitet ukhodit v gory, 1949
Alitet ukhodit v gory, 1949 (Donskoi)
Alkony, 1971 (Szabó)
Alkonyok és hajnalok, 1961 (Jancsó)
All about Eve, 1950 (Mankiewicz)
All about My Mother. *See* **Todo sobre mi madre**, 1999
All American Kickback, 1931 (Sennett)
All at Sea, 1914 (Sennett)
All Fall Down, 1962 (Frankenheimer)
All for Love. *See* Vše pro lásku, 1930
All I Desire, 1953 (Sirk)
All My Life, 1966 (Baillie)
All Night Long, 1924 (Capra; Sennett)
All Night Long, 1961 (Attenborough; Dearden)
All Night Long. *See* Toute une nuit, 1982
All of Myself. *See* Watashi no subete o, 1954
All on Account of a Laundry Mark, 1910 (Porter)
All on Account of the Milk, 1910 (Sennett)
All Quiet on the Western Front, 1930 (Cukor; Milestone; Zinnemann)
All Russian Elder Kalinin. *See* Vserusski starets Kalinin, 1920
All Screwed Up. *See* Tutto a posto e niente in ordine, 1974
All That . . . for This?!. *See* Tout ca . . . pour ca!, 1993
All That Heaven Allows, 1955 (Sirk)
All That Jazz, 1979 (Fosse)
All the King's Men, 1949 (Rossen)
All the Marbles, 1981 (Aldrich)
All the President's Men, 1976 (Pakula)
All These Women. *See* För att inte tala om alla dessa kvinnor, 1964
All Things Flow. *See* Panta Rhei, 1951

All Wet, 1924 (McCarey)
Allá en el Rancho Grande, 1936 (de Fuentes; Fernández)
Allá en el tropico, 1940 (de Fuentes)
Alla ricerca di Tadzio, 1970 (Visconti)
Alle kann ich nicht heiraten, 1952 (Forst)
Allegory, 1989 (Ruiz)
Allegro barbaro: Magyar rapszödia 2, 1978 (Jancsó)
Allegro Squadrone, 1954 (de Sica)
Allemagne Neuf Zero, 1991 (Godard)
Alleman, 1963 (Haanstra)
Aller et retour, 1948 (Astruc)
Aller-retour. *See* Aller et retour, 1948
Allez Oop, 1934 (Keaton)
Alligator, 1980 (Sayles)
Allo Berlin? Ici Paris!, 1931 (Duvivier)
Allonsanfan, 1974 (Taviani)
Allotria, 1936 (Forst)
Álmodozások kora, 1964 (Szabó)
Almonds and Raisins, 1984 (Welles)
Almost a Hero, 1910 (Porter)
Aloise, 1974 (Téchiné)
Alom a házröl, 1971 (Szabó)
Aloma of the South Seas, 1926 (Tourneur)
Alone. *See* Odna, 1931
Alone at Last. *See* Endelig Alene, 1914
Alone in the World, 1916 (Weber)
Alone on the Pacific. *See* Taiheiyo hitoribotchi, 1963
Along the Galgu River. *See* Galga mentén, 1954
Along the Great Divide, 1951 (Walsh)
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Alpha noir, 1965 (Rouch)
Alphabet, 1968 (Lynch)
Alphabet Murders, 1965 (Tashlin)
Alphaville, 1965 (Godard)
Alraune, 1918 (Curtiz)
Alraune, 1952 (von Stroheim)
Alsino and the Condor. *See* **Alsino y el cóndor**, 1982
Alsino y el cóndor, 1982 (Littin)
Alskande par, 1964 (Zetterling)
Alt paa ét Kort, 1912 (Blom)
Alt werden in der Fremde, 1978 (Dörrie)
Alta infedeltà, 1964 (Petri; Scola)
Altars of Desire, 1927 (Lewin)
Alte Gesetz, 1923 (Dupont)
Alte Herzen, neue Zeiten, 1926 (Pick)
Altered Message, 1911 (Guy)
Altgermanische Bauernkultur, 1934 (Ruttmann)
Altri, gli altri e noi, 1967 (de Sica)
Altri tempi, 1951 (de Sica)
Aluminité, 1910 (Gance)
Alvarez Kelly, 1966 (Dmytryk)
Always, 1990 (Spielberg)
Always Outnumbered, 1998 (Apted)
Always Tell Your Wife, 1923 (Hitchcock)
Alyonka, 1961 (Barnet)
Am I Beautiful?. *See* Bin ich schün?, 1998
Am seidenen Faden, 1950 (Staudte)
Am Tor des Lebens, 1918 (Wiene)
Am Tor des Todes. *See* Am Tor des Lebens, 1918
Am Webstuhl der Zeit, 1921 (Holger-Madsen)
Amada, 1983 (Solas)
Amadeus, 1983 (Forman)
Amai himitsu, 1971 (Yoshimura)
Amakusa shiro tokisada, 1962 (Oshima)
Amant, 1991 (Berri; Duras)
Amant de cinq jours, 1961 (de Broca)
Amantes, 1983 (Fernández)
Amanti, 1968 (de Sica)
Amants, 1958 (Malle)
Amants du Pont-Neuf, 1991 (Carax)
Amar, 1954 (Mehboob Khan)
Amarcord, 1974 (Fellini)
Amarrando el Cordon, 1968 (Alvarez)
Amateur, 1994 (Hartley)
Amateur Night at the Dixie Bar and Grill, 1979 (Schumacher)
Amator, 1979 (Kieślowski; Zanussi)
Amazing Dr. Clitterhouse, 1938 (Huston)
Amazing Stories, 1985 (Dante)
Amazing Transparent Man, 1960 (Ulmer)
Amazon Women on the Moon, 1987 (Bartel; Dante; Landis; Meyer)
Amazonas Amazonas, 1965 (Rocha)
Amazone, 2000 (de Broca)
Amazons, 1987 (Corman)
Amazonus de pueblo embravecido, 1980 (Alvarez)
Ambar, 1952 (Kapoor)
Ambara Dama, 1974 (Rouch)
Ambassades nourricières, 1984 (Faye)
Ambiciosos. *See* Fièvre monte à El Pao, 1959
Ambition, 1991 (Hartley)
Ambitious Butler, 1912 (Sennett)
Amblin', 1969 (Spielberg)
Ambrose's Cup of Woe, 1916 (Sennett)
Ambrose's First Falsehood, 1914 (Sennett)
Ambrose's Fury, 1915 (Sennett)
Ambrose's Little Hatchet, 1915 (Sennett)
Ambrose's Lofty Perch, 1915 (Sennett)
Ambrose's Nasty Temper, 1915 (Sennett)
Ambrose's Rapid Rise, 1916 (Sennett)
Ambrose's Sour Grapes, 1915 (Sennett)
Ambush at Cimarron Pass, 1958 (Eastwood)
Ame agaru, 1999 (Kurosawa)
Ame d'artiste, 1925 (Dulac)
America, America, 1964 (Kazan)
America Is Hard to See, 1969 (de Antonio)
America: Isn't Life Wonderful, 1924 (Griffith)
America's Cup Race, 1899 (Porter)
American 30's Song, 1969 (Brakhage)
American Aristocracy, 1916 (Fleming)
American Autobahn, 1984 (Jarmusch)
American Beauty, 1999 (Spielberg)
American Boy, 1979 (Scorsese)
American Cinema, 1994 (Bigelow)
American Cinema, 1995 (Tavernier)
American Dream, 1991 (Kopple)
American Dreamers, 1992 (Lewis)
American Flyers, 1985 (Badham)
American Friend. *See* **Amerikanische Freund**, 1977
American Gigolo, 1979 (Schrader)
American Graffiti, 1973 (Coppola; Howard; Lucas)
American Guerrilla in the Philippines, 1950 (Lang)
American Heiress, 1917 (Hepworth)
American in Paris, 1951 (Minnelli)
American Madness, 1932 (Capra)
American Matchmaker. *See* Americaner Schadchen, 1939
American President, 1995 (Reiner)
American Romance, 1944 (Vidor)
American Soldier. *See* Amerikanische Soldat, 1970
American Tail, 1986 (Spielberg)
American Tail: Fievel Goes West, 1991 (Spielberg)
American Tragedy, 1931 (von Sternberg)
American Werewolf in London, 1981 (Landis)
Americaner Schadchen, 1939 (Ulmer)

Americano, 1916 (Fleming)
Americano a Roma, 1954 (Scola)
Amerikanische Freund, 1977 (Eustache; Fuller; Ray; Wenders)
Amerikanische Soldat, 1970 (Fassbinder; Von Trotta)
âmes au soleil, 1981 (Faye)
Ames de fous, 1917 (Dulac)
Ami de mon amie, 1987 (Rohmer)
Amica, 1969 (Lattuada)
Amiche, 1955 (Antonioni)
Amici miei, 1975 (Germi)
Amico magico: il maestro Nino Rota, 1999 (Wertmuller)
Amiga, 1988 (Holland)
Amiral Nakhimov, 1946 (Pudovkin)
Amistad, 1997 (Spielberg)
Amitie noire, 1946 (Cocteau)
Amitiés particulières, 1964 (Delannoy)
Amo te sola, 1935 (de Sica)
Among People. *See* Vlyudyakh, 1939
Among the Mourners, 1914 (Sennett)
Among Those Present, 1919 (Sennett)
Amor auf Ski, 1928 (Forst)
Amor brujo, 1985 (Saura)
Amór de Don Juan, 1956 (Bardem)
Amor de perdicão, 1978 (Oliveira)
Amor non ho. . .pero. . .pero, 1951 (Bava)
Amore, 1947 (Rossellini)
Amore, 1948 (Fellini)
Amore a Roma, 1960 (de Sica)
Amore difficile, 1960 (Scola)
Amore e chiacchiere, 1957 (de Sica)
Amore e rabbia, 1969 (Bertolucci; Godard; Pasolini)
Amore in città, 1953 (Antonioni; Fellini; Lattuada)
Amori di mezzo secolo, 1954 (Germi; Rossellini)
Amorosa, 1986 (Zetterling)
Amorosa menzogna, 1949 (Antonioni)
Amorous Adventures of Moll Flanders, 1965 (de Sica)
Amos and Andrew, 1993 (Demme)
Amour, 1972 (Morrissey)
Amour, 1973 (Warhol)
Amour. *See* Lamuru, 1933
Amour a l'américaine, 1931 (Fejös)
Amour à mort, 1984 (Resnais)
Amour a vingt ans, 1962 (Truffaut)
Amour à Vingt Ans, 1972 (Wajda)
Amour blessé, 1975 (Lefebvre)
Amour chante, 1930 (Florey)
Amour d'automne, 1912 (Feuillade)
Amour de poche, 1957 (Melville)
Amour de Swann. *See* Swann in Love, 1984
Amour d'une femme, 1954 (Grémillon)
Amour en Allemagne. *See* Liebe in Deutschland, 1983
Amour en fuite, 1979 (Truffaut)
Amour et la loi, 1920/23 (Protazanov)
Amour et restes humains. *See* Love & Human Remains, 1993
Amour existe, 1960 (Pialat)
Amour fou, 1968 (Rivette)
Amour l'après-midi, 1972 (Rohmer)
Amour par terre, 1984 (Rivette)
Amoureuses , 1993 (Arcand)
Amoureux. *See* Epervier, 1933
Amours de Toni. *See* Toni, 1935
Amours, délices et orgues. *See* Collège swing, 1946
Amulet of Ogum. *See* O Amuleta de Ogum, 1974
Ana, 1957 (Ichikawa)
Ana and the Wolves. *See* Ana y los lobos, 1973
Ana y los lobos, 1973 (Saura)
Anadi, 1959 (Kapoor)
Anaparastassi, 1970 (Angelopoulos)
Anata kaimasu, 1956 (Kobayashi)
Anata no biru, 1954 (Hani)
Anatahan, 1953 (von Sternberg)
Anatolian, 1982 (Kazan)
Anatomie stunde, 1977 (Zanussi)
Anatomy Lesson. *See* Anatomie stunde, 1977
Anatomy of a Murder, 1959 (Preminger)
Anatomy of Cindy Fink, 1965 (Leacock)
Anchors Aweigh, 1945 (Donen)
Ancient City. *See* Koto, 1980
Ancient Law. *See* Alte Gesetz, 1923
And a Little Child Shall Lead Them, 1909 (Griffith)
And at Last. *See* Abasheshey, 1962
And God Created Woman, 1987 (Vadim)
And . . . God Created Woman. *See* **Et . . . Dieu créa la femme**, 1956
And Hope to Die. *See* Course du lièvre à travers les champs, 1972
And Justice for All, 1979 (Jewison; Levinson)
And Life Goes On. . .. *See* Zendegi Edame Darad, 1991
And Now for Something Completely Different, 1971 (Gilliam)
And Now My Love. *See* Toute une vie, 1974
And Quiet Flows the Don. *See* Tikhy Don, 1957/58
And Quiet Rolls the Dawn. *See* Ek Din Pratidin, 1979
And the Pursuit of Happiness, 1986 (Malle)
And the Ship Sails On. *See* E la nave va, 1983
And the Wild, Wild Women. *See* Nella città l'inferno, 1959
And Then There Was Light. *See* Et la lumière fut, 1989
And Then There Were None, 1945 (Clair)
And Then There Were None, 1974 (Attenborough)
And There Came a Man. *See* e venne un uomo, 1965
And There Was No More Sea. *See* En de zee was niet meer, 1955
And What Now, Gentlemen?. *See* Kam pánové, kam jdete?, 1987
And Yet They Go. *See* Shikamo karera wa yuku, 1931
And You Act like One, 1976-77 (Seidelman)
Andalusian Dog. *See* **Chien andalou**, 1929
Andaz, 1949 (Kapoor; Mehboob Khan)
Andechser Gefühl, 1975 (Von Trotta)
Andere, 1930 (Wiene)
Andersen hos fotografen, 1975 (Roos)
Andersens hemmelighed, 1971 (Roos)
Anderson Tapes, 1971 (Lumet)
Andersonville, 1996 (Frankenheimer)
Andesu no hanayome, 1966 (Hani)
André Masson et les quatre éléments, 1958 (Grémillon)
Andrei Kozhukhov, 1917 (Protazanov)
Andrei Rublev, 1969 (Tarkovsky)
Andrew Jackson, 1913 (Dwan)
Andrew Logan Kisses the Glitterati, 1972 (Jarman)
Andriesh, 1954 (Paradzhanov)
Androclès, 1912 (Feuillade)
Andromeda Strain, 1970 (Wise)
Andy Makes a Movie, 1968 (Morrissey)
Andy Warhol Films Jack Smith Filming Normal Love, 1963 (Warhol)
Andy Warhol's Bad, 1977 (Corman; Warhol)
Andy Warhol's Dracula, 1974 (de Sica; Warhol)
Andy Warhol's Dracula. *See* Blood for Dracula, 1974
Andy Warhol's Flesh. *See* Flesh, 1968
Andy Warhol's Frankenstein, 1974 (Warhol)
Andy Warhol's Frankenstein. *See* Flesh for Frankenstein, 1974
Andy Warhol's Heat. *See* Heat, 1972
Andy Warhol's Lonesome Cowboys,. *See* Lonesome Cowboys, 1968
Andy Warhol's Women. *See* Women in Revolt, 1971
Anémic cinéma, 1926 (Ray)
Anemic Cinema. *See* Anémic cinéma, 1926
Anemone Me, 1990 (Haynes)

Anfisa, 1912 (Protazanov)
Anfiteatro Flavio, 1947 (Bava)
Ange de minuit. *See* Bouclette, 1917
Angel, 1937 (Lubitsch)
Angel, 1982 (Jordan)
Angel,, 1987 (Shepitko)
Angel at My Table, 1990 (Campion)
Angel Child, 1908 (Porter)
ángel exterminador, 1962 (Buñuel)
Angel Face, 1952 (Preminger)
Angel Heart, 1987 (Parker)
Angel in Exile, 1948 (Dwan)
Angel Levine, 1970 (Kadár)
Angel of Broadway, 1927 (Weber)
Angel of Paradise Ranch, 1911 (Dwan)
Angel of the Canyons, 1913 (Dwan)
Angel of Vengeance. *See* Ms.45, 1981
Angel Wore Red, 1960 (de Sica)
Angela, 1977 (Huston)
Angela's Ashes, 1999 (Parker)
Angèle, 1934 (Pagnol)
Angeles Harbour, 1913 (Sennett)
Angelic Conversation, 1985 (Jarman)
Angelika Urban, Salesgirl, Engaged. *See* Angelika Urban, verkauferin, verlobt, 1970
Angelika Urban, verkauferin, verlobt, 1970 (Sanders-Brahms)
Angelina, 1947 (Zeffirelli)
Angels Die Hard!, 1970 (Corman)
Angels' Door, 1971 (Brakhage)
Angels Hard as They Come, 1971 (Corman; Demme)
Angels of the Streets. *See* Anges du péché, 1943
Angels of the Universe. *See* Englar alheimsins, 2000
Angels with Dirty Faces, 1938 (Curtiz)
Angélus, 1899/1900 (Guy)
Anges du péché, 1943 (Bresson)
Angestellte, 1972 (Sanders-Brahms)
Angie, 1994 (Coolidge)
Anglaise et le duc, 2000 (Rohmer)
Anglers, 1914 (Sennett)
Anglia, 1970 (Schroeter)
Angoissante aventure, 1920/23 (Protazanov)
Angoisse, 1913 (Feuillade)
Angoisse au foyer, 1915 (Feuillade)
Angriff der Gegenwart auf die Ubrige Zeit, 1985 (Kluge)
Angriffsschlachter. *See* Wir verbauen 3 x 27 Milliarden Dollar in einen Angriffs-schlachter, 1971
Angry Harvest. *See* Bittere ernte, 1984
Angry Hills, 1959 (Aldrich)
Angry Sea. *See* Ikari no umi, 1944
Angry Silence, 1960 (Attenborough)
Angst, 1954 (Rossellini)
Angst des Tormanns beim Elfmeter, 1971 (Wenders)
Angst essen Seele auf, 1973 (Fassbinder)
Angst vor der Angst, 1975 (Fassbinder)
Angyalföldi fiatalok, 1955 (Jancsó)
Anhonee, 1952 (Kapoor)
Ani imoto, 1976 (Imai)
Aniki-Bóbó, 1942 (Oliveira)
Anima nera, 1962 (Rossellini)
Animal, 1913 (Dwan)
Animal, 1977 (Beineix)
Animal House, 1978 (Landis)
Animal Kingdom, 1932 (Cukor)
Animal Within, 1912 (Dwan)
Animales 1850-1950, 1995 (Leduc)
Animals of Eden and After, 1970 (Brakhage)
Animated Coins, 1914/15 (Phalke)
Animated Luncheon, 1900 (Porter)
Animated Poster, 1903 (Porter)
Anjo-ke no butokai, 1947 (Shindo; Yoshimura)
Anjuta, the Dancer. *See* Balettprimadonnan, 1916
Ankur, 1974 (Benegal)
Anmol Ghadi, 1946 (Mehboob Khan)
Anna, 1952 (Lattuada)
Anna, 1987 (Holland)
Anna: 6-18, 1993 (Mikhalkov)
Anna and the King of Siam, 1946 (Cromwell)
Anna Ascends, 1922 (Fleming)
Anna Boleyn, 1920 (Lubitsch)
Anna Christie, 1930 (Feyder; Florey)
Anna di Brooklyn, 1958 (de Sica)
Anna Karenina, 1935 (von Stroheim)
Anna Karenina, 1948 (Duvivier)
Anna Karenina. *See* Love, 1927
Anna la bonne, 1963 (Cocteau)
Anna, Schuldig?. *See* Èdes Anna, 1957
Anna the Adventuress, 1920 (Hepworth)
Annapolis Story, 1955 (Siegel)
Anne Frank: The Whole Story, 2001 (Spielberg)
Anne Frank Remembered, 1995 (Branagh)
Anne of the Indies, 1951 (Tourneur)
Anneau fatal, 1912 (Feuillade)
Année dernière à Marienbad, 1961 (Resnais)
Années 25, 1966 (Kaplan)
Années 80, 1983 (Akerman)
Années lumière, 1981 (Tanner)
Anni ruggenti, 1962 (Scola)
Annie, 1982 (Huston)
Annie Bell. *See* Det mørke Punkt, 1911
Annie Hall, 1977 (Allen)
Annie Laurie, 1916 (Hepworth)
Annie Oakley, 1935 (Stevens)
Annihilation of Fish, 1999 (Burnett)
Anniversary of the Revolution. *See* Godovshchina revoliutsiya, 1919
Anno uno, 1975 (Rossellini)
Annushka, 1959 (Barnet)
Año de libertad, 1960 (Alvarez)
Año Siete, 1966 (Alvarez)
Ano te kono te, 1952 (Ichikawa)
Ano uno, 1972 (Gómez)
Anokhi Ada, 1948 (Mehboob Khan)
Anonimo, 1932 (de Fuentes)
Años Arruza, 1996 (Boetticher)
Another 48 Hrs., 1990 (Hill)
Another City, Not My Own, 1999 (Altman)
Another Man, Another Chance, 1977 (Lelouch)
Another Man's Wife, 1913 (Dwan)
Another Shore, 1948 (Crichton)
Another Stakeout, 1993 (Badham)
Another Sunday and Sweet F.A., 1972 (Apted)
Another to Conquer, 1941 (Ulmer)
Another Way of Life. *See* O něčem jiném, 1963
Another Woman, 1988 (Allen)
Ansatsu, 1964 (Shinoda)
Ansikte mot ansikte, 1976 (Bergman)
Ansiktet, 1958 (Bergman)
Answer, 1980 (Lee)
Anthem, 1991 (Riggs)
Anthony Adverse, 1936 (Leroy)
Anthony of Padua. *See* Antonio di Padova, 1949
Anthony's Broken Mirror. *See* Antonijevo razbijeno ogledalo, 1957
Anti-Extortion Woman. *See* Minbo No Onna, 1991

Anticipation of the Night, 1958 (Brakhage)
Antigone, 1992 (Straub, Jean-Marie, And Danièle Huillet)
Antinea, L'amante della città Sepolta. *See* Atlantide, 1960
Antípodas de la victoria, 1986 (Alvarez)
Antoine et Antoinette, 1947 (Becker)
Antoinette Sabrier, 1926 (Dulac)
Antonieta, 1982 (Saura)
Antonijevo razbijeno ogledalo, 1957 (Makavejev)
Antonín Dvořák, 1990 (Jireš)
Antônio das Mortes, 1969 (Rocha)
Antonio di Padova, 1949 (Bava)
Antz, 1998 (Allen; Spielberg)
Anuschka, 1942 (Käutner)
Anxiety. *See* Endise, 1974
Anxiety. *See* Inquietude, 1998
Any Given Sunday, 1999 (Stone)
Any Number Can Play, 1949 (Leroy)
Any Which Way You Can, 1980 (Eastwood)
Anya és leánya, 1981 (Mészáros)
Anyád! A szúnyogok, 1999 (Jancsó)
Anybody Here Seen Kelly, 1928 (Wyler)
Anybody's Woman, 1930 (Arzner)
Anyone Can Play. *See* Dolci signore, 1967
Anyone Lived in a Pretty How Town, 1965-67 (Lucas)
Anything Goes, 1936 (Milestone)
Anywhere but Here, 1994 (Tavernier)
Anzio. *See* Sbarco di Anzio, 1968
Aoi sanmyaku, 1949 (Imai)
Aoiro kakumei, 1953 (Ichikawa)
Apa, 1966 (Szabó)
Apache, 1954 (Aldrich)
Apache Woman, 1955 (Corman)
Apachen, 1919 (Dupont)
Apaches pas veinards, 1903 (Guy)
Aparajito, 1956 (Ray)
Apartment, 1960 (Wilder)
Apartment Complex, 1998 (Hooper)
Ape and Super Ape. *See* Bij de beesten af, 1972
Apfel ist ab, 1948 (Käutner)
Apfelbaume, 1992 (Sanders-Brahms)
Apocalypse Now, 1979 (Coppola)
Apollo 13, 1995 (Corman; Howard; Sayles)
Apostasy. *See* Hakai, 1948
Apothecary. *See* A medikus, 1916
Appaloosa, 1966 (Fernández)
Appare Isshin Tasuke, 1945 (Kurosawa)
Apparizione, 1943 (Fellini)
Appassionata. *See* Taková láska, 1959
Appat, 1995 (Tavernier)
Appearances, 1921 (Hitchcock)
Appitsch and the Drunk, 1973 (Marshall)
Applause, 1929 (Mamoulian)
Apple. *See* Sib, 1998
Apple Game, 1977 (Chytilová; Menzel)
Apple Trees. *See* Apfelbaume, 1992
Appointment, 1970 (Lumet)
Appointment in Honduras, 1953 (Tourneur)
Apprenticeship of a Mahatma, 1995 (Benegal)
Apprentis, 1964 (Tanner)
Appunti per un film indiano, 1969 (Pasolini)
Appunti per una Orestiade africana, 1969 (Pasolini)
Appunti su un fatto di cronaca, 1951 (Visconti)
Après l'amour, 1947 (Tourneur)
Après l'amour, 1992 (Kurys)
April, 1961 (Ioseliani)
April, April, 1935 (Sirk)
Aprile, 1998 (Moretti)
Apunte sobre Ana, 1971 (García Berlanga)
Apur Sansar, 1959 (Ray)
Aquarien, 1974 (Brakhage)
Aquarium, 1895 (Lumière)
Aquasex. *See* Mermaids of Tiburon, 1961
Aquí llego el valentón, 1938 (Fernández)
Arab, 1915 (de Mille)
Arab, 1924 (Ingram)
Arabe. *See* Arab, 1924
Arabeski na temu Pirosmani, 1986 (Paradzhanov)
Arabesque, 1966 (Donen)
Arabian Jewish Dance, 1903 (Porter)
Arabics, 1982 (Brakhage)
Arabie interdite, 1937 (Clément)
Arachnophobia, 1990 (Spielberg)
Aranyáso, 1914 (Curtiz)
Aranyer Din Ratri, 1970 (Ray)
Arat az Orosházi Dözsa, 1953 (Jancsó)
Arbejdet kalder, 1941 (Henning-Jensen)
Arboles de Buenos-Aires, 1957 (Torre Nilsson)
Arbre, le maire et la Mediatheque, 1993 (Rohmer)
Arbres aux champignons, 1951 (Markopoulos)
Arcadian Maid, 1910 (Griffith; Sennett)
Arch of Triumph, 1948 (Aldrich; Milestone)
Architectes Ayorou, 1971 (Rouch)
Arcidiavolo, 1966 (Scola)
Ard, 1969 (Chahine)
Are ga minato no hikari da, 1961 (Imai)
Are Waitresses Safe, 1917 (Sennett)
Are You Afraid. *See* Er i bange, 1971
Arena, 1973 (Corman; Dante)
Arendás zsidó, 1917 (Curtiz)
Argent, 1929 (L'herbier)
Argent, 1983 (Bresson)
Argent de poche, 1976 (Truffaut)
Argentine Love, 1924 (Dwan)
Argila, 1968 (Schroeter)
Argument about a Marriage, 1969 (Marshall)
Århus by Night, 1989 (Malmros)
Ari no Machi no Maria, 1958 (Gosho)
Aria, 1987 (Altman; Beresford; Godard; Jarman; Roeg)
Ariel, 1988 (Kaurismaki)
Arise My Love, 1940 (Wilder)
Aristocrat's Stairs. *See* Kizoku no kaidan, 1959
Arizona Bill. *See* Strada per Fort Alamo, 1964
Arizona Dream, 1993 (Kusturica; Lewis)
Arkadas, 1974 (Güney)
Arlésienne, 1922 (Duvivier)
Arlette, 1997 (Berri)
Arm Drenthe, 1929/30 (Ivens)
Arme à gauche, 1965 (Sautet)
Arme Eva. *See* Frau Eva, 1915
Arme Marie, 1915 (Lubitsch; Wiene)
Armed and Dangerous, 1987 (Carpenter)
Armed Nation. *See* Pueblos en armas, 1961
Armée des ombres, 1969 (Melville)
Armée populaire arme le peuple, 1969 (Ivens)
Armored Vault. *See* Panzergewölbe, 1926
Arms and the Man, 1932 (Launder, Frank, and Sidney Gilliat)
Army. *See* Rikugun, 1944
Army of Darkness, 1993 (Raimi)
Arohan, 1982 (Benegal)
Around the World, 1943 (Dwan)
Around the World, 1967 (Kapoor)
Around the World in Eighty Days, 1956 (Keaton)

Around the World in Eighty Minutes with Douglas Fairbanks. *See* Around the World with Douglas Fairbanks, 1931
Around the World with Douglas Fairbanks, 1931 (Fleming)
Arousi-ye Khouban, 1989 (Makhmalbaf)
Arrangement, 1969 (Kazan)
Arrivée des congressistes à Neuville-sur-Saône. *See* Débarquement, 1895
Arrivée d'un bateau à vapeur, 1896-97 (Lumière)
Arrivée d'un train à La Ciotat, 1895 (Lumière)
Arrivée d'un train en gare de La Ciotat, 1936 (Lumière)
Arroseur arrosé, 1895 (Lumière)
Arroseur arrosé, 1897/98 (Guy)
Arrow Game, 1974 (Asch)
Arrowsmith, 1931 (Ford)
Arruza, 1971 (Boetticher)
Ars, 1959 (Demy)
Arsén Lupin utolsó kalandja, 1921 (Fejös)
Arsenal, 1929 (Dovzhenko)
Arsène Lupin joue et perd, 1980 (Astruc)
Arsenic and Old Lace, 1944 (Capra)
Art of Deceit, 1981 (Vadim)
Art of Love, 1965 (Jewison)
Art of Mirrors, 1973 (Jarman)
Art of Revival. *See* Az eladás müvészete, 1960
Art of Salesmanship. *See* Az eladás müvészete, 1960
Art of the English Craftsman, 1933 (Flaherty)
Art of Vision, 1965 (Brakhage)
Arte del tabaco, 1974 (Gutiérrez Alea)
Arteres de France, 1939 (Epstein)
Artesania popular, 1966 (Guzmán)
Arthur Honegger, 1955 (Demy)
Article 330, 1934 (Pagnol)
Artisten in der Zirkuskuppel: ratlos, 1967 (Kluge)
Artistes at the Top of the Big Top—Disoriented. *See* Artisten in der Zirkuskuppel: ratlos, 1967
Artists and Models, 1937 (Walsh)
Artists and Models, 1955 (Lewis; Tashlin)
Artist's Dream, 1900 (Porter)
Artist's Great Madonna, 1913 (Ingram)
Aru eiga-kantoku no shogai: Mizoguchi Kenji no kiroku, 1975 (Shindo)
Aru yo no tonosama, 1946 (Kinugasa)
Aruyo futatabi, 1956 (Gosho)
Arvottomat, 1982 (Kaurismaki)
Arzt aus Halberstadt, 1969 (Kluge)
As Good as It Gets, 1997 (Kasdan; Solondz)
As in a Looking Glass, 1911 (Griffith)
As It Is in Life, 1910 (Griffith)
As pinturas de meu irmão Júlio, 1965 (Oliveira)
As the Bells Rang Out, 1910 (Griffith)
As the Clouds Scatter. *See* Kumo ga chigireru toki, 1961
As You Desire Me, 1932 (von Stroheim)
As You Like It, 1936 (Lean)
Asa no hamon, 1952 (Gosho)
Asahi wa kagayaku, 1929 (Mizoguchi)
Asamblea general, 1960 (Gutiérrez Alea)
Asani Sanket, 1973 (Ray)
Ascending Scale. *See* Arohan, 1982
Ascenseur pour l'échafaud, 1958 (Malle)
Ascent. *See* Voshojdenie, 1977
Ash Can, or Little Dick's First Adventure, 1915 (Franklin)
Ash Can Fleet, 1939 (Zinnemann)
Ashes. *See* Popióły, 1965
Ashes and Ambers, 1982 (Gerima)
Ashes and Diamonds. *See* **Popiół i diament**, 1958
Ashes of Desire, 1919 (Borzage)
Ashes of Three, 1913 (Dwan)
Ashi ni sawatta koun, 1930 (Ozu)
Ashi ni sawatta onna, 1952 (Ichikawa)
Ashik kerib, 1988 (Paradzhanov)
Ashizuri misaki, 1954 (Yoshimura)
Así es la vida, 2000 (Ripstein)
Asi se quiere en Jalisco, 1942 (de Fuentes)
Ask a Policeman, 1939 (Launder, Frank, and Sidney Gilliat)
Aslan bey, 1968 (Güney)
Aslanlarin dönüsü, 1966 (Güney)
Asleep at the Switch, 1923 (Sennett)
Aspen, 1991 (Wiseman)
Asphalt Jungle, 1950 (Huston)
Assassin. *See* Point of No Return, 1993
Assassin a peur la nuit, 1942 (Delannoy)
Assassin habite au vingt-et-un, 1942 (Clouzot)
Assassin, The Emperor and the Assassin. *See* Jing ke ci qin wang, 1999
Assassinat de la rue du Temple, 1904 (Guy)
Assassinat du Courrier de Lyon, 1904 (Guy)
Assassination. *See* Ansatsu, 1964
Assassination Bureau, 1968 (Dearden)
Assassination Game, 1992 (Corman)
Assassination of Trotsky, 1972 (Losey)
Assassino, 1961 (Petri)
Assassins: A Film concerning Rimbaud, 1985 (Haynes)
Assassins de l'ordre, 1971 (Carné)
Assault on Paradise. *See* Maniac, 1977
Assault on Precinct 13, 1977 (Carpenter)
Assiettes tournantes, 1895 (Lumière)
Assigned to Danger, 1948 (Boetticher)
Assisted Elopement, 1912 (Dwan)
Asterix and Obelix Take on Caesar. *See* Asterix et Obelix contre Cesar, 1999
Asterix et Obelix contre Cesar, 1999 (Berri)
Astral Man, 1957 (Vanderbeek)
Astray from the Steerage. *See* Away from the Steerage, 1921
Astrologie ou Le Miroir de la vie, 1952 (Grémillon)
Astronautes, 1960 (Marker)
Asu no odoriko, 1939 (Yoshimura)
Asu no taiyo, 1959 (Oshima)
Asu o tsukuru hitobito, 1946 (Kurosawa)
Asya, 1977 (Heifitz)
At avrat silah, 1966 (Güney)
At Coney Island, 1912 (Sennett)
At First Sight. *See* Between Us, 1983
At Full Gallop. *See* Cwal, 1996
At Great Cost. *See* Dorogoi tsenoi, 1957
At hirsizi banus, 1967 (Güney)
At Home among Strangers. *See* Svoi sriedi chougikh, 1974
At It Again, 1912 (Sennett)
At It Again. *See* Caught in the Rain, 1914
At Land, 1944 (Deren)
At Long Last Love, 1975 (Bogdanovich)
At the Altar, 1909 (Griffith)
At the Circus, 1938 (Leroy)
At the Eleventh Hour. *See* Hvem var Forbryderen?, 1912
At the Lörinc Spinnery. *See* A lörinci fonóban, 1971
At the Phone, 1912 (Guy)
At the Risk of My Life. *See* Inochi bo ni furo, 1971
At Twelve O'Clock, 1913 (Sennett)
At War with the Army, 1951 (Lewis)
At žije republika, 1965 (Kachyňa)
Ať žije nebožtik, 1935 (Frič)
Atalante, 1934 (Vigo)
Atame!, 1990 (Almodóvar)
Atelier, 1984 (Téchiné)
Atelier du diable, 1982 (Palcy)
Ateliers de La Ciotat, 1895 (Lumière)

Atencion prenatal, 1972 (Gómez)
Athens, 1982 (Angelopoulos)
Athlète incomplet, 1932 (Autant-Lara)
Atilla 74, 1975 (Cacoyannis)
Atividades politicas em Sao Paolo, 1950 (Pereira Dos Santos)
Atlantic, 1929 (Dupont; Forst)
Atlantic City, 1980 (Malle)
Atlantide, 1921 (Feyder)
Atlantide, 1932 (Pabst)
Atlantide, 1960 (Ulmer)
Atlantik, 1929 (Dupont)
Atlantis, 1913 (Blom; Curtiz)
Atlantis, 1930 (Dupont)
Atlantis, 1991 (Besson)
Atlas, 1960 (Corman)
Atom, 1918 (Borzage)
Atom Age Vampire. *See* Seddok, l'erede di Satana, 1960
Atonement of Gösta Berling. *See* **Gösta Berlings saga**, 1923
Atre, 1920 (Gance)
Atsui yoru, 1968 (Yoshimura)
Att Segla är Nödvändigt, 1937/38 (Fejös)
Atta Boy's Last Race, 1916 (Browning)
Attack!, 1956 (Aldrich)
Attack of the Crab Monsters, 1957 (Corman)
Attack of the Giant Leeches, 1959 (Corman)
Attaque du feu, 1895 (Lumière)
Attaque d'un diligence, 1904 (Guy)
Attempt at Simulating Cinematographic Delirium. *See* Essai de simulation de délire cinématographique, 1935
Attendenti, 1961 (de Sica)
Attention Bandits, 1987 (Lelouch)
Atti degli apostoli, 1968 (Rossellini)
Attrait du bouge, 1912 (Feuillade)
Au Bal de Flore, 1900 (Guy)
Au bonheur des dames, 1929 (Duvivier)
Au cabaret, 1899/1900 (Guy)
Au carrefour de la vie, 1949 (Storck)
Au coeur du mensonge, 1999 (Chabrol)
Au cœur de l'Ile de France, 1954 (Grémillon)
Au gré des flots, 1913 (Feuillade)
Au harem d'Archimede, 1985 (Costa-Gavras)
Au hasard Balthazar, 1966 (Bresson; Miller)
Au nom de la loi, 1932 (Tourneur)
Au pays de George Sand, 1926 (Epstein)
Au pays des lions, 1912 (Feuillade)
Au pays des mages noirs, 1947 (Rouch)
Au pays du Roi Lépreux, 1927 (Feyder)
Au pays du scalp, 1931 (Cavalcanti)
Au petit bonheur, 1945 (L'herbier)
Au Poulailler!, 1905 (Guy)
Au réfectoire, 1897/98 (Guy)
Au Revoir les enfants, 1987 (Malle)
Au royaume des cieux, 1949 (Duvivier)
Au Rythme de mon coeur, 1983 (Lefebvre)
Au secours!, 1923 (Gance)
Aube, 1986 (Jancsó)
Auberge rouge, 1910 (Gance)
Auberge rouge, 1923 (Epstein)
Auberge rouge, 1951 (Autant-Lara)
Auch Zwerge haben klein angefangen, 1970 (Herzog)
Audaces du cœur, 1913 (Feuillade)
Au-delà des grilles, 1948 (Clément)
Audition, 1989 (Campion)
Auditions, 1980 (Loach)
Audrey Rose, 1977 (Wise)
Auf Wiedersehen, Franziska!, 1941 (Käutner)
Auf Wiedersehen, Franziska. *See* Franziska, 1957
Auf's kreuz gelegt, 1974 (Petersen)
Auferstehung. *See* Resurrezione, 1958
Aufs Eis geführt, 1914 (Lubitsch)
Aufzeichnungen zu Kleidern und Städten, 1989 (Wenders)
Augen aus einem anderen Land, 1975 (Kluge)
Augen der Mumie Mâ, 1918 (Lubitsch)
Augen wollen sich nicht zu jeder Zeit schliessen oder Vielleicht eines Tages wird Rom sich erlauben, seinerseits zu wählen. *See* Othon, 1969
Augenblick des Friedens, 1965 (Duras)
Aujourd'hui ou jamais, 1998 (Lefebvre)
Aunt's in the Pants, 1930 (Sandrich)
Auntie and the Cowboys, 1911 (Dwan)
Aurat, 1940 (Mehboob Khan)
Aurelia Steiner—Melbourne, 1978/79 (Duras)
Aurelia Steiner—Vancouver, 1978/79 (Duras)
Aurora. *See* Pod severnym siyaniyem, 1990
Aus dem Leben der Marionetten, 1980 (Bergman)
Aus den Erinnerungen eines Frauenarztes, 1921 (Pick)
Aus der Familie der Panzerechsen, 1974 (Wenders)
Aus erster Ehe, 1950 (Staudte)
Aussi loin que l'amour, 1971 (Chabrol)
Aussi loin que mon enfance, 1968 (Eustache)
Aussi longue absence, 1961 (Duras)
Austeria, 1982 (Kawalerowicz)
Austerlitz, 1960 (Gance; Kaplan; Welles; de Sica)
Austreibung, 1923 (Murnau)
Auto chiese, 1959 (Olmi)
Autobiografia, 1971 (Ripstein)
Autobiography of a Princess, 1975 (Ivory)
Auto-stoppeuses, 1997 (Pialat)
Autour de minuit. *See* Round Midnight, 1986
Autour d'une bague, 1915 (Feyder)
Autre, 1917 (Feuillade)
Autumn Afternoon. *See* **Samma no aji**, 1962
Autumn in Badacsony. *See* Ösz Badacsonyban, 1954
Autumn Leaves, 1956 (Aldrich)
Autumn Lotus. *See* Ch'iu Lien, 1979
Autumn Sonata. *See* Herbstsonate, 1978
Autumn Tale, A Tale of Autumn. *See* Conte d'automne, 1998
Autumnal, 1993 (Brakhage)
Auvergne, 1925 (Grémillon)
Aux lions les chrétiens, 1911 (Feuillade)
Aux Quatre Coins, 1950 (Rivette)
Aux yeux du souvenir, 1948 (Delannoy)
Avait dans Le coeur des jardins introuvables, 2000 (Tavernier)
Avalanche, 1978 (Corman)
Avalanche. *See* Lawine, 1923
Avalanche. *See* Nadare, 1952
Avalanche Express, 1979 (Polonsky)
Avaliha, 1984 (Kiarostami)
Avalon, 1990 (Levinson)
Avant dernier, 1983 (Besson)
Avanti!, 1972 (Wilder)
Avanti, c'e posto, 1942 (Fellini)
Ave Caesar!, 1919 (Korda)
Ave Maria, 1936 (Ophüls)
Avec le sourire, 1936 (Tourneur)
Avec passion Bosch, ou Le Jardin des délices de Jérôme Bosch, 1980 (Eustache)
Avenger. *See* Hämnaren, 1915
Avenging Conscience, 1914 (Griffith)
Avenir d'Emilie. *See* Flugel und fesseln, 1984
Aventuras de Robinson Crusoe, 1952 (Buñuel)
Aventure c'est l'aventure, 1972 (Lelouch)

Aventure de Billy le Kid, 1970 (Eustache)
Aventure de Catherine C., 1990 (Breillat)
Aventure des millions, 1916 (Feuillade)
Aventure Malgache, 1944 (Hitchcock)
Aventures d'Arsène Lupin, 1956 (Becker)
Aventures de Robert Macaire, 1925 (Epstein)
Aventures du roi Pausole, 1933 (Delannoy)
Aventures d'un voyageur trop pressé, 1903 (Guy)
Aventurier, 1934 (L'herbier)
Aventurière, 1912 (Feuillade)
Aventurière, dame de compagnie, 1911 (Feuillade)
Avenue de l'Opéra, 1900 (Guy)
Average Husband, 1929 (Sennett)
Aveu, 1970 (Costa-Gavras; Marker)
Aveugle, 1897 (Guy)
Aveugle, 1899/1900 (Guy)
Aveugle de Jerusalem, 1909 (Feuillade)
Aviatikeren og Journalistens Hustru. *See* En Lektion, 1911
Aviator and the Journalist's Wife. *See* En Lektion, 1911
Aviator's Wife. *See* Femme de l'aviateur, 1980
Avisen, 1954 (Roos)
Avoir 16 ans, 1978 (Lefebvre)
Avventura, 1959 (Antonioni)
Avventura di Annabella, 1943 (Bava)
Avventura di Salvator Rosa, 1939 (Castellani)
Avventure di Giacomo Casanova, 1954 (Bava)
Avventuriera del piano di sopra, 1941 (de Sica)
Awakening, 1909 (Griffith)
Awakening, 1928 (Fleming)
Awara, 1951 (Kapoor)
Award Presentation to Andy Warhol, 1964 (Mekas)
Away from the Steerage, 1921 (Sennett)
Awaz, 1956 (Mehboob Khan)
Awdat al Ibn al Dal, 1976 (Chahine)
Awful Moment, 1908 (Griffith)
Awful Truth, 1937 (McCarey)
Ax Fight, 1975 (Asch)
Ay! Carmela, 1990 (Saura)
Aysa, 1965 (Sanjinés)
Az aranyember, 1918 (Korda)
Az egymillió fontos bankó, 1916 (Korda)
Az éjszaka rabjai, 1914 (Curtiz)
Az eladás müvészete, 1960 (Jancsó; Mészáros)
Az élet megy tovább, 1959 (Mészáros)
Az ezredes, 1917 (Curtiz)
Az ezust kecske, 1916 (Curtiz)
Az idö kereke, 1961 (Jancsó)
Az Oghat-e Faraghat-e Khod Chegouneh Estefadeh Konim?, 1977 (Kiarostami)
Az ördög, 1918 (Curtiz)
Az ötödik pecsét, 1976 (Fábri)
Az utolsó bohém, 1912 (Curtiz)
Az utolsó hajnal, 1917 (Curtiz)
Azrail benim, 1968 (Güney)
Azyllo muito louco, 1969 (Pereira Dos Santos)

B2 Tape/Film, 1983 (Jarman)
Ba wang bie ji, 1993 (Chen Kaige)
Baal, 1970 (Fassbinder; Schlöndorff; Von Trotta)
Baara, 1977 (Cissé)
Bab el Hadid, 1958 (Chahine)
Baba, 1971 (Güney)
Baba Amine, 1950 (Chahine)
Babatou ou les trois conseils, 1976 (Rouch)
Babe, 1995 (Miller)
Babe: Pig in the City, 1998 (Miller)
Babes in Arms, 1939 (Berkeley)
Babes in Bagdad, 1952 (Ulmer)
Babes in the Woods, 1917 (Franklin)
Babes on Broadway, 1941 (Berkeley)
Baby, 1915 (Franklin)
Baby and the Battleship, 1956 (Attenborough)
Baby and the Stork, 1911 (Griffith)
Baby Carriage. *See* Barnvagnen, 1963
Baby Day, 1913 (Sennett)
Baby Doll, 1956 (Kazan)
Baby Face Harrington, 1935 (Walsh)
Baby Face Nelson, 1957 (Siegel)
Baby Ghana, 1957 (Rouch)
Baby, It's You, 1983 (Sayles)
Baby of Macon, 1993 (Greenaway)
Baby on the Barge, 1915 (Hepworth)
Baby Review, 1903 (Porter)
Baby the Rain Must Fall, 1965 (Mulligan; Pakula)
Babyface, 1998 (Egoyan)
Babylon Series, 1989 (Brakhage)
Babylon Series No. 2, 1990 (Brakhage)
Baby's Birthday, 1929 (Sennett)
Baby's Pets, 1926 (Sennett)
Baby's Shoe, 1909 (Griffith)
Babysitter, 1995 (Schumacher)
Babysitters. *See* Twin Sitters, 1994
Bach Cello Suite vm4: Sarabande, 1997 (Egoyan)
Bach y sus intérpretes, 1975 (Leduc)
Bachelor Bait, 1934 (Stevens)
Bachelor Butt-in, 1926 (Sennett)
Bachelor Flat, 1962 (Tashlin)
Bachelors Beware. *See* Dokushinsha goyojin, 1930
Baciodell'Aurora, 1953 (Bava)
Back in the USSR, 1991 (Polanski)
Back Pay, 1922 (Borzage)
Back Roads, 1981 (Ritt)
Back Stage, 1919 (Keaton)
Back Street, 1932 (Stahl)
Back Streets of Paris. *See* Macadam, 1946
Back to Back, 1990 (Corman)
Back to Bataan, 1945 (Dmytryk)
Back to Life, 1913 (Dwan)
Back to the Future, 1985 (Spielberg; Zemeckis)
Back to the Future II, 1989 (Spielberg; Zemeckis)
Back to the Future III, 1990 (Spielberg; Zemeckis)
Back to the Kitchen, 1919 (Sennett)
Back Yard Theater, 1914 (Sennett)
Backbiters. *See* Catherine, 1927
Backdraft, 1991 (Howard)
Background to Danger, 1943 (Walsh)
Backstairs. *See* Hintertreppe, 1921
Bad and the Beautiful, 1953 (Minnelli)
Bad Blood. *See* Mauvais Sang, 1986
Bad Boy, 1925 (McCarey)
Bad Boy. *See* Zły chłopiec, 1950
Bad Boy. *See* Badou Boy, 1969
Bad Boys. *See* Furyo shonen, 1960
Bad Boyz, Rebel Dreams. *See* Valley Girl, 1983
Bad Company. *See* Mauvaises fréquentations, 1966
Bad Company, 1972 (Benton)
Bad Game, 1913 (Sennett)
Bad Girl, 1931 (Borzage)
Bad Girl. *See* Palomilla brava, 1973
Bad Girls. *See* Biches, 1968
Bad Good Man. *See* Plokhoy khoroshyi chelovek, 1973
Bad Investment, 1912 (Dwan)

Bad Lieutenant, 1992 (Ferrara)
Bad Lord Byron, 1948 (Zetterling)
Bad Luck. *See* Zezowate szczescie, 1960
Bad ma ra khabad bord, 1999 (Kiarostami)
Bad Man and Others, 1915 (Walsh)
Bad Man and the Ranger, 1912 (Dwan)
Bad One. *See* Sorority Girl, 1957
Bad Seed, 1956 (Leroy)
Bad Son. *See* Mauvais Fils, 1980
Bad Taste, 1987 (Jackson)
Bad Timing, 1980 (Roeg)
Bad Trip. *See* Iron Horsemen, 1994
Badkonake sefid, 1995 (Kiarostami)
Badlanders, 1958 (Daves)
Badlands, 1973 (Malick)
Badou Boy, 1969 (Mambety)
Bag of Fleas. *See* Pytel blech, 1962
Bagdad Café. *See* Out of Rosenheim, 1987
Baggage Smasher, 1914 (Sennett)
Bague, 1947 (Resnais)
Bague qui tue, 1915/16 (Feuillade)
Bahen, 1941 (Mehboob Khan)
Baie des Anges, 1963 (Demy)
Baignade dans le torrent, 1897 (Guy)
Baignade en mer, 1895 (Lumière)
Baignade en mer, 1896-97 (Lumière)
Bains en mer, 1896-97 (Lumière)
Baisers, 1963 (Berri; Tavernier)
Baisers volés, 1968 (Miller; Truffaut)
Baishey Shravana, 1960 (Sen)
Bait, 1921 (Tourneur)
Bajaderens Haevn. *See* Tempeldanserindens Elskov, 1914
Bajazzo. *See* Sehnsucht, 1920
Báječni muži s klikou, 1979 (Menzel)
Bajo el cielo de Mexico, 1937 (de Fuentes)
Bakumatsu Taiyoden, 1958 (Imamura)
Bakushu, 1951 (Imamura; Ozu)
Bal, 1984 (Scola)
Bal d'enfants, 1896-97 (Lumière)
Bala, 1976 (Ray)
Balança mas nao caid, 1953 (Pereira Dos Santos)
Balatli arif, 1967 (Güney)
Balettprimadonnan, 1916 (Stiller)
Bali, 1984 (Szabó)
Balia, 1999 (Bellocchio)
Balinese Trance Seance, 1979 (Asch)
Balint Fabian Meets God. *See* Fábián Bálint találkozása Istennel, 1979
Balked at the Altar, 1908 (Griffith; Sennett)
Ball of Fire, 1941 (Hawks; Wilder)
Ball of the Anjo Family. *See* Anjo-ke no butokai, 1947
Ballad. *See* Dumka, 1964
Ballad of Cable Hogue, 1970 (Peckinpah)
Ballad of Narayama. *See* **Narayama bushi-ko**, 1983
Ballad of Orin. *See* Hanare goze Orin, 1977
Ballad of the Little Soldier. *See* Ballade vom Kleinen Soldaten, 1984
Ballad of the Narayama. *See* Narayama bushi-ko, 1958
Ballad of the Skeletons, 1996 (van Sant)
Ballade vom Kleinen Soldaten, 1984 (Herzog)
Ballata de un milliardo, 1966/67 (Bertolucci)
Ballerina e buon Dio, 1958 (de Sica)
Ballet, 1995 (Wiseman)
Ballet Dancer. *See* Balletdanserinden, 1911
Ballet de Singe. *See* Vérité sur l'homme-singe, 1907
Ballet do Brasil, 1962 (Pereira Dos Santos)
Ballet Girl. *See* Ballettens børn, 1954
Ballet Japonais, 1900 (Guy)
Ballet Libella, 1897 (Guy)
Ballet mécanique, 1924 (Ray)
Balletdanserinden, 1911 (Blom)
Ballets de Niger, 1961 (Rouch)
Ballettens børn, 1954 (Henning-Jensen)
Ballettens Datter, 1913 (Holger-Madsen)
Balloneksplosionen, 1913 (Dreyer)
Balloon. *See* Fusen, 1956
Balloon, 1959 (Leacock)
Balloon Explosion. *See* Balloneksplosionen, 1913
Balloonatic, 1923 (Keaton)
Balocchi e profumi, 1953 (Bava)
Balthazar. *See* Au hasard Balthazar, 1966
Baltic Deputy. *See* Deputat Baltiki, 1936
Baltic Express. *See* Pociag, 1959
Balto, 1995 (Spielberg)
Bambi, 1942 (Franklin)
Bambina. *See* Farò da padre . . . , 1974
Bambini di Praga, 1993 (Jireš)
Bamboo Blonde, 1946 (Mann)
Bamboo Doll of Echizen. *See* Echizen take ningyo, 1963
Bamboo Leaf Flute of No Return. *See* Kaeranu sasabue, 1926
Bamboozled, 2000 (Lee)
Bambuå påldern på Mentawei, 1937/38 (Fejös)
Bana kursun islemez, 1967 (Güney)
Banana Monster. *See* Schlock, 1971
Bananas, 1971 (Allen)
Band of Angels, 1957 (Walsh)
Band of Brothers, 2001 (Spielberg)
Band of Ninja. *See* Ninja bugeicho, 1967
Band of the Hand, 1986 (Mann)
Band Wagon, 1953 (Minnelli)
Bande à part, 1964 (Godard)
Bande des quatre, 1989 (Rivette)
Bande von Hoheneck, 1950 (Staudte)
Bandeau sur les yeux, 1917 (Feuillade)
Bandera, 1935 (Duvivier)
Banderas del amanecer, 1983 (Sanjinés)
Bandit, 1913 (Sennett)
Bandida, 1962 (Fernández)
Bandit Island of Karabei. *See* Return to Treasure Island, 1954
Bandit of Point Loma, 1912 (Dwan)
Bandito, 1946 (Lattuada)
Bandits. *See* Attention Bandits, 1987
Bandits in Rome. *See* Roma coma Chicago, 1969
Bandit's Wager, 1916 (Ford)
Bandit's Waterloo, 1908 (Griffith)
Bang!, 1977 (Troell)
Bangville Police, 1913 (Sennett)
Banjo on My Knee, 1936 (Cromwell)
Bank, 1915 (Bacon; Chaplin)
Bánk bán, 1914 (Curtiz)
Bank Book. *See* Vildledt Elskov, 1911
Bank Director, Carnival. *See* Karneval, 1908
Bank Holiday, 1937 (Launder, Frank, and Sidney Gilliat; Reed)
Bank of Departure. *See* Ruri no kishi, 1956
Banka, 1957 (Gosho)
Banker's Daughter, 1910 (Walsh)
Banker's Daughters, 1910 (Griffith)
Banquet des fraudeurs, 1951 (Storck)
Banshun, 1949 (Ozu)
Banwara, 1950 (Kapoor)
Banware Nayan, 1950 (Kapoor)
Banzai, 1982 (Berri)
Baobab Play, 1974 (Marshall)
Bara en mor, 1949 (Sjöberg)

Bara ikutabi, 1955 (Kinugasa)
Barabbas, 1953 (Sjöberg)
Barajas, aeropuerto internacional, 1950 (Bardem)
Barbara, 1997 (Malmros)
Barbara Frietchie, 1915 (Guy)
Barbarella, 1968 (Vadim)
Barbarian and the Geisha, 1958 (Huston)
Barbarian, Ingomar, 1908 (Griffith)
Barbarian Queen, 1985 (Corman)
Barbaro del Ritmo, 1963 (Alvarez)
Barbarosa, 1981 (Schepisi)
Barbary Coast, 1935 (Hawks)
Barbary Sheep, 1917 (Tourneur)
Barbe-Bleue, 1972 (Dmytryk)
Barbed Water, 1969 (Welles)
Barbed Wire, 1927 (Stiller)
Barber of Siberia. *See* Sibirskij tsiryulnik, 1998
Barber Shop, 1933 (Sennett)
Barberousse, 1916 (Gance)
Barber's Daughter, 1929 (Sennett)
Barbora Hlavsová, 1942 (Frič)
Barcelona, 1994 (Stillman)
Bardelys the Magnificent, 1926 (Florey; Vidor)
Bare Essentials, 1991 (Coolidge)
Bare Fists, 1919 (Ford)
Barefoot Contessa, 1954 (Mankiewicz)
Barefoot Executive, 1995 (Seidelman)
Bargain Hunt, 1928 (Sennett)
Bariera, 1966 (Skolimowski)
Bariri, 1958 (Olmi)
Barn of the Naked Dead, Nightmare Circus. *See* Terror Circus, 1973
Barndommens gade, 1986 (Henning-Jensen)
Barnet, 1909 (Blom)
Barnet, 1913 (Sjöström; Stiller)
Barnet, 1940 (Christensen)
Barnets Magt, 1914 (Holger-Madsen)
Barney Oldfield's Race for a Life, 1913 (Sennett)
Barnum Was Wrong, 1930 (Sandrich)
Barnvagnen, 1963 (Troell)
Barnyard Flirtations, 1914 (Sennett)
Barocco, 1976 (Téchiné)
Baron, 1911 (Sennett)
Baron Blood. *See* Orrori del castello di Norimberga, 1972
Baron de l'Ecluse, 1959 (Delannoy)
Baron fantôme, 1942 (Cocteau)
Baron Munchhausen. *See* **Baron Prášil**, 1940
Baron of Arizona, 1950 (Fuller)
Baron Prášil, 1940 (Frič)
Baroque. *See* Barroco, 1989
Baroque Diet, 1992 (Maysles)
Baroud, 1931 (Ingram)
Barque en mer, 1896-97 (Lumière)
Barque sortant du port, 1895 (Lumière)
Barrabas, 1919 (Feuillade)
Barrage contre le Pacifique, 1958 (Clément)
Barravento, 1962 (Pereira Dos Santos; Rocha)
Barren Lives. *See* **Vidas secas**, 1963
Barretts of Wimpole Street, 1934 (Franklin)
Barretts of Wimpole Street, 1957 (Franklin)
Barrier. *See* Bariera, 1966
Barrière, 1915 (Feuillade)
Barroco, 1989 (Leduc)
Barry Lyndon, 1975 (Kubrick)
Barry MacKenzie Holds His Own, 1974 (Beresford)
Barsaat, 1949 (Kapoor)
Bartered Bride. *See* Verkaufte Braut, 1932
Bartók Béla: az éjszaka zenéje, 1970 (Gaál)
Barton Fink, 1991 (Coen)
Baruch. *See* Alte Gesetz, 1923
Barwy ochronne, 1976 (Zanussi)
Bas de laine [Le Trésor], 1911/13 (Feuillade)
Bas-Fonds, 1936 (Becker; Renoir; Visconti)
Bashful Jim, 1925 (Sennett)
Basic Instinct, 1992 (Verhoeven)
Basic Training, 1971 (Wiseman)
Basilisk, 1914 (Hepworth)
Basquiat, 1996 (Bartel)
Bassae, 1964 (Astruc)
Bataille, 1933 (L'herbier)
Bataille de boules de neige, 1899/1900 (Guy)
Bataille de l'eau lourde, 1948 (Epstein)
Bataille des dix millions, 1970 (Marker)
Bataille d'oreillers, 1899/1900 (Guy)
Bataille du rail, 1945 (Clément)
Bataille sur le grand fleuve, 1951 (Rouch)
Batalla de Chile, 1975/76 (Marker)
Batalla de Chile: La lucha de un pueblo sin armas, 1974 (Guzmán)
Bateau sur l'herbe, 1971 (Beineix)
Baten, 1961 (Troell)
Bath Harem. *See* Ukiyo-buro, 1929
Bathers, 1900 (Hepworth)
Bathhouse Beauty. *See* A Bathing Beauty, 1914
Bathhouse Blunder, 1916 (Sennett)
Bathing Beauty, 1914 (Sennett)
Bathtub Perils, 1916 (Sennett)
Batisseurs, 1938 (Epstein)
Batman, 1989 (Burton)
Batman & Robin, 1997 (Schumacher)
Batman Dracula, 1964 (Warhol)
Batman Forever, 1995 (Burton; Schumacher)
Batman Returns, 1992 (Burton)
Battaglia di Algeri, 1966 (Pontecorvo)
Battaglia di Maratona, 1959 (Bava; Tourneur)
Battaglia di Mareth. *See* Grande attacco, 1977
Batteries Dogon—éléments pour une étude des rythmes, 1966 (Rouch)
*batteries not included, 1986 (Spielberg)
Batteur du bolero , 1992 (Leconte)
Batticuore, 1938 (Castellani)
Battle, 1911 (Griffith)
Battle at Elderbush Gulch, 1913 (Griffith)
Battle beyond the Stars, 1980 (Cameron; Corman; Sayles)
Battle beyond the Sun, 1962 (Coppola; Corman)
Battle Cry, 1955 (Walsh)
Battle for Anzio. *See* Sbarco di Anzio, 1968
Battle for Our Soviet Ukraine. *See* Bytva za nashu Radyansku Ukrayinu, 1943
Battle for the Planet of the Apes, 1973 (Landis; Huston)
Battle for Tsaritsin. *See* Boi pod Tsaritsinom, 1920
Battle Hymn, 1957 (Sirk)
Battle of Algiers. *See* **Battaglia di Algeri**, 1966
Battle of Ambrose and Walrus, 1915 (Sennett)
Battle of Austerlitz. *See* Austerlitz, 1960
Battle of Blood Island, 1959 (Corman)
Battle of Chile. *See* **Batalla de Chile**, 1975/76
Battle of Chile: The Struggle of an Unarmed People. *See* **Batalla de Chile: La lucha de un pueblo sin armas**, 1974
Battle of Kawanakajima. *See* Kawanakajima kassen, 1941
Battle of Marathon. *See* Battaglia di Maratona, 1959
Battle of Midway, 1942 (Ford)
Battle of Neretva, 1970 (Welles)
Battle of Paris, 1929 (Florey)
Battle of San Pietro. *See* San Pietro, 1945

Battle of the Century, 1927 (Stevens)
Battle of the Rails. *See* **Bataille du rail**, 1945
Battle of the River Plate, 1956 (Powell, Michael, And Emeric Pressburger; Schlesinger)
Battle of the Sexes, 1914 (Griffith)
Battle of the Sexes, 1928 (Griffith)
Battle of the Sexes, 1959 (Crichton)
Battle of the Villa Fiorita, 1965 (Daves)
Battle of Who Run, 1913 (Sennett)
Battle of Wills, 1913 (Dwan)
Battle over Citizen Kane, 1996 (Bogdanovich)
Battle Royal, 1918 (Sennett)
Battleground, 1912 (Dwan)
Battleground, 1949 (Wellman)
Battleship Potemkin. *See* **Bronenosets Potemkin**, 1925
Battleships, 1911 (Dwan)
Battling Butler, 1926 (Keaton)
Battling Charlie. *See* Champion, 1915
Battling Oriole, 1924 (Stevens)
Baule-les-Pins, 1990 (Kurys)
Baxter, Vera Baxter, 1977 (Duras)
Bay of Blood. *See* Reazione a catena, 1971
Bay of Rocks, 1976 (Xie Jin)
Bay of St. Michel, 1963 (Zetterling)
Bay of the Angels. *See* Baie des Anges, 1963
Baya el Khawatim, 1965 (Chahine)
Bayadere's Revenge. *See* Tempeldanserindens Elskov, 1914
Baycot, 1985 (Makhmalbaf)
Bayn Ideak, 1960 (Chahine)
BBC: Droitwich, 1934 (Grierson)
BBC: The Voice of Britain, 1935 (Grierson)
Be Careful. *See* Hansom Cabman, 1924
Be Reasonable, 1922 (Sennett)
Be Tartib ya Bedoun-e Tartib, 1981 (Kiarostami)
Be Your Age, 1926 (McCarey)
Beach. *See* Spiaggia, 1954
Beach Ball, 1965 (Corman)
Beach Blanket Bingo, 1965 (Keaton)
Beach Bunnies, 1976 (Wood, Edward D., Jr.)
Beach Club, 1928 (Sennett)
Beach Comber. *See* Under Crimson Skies, 1920
Bear. *See* Ours, 1988
Bear Affair, 1915 (Sennett)
Bear Escape, 1912 (Sennett)
Bear Knees, 1928 (Sandrich)
Bearded Youth, 1911 (Sennett)
Beast at Bay, 1912 (Griffith)
Beast from a Haunted Cave, 1959 (Corman)
Beast of Prey. *See* Dravci, 1948
Beast with 1,000,000 Eyes, 1955 (Corman)
Beast with Five Fingers, 1945 (Florey)
Beasts of the Jungle, 1913 (Guy)
Beat 13. *See* 13. revír, 1945
Beat of the Live Drum, 1985 (Fincher)
Beat the Devil, 1953 (Clayton; Huston)
Beating He Needed, 1912 (Sennett)
Beating Hearts and Carpets, 1915 (Sennett)
Beau Brummel, 1913 (Ingram)
Beau Geste, 1939 (Wellman)
Beau Mariage, 1982 (Rohmer)
Beau Serge, 1958 (Chabrol; de Broca)
Beau-père, 1981 (Blier)
Beauté du diable, 1949 (Clair)
Beautiful Blonde from Bashful Bend, 1949 (Sturges)
Beautiful but Dangerous. *See* Donna piu bella del mondo, 1955
Beautiful City, 1925 (Goulding)
Beautiful Days. *See* Uruwashiki saigetsu, 1955
Beautiful Story. *See* Belle histoire, 1992
Beautiful Swindlers. *See* Plus Belles Escroqueries du monde, 1964
Beautiful Voice, 1911 (Sennett)
Beauty and the Beast. *See* Skønheden og udyret, 1983
Beauty and the Dragon. *See* Bijo to kairyu, 1955
Beauty and the Old Man. *See* Tao Hua Neu Tou Chao Kung, 1975
Beauty Bunglers, 1915 (Sennett)
Beauty Care in the Jungle. *See* Skönhetsvård i djungeln, 1935/36
Beauty's Sorrows. *See* Bijin aishu, 1931
Bébé embarrassant, 1905 (Guy)
Bébé en vacances, 1910/13 (Feuillade)
Bébé fume, 1910/13 (Feuillade)
Because He Loved Her, 1916 (Sennett)
Because I Love. *See* Sukinareba koso, 1928
Because I Love. *See* Aisureba koso, 1955
Becky Sharp, 1935 (Mamoulian)
Bed and Board. *See* Domicile conjugal, 1970
Bed Sitting Room, 1969 (Lester)
Bedazzled, 1967 (Donen)
Bedingung—Kein Anhang!, 1914 (Lubitsch)
Bedlam, 1994 (Sayles)
Bedroom Blunder, 1917 (Sennett)
Bed's Breakfast, 1930 (Launder, Frank, and Sidney Gilliat)
Bedside, 1933 (Florey)
Bedstemoders Vuggevise. *See* Operabranden, 1912
Beed-o Baad, 1999 (Kiarostami)
Beekeeper. *See* O Melissokomos, 1986
Beekeeper's Scrapbook. *See* Slikovnica pčelara, 1958
Bees, 1978 (Corman)
Bee's Buzz, 1929 (Sennett)
Beethoven's Nephew. *See* Neveu de Beethoven, 1985
Beetlejuice, 1988 (Burton)
Before Dawn. *See* Reimei izen, 1931
Before Election. *See* Választás elótt, 1953
Before Spring, 1958 (Ivens)
Before Sunrise, 1995 (Linklater)
Before the Dawn. *See* Yoake mae, 1953
Before the Raid, 1943 (Weiss)
Before the Rally. *See* Przed rajdem, 1970
Before the Revolution. *See* Prima della rivoluzione, 1964
Befrielsesbilleder, 1982 (Von Trier)
Begegnung mit Fritz Lang, 1963 (Godard)
Beggar Man of Paris. *See* Smil, 1916
Beggar Princess. *See* Grevinde Hjerteløs, 1915
Beggar's Deceit, 1900 (Hepworth)
Beggars of Life, 1928 (Wellman)
Beggar's Opera. *See* Opera Zebracka, 1991
Begierde. *See* Abwege, 1928
Beginning and the End. *See* Principio y fin, 1993
Beginning of an Unknown Century. *See* Angel,, 1987
Beguiled, 1971 (Eastwood; Siegel)
Behdasht-e Dandan, 1980 (Kiarostami)
Behind Closed Doors, 1988 (Jarman)
Behind Locked Doors, 1948 (Boetticher)
Behind the Makeup, 1930 (Arzner)
Behind the Mask, 1917 (Guy)
Behind the Rising Sun, 1943 (Dmytryk)
Behind the Scenes, 1908 (Griffith)
Behind the Screen, 1916 (Bacon; Chaplin)
Behind the Shutters, 1973 (Bardem)
Behind the Veil, 1914 (Weber)
Behind the Wall. *See* Za sciana, 1971
Behind the Wall of Shame, 1996 (Xie Jin)
Behinderte Zukunft, 1970 (Herzog)
Behold a Pale Horse, 1963 (Zinnemann)

Behold a Pale Horse, 1964 (Berri)
Behold Thy Son. *See* Kiiroi karasu, 1957
Bei Dir war es immer so schön, 1952 (Forst)
Beil von Wandsbek, 1949 (Staudte)
Being Human, 1994 (Forsyth)
Being John Malkovich, 1999 (Fincher)
Being There, 1979 (Ashby)
Being Two Isn't Easy. *See* Watashi wa nisai, 1962
Beispiellose Verteidigung der Festung Deutschkreuz, 1966 (Herzog)
Bekenntnis der Ina Kahr, 1954 (Pabst)
Bel Ami, 1939 (Forst)
Bel Indifférent, 1957 (Cocteau; Demy)
Béla Bartók: The Music of the Night. *See* Bartók Béla: az éjszaka zenéje, 1970
Belanin yedi türlüsü, 1969 (Güney)
Belfast, Maine, 1999 (Wiseman)
Belges et la mer, 1954 (Storck)
Belgian Grand Prix, 1955 (Haanstra)
Belgique nouvelle, 1937 (Storck)
Believers, 1987 (Schlesinger)
Belinski, 1953 (Kozintsev)
Bell' Antonio, 1960 (Pasolini)
Bell Boy, 1918 (Keaton)
Bella Donna, 1915 (Porter)
Bella Mafia, 1997 (Bogdanovich)
Bella mugnaia, 1955 (de Sica)
Bella, My Bella, 1995 (Henning-Jensen)
Bellboy, 1960 (Lewis)
Belle Dame sans merci, 1920 (Dulac)
Belle de jour, 1966 (Buñuel)
Belle Équipe, 1936 (Duvivier)
Belle et la bête, 1946 (Cocteau)
Belle fille comme moi, 1972 (Miller; Truffaut)
Belle histoire, 1992 (Lelouch)
Belle le Grand, 1951 (Dwan)
Belle Marinière, 1932 (Delannoy)
Belle Meunière, 1948 (Pagnol)
Belle Nivernaise, 1923 (Epstein)
Belle Noiseuse, 1991 (Rivette)
Belle of the Nineties, 1934 (Dmytryk; McCarey)
Belle Starr, 1979 (Wertmuller)
Belle verte, 1996 (Serreau)
Belles-de-nuit, 1952 (Clair)
Belles of St. Trinian's, 1954 (Launder, Frank, and Sidney Gilliat)
Bellezza del mondo, 1926 (de Sica)
Bellissima, 1951 (Rosi; Visconti; Zeffirelli)
Bells Are Ringing, 1960 (Minnelli)
Bells from the Deep, 1993 (Herzog)
Bells Go Down, 1943 (Dearden)
Bells Have Gone to Rome. *See* A harangok Römába mentek, 1958
Bells of Saint Mary's, 1945 (McCarey)
Belly of an Architect, 1987 (Greenaway)
Belmondo, le magnifique, 1996 (de Broca)
Beloved. *See* Del odio nació el amor, 1949
Beloved, 1998 (Demme)
Beloved Bozo, 1925 (Sennett)
Ben Bolt, 1913 (Guy)
Ben-Hur, 1926 (Niblo)
Ben-Hur, 1959 (Wyler)
Ben Johnson: Third Cowboy on the Right, 1996 (Bogdanovich)
Ben öldükce yasarim, 1965 (Güney)
Bend of the River, 1952 (Mann)
Beneath the Czar, 1914 (Guy)
Beneath the Valley of the Ultra-Vixens, 1979 (Meyer)
Beni komori, 1951 (Kinugasa)
Benilde ou a Virgem Mãe, 1975 (Oliveira)
Benilde: Virgin and Mother. *See* Benilde ou a Virgem Mãe, 1975
Benim adim Kerim, 1967 (Güney)
Benito Cereno, 1969 (Guerra)
Benito Mussolini, 1961 (Rossellini)
Benjy, 1951 (Zinnemann)
Benten Kozo, 1928 (Kinugasa)
Benvenuto Cellini, 1910 (Feuillade)
Bercail, 1919 (L'herbier)
Berceaux, 1932 (Epstein)
Bérénice, 1954 (Rohmer)
Bérénice, 1983 (Ruiz)
Berg-Ejvind och hans hustru, 1918 (Sjöström)
Bergadler. *See* Mountain Eagle, 1926
Bergkatze, 1921 (Lubitsch)
Bergmans röst, 1997 (Bergman)
Berlin Alexanderplatz, 1980 (Fassbinder)
Berlin Conference, 1945 (Gerasimov)
Berlin Conspiracy, 1992 (Corman)
Berlin Diaries 1940-45, 2001 (Lee)
Berlin, die Sinfonie der Grossstadt, 1926-27 (Ruttmann)
Berlin Express, 1948 (Tourneur)
Berlin, Symphony of a Great City. *See* **Berlin, die Sinfonie der Grossstadt**, 1926-27
Bernadette, 1988 (Delannoy)
Bernhardt. *See* Conflict, 1945
Bernice Bobs Her Hair, 1976 (Silver)
Bernstein in Israel, 1958 (Leacock)
Bernstein in Moscow, 1959 (Leacock)
Beröringen, 1971 (Bergman)
Bertolucci secondo il cinema, 1975 (Bertolucci)
Berühmte Frau, 1927 (Wiene)
Beruhrte, 1981 (Sanders-Brahms)
Bes svideteley, 1983 (Mikhalkov)
Beside the Bonnie Brier Bush, 1921 (Hitchcock)
Besieged, 1998 (Bertolucci)
Besitzbürgerin, Jahrgang 1908, 1972 (Kluge)
Bespoke Overcoat, 1955 (Clayton)
Bespridannitsa, 1937 (Protazanov)
Besserer Herr, 1928 (Forst)
Best Foot Forward, 1943 (Donen)
Best Friends, 1982 (Jewison; Levinson)
Best Intentions. *See* Den Goda viljan, 1991
Best Intentions. *See* Den goda viljan, 1992
Best Intentions: The Education and Killing of Edmund Perry. *See* Murder without Motive: The Edmund Perry Story, 1992
Best Man, 1928 (Sennett)
Best Man, 1964 (Ashby; Schaffner)
Best Man, 1999 (Lee)
Best Man Wins, 1912 (Dwan)
Best of Enemies, 1915 (Sennett)
Best Policy, 1912 (Dwan)
Best Things in Life Are Free, 1956 (Curtiz)
Best Way of Walking. *See* Meilleure façon de marcher, 1976
Best Woman of My Life. *See* Nejlepší ženská mého života, 1968
Best Years of Our Lives, 1946 (Wyler)
Bête humaine, 1938 (Becker; Renoir)
Béton dans la ville, 1964-69 (Rohmer)
Betrayal, 1929 (Milestone)
Betrayal, 1948 (Micheaux)
Betrayal of Maggie, 1917 (Sennett)
Betrayed, 1917 (Walsh)
Betrayed, 1988 (Costa-Gavras)
Betrayed by a Hand Print, 1908 (Griffith)
Betrayer. *See* Vanina Vanini, 1961
Bette, 1993 (Chabrol)
Better Chance. *See* Chin shui Lou Tai, 1974

Better Late than Never, 1916 (Sennett)
Better Place, 1997 (Smith)
Better Times, 1919 (Vidor)
Better Tomorrow, 1986 (Woo)
Better Tomorrow II, 1987 (Woo)
Better Way, 1909 (Griffith)
Bettler GmbH, 1918 (Lang)
Betty Blue. *See* 37°2 le matin, 1986
Betty of Greystone, 1916 (Dwan; Fleming)
Betty Schimmel Story, 1999 (Branagh)
Betty to the Rescue, 1917 (de Mille)
Between Showers, 1914 (Chaplin; Sennett)
Between the Lines, 1977 (Silver)
Between Three and Five Minutes, 1972 (Nemec)
Between Two Women, 1937 (von Stroheim)
Between Two Worlds. *See* Müde Tod: Ein Deutsches Volkslied in Sechs Versen, 1921
Between Us, 1983 (Kurys)
Between Women and Wives. *See* Tsuma to onna no aida, 1976
Between Wroclaw and Zielona Gora. *See* Miedzy Wrocławiem a Zielona Góra, 1972
Between Your Hands. *See* Bayn Ideak, 1960
Betwixt Love and Fire, 1913 (Sennett)
Beverly Hillbillies, 1993 (Spheeris)
Beverly Hills Cop III, 1994 (Coolidge; Dante; Landis; Singleton)
Beverly of Graustark, 1926 (Franklin)
Bewafa, 1952 (Kapoor)
Beware of a Holy Whore. *See* Warnung vor einer heiligen Nutte, 1970
Beware of the Dog, 1923 (La Cava)
Beware the Boarders, 1918 (Sennett)
Beyaz atli adam, 1965 (Güney)
Beyo lu canavari, 1968 (Güney)
Beyond a Reasonable Doubt, 1956 (Lang)
Beyond Decay. *See* Choraku no kanata, 1924
Beyond Fear, 1997 (Frears)
Beyond JFK: The Question of Conspiracy, 1992 (Kopple)
Beyond Love and Hate. *See* Ai to nikushimi no kanata e, 1951
Beyond Rangoon, 1995 (Boorman)
Beyond the Aegean, 1989 (Kazan)
Beyond the Barricade. *See* Har jeg Ret til at tage mit eget Liv, 1919
Beyond the Clouds, 1995 (Antonioni; Wenders)
Beyond the Forest, 1949 (Vidor)
Beyond the Forest. *See* Tam za lesem, 1962
Beyond the Mat, 1999 (Howard)
Beyond the Square. *See* Tul a Kálvin-téren, 1955
Beyond the Time Barrier, 1960 (Ulmer)
Beyond the Valley of the Dolls, 1970 (Meyer)
Beyond the Wall. *See* Müde Tod: Ein Deutsches Volkslied in Sechs Versen, 1921
Beyond Therapy, 1987 (Altman)
Bez końca, 1984 (Kieślowski)
Bez znieczulenia, 1979 (Holland; Wajda)
Bezhin Lug, 1966 (Eisenstein)
Bezhin Meadow. *See* Bezhin Lug, 1966
Bharat Mata, 1957 (Mehboob Khan)
Bhowani Junction, 1956 (Cukor)
Bhumika, 1977 (Benegal)
Bhuvan Shome, 1969 (Sen)
Bian zou bian chang, 1991 (Chen Kaige)
Bianca, 1984 (Moretti)
Bianco, rosso e . . . , 1971 (Lattuada)
Bibbia, 1965 (Huston)
Bible. *See* Bibbia, 1965
Bible, 1975 (Jarman)
Bible, 1976 (Carné)
Biches, 1968 (Chabrol)
Bicycle Flirt, 1928 (Sennett)
Bicycle Thief. *See* **Ladri di biciclette**, 1948
Bicycleran, 1988 (Makhmalbaf)
Bid of Roses, 1933 (La Cava)
Bidone, 1955 (Fellini)
Bien amada, 1951 (Fernández)
Bienfaits du cinématographe, 1904 (Guy)
¡Bienvenido, Mr. Marshall!, 1952 (Barlem; García Berlanga)
Bière, 1924 (Grémillon)
Bièvre, fille perdue, 1939 (Clément)
Bife Titanic, 1980 (Kusturica)
Big Bad Mama, 1974 (Corman)
Big Bad Mama II, 1986 (Corman)
Big Bird Cage, 1972 (Corman)
Big Blockade, 1941 (Cavalcanti; Crichton)
Big Blue. *See* Grand bleu, 1988
Big Breadwinner Hog, 1968 (Apted)
Big Brother, 1923 (Dwan)
Big Brown Eyes, 1936 (Walsh)
Big Business, 1929 (Stevens)
Big Carnival, 1951 (Wilder)
Big Chill, 1983 (Kasdan)
Big City, 1928 (Browning)
Big City, 1937 (Borzage)
Big City, 1948 (Donen)
Big City. *See* Mahanagar, 1963
Big City. *See* A grande cidade, 1966
Big City Blues, 1932 (Leroy)
Big Country, 1958 (Ashby; Wyler)
Big Dan, 1923 (Wellman)
Big Doll House, 1971 (Corman)
Big Dust-up. *See* Grosse Verhau, 1970
Big Family. *See* Bolshaya semya, 1954
Big Fibber, 1933 (Sennett)
Big Fisherman, 1959 (Borzage)
Big Flame, 1969 (Loach)
Big Gamble, 1931 (Niblo)
Big Girls Don't Cry . . . They Get Even, 1992 (Silver)
Big Guns Talk: The Story of the Westerns, 1997 (Boetticher)
Big Heat, 1953 (Lang)
Big Helium Dog, 1999 (Smith)
Big Hit, 1998 (Woo)
Big Joys, Small Sorrows. *See* Yorokobi mo kanashima mo ikutoshitsuki, 1986
Big Knife, 1955 (Aldrich)
Big Leaguer, 1953 (Aldrich)
Big Lebowski, 1998 (Coen)
Big Li, Young Li, and Old Li, 1962 (Xie Jin)
Big Money, 1935 (Cavalcanti)
Big Mouth, 1967 (Lewis)
Big News, 1929 (La Cava)
Big Night, 1951 (Losey)
Big Noise, 1928 (Dwan)
Big Palooka, 1929 (Sennett)
Big Parade, 1925 (Vidor)
Big Parade. *See* Da yue bing, 1986
Big Pond, 1930 (Sturges)
Big Punch, 1920 (Ford)
Big Red One, 1980 (Fuller)
Big Red Riding Hood, 1925 (McCarey)
Big Risk. *See* Classe tous risques, 1960
Big Shave, 1967 (Scorsese)
Big Shots, 1987 (Skolimowski)
Big Six. *See* Common Law Cabin, 1967
Big Sky, 1952 (Hawks)
Big Sleep, 1946 (Hawks)

Big Soft Nellie, 1971 (Apted)
Big Steal, 1949 (Siegel)
Big Time, 1929 (Ford)
Big Trail, 1930 (Walsh)
Big Trouble, 1986 (Cassavetes)
Big Trouble in Little China, 1986 (Carpenter)
Bigamo, 1955 (de Sica; Rosi)
Bigger than Life, 1956 (Ray)
Biggest Battle. *See* Grande attacco, 1977
Biggest Bundle of Them All, 1967 (de Sica)
Bij de beesten af, 1972 (Haanstra)
Bijin aishu, 1931 (Ozu)
Bijo to kairyu, 1955 (Shindo; Yoshimura)
Bijoutiers du clair de lune, 1958 (Vadim)
Bike. *See* Rower, 1955/57
Bike Boy, 1967 (Morrissey; Warhol)
Bilá spona, 1960 (Frič)
Bilans kwartalny, 1975 (Zanussi)
Bild der Zeit, 1921/22 (Lang)
Bildnis einer Unbekannten, 1954 (Käutner)
Bilitis, 1977 (Breillat)
Bill of Divorcement, 1932 (Cukor)
Billard a l'etage, 1996 (Berri)
Billard cassé, 1917 (Feyder)
Billboard Girl, 1932 (Sennett)
Billet de banque, 1906 (Feuillade)
Billionaire. *See* Okuman choja, 1954
Billy Bathgate, 1991 (Benton)
Billy Dodges Bills, 1913 (Sennett)
Billy How Did You Do It?. *See* Billy Wilder, wie haben Sie's gemacht?, 1992
Billy Jim, 1922 (Borzage)
Billy Liar, 1963 (Schlesinger)
Billy the Kid, 1930 (Vidor)
Billy Two Hats, 1973 (Jewison)
Billy Wilder, wie haben Sie's gemacht?, 1992 (Schlöndorff)
Billy's Hollywood Screen Kiss, 1998 (Bartel)
Billy's Strategem, 1911 (Griffith)
Biloxi Blues, 1988 (Nichols)
Bimbo, 1978 (Coolidge)
Bin defa ölürüm, 1969 (Güney)
Bin ich schün?, 1998 (Dörrie)
Binding Sentiments. *See* A "holdudvar'', 1968
Bing Presents Oreste, 1955 (Dmytryk)
Bingo, Bridesmaids, and Braces, 1988 (Armstrong)
Bingo Long Travelling All-Stars and Motor Kings, 1976 (Badham)
Bio-Tech Warrior, 1996 (Corman)
Biodagar, 1994 (Fridriksson)
Biografía de un carnaval, 1983 (Alvarez)
Bip Goes to Town, 1941 (Ivens)
Bir cirkin adam, 1969 (Güney)
Bir gün mutlaka, 1975 (Güney)
Birchwood. *See* Brzezina, 1970
Bird, 1978 (Brakhage)
Bird, 1987 (Eastwood)
Bird of Paradise, 1932 (Berkeley; Vidor)
Bird of Paradise, 1951 (Daves)
Bird of Prey. *See* Epervier, 1933
Bird of Springs Past. *See* Sekishun-cho, 1959
Bird on a Wire, 1990 (Badham)
Birdcage, 1996 (Nichols)
Birdman of Alcatraz, 1962 (Frankenheimer)
Birds, 1963 (Hitchcock)
Bird's a Bird, 1915 (Sennett)
Birds and the Bees, 1956 (Sturges)
Bird's Eye View of Budh Gaya, 1914/15 (Phalke)
Birds, the Bees, and the Italians. *See* Signore e signori, 1965
Birdy, 1985 (Parker)
Birth of a Nation, 1915 (Ford; Griffith; von Stroheim; Walsh)
Birth of a Robot, 1936 (Jennings)
Birth of the 2001 FA Cup Final Goalie, 1975 (Leigh)
Birthday Gift. *See* Fodselsdagsgaven, 1912
Birthday Party, 1968 (Friedkin)
Birthright, 1924 (Micheaux)
Birthright, 1939 (Micheaux)
Biruma no tategoto, 1956 (Ichikawa)
Biruma no tategoto, 1985 (Ichikawa)
Bishop Misbehaves, 1935 (Dupont)
Bishop Murder Case, 1930 (Daves)
Bishop's Misadventures. *See* Bishop Misbehaves, 1935
Bitch, 1965 (Warhol)
Bite to Eat. *See* Sousto, 1960
Bitter Harvest, 1981 (Howard)
Bitter Melons, 1971 (Marshall)
Bitter Moon, 1992 (Polanski)
Bitter Reunion. *See* Beau Serge, 1958
Bitter Spirit. *See* Eien no hito, 1961
Bitter Tea of General Yen, 1933 (Capra)
Bitter Tears of Petra von Kant. *See* Bitteren Tränen der Petra von Kant, 1972
Bitter Victory, 1957 (Ray)
Bittere ernte, 1984 (Holland)
Bitteren Tränen der Petra von Kant, 1972 (Fassbinder)
Biwi O Biwi, 1981 (Kapoor)
Bizalom, 1979 (Szabó)
Bizarre Bizarre. *See* Drôle de drame, 1937
Bizet's Carmen. *See* Carmen, 1984
Black and White like Day and Night. *See* Schwarz und Weiss wie Tage und Nachte, 1978
Black Angel. *See* Schwarze Engel, 1974
Black Bird, 1926 (Browning)
Black Book. *See* Reign of Terror, 1949
Black Captain. *See* Fekete Kapitany, 1921
Black Cat, 1934 (Ulmer)
Black Cat in the Bush. *See* Yabu no naka no kuroneko, 1968
Black Cat, White Cat. *See* Crna macka, beli macor, 1998
Black Chancellor. *See* Den sorte Kansler, 1912
Black Christmas. *See* I Tre volti della paura, 1963
Black Cyclone, 1925 (Stevens)
Black Fury, 1935 (Curtiz)
Black Girl from. . . . *See* **Noire de. . .**, 1966
Black God, White Devil. *See* **Deus e o diablo na terra do sol**, 1964
Black Ice, 1994 (Brakhage)
Black Is. . .Black Ain't, 1994 (Riggs)
Black Jack, 1950 (Duvivier)
Black Jack, 1979 (Loach)
Black King. *See* Chernaya lyubov, 1917
Black Magic, 1947 (Welles)
Black Mama, White Mama, 1973 (Demme)
Black Masks. *See* De svarta makerna, 1912
Black Midnight, 1949 (Boetticher)
Black Milan. *See* Milan noir, 1987
Black Moon, 1975 (Malle)
Black Moon Rising, 1986 (Carpenter)
Black Narcissus, 1947 (Powell, Michael, And Emeric Pressburger)
Black Oak Conspiracy, 1977 (Corman)
Black Orchid, 1959 (Ritt)
Black Orchids, 1916 (Ingram)
Black Orchids, 1922 (Ingram)
Black Oxfords, 1924 (Sennett)
Black Panthers, 1968 (Varda)
Black Peter. *See* Cerný Petr, 1963

Black Rain. *See* Kuroi Ame, 1988
Black Rain, 1989 (Scott)
Black Rainbow. *See* A fekete szivarvany, 1916
Black River. *See* Kuroi kawa, 1957
Black Robe, 1992 (Beresford)
Black Roots. *See* Racines noires, 1985
Black Rose, 1950 (Welles)
Black Rose of Harlem, 1996 (Corman)
Black Sabbath. *See* I Tre volti della paura, 1963
Black Scorpion II: Aftershock, 1996 (Corman)
Black Sheep, 1912 (Griffith)
Black Sheep, 1935 (Dwan)
Black Sheep, 1995 (Spheeris)
Black Sheep of Whitehall, 1941 (Dearden)
Black Sin. *See* Schwarze Sunde, 1989
Black Stallion, 1979 (Coppola)
Black Stallion Returns, 1983 (Coppola)
Black Sunday. *See* Maschera del demonio, 1960
Black Sunday, 1976 (Frankenheimer)
Black Thunder, 1997 (Corman)
Black Tide. *See* Kuroi ushio, 1954
Black Vision, 1965 (Brakhage)
Black Watch, 1929 (Ford)
Black Widow. *See* Viuda negra, 1977
Black Widow, 1987 (Rafelson)
Black Windmill, 1974 (Siegel)
Blackbeard the Pirate, 1952 (Walsh)
Blackbelt, 1992 (Corman)
Blackboard. *See* Takhte Siah, 2000
Blackened Hills, 1912 (Dwan)
Blackguard, 1925 (Hitchcock)
Blackmail, 1929 (Hitchcock)
Blackmailed, 1950 (Zetterling)
Blackout. *See* Contraband, 1940
Blackout, 1997 (Ferrara)
Blacks and Whites in Days and Nights, 1960 (Vanderbeek)
Blacksmith, 1922 (Keaton)
Blacksmith. *See* Eldsmiourinn, 1981
Blacksnake!, 1973 (Meyer)
Blade af Satans Bog, 1921 (Dreyer)
Blade Runner, 1982 (Scott)
Bladestorm. *See* I Coltelli del vendicatore, 1965
Blaise Pascal, 1975 (Rossellini)
Blame It on Rio, 1984 (Donen)
Blame It on the Bellboy, 1992 (Anderson)
Blame the Woman, 1932 (Niblo)
Blanc et le noir, 1932 (Florey)
Blarney, 1926 (Lewin)
Blasco Ibáñez, 1997 (García Berlanga)
Blason, 1915 (Feuillade)
Blaubart, 1984 (Von Trotta; Zanussi)
Blaue Engel, 1930 (Dmytryk; von Sternberg)
Blaue Licht, 1932 (Riefenstahl)
Blaue Maus, 1928 (Forst)
Blaue von Himmel, 1932 (Wilder)
Blazing Days, 1927 (Wyler)
Blazing Saddles, 1974 (Brooks)
Blázni a devcátka, 1989 (Kachyňa)
Blé en herbe, 1953 (Autant-Lara; Berri)
Bleak Moments, 1971 (Leigh)
Blechtrommel, 1979 (Schlöndorff)
Bled, 1929 (Becker; Renoir)
Bleierne Zeit, 1981 (Von Trotta)
Bless the Beasts and Children, 1971 (Kramer)
Bless Their Little Hearts, 1983 (Burnett)
Blick zurück, 1944 (Forst)
Blind, 1986 (Wiseman)
Blind Adventure, 1933 (Schoedsack)
Blind Chance. *See* Przypadek, 1981
Blind Cook, 1961 (Shepitko)
Blind Date, 1959 (Losey)
Blind Desire. *See* Part de l'ombre, 1945
Blind Director. *See* Angriff der Gegenwart auf die Ubrige Zeit, 1985
Blind Fate, 1914 (Hepworth)
Blind Fate. *See* Lotteriseddel No. 22152, 1915
Blind Goddess, 1926 (Fleming)
Blind Husbands, 1918 (von Stroheim)
Blind Justice. *See* Haevnens Nat, 1915
Blind Man's Bluff. *See* A Caixa, 1994
Blind Princess and the Poet, 1911 (Griffith)
Blindfold. *See* Ojos vendados, 1978
Blindkuh, 1914 (Lubitsch)
Blindness of Devotion, 1915 (Ingram)
Blindness of Fortune, 1918 (Hepworth)
Blink, 1994 (Apted)
Bliss, 1967 (Markopoulos)
Bliss of Mrs. Blossom, 1968 (Attenborough)
Blithe Spirit, 1945 (Lean)
Blizna, 1976 (Holland; Kieślowski)
Block-notes di un regista, 1969 (Fellini)
Blodets röst, 1913 (Sjöström)
Blokpost. *See* Checkpoint, 1998
Blond Bombshell. *See* Bombshell, 1933
Blonde Dream. *See* Blonder Traum, 1932
Blonde from Singapore, 1941 (Dmytryk)
Blonde Inspiration, 1941 (Berkeley)
Blonde Venus, 1932 (von Sternberg)
Blonder Traum, 1932 (Forst; Wilder)
Blonde's Revenge, 1926 (Sennett)
Blondie of the Follies, 1932 (Goulding)
Blood Alley, 1955 (Wellman)
Blood and Black Lace. *See* Sei donne per l'assassino, 1964
Blood and Roses. *See* Et mourir de plaisir, 1960
Blood and Sand, 1922 (Arzner; Niblo)
Blood and Sand, 1941 (Mamoulian)
Blood and Soul. *See* Chi to rei, 1923
Blood and Water, 1913 (Guy)
Blood and Wine, 1997 (Rafelson)
Blood Bath, 1965 (Corman)
Blood Brothers, 1978 (Mulligan)
Blood Feast. *See* Fin de fiesta, 1959
Blood Feud. *See* Fatto di sangue fra due uomini per causa di una vedova, 1978
Blood for Blood, Death for Death. *See* Krov'za krov', smert'za smert': slodeianiya Nemetsko-Fashistkih zakhvatchikov na territorii C.C.C.P. me ne zabudem, 1941
Blood for Dracula, 1974 (Morrissey; Polanski)
Blood Kin, 1969 (Lumet)
Blood Need Not Be Spilled. *See* Ne nado krovi, 1917
Blood of Others. *See* Sang des autres, 1983
Blood of the Condor. *See* **Yawar mallku**, 1969
Blood of the Pomegranates. *See* Sayat nova, 1969
Blood on the Balcony. *See* Benito Mussolini, 1961
Blood on the Moon, 1948 (Wise)
Blood Relatives, 1978 (Chabrol)
Blood River, 1991 (Carpenter)
Blood Simple, 1984 (Coen)
Blood Sisters. *See* Sisters, 1973
Blood Wedding. *See* Bodas de sangre, 1981
Bloodfist, 1989 (Corman)
Bloodfist 3, 1992 (Corman)
Bloodfist II, 1990 (Corman; Craven)

Bloodfist 4, 1992 (Corman)
Bloodfist VIII: Trained to Kill, 1996 (Corman)
Bloodhounds of the North, 1913 (Dwan)
Blood’s Tone. *See* Three Films, 1965
Bloodstain, 1912 (Guy)
Bloody Kids, 1979 (Frears)
Blossi/810551, 1997 (Fridriksson)
Blossom Gift Favor, 1993 (Brakhage)
Blossom Time. *See* Den blomstertid, 1940
Blossoming Port. *See* Hanasaku minato, 1943
Blossoms in the Dust, 1941 (Leroy)
Blot, 1921 (Weber)
Blot on the ‘Scutcheon, 1911 (Griffith)
Blow-Ball. *See* Bóbita, 1964
Blotted Brand, 1911 (Dwan)
Blow By Blow, 1928 (McCarey)
Blow Job, 1963 (Warhol)
Blow Out, 1981 (de Palma)
Blow-Up, 1966 (Antonioni)
Blue, 1992 (Cronenberg)
Blue, 1993 (Jarman)
Blue and the Gold. *See* Annapolis Story, 1955
Blue Angel. *See* **Blaue Engel**, 1930
Blue Bird, 1918 (Tourneur)
Blue Blazes, 1936 (Keaton)
Blue Blood and Red, 1916 (Walsh)
Blue Chips, 1994 (Friedkin)
Blue City, 1986 (Hill)
Blue Collar, 1977 (Schrader)
Blue Collar Worker and the Hairdresser in a Whirl of Sex and Politics. *See* Metal neccanico e parrucchiera in un turbine di sesso e di politica, 1996
Blue Danube Waltz. *See* Kék Duna keringö, 1992
Blue Eagle, 1926 (Ford)
Blue Gardenia, 1953 (Lang)
Blue in the Face, 1995 (Jarmusch)
Blue Kite. *See* **Lan Fengzheng**, 1993
Blue Lagoon, 1948 (Launder, Frank, and Sidney Gilliat)
Blue Lamp, 1950 (Dearden; Mackendrick)
Blue Light. *See* Blaue Licht, 1932
Blue Manhattan; Confessions of a Peeping Tom; Son of Greetings. *See* Hi, Mom!, 1970
Blue Moon, 1920 (Franklin)
Blue Moon Murder Case, 1932 (Florey)
Blue Moses, 1962 (Brakhage)
Blue Mountains. *See* Sinegoriya, 1946
Blue Mouse. *See* Blaue Maus, 1928
Blue Movie, 1968 (Morrissey; Warhol)
Blue Murder at St. Trinian’s, 1957 (Launder, Frank, and Sidney Gilliat)
Blue of the Night, 1933 (Sennett)
Blue Revolution. *See* Aoiro kakumei, 1953
Blue Sky, 1990 (Richardson)
Blue Steel, 1990 (Bigelow)
Blue Thunder, 1983 (Badham)
Blue Velvet, 1986 (Lynch)
Blue White. *See* Three Films, 1965
Bluebeard, 1944 (Ulmer)
Bluebeard. *See* Landru, 1963
Bluebeard. *See* Barbe-Bleue, 1972
Bluebeard. *See* Blaubart, 1984
Bluebeard’s Castle, 1964 (Powell, Michael, And Emeric Pressburger)
Bluebeard’s Eighth Wife, 1938 (Lubitsch; Wilder)
Bluebird, 1976 (Cukor)
Blues Brothers, 1980 (Landis; Spielberg)
Blues Brothers 2000, 1998 (Landis)
Blues in the Night, 1941 (Kazan; Rossen; Siegel)
Bluff, 1916 (Feyder)
Bluffer, 1929 (Sennett)
Blume in Love, 1973 (Schumacher)
Blundering Boob. *See* New Janitor, 1914
Blusenkönig, 1917 (Lubitsch)
Blut der Ahnen, 1920 (Wiene)
Blut und Boden, 1933 (Ruttmann)
Blutsbrüderschaft, 1950 (Staudte)
Boat, 1921 (Keaton)
Boat. *See* **Boot**, 1981
Boat on the Grass. *See* Bateau sur l’herbe, 1971
Bob le flambeur, 1956 (Melville)
Bobby, 1974 (Kapoor)
Bobby Deerfield, 1976 (Pollack)
Bóbita, 1964 (Mészáros)
Bobs, 1928 (Grémillon)
Bocal aux poissons-rouges, 1895 (Lumière)
Boccaccio, 1920 (Curtiz)
Boccaccio ‘70, 1962 (de Sica; Fellini; Visconti)
Boccaccio in Hungary. *See* A zsranok szíve avagy Boccaccio Magyarországon, 1981
Bodas de sangre, 1981 (Saura)
Body and Soul, 1925 (Micheaux)
Body and Soul, 1947 (Aldrich; Polonsky; Rossen)
Body Bags, 1993 (Carpenter; Raimi; Hooper)
Body Beautiful. *See* Nikutai bi, 1928
Body Chemistry II: The Voice of a Stranger, 1992 (Corman; Landis)
Body Double, 1984 (de Palma)
Body Heat, 1981 (Kasdan; Lucas)
Body Snatchers, 1945 (Wise)
Body Snatchers, 1993 (Ferrara)
Bodyguard, 1948 (Altman)
Bodyguard. *See* **Yojimbo**, 1960
Bodyguard (Jackson), 1992 (Kasdan)
Bodywaves, 1992 (Corman)
Boefje, 1939 (Sirk)
Boeing Boeing, 1965 (Lewis)
Boer Pietersen schiet in de roos, 1949 (Haanstra)
Boevi kinosbornik, 1942 (Donskoi)
Bogus, 1995 (Jewison)
Bohdan Khmelnytsky, 1941 (Dovzhenko)
Boheme, 1925 (Florey)
Bohème, 1926 (Vidor)
Boheme, 1965 (Zeffirelli)
Bohème, 1982 (Zeffirelli)
Bohemia Docta, 2000 (Nemec)
Bohemian Life. *See* Vie de Boheme, 1992
Bohuslav Martinü, 1980 (Jireš)
Boi pod Tsaritsinom, 1920 (Vertov)
Bois des amants, 1960 (Autant-Lara)
Boîte à soleil, 1988 (Lefebvre)
Boje sanjaju, 1958 (Makavejev)
Boks, 1961 (Skolimowski)
Bokuto Kidan, 1993 (Shindo)
Bold Seven. *See* Semero smelykh, 1936
Bolero, 1982 (Lelouch)
Bolond április, 1957 (Fábri)
Bolshaya semya, 1954 (Heifitz)
Bolwieser, 1977 (Fassbinder)
Bomarzo; Superstizione; Ragazze in bianco, 1949 (Antonioni)
Bomba Kemal, 1967 (Güney)
Bombay Talkie, 1970 (Ivory)
Bomber-pilot, 1970 (Schroeter)
Bomber’s Moon, 1943 (Florey)
Bombs, 1916 (Sennett)
Bombs and Bangs, 1914 (Sennett)

Bombshell, 1933 (Fleming)
Bon Allumeur. *See* Saturnin, 1921
Bon Dieu sans confession, 1953 (Autant-Lara; Berri)
Bon et les méchants, 1975 (Lelouch)
Bon propriétaire, 1913 (Feuillade)
Bon Voyage, 1944 (Hitchcock)
Bonaparte et la révolution, 1971 (Gance)
Bonchi, 1960 (Ichikawa)
Bond, 1918 (Chaplin)
Bond Street, 1948 (Clayton)
Bonds of Hate. *See* Prometheus I-II, 1919
Bonds That Chafe. *See* **Erotikon**, 1920
Bonehead. *See* His Favorite Pastime, 1914
Bonfire of the Vanities, 1990 (de Palma)
Bonheur, 1934 (L'herbier)
Bonheur, 1965 (Varda)
Bonheur des autres, 1918 (Dulac)
Bonheur d'être aimée, 1962 (Storck)
Bonheur toi-même, 1980 (Goretta)
Bonita of El Cajon, 1911 (Dwan)
Bonjour Mr. Lewis, 1982 (Scorsese)
Bonjour sourire, 1956 (Sautet)
Bonjour Tristesse, 1957 (Preminger)
Bonjour, New York!, 1928 (Florey)
Bonne Absinthe, 1899/1900 (Guy)
Bonne année, 1913 (Feuillade)
Bonne année, 1972 (Lelouch)
Bonnes Femmes, 1960 (Berri; Chabrol)
Bonnie and Clyde, 1967 (Benton; Penn)
Bonnie, Bonnie Lassie, 1919 (Browning)
Bonnie Brier Bush. *See* Beside the Bonnie Brier Bush, 1921
Boob, 1926 (Wellman)
Boobs and Bricks, 1913 (Dwan)
Boobs in the Woods, 1925 (Capra; Sennett)
Book Bargain, 1935 (Cavalcanti)
Book of Life, 1998 (Hartley)
Boom, 1963 (de Sica)
Boom!, 1968 (Losey)
Boomerang, 1947 (Kazan)
Boon. *See* Kondura/Anugrahan, 1977
Boot, 1981 (Petersen)
Boot Polish, 1954 (Kapoor)
Boots, 1953 (Wood, Edward D., Jr.)
Boozecan, 1994 (Cronenberg)
Boquitas pintadas, 1974 (Torre Nilsson)
Bordello of Blood, 1996 (Zemeckis)
Border, 1982 (Richardson)
Border Cavalier, 1927 (Wyler)
Border Feud. *See* Gränsfolken, 1913
Border Incident, 1949 (Mann)
Borderline, 1999 (Hou Hsiao-Hsien)
Borets i kloun, 1957 (Barnet)
Borgne, 1981 (Ruiz)
Borinage. *See* Misére au Borinage, 1934
Born Bad, 1997 (Corman)
Born in Flames, 1983 (Bigelow; Borden)
Born Lucky, 1932 (Powell, Michael, And Emeric Pressburger)
Born natturunnar, 1991 (Fridriksson)
Born on the Fourth of July, 1989 (Stone)
Born Reckless, 1930 (Ford)
Born to Be Bad, 1950 (Ray)
Born to Kill, 1947 (Wise)
Born to Kill. *See* Cockfighter, 1974
Born to Sing, 1941 (Berkeley)
Born Yesterday, 1950 (Cukor)
Børnenes Synd, 1916 (Holger-Madsen)
Børnevennerne, 1914 (Holger-Madsen)
Boro no kesshitai, 1943 (Imai)
Borom Sarret, 1963 (Sembene)
Borrowed Babies. *See* A Kölcsönkért csecsemök, 1914
Borrowed Clothes, 1918 (Weber)
Borrowed Finery, 1914 (Ingram)
Borsós Miklós, 1966 (Mészáros)
Borstal Boy, 2000 (Sheridan)
Boryoku, 1952 (Yoshimura)
Bossu, 1944 (Delannoy)
Bossu, 1997 (de Broca)
Boston Tea Party, 1908 (Porter)
Bostonians, 1984 (Ivory)
Both Ends of the Candle. *See* Helen Morgan Story, 1957
Bottle, 1915 (Hepworth)
Boucher, 1970 (Chabrol)
Bouclette, 1917 (L'herbier)
Boudoir Brothers, 1932 (Sennett)
Boudu sauvée des eaux, 1932 (Becker; Renoir)
Boudu Saved from Drowning. *See* **Boudu sauvée des eaux**, 1932
Boukoki, 1973 (Rouch)
Boulangerie de Monceau, 1963 (Rohmer)
Boulder Blues and Pearls and, 1992 (Brakhage)
Boulevard, 1960 (Duvivier)
Boulevard Slush. *See* Slyakot' bulvarnaya, 1918
Boulevards d'Afrique—bac ou mariage, 1988 (Rouch)
Bound for Glory, 1976 (Ashby)
Bound in Morocco, 1918 (Dwan)
Boundary House, 1918 (Hepworth)
Bounteous Summer. *See* Schedroe leto, 1950
Bourbon Street Blues, 1978 (Fassbinder; Sirk)
Bourgogne, 1936 (Epstein)
Bourse ou la vie. *See* Piednadze albo zycie, 1961
Bout-de-Zan et la torpille, 1912/16 (Feuillade)
Bout-de-Zan revient du cirque, 1912/16 (Feuillade)
Bow Wow, 1922 (Sennett)
Bowery, 1914 (Walsh)
Bowery, 1933 (Walsh)
Bowery Boy, 1940 (Fuller)
Bowery Boys, 1914 (Sennett)
Bowling Match, 1913 (Sennett)
Box of Sun. *See* Boîte à soleil, 1988
Boxcar Bertha, 1972 (Corman; Scorsese)
Boxer, 1997 (Sheridan)
Boxing. *See* Boks, 1961
Boy. *See* **Shonen**, 1969
Boy and His Kite. *See* Pojken och draken, 1962
Boy and the Law, 1914 (Stahl)
Boy and the Sea, 1953 (Brakhage)
Boy Called Nuthin', 1967 (Howard)
Boy Friend, 1928 (McCarey)
Boy from Oklahoma, 1954 (Curtiz)
Boy in Blue. *See* Knabe in Blau, 1919
Boy Meets Girl, 1938 (Bacon)
Boy Meets Girl, 1984 (Carax)
Boy of the Sea. *See* Kaikoku danji, 1926
Boy of Two Worlds. *See* Paw, 1959
Boy Ten Feet Tall, 1963 (Mackendrick)
Boy Who Stole a Million, 1960 (Crichton)
Boy Who Turned Yellow, 1972 (Powell, Michael, And Emeric Pressburger)
Boy with Green Hair, 1949 (Losey)
Boycott. *See* Baycot, 1985
Boyevoy kinosbornik no. 3, 1941 (Barnet)
Boyevoy kinosbornik no. 10, 1942 (Barnet)
Boyfriends and Girlfriends. *See* Ami de mon amie, 1987

Boys. *See* Drenge, 1977
Boys from Brazil, 1978 (Schaffner)
Boys from Fengkuei. *See* Fêng Kuei Lai Tê Jen, 1984
Boys from the West Coast. *See* Vesterhavsdrenge, 1950
Boys in Brown, 1949 (Attenborough)
Boys in the Band, 1970 (Friedkin)
Boys in the Hood. *See* Boyz N the Hood, 1991
Boys Next Door, 1985 (Spheeris)
Boys of Paul Street. *See* A Pál utcai fiúk, 1968
Boy's Shorts: The New Queer Cinema, 1993 (Riggs)
Boys Will Be Boys, 1932 (Stevens)
Boyz N the Hood, 1991 (Singleton)
Bozorgdasht-e mo'Allem, 1977 (Kiarostami)
Bra flicka reder sig själv, 1914 (Sjöström)
Braconniers, 1903 (Guy)
Brahma Diamond, 1909 (Griffith)
Brain Eaters, 1958 (Corman)
Braindead, 1992 (Jackson)
Brakhage, 1998 (Brakhage)
Bram Stoker's Dracula, 1992 (Apted; Coppola)
Bramy raju, 1967 (Wajda)
Branches of the Tree. *See* Shakha Proshakha, 1990
Brand, 1912 (Dwan)
Brand im Ozean, 1950 (Staudte)
Brand New Hero, 1914 (Sennett)
Brand of Fear, 1911 (Dwan)
Branding, 1929 (Ivens)
Branding a Bad Man and A Western Dreamer, 1911 (Dwan)
Brandstifter, 1969 (Von Trotta)
Brandy for the Parson, 1951 (Grierson)
Branle-Bas de combat, 1943 (Ivens)
Brannigan, 1975 (Attenborough)
Brascuba, 1987 (Alvarez)
Brass, 1923 (Franklin)
Brass Bottle, 1923 (Tourneur)
Brass Knuckles, 1927 (Bacon)
Brat, 1919 (Guy)
Brat, 1931 (Ford)
Brat geroya, 1940 (Donskoi)
Brat priekhal. *See* Brother has Come, 1979
Bratichka, 1926 (Gerasimov; Kozintsev)
Bräutigam, die Komödiantin und der Zuhälter, 1968 (Fassbinder; Straub, Jean-Marie, And Danièle Huillet)
Brave and Bold, 1911 (Sennett)
Brave Bulls, 1951 (Rossen)
Brave Cowards, 1927 (Sandrich)
Brave Don't Cry, 1952 (Grierson)
Brave Hunter, 1912 (Sennett)
Brave Soldier at Dawn. *See* Akatsuki no yushi, 1926
Bravo, Tasuke Isshin!. *See* Appare Isshin Tasuke, 1945
Brazen Beauty, 1918 (Browning)
Brazil, 1985 (Gilliam)
Bread, 1924 (Lewin)
Bread. *See* Roti, 1942
Bread. *See* O pão, 1959
Bread and Alley. *See* Nan va Koutcheh, 1970
Bread and Roses, 2000 (Loach)
Bread of the Border, 1924 (Arzner)
Break the News, 1937 (Clair)
Break up the Dance. *See* Rozbijemy zabawe, 1958
Breakdown. *See* Si j'etais un espion, 1967
Breakdown. *See* Loveless, 1983
Breaker Morant, 1980 (Beresford)
Breakers. *See* Branding, 1929
Breakfast of Champions, 1999 (Rudolph)
Breaking In, 1989 (Forsyth; Sayles)
Breaking Point, 1950 (Curtiz)
Breaking the Ice, 1925 (Sennett)
Breaking the Sound Barrier. *See* Sound Barrier, 1952
Breaking the Waves, 1996 (Von Trier)
Breakout. *See* Danger Within, 1959
Breakout, 1975 (Huston)
Breaktime. *See* Zang-e Tafrih, 1972
Breakup. *See* Rupture, 1970
Breath of Scandal, 1960 (Curtiz)
Breathdeath, 1964 (Vanderbeek)
Breathless. *See* **A bout de souffle**, 1959
Breezes of Love. *See* Fukeyo koikaze, 1935
Breezy, 1973 (Eastwood)
Bremen Freedom. *See* Bremer Freiheit, 1972
Bremer Freiheit, 1972 (Fassbinder)
Brennende Acker, 1922 (Murnau)
Brennende Geheimnis, 1933 (Siodmak)
Brennendes Geheimnis, 1932 (Forst)
Bretagne, 1936 (Epstein)
Breve stagione, 1969 (Castellani)
Breve vacanza, 1973 (de Sica)
Brewer's Daughter. *See* Bryggerens Datter, 1912
Brewster McCloud, 1970 (Altman)
Brewster's Millions, 1914 (de Mille)
Brewster's Millions, 1945 (Dwan)
Brewster's Millions, 1985 (Hill)
Bricklayer. *See* Murarz, 1973
Bridal Bail, 1934 (Stevens)
Bridal Path, 1959 (Launder, Frank, and Sidney Gilliat)
Bride of Death. *See* Dødens Brud Gadeoriginalen, 1911
Bride of Fear, 1918 (Franklin)
Bride of Frankenstein, 1935 (Whale)
Bride of Glomdal. *See* Glomdalsbruden, 1926
Bride of the Andes. *See* Andesu no hanayome, 1966
Bride of the Monster, 1955 (Wood, Edward D., Jr.)
Bride Service, 1975 (Asch)
Bride sur le cou, 1961 (Berri; Vadim)
Bride Talks in Her Sleep. *See* Hanayome no negoto, 1933
Bride Wore Black. *See* Mariée était en noir, 1967
Bride Wore Red, 1937 (Arzner; Mankiewicz)
Bridegroom Talks in His Sleep. *See* Hanamuko no negoto, 1935
Bridegroom, the Comedienne, and the Pimp. *See* Bräutigam, die Komödiantin und der Zuhälter, 1968
Bridenapping. *See* Hua T'ien-T'so, 1961
Brides Are Coming. *See* Nevjeste dolaze, 1978
Bride's Mistake, 1931 (Sennett)
Bride's Relation, 1929 (Sennett)
Bridge. *See* De Brug, 1928
Bridge, 1997 (Greenaway)
Bridge in the Jungle, 1971 (Huston)
Bridge of Japan. *See* Nihonbashi, 1956
Bridge of Storstrøm. *See* Storstrømsbroen, 1950
Bridge on the River Kwai, 1957 (Lean)
Bridge That Gap, 1965 (de Palma)
Bridge Too Far, 1977 (Attenborough)
Bridges-Go-Round, 1959 (Clarke)
Bridges of Madison County, 1995 (Eastwood)
Brief Encounter, 1945 (Lean)
Brief History of Time, 1992 (Morris)
Brief Vacation. *See* Breve vacanza, 1973
Brig, 1964 (Mekas)
Brigade sauvage, 1938 (L'herbier)
Brigaden i Sverige, 1945 (Henning-Jensen)
Brigadoon, 1954 (Minnelli)
Brigands, chapitre VII, 1996 (Ioseliani)
Brigante, 1961 (Castellani)

Brigante di Tacca del Lupo, 1952 (Fellini; Germi)
Bright Day of My Life. *See* Waga shogai no kagayakeru hi, 1948
Bright Eyes, 1922 (Sennett)
Bright Leaf, 1950 (Curtiz)
Bright Lights, 1916 (Sennett)
Bright Lights, 1930 (Curtiz)
Bright Lights, 1935 (Berkeley)
Bright Lights and Shadows. *See* Bright Lights of Broadway, 1923
Bright Lights, Big City, 1988 (Pollack)
Bright Lights of Broadway, 1923 (Goulding)
Bright Shawl, 1923 (Goulding)
Brighter Summer Day. *See* **Guling Jie Shaonian Sha Ren Shijian**, 1991
Brighton Rock, 1947 (Attenborough; Boulting)
Brigitte et Brigitte, 1965 (Chabrol; Fuller)
Brigitte Horney, 1977 (Zanussi)
Brillantenschiff, 1920 (Lang)
Brillantstjernen, 1912 (Blom)
Brimade dans une caserne. *See* Saut à la couverture, 1895
Bring Back 'em Sober, 1932 (Sennett)
Bring Me the Head of Alfredo Garcia, 1973 (Fernández; Peckinpah)
Bring on the Dancing Girls, 1965 (Scorsese)
Bring on the Night, 1985 (Apted)
Bringing out the Dead, 1999 (Schrader; Scorsese)
Bringing up Baby, 1938 (Hawks)
Brink of Hell. *See* Toward the Unknown, 1956
Brink of Life. *See* Nära livet, 1958
Brinks Job, 1978 (Friedkin)
Brise-Glace, 1988 (Rouch; Ruiz)
Bristet Lykke, 1913 (Blom)
Britannia Hospital, 1982 (Anderson)
British Agent, 1934 (Curtiz)
British Sounds, 1969 (Godard)
Broad-Minded, 1930 (Leroy)
Broadcast. *See* Ekpombi, 1968
Broadcast News, 1987 (Brooks)
Broadway, 1929 (Fejös)
Broadway after Dark, 1924 (Leroy)
Broadway Ahead. *See* Sweetheart of the Campus, 1941
Broadway Babies, 1929 (Leroy)
Broadway Bill, 1934 (Capra)
Broadway Blues, 1929 (Sennett)
Broadway by Light, 1957 (Resnais)
Broadway Daddies. *See* Broadway Babies, 1929
Broadway Danny Rose, 1984 (Allen)
Broadway Gondolier, 1935 (Bacon)
Broadway Melody, 1929 (Goulding)
Broadway Melody, 1940 (Goulding)
Broadway Rose, 1922 (Goulding)
Broadway Serenade, 1939 (Berkeley)
Bröderna, 1913 (Stiller)
Brodyachij avtobus, 1989 (Heifitz)
Broke in China, 1927 (Sennett)
Brokeback Mountain, 2000 (van Sant)
Broken Arrow, 1950 (Daves)
Broken Arrow, 1996 (Woo)
Broken Blossoms, 1919 (Griffith)
Broken Butterfly, 1919 (Tourneur)
Broken Chains. *See* Yevo prizyv, 1925
Broken Coin, 1915 (Ford)
Broken Commandment. *See* Hakai, 1962
Broken Cross, 1911 (Griffith)
Broken Doll, 1910 (Griffith)
Broken Doll, 1921 (Dwan)
Broken Dreams. *See* Sogni infranti, 1995
Broken Drum. *See* Yabure daiko, 1949
Broken English, 1979 (Jarman)
Broken Fetters, 1916 (Ingram)
Broken Hearts of Hollywood, 1926 (Bacon)
Broken in the Wars, 1918 (Hepworth)
Broken Lance, 1954 (Dmytryk)
Broken Locket, 1909 (Griffith)
Broken Lullaby. *See* Man I Killed, 1932
Broken Ties, 1912 (Dwan)
Broken Ways, 1913 (Griffith)
Bromo and Juliet, 1926 (McCarey)
Bronco Billy, 1980 (Eastwood)
Bronco Buster, 1952 (Boetticher)
Bronco Busting for Flying A Pictures, 1912 (Dwan)
Bronenosets Potemkin, 1925 (Eisenstein)
Bronsteins Kinder, 1991 (Kawalerowicz)
Brontë Sisters. *See* Soeurs Brontë, 1979
Bronx County, 1998 (Pollack)
Bronzes, 1978 (Leconte)
Brood, 1978 (Cronenberg)
Brookfield Recreation Center, 1964 (Baillie)
Brother from Another Planet, 1984 (Sayles)
Brother has Come, 1979 (Rogozhkin)
Brother of a Hero. *See* Brat geroya, 1940
Brother Orchid, 1940 (Bacon)
Brother Sun, Sister Moon. *See* Fratelli sole sorella luna, 1972
Brotherhood, 1968 (Ritt)
Brotherhood of the Yakuza. *See* Yakuza, 1975
Brothers, 1912 (Griffith)
Brothers, 1913 (Dwan)
Brothers. *See* Bröderna, 1913
Brothers and Sisters of the Toda Family. *See* Toda-ke no kyodai, 1941
Brothers in Law, 1957 (Attenborough; Boulting; Schlesinger)
Brothers-in-Law, 1985 (Boulting)
Brouillard sur la ville. *See* Gaz mortels, 1916
Brown Wallet, 1936 (Powell, Michael, And Emeric Pressburger)
Browning, 1913 (Feuillade)
Browning Version, 1994 (Scott)
Brown's Seance, 1912 (Sennett)
Brubaker, 1980 (Rafelson)
Bruciati da cocente passione, 1976 (Lattuada)
Bruiser, 2000 (Romero)
Brunkul, 1941 (Henning-Jensen)
Brussels "Loops'', 1958 (Clarke)
Brutalität in Stein, 1960 (Kluge)
Brutality, 1912 (Griffith)
Brutality in Stone. *See* Brutalität in Stein, 1960
Brute. *See* Dùvad, 1959
Brute Force. *See* In Prehistoric Days, 1913
Brute Force, 1947 (Dassin)
Bruto, 1952 (Buñuel)
Brutti, sporchi e cattivi, 1976 (Scola)
Bruyère, 1964-69 (Rohmer)
Bryggerens Datter, 1912 (Dreyer)
Brzezina, 1970 (Wajda)
Bu vatanin cocuklari, 1958 (Güney)
Buccaneer, 1938 (de Mille)
Buccaneer, 1958 (de Mille)
Buchanan Rides Alone, 1958 (Boetticher)
Buchhalterin, 1918 (Dupont)
Büchse der Pandora, 1928 (Pabst)
Buck Benny Rides Again, 1940 (Sandrich)
Bucket of Blood, 1959 (Corman)
Bucket of Blood, 1995 (Bartel)
Bucking Broadway, 1917 (Ford)
Bucking Society, 1916 (Sennett)
Bucklige und die Tanzerin, 1920 (Murnau)
Bucovina-Ukrainian Land. *See* Bukovyna-Zemlya Ukrayinska, 1940

Budapest, amiért szeretem, 1971 (Szabó)
Budapest Tales. *See* Budapesti mesék, 1976
Budapest, Why I Love It. *See* Budapest, amiért szeretem, 1971
Budapesti mesék, 1976 (Szabó)
Buddy, 1997 (Coppola)
Buddy Buddy, 1981 (Wilder)
Buena Vista Social Club, 1999 (Wenders)
Buenos dias, Buenos Aires, 1960 (Birri)
Buffalo Bill, 1944 (Wellman)
Buffalo Bill and the Indians, or Sitting Bull's History Lesson, 1976 (Altman; Rudolph)
Buffer Zone. *See* Cserepek, 1981
Bufferin, 1966 (Warhol)
Buffet froid, 1979 (Blier)
Bugambilia, 1944 (Fernández)
Buggins' Ermine, 1972 (Apted)
Bugs Bunny Superstar, 1975 (Welles)
Bugsy, 1991 (Levinson)
Bugsy Malone, 1976 (Parker)
Build My Gallows High. *See* **Out of the Past**, 1947
Builders, 1954 (Altman)
Building the Great Los Angeles Aqueduct, 1913 (Dwan)
Building the Pyramids, 1973 (Jarman)
Bukovyna-Zemlya Ukrayinska, 1940 (Dovzhenko)
Bulbule Baghdad, 1933 (Mehboob Khan)
Bull. *See* Toro, 1994
Bull and Sand, 1924 (Sennett)
Bull Fighter, 1927 (Sennett)
Bulldog Drummond's Peril, 1938 (Dmytryk)
Bulldog Jack, 1935 (Launder, Frank, and Sidney Gilliat)
Bullet in the Head, 1990 (Woo)
Bullets Cannot Pierce Me. *See* Bana kursun islemez, 1967
Bullets over Broadway, 1994 (Allen; Reiner)
Bullfight, 1955 (Clarke)
Bullfight at Málaga, 1958 (Leacock)
Bullfighter and the Lady, 1951 (Boetticher)
Bulls and Bears, 1929 (Sennett)
Bull's Eye for Farmer Pietersen. *See* Boer Pietersen schiet in de roos, 1949
Bungalow Boobs, 1924 (McCarey)
Bungalow Troubles, 1920 (Sennett)
Bungawan Solo, 1951 (Ichikawa)
Bunny Lake Is Missing, 1965 (Preminger)
Buonanotte. . . avvocato!, 1955 (Bava)
Buone notizie, 1979 (Petri)
Buongiorno elefante!, 1952 (de Sica)
Buongiorno natura, 1955 (Olmi)
Buono, il brutto, il cattivo, 1966 (Eastwood; Leone)
Buraikan, 1970 (Shinoda)
'Burbs, 1989 (Dante)
Burcak tarlasi, 1966 (Güney)
Burden of Life. *See* Jinsei no onimotsu, 1935
Burglar, 1928 (Capra; Sennett)
Burglar's Dilemma, 1912 (Griffith)
Burgtheater, 1936 (Forst)
Burial Path, 1978 (Brakhage)
Buried Hand, 1915 (Walsh)
Buried Secret. *See* Det unge Blod, 1915
Burlesque Suicide, 1902 (Porter)
Burma Victory, 1945 (Boulting)
Burmese Harp. *See* **Biruma no tategoto**, 1956
Burmese Harp. *See* Biruma no tategoto, 1985
Burn!. *See* Queimada, 1969
Burned Hand, 1915 (Browning)
Burning, 1967 (Frears)
Burning Season, 1994 (Frankenheimer)
Burning Secret. *See* Brennende Geheimnis, 1933
Burning Soil. *See* Brennende Acker, 1922
Burning Stable, 1900 (Hepworth)
Burning the Pyramids. *See* Garden of Luxor, 1972
Burnt by the Sun. *See* **Outomlionnye solntsem**, 1994
Burroughs, 1982 (Jarmusch)
Burschenlied aus Heidelberg, 1930 (Forst)
Bus Driver's Tale, 1990 (Baillie)
Busby Berkeley: Going through the Roof, 1998 (Anger)
Bush Mama, 1976 (Gerima)
Bushido: Samurai Saga. *See* Bushido zankoku monogatari, 1963
Bushido zankoku monogatari, 1963 (Imai)
Bushmen of the Kalahari, 1974 (Marshall)
Bushmen Tug of War, 1974 (Marshall)
Business Is Business, 1971 (Verhoeven)
Büssende Magdalena, 1915 (Wiene)
Busted Hearts. *See* Those Love Pangs, 1914
Busted Johnny. *See* Making a Living, 1914
Buster Keaton: A Hard Act to Follow, 1987 (Autant-Lara)
Buster Keaton Rides Again, 1965 (Keaton)
Buster Keaton Story, 1956 (de Mille)
Buster se marie, 1930 (Autant-Lara)
Busters verden, 1984 (August)
Busy Day, 1914 (Chaplin; Sennett)
Busybody, 1923 (La Cava)
But What Do Women Want?. *See* Mais qu'est-ce qu'elles veulent?, 1976
Buta to gunkan, 1961 (Imamura)
Butch and Sundance: The Early Days, 1979 (Lester)
Butcher Boy, 1917 (Keaton)
Butcher Boy, 1997 (Jordan)
Butter Fingers, 1925 (Sennett)
Butterfly, 1981 (Welles)
Butterfly Girl. *See* Ch'iao Ju Ts'ai Tieh Fei Fei Fei, 1981
Butterfly on the Wheel, 1915 (Tourneur)
Butterfly Revolution. *See* Summer Camp Nightmare, 1987
Button My Back, 1929 (Sennett)
Buud Yam, 1997 (Kaboré)
Büyük cellatlar, 1967 (Güney)
Bwana Toshi no uta, 1965 (Hani)
By Candlelight, 1934 (Whale)
By Divine Right, 1919 (von Sternberg)
By Golly, 1920 (Sennett)
By Heck, 1922 (Sennett)
By Hook or by Crook. *See* I Dood It, 1943
By Indian Post, 1919 (Ford)
By Rocket to the Moon. *See* Frau im Mond, 1929
By Stork Delivery, 1916 (Sennett)
By the Blood of Others. *See* Par le sang des autres, 1973
By the Deep Blue Sea. *See* U samogo sinego morya, 1935
By the Lake. *See* U ozera, 1969
By the Law. *See* Po zakonu, 1926
By the Light of the Moon, 1911 (Porter)
By the Sea, 1915 (Chaplin)
Bye Bye Brasil, 1980 (Diegues)
Bye Bye Braverman, 1968 (Lumet)
Bye Bye, Love, 1995 (Reiner)
Bye-Bye Red Riding Hood. *See* Piroska és a farkas, 1988
Byelyi orel, 1928 (Protazanov)
Byłem żołnierzem, 1970 (Kieślowski)
Byn vid den Trivsamma Brunnen, 1937/38 (Fejös)
Bytva za nashu Radyansku Ukrayinu, 1943 (Dovzhenko)

Ça commence aujourd'hui, 1999 (Tavernier)
Cab No. 519. *See* Droske 519, 1909
Cabaret, 1972 (Fosse)
Cabaret. *See* Dieses Lied bleibt bei Dir, 1954

Cabareteras, 1980 (Fernández)
Cabbage Fairy. *See* Fée aux choux, 1896
Cabeza de la hidra, 1981 (Leduc)
Cabezas cortadas, 1970 (Rocha)
Cabin Boy, 1994 (Burton)
Cabin in the Cotton, 1932 (Curtiz)
Cabin in the Sky, 1942 (Minnelli)
Cabinet of Dr. Caligari. *See* **Kabinett des Dr. Caligari**, 1920
Cabinet of Dr. Ramirez, 1991 (Lynch)
Cabinets de physique au XVIIIème siècle, 1964-69 (Rohmer)
Cabiria, 1914 (Pastrone)
Caccia alla volpe, 1966 (de Sica)
Cactus Land, 1988 (Jarman)
Cactus Nell, 1917 (Sennett)
Cadaveri eccelenti, 1976 (Rosi)
Caddy, 1953 (Lewis)
Caddyshack II, 1988 (Bartel)
Cadena Perpetua, 1978 (Ripstein)
Caduta degli dei, 1969 (Visconti)
Caduta di Troia, 1910 (Pastrone)
Café Electric, 1927 (Forst)
Cage of Gold, 1950 (Dearden)
Caged, 1950 (Cromwell)
Caged Heat, 1974 (Corman; Demme)
Caicara, 1950 (Cavalcanti)
Cáida, 1959 (Torre Nilsson)
Caida de Sodoma, 1974 (Almodóvar)
Cain and Mabel, 1936 (Bacon)
Caine, 1967 (Fuller)
Caine Mutiny, 1954 (Dmytryk; Kramer)
Caine Mutiny Court-Martial, 1988 (Altman)
Cairo, 1942 (Mankiewicz)
Cairo as Told by Youssef Chahine, 1991 (Chahine)
Cairo Station. *See* **Bab el Hadid**, 1958
Caissounbouw Rotterdam, 1929 (Ivens)
Cake-Walk de la pendule, 1903 (Guy)
Calabuch, 1956 (García Berlanga)
Calamitous Elopement, 1908 (Griffith)
Calamity. *See* Kalamita, 1980
Calamity Anne, Detective, 1913 (Dwan)
Calamity Anne Parcel Post, 1913 (Dwan)
Calamity Anne’s Beauty, 1913 (Dwan)
Calamity Anne’s Inheritance, 1913 (Dwan)
Calamity Anne’s Trust, 1913 (Dwan)
Calamity Anne’s Vanity, 1913 (Dwan)
Calamity Anne’s Ward, 1912 (Dwan)
Calandria, 1933 (de Fuentes)
Calcutta, 1969 (Malle)
Calcutta 71, 1972 (Sen)
Calcutta, My El Dorado, 1990 (Sen)
Calendar, 1993 (Egoyan)
Calendar Girl, 1947 (Dwan)
Calendar of the Year, 1936 (Cavalcanti)
Calendar of the Year, 1937 (Grierson)
Caliente Love, 1933 (Sennett)
California, 1996 (Ferrara)
California Dolls. *See* All the Marbles, 1981
California Split, 1974 (Altman; Rudolph)
Calimari Union, 1985 (Kaurismaki)
Call, 1909 (Griffith)
Call a Cop, 1921 (Sennett)
Call a Cop!, 1931 (Stevens)
Call Harry Crown. *See* 99 44/100 Dead, 1974
Call Me Mister, 1951 (Bacon; Berkeley)
Call of the Canyon, 1923 (Fleming; Leroy)
Call of the North, 1914 (de Mille)
Call of the Open Range, 1911 (Dwan)
Call of the Wild, 1908 (Griffith)
Call of the Wild, 1935 (Wellman)
Call of Youth, 1920 (Hitchcock)
Call to Arms, 1902 (Hepworth)
Call to Arms, 1910 (Griffith; Sennett)
Call to Arms, 1913 (Dwan)
Callas text mit doppel-beleuchtung, 1968 (Schroeter)
Callas Walking Lucia, 1968 (Schroeter)
Callboy. *See* Herr auf Bestellung, 1930
Calle Mayor, 1956 (Bardem)
Callejón sin salida, 1964 (Fernández)
Calling Hubby’s Bluff, 1929 (Sennett)
Calling the Shots, 1988 (Zetterling)
Calmos, 1975 (Blier)
Caltiki, the Immortal Monster. *See* Caltiki—il mostro immortale, 1959
Caltiki—il mostro immortale, 1959 (Bava)
Calvaire, 1914 (Feuillade)
Cambrioleurs, 1897/98 (Guy)
Cambrioleur et agent, 1904 (Guy)
Cambrioleurs de Paris, 1904 (Guy)
Came the Dawn, 1928 (McCarey)
Camée, 1913 (Tourneur)
Cameo Kirby, 1914 (de Mille)
Cameo Kirby, 1923 (Ford)
Camera Buff. *See* Amator, 1979
Camera d’Afrique, 1983 (Sembene)
Cameraman, 1928 (Keaton)
Cameriera bella presenza offresi, 1951 (Fellini; de Sica)
Camicie Rosse, 1952 (Rosi)
Camila, 1984 (Bemberg)
Camilla, 1994 (Egoyan)
Camille, 1927 (Niblo)
Camille, 1937 (Cukor)
Camille ou la Comédie catastrophique, 1971 (Miller)
Camille without Camelias. *See* Signora senza camelie, 1953
Camino de la mirra y el incienso, 1975 (Gutiérrez Alea)
Camion, 1977 (Duras)
Cammina, cammina, 1983 (Olmi)
Cammino della speranza, 1950 (Fellini; Germi)
Camorra, 1986 (Wertmuller)
Camouflage. *See* Barwy ochronne, 1976
Camp, 1965 (Warhol)
Camp de Thiaroye, 1987 (Sembene)
Campanas tambien pueden doblar mañana, 1983 (Alvarez)
Campi sperimentali, 1957 (Olmi)
Camping, 1957 (Zeffirelli)
Campo dei fiori, 1943 (Fellini)
Campus Carmen, 1928 (Sennett)
Campus Crushes, 1929 (Sennett)
Campus Vamp, 1928 (Sennett)
Canadian Pacific, 1949 (Jewison)
Canal Zone, 1977 (Wiseman)
Canale, 1965/66 (Bertolucci)
Canary Bananas, 1935 (Leacock)
Cancer, 1968 (Rocha)
Cancion de cuna, 1952 (de Fuentes)
Candid Camera, 1932 (Sennett)
Candidate. *See* Kandidat, 1980
Candle and the Moth. *See* Evangeliemandens Liv, 1914
Candle in the Wind. *See* Fuzen no tomoshibi, 1957
Candy, 1968 (Huston)
Candy Mountain, 1987 (Jarmusch)
Candy Stripe Nurses, 1974 (Corman)
Cani arrabbiati, 1974 (Bava)
Canker of Jealousy, 1915 (Hepworth)

Cannery Row, 1982 (Huston)
Cannes. . .les 400 coups, 1997 (Beineix)
Cannes Man, 1996 (Jarmusch)
Cannesples 400 coups, 1997 (Chabrol; Forman)
Cannesyles 400 coups, 1997 (Allen)
Cannibal! The Musical, 1996 (Brakhage)
Cannibals. *See* Os Canibais, 1988
Cannon Ball, 1915 (Sennett)
Cannon Ball Express, 1924 (Sennett)
Cannonball, 1931 (Sennett)
Cannonball, 1976 (Bartel; Corman; Dante; Scorsese)
Cannot Exist, 1995 (Brakhage)
Cannot Not Exist, 1995 (Brakhage)
Canpazari, 1968 (Güney)
Canta delle marane, 1960 (Pasolini)
Cantata. *See* Oldás és kötés, 1963
Cantata de Chile, 1975 (Solas)
Cantate pour deux généraux, 1990 (Rouch)
Canterbury Tale, 1944 (Powell, Michael, And Emeric Pressburger)
Canterbury Tales. *See* I racconti di Canterbury, 1972
Canterville Ghost, 1944 (Dassin)
Cantiere d’inverno, 1955 (Olmi)
Canyon Dweller, 1912 (Dwan)
Canyon Passage, 1946 (Tourneur)
Canzone del sole, 1933 (de Sica)
Cap du sud, 1935 (Storck)
Cap perdu, 1930 (Dupont)
Cape Ashizuri. *See* Ashizuri misaki, 1954
Cape Fear, 1991 (Scorsese; Spielberg)
Cape Forlorn, 1930 (Dupont)
Cape Town Affair, 1953 (Fuller)
Caperucita roja, 1947 (Gutiérrez Alea)
Capitaine Conan, 1996 (Tavernier)
Capitaine Fracasse, 1928 (Cavalcanti)
Capitaine Fracasse, 1942 (Gance)
Capitaine Singrid, 1968 (Tavernier)
Capital versus Labor, 1909 (Porter)
Capitano, 1991 (Troell)
Capitu, 1968 (Diegues)
Capkovy povídky, 1947 (Frič)
Capone, 1975 (Corman)
Caporal épinglé, 1962 (Renoir)
Cappotto, 1952 (Lattuada)
Cappriccio all‘italiana, 1967 (Pasolini)
Caprice, 1966 (Tashlin)
Caprice de princesse, 1933 (Clouzot)
Caprices de Marie, 1969 (de Broca)
Capricious Summer. *See* Rozmarné leto, 1968
Capriolen, 1937 (Forst)
Captain Blood, 1935 (Curtiz)
Captain Boycott, 1947 (Launder and Gilliat)
Captain Conan. *See* Capitaine Conan, 1996
Captain Courageous, 1937 (Hawks)
Captain Eddie, 1945 (Bacon)
Captain EO, 1986 (Lucas)
Captain Hates the Sea, 1934 (Milestone)
Captain Horatio Hornblower, 1951 (Walsh)
Captain Lightfoot, 1954 (Sirk)
Captain McLean, 1914 (von Stroheim)
Captain of the Guard, 1930 (Fejös)
Captains Courageous, 1937 (Fleming)
Captains of the Clouds, 1942 (Curtiz)
Captive, 1915 (de Mille)
Captive, 2000 (Akerman)
Captive Heart, 1946 (Dearden)
Captive Soul. *See* Rablélek, 1913
Captive Wild Woman, 1943 (Dmytryk)
Captive’s Island. *See* Shokei no shima, 1966
Capture of the Biddle Brothers, 1902 (Porter)
Capture of Yegg Bank Burglars, 1904 (Porter)
Car Wash, 1976 (Schumacher)
Carabiniers, 1963 (Godard; Rossellini)
Caravaggio, 1986 (Jarman)
Carbunara, 1955-59 (Taviani)
Cardinal, 1963 (Huston; Preminger)
Cardinal’s Conspiracy, 1909 (Griffith)
Cardinal’s Visit, 1981-present (Baillie)
Care and Affection. *See* Szeretet, 1963
Career Girls, 1997 (Leigh)
Career of Dima. *See* Dimy Gorina, 1961
Carefree, 1938 (Sandrich)
Careless Hubby, 1927 (Sandrich)
Caretaker, 1963 (Roeg)
Caretaker’s Daughter, 1925 (McCarey)
Cargaison blanche, 1937 (Siodmak)
Cargaison blanche, 1957 (de Broca)
Cargo from Jamaica, 1933 (Grierson)
Carillons, 1936 (Storck)
Carl Dreyer, Le Celluloid et la marbre, 1965 (Rohmer)
Carl Nielsen 1865-1931, 1978 (Roos)
Carl Th. Dreyer, 1966 (Roos)
Carla’s Song, 1996 (Loach)
Carlito’s Way, 1993 (de Palma)
Carlo Pisacane, 1955-59 (Taviani)
Carlton-Browne of the F.O., 1959 (Boulting)
Carmen, 1900/07 (Guy)
Carmen, 1915 (Walsh; de Mille)
Carmen, 1916 (Chaplin)
Carmen, 1918 (Lubitsch)
Carmen, 1926 (Feyder)
Carmen, 1983 (Saura)
Carmen, 1984 (Rosi)
Carmen Comes Home. *See* Karumen kokyo ni kaeru, 1951
Carmen Jones, 1954 (Preminger)
Carmen’s Pure Love. *See* Karumen junjo su, 1952
Carnal Knowledge, 1971 (Nichols)
Carnaval, 1953 (Pagnol)
Carnaval des vérités, 1919 (Autant-Lara; L’herbier)
Carnavals, 1950 (Storck)
Carne trémula, 1997 (Almodóvar)
Carnegie Hall, 1947 (Ulmer)
Carnet de bal, 1937 (Duvivier)
Carnet de viaje, 1961 (Ivens)
Carnets du Major Thompson, 1957 (Sturges)
Carnival in Flanders. *See* **Kermesse héroïque**, 1935
Carnival of Souls, 1998 (Craven)
Carnival Rock, 1957 (Corman)
Carnosaur, 1993 (Corman)
Carnosaur 2, 1995 (Corman)
Carnosaur 3: Primal Species, 1996 (Corman)
Caro Diario, 1994 (Moretti)
Caroline Cherie, 1967 (de Sica)
Carosello Napoletano, 1954 (Rosi)
Carpetbaggers, 1963 (Dmytryk)
Carquake. *See* Cannonball, 1976
Carriage to Vienna. *See* Kočár do Vídně, 1966
Carrie, 1952 (Wyler)
Carrie, 1976 (de Palma)
Carrière de Suzanne, 1963 (Rohmer)
Carro armato dell ‘8 settembre, 1960 (Pasolini)
Carrosse d’or, 1953 (Renoir)
Carrot Top. *See* Poil de carotte, 1972

Cars That Ate Paris, 1974 (Weir)
Cars That Ate People. *See* Cars That Ate Paris, 1974
Carta al mundo. *See* Rte.: Nicaragua, 1984
Cartas del parque, 1988 (Gutiérrez Alea)
Carte a Sara, 1956 (Bardem)
Carthusian. *See* Karthauzi, 1916
Cartographer’s Girlfriend, 1987 (Hartley)
Cartouche, 1962 (de Broca)
Casa del ángel, 1957 (Torre Nilsson)
Casa del ogro, 1938 (de Fuentes)
Casa dell’esorcismo, 1974 (Bava)
Casablanca, 1942 (Curtiz; Siegel)
Casablanca, 1961 (Solas)
Casanova, 1927 (Delannoy)
Casanova, 1976 (Fellini)
Casanova di Federico Fellini. *See* Casanova, 1976
Case Is Closed. *See* Kharij, 1982
Case of Jonathan Drew. *See* A Story of the London Fog, 1926
Case of Lena Smith, 1929 (von Sternberg)
Case of the Curious Bride, 1935 (Curtiz)
Casey and His Neighbor’s Goat, 1903 (Porter)
Casey’s Frightful Dream, 1904 (Porter)
Casey’s Shadow, 1978 (Ritt)
Casey’s Vendetta, 1914 (Browning)
Cash, 1933 (Crichton; Korda)
Casino, 1995 (Scorsese)
Casino de Paris, 1957 (de Sica)
Casino Royale, 1967 (Allen; Huston; Roeg; Welles)
Casket for Living. *See* Tosei tamatebako, 1925
Caso Mattei, 1972 (Rosi)
Casper, 1995 (Spielberg)
Casque d’Or, 1952 (Becker)
Cassette de l’emigrée, 1912 (Feuillade)
Cassis, 1966 (Mekas)
Cassowary. *See* Hikuidori, 1926
Cast Away, 2000 (Zemeckis)
Cast-Iron. *See* Tudzi, 1964
Castagne sono buone, 1970 (Germi)
Castagnino, diario romano, 1966 (Birri)
Castaway, 1986 (Roeg)
Castelli in aria, 1938 (Castellani; de Sica)
Castillo de la Pureza, 1972 (Ripstein)
Castle Keep, 1969 (Pollack)
Castle of Purity. *See* Castillo de la Pureza, 1972
Castle of the Spider’s Web. *See* Kumonosu-jo, 1957
Castle within a Castle. *See* Et Slot I Et Slot, 1954
Castles in the Sky and Rhinestones. *See* Wolkenbau und Flimmerstern, 1919
Castro Street, 1966 (Baillie)
Casualties of War, 1989 (de Palma)
Caswallan Trilogy, 1986 (Brakhage)
Cat and Mouse, 1958 (Rotha)
Cat and Mouse. *See* Chat et la souris, 1975
Cat and the Canary, 1927 (Leni)
Cat Chaser, 1989 (Ferrara)
Cat of the Night. *See* Yoru no mesuneko, 1929
Cat People, 1942 (Tourneur)
Cat People, 1981 (Schrader)
Cat’s Cradle, 1959 (Brakhage)
Cat’s Meow, 1924 (Capra; Sennett)
Cat’s Pajamas, 1926 (Wellman)
Catacombs. *See* Katakomby, 1940
Catalan, 1984 (Jarman)
Catalina, Here I Come, 1927 (Sennett)
Catalina Rowboat Race. *See* Smith’s Catalina Rowboat Race, 1928
Catamount Killing, 1974 (Zanussi)
Catapult. *See* Katapult, 1983
Catch. *See* Shiiku, 1961
Catch-22, 1970 (Nichols; Welles)
Catch the Sun, 2000 (Sheridan)
Catch Us If You Can, 1965 (Boorman)
Cate naria, 1969 (Ruiz)
Cathédrale de Chartres. *See* Chartres, 1923
Catherine, 1927 (Renoir)
Catherine, 1964 (Loach)
Catherine & Company. *See* Catherine et Cie, 1975
Catherine et Cie, 1975 (Breillat)
Cathy Come Home, 1966 (Loach)
Cathy Tippel, 1975 (Verhoeven)
Cattivo soggetto, 1933 (de Sica)
Cattle, Gold, and Oil, 1911 (Dwan)
Cattle Queen of Montana, 1954 (Dwan)
Cattle Rustler’s End, 1911 (Dwan)
Cattle Thief’s Brand, 1911 (Dwan)
Caudillo, 1967 (Fernández)
Caught, 1949 (Ophüls)
Caught in a Cabaret, 1914 (Chaplin; Sennett)
Caught in a Flue, 1914 (Sennett)
Caught in a Taxi, 1929 (Sennett)
Caught in His Own Net. *See* Medbejlerens Haevn, 1910
Caught in His Own Trap. *See* Direktørens Datter, 1912
Caught in the Act, 1915 (Sennett)
Caught in the Kitchen, 1928 (Sennett)
Caught in the Park, 1915 (Sennett)
Caught in the Rain, 1914 (Chaplin; Sennett)
Caught in the Toils. *See* Den hvide Djaevel, 1915
Caught in Tights, 1914 (Sennett)
Caught with the Goods, 1911 (Sennett)
Causa králík, 1979 (Jireš)
Cause and Effect, 1988 (Haynes)
Cause commune, 1940 (Cavalcanti)
Cavaleur, 1978 (de Broca)
Cavar un foso, 1966 (Torre Nilsson)
Caveman, 1926 (Milestone)
Caveman. *See* His Prehistoric Past, 1914
Cavern, 1965 (Ulmer)
Cavo olio fludio 220.000 volt, 1959 (Olmi)
Caza, 1966 (Saura)
Ce que les flots racontent, 1916 (Gance)
Ce siècle a cinquante ans, 1950 (Cocteau)
Cecil B. Demented, 2000 (Waters)
Cecile est morte, 1943 (Tourneur)
Cecilia Valdés, 1982 (Solas)
Ceddo, 1977 (Sembene)
Ceiling. *See* Strop, 1962
Ceiling Zero, 1935 (Hawks)
Cekání na déšt, 1978 (Kachyňa)
Cela s’appelle l’Aurore, 1955 (Buñuel)
Celebration of Origins, 1992 (Asch)
Celebrity, 1998 (Allen; Branagh)
Celeste, 1980 (Adlon)
Celestial Code, 1915 (Walsh)
Celia, imagen del pueblo, 1980 (Alvarez)
Celimene, Poupee de Montmartre, 1925 (Curtiz)
Céline and Julie Go Boating. *See* Céline et Julie vont en bateau, 1974
Céline et Julie vont en bâteau, 1974 (Eustache; Rivette)
Cellulose. *See* Celuloza, 1954
Celos, 1935 (Fernández)
Celui qui doit mourir, 1958 (Dassin)
Celui qui reste, 1915 (Feuillade)
Celuloza, 1954 (Kawalerowicz)
Cena, 1998 (Scola)

Cena della beffe, 1941 (Castellani)
Cent et une nuits, 1995 (Varda)
Centennial Summer, 1946 (Preminger)
Centinela alerta!, 1936 (Buñuel; Grémillon)
Cento anni d'amore, 1953 (de Sica)
Centomila dollari, 1940 (Castellani)
Central Airport, 1933 (Wellman)
Central Park, 1990 (Wiseman)
Centre, 1978 (Brakhage)
Centuries of June, 1955 (Brakhage)
Century of Cinema, 1994 (Burton; Dante; Jewison)
Century of Women, 1994 (Kopple)
C'era una volta il West, 1969 (Bertolucci; Leone)
C'era una volta, 1967 (Rosi)
Ceramika Iłżecka, 1951 (Wajda)
C'eravamo tanto amati, 1974 (Fellini; Scola; de Sica)
Cercle rouge, 1972 (Melville)
Ceremonie, 1995 (Chabrol)
Ceremony. *See* Ceremonie, 1995
Ceremony. *See* Gishiki, 1971
Cerný Petr, 1963 (Forman)
Cerro Pelado, 1966 (Alvarez)
Certo giorno, 1968 (Olmi)
César, 1936 (Pagnol)
Cesarée, 1978/79 (Duras)
Cesar and Rosalie. *See* César et Rosalie, 1972
César et Rosalie, 1972 (Sautet)
C'est la vie. *See* Baule-les-Pins, 1990
C'est le printemps, 1916 (Feuillade)
C'est Papa qui prend la purge, 1906 (Feuillade)
Cesta do Prahy Vincence Mošteka a Simona Pešla z Vlčnova l.p. 1969, 1969 (Jireš)
Cesta duga godinu dana, 1958 (Petri)
Cet obscur objet du desir, 1977 (Buñuel)
C'était un musicien, 1933 (Bresson)
Ceux du rail, 1942 (Clément)
Cézanne, 1989 (Straub and Huillet)
Chacal de Nahueltoro, 1969 (Littin)
Chain Reaction, 1980 (Miller)
Chains, 1999 (Stone)
Chair, 1962 (Leacock)
Chair de poule, 1963 (Duvivier)
Chalachitra, 1981 (Sen)
Chaliapin, 1972 (Donskoi)
Chalice of Sorrow, 1916 (Ingram)
Chaliya, 1960 (Kapoor)
Challenge, 1982 (Frankenheimer; Sayles)
Challenge. *See* Sfida, 1958
Challenge of Greatness, 1976 (Welles)
Chamber, 1996 (Howard)
Chambre, 1972 (Akerman)
Chambre 666, 1982 (Antonioni; Morrissey; Seidelman)
Chambre ardente, 1962 (Duvivier)
Chambre blanche, 1969 (Lefebvre)
Chambre des magiciennes, 2000 (Miller)
Chambre en ville, 1982 (Demy)
Chambre obscure. *See* Laughter in the Dark, 1969
Chambre verte, 1978 (Truffaut)
Champ, 1931 (Vidor)
Champ, 1979 (Zeffirelli)
Champagne, 1928 (Hitchcock; Launder and Gilliat)
Champagne Charlie, 1944 (Cavalcanti)
Champagne Charlie. *See* A Night Out, 1915
Champagne Murders. *See* Scandale, 1967
Champagne Waltz, 1937 (Wilder)
Champion, 1913 (Sennett)
Champion, 1915 (Bacon; Chaplin)
Champion, 1949 (Kramer)
Champlain, 1964 (Arcand)
Chance Deception, 1912 (Griffith)
Chance et l'amour, 1964 (Berri; Chabrol; Tavernier)
Chance Meeting. *See* Blind Date, 1959
Chance sur deux, 1998 (Leconte)
Chances, 1931 (Dwan)
Chances and Coincidences. *See* Hasards ou coincidences, 1998
Chandi Sona, 1977 (Kapoor)
Chang, 1927 (Schoedsack)
Change of Heart, 1909 (Griffith)
Change of Spirit, 1912 (Griffith)
Changing Earth. *See* Ont staan en vergaan, 1954
Chanson d'armor, 1934 (Epstein)
Chanson des peupliers, 1931 (Epstein)
Chanson du souvenir, 1936 (Sirk)
Chanson d'une nuit, 1932 (Clouzot)
Chant de Styrène, 1958 (Resnais)
Chant of Jimmie Blacksmith, 1978 (Schepisi)
Chantal Akerman by Chantal Akerman, 1996 (Akerman)
Chanteur inconnu, 1931 (Clouzot)
Chanteurs traditionnels des îles Seychelles, 1978 (Cissé)
Chantons sous l'occupation, 1976 (Rouch)
Chapayev Is with Us, 1939 (Gerasimov)
Chapeau. *See* Coup de vent, 1905
Chapeau de paille d'Italie, 1927 (Clair)
Chapeaux à transformations, 1895 (Lumière)
Chaplin, 1992 (Attenborough)
Chaplin Revue, 1959 (Chaplin)
Chapman Report, 1962 (Cukor)
Chapter in Her Life, 1923 (Weber)
Char Dil Char Rahen, 1959 (Kapoor)
Charade, 1963 (Donen)
Charandas Chor, 1975 (Benegal)
Charandas the Thief. *See* Charandas Chor, 1975
Charcuterie mécanique, 1895 (Lumière)
Charge of the Light Brigade, 1936 (Curtiz)
Charge of the Light Brigade, 1968 (Richardson)
Chariots of Fire, 1981 (Anderson)
Charité du prestidigitateur, 1905 (Guy)
Charlatan. *See* A kuruzslo, 1917
Charles, Dead or Alive. *See* Charles, mort ou vif, 1969
Charles et Lucie, 1979 (Kaplan)
Charles, mort ou vif, 1969 (Tanner)
Charleston Chain Gang, 1902 (Porter)
Charleston-Parade. *See* Sur un air de Charleston, 1927
Charley My Boy, 1926 (McCarey)
Charley Varrick, 1973 (Siegel)
Charlie and the Sausages. *See* Mabel's Busy Day, 1914
Charlie and the Umbrella. *See* Between Showers, 1914
Charlie at the Races. *See* Gentlemen of Nerve, 1914
Charlie at the Studio. *See* A Film Johnnie, 1914
Charlie Bubbles, 1967 (Frears)
Charlie Chaplin's Burlesque on Carmen. *See* Carmen, 1916
Charlie on the Ocean. *See* Shanghaied, 1915
Charlie on the Spree. *See* In the Park, 1915
Charlie the Burglar. *See* Police!, 1916
Charlie the Hobo. *See* Tramp, 1915
Charlie the Sailor. *See* Shanghaied, 1915
Charlie's Day Out. *See* By the Sea, 1915
Charlie's Recreation. *See* Tango Tangles, 1914
Charlotte. *See* Jeune Fille assassinée, 1974
Charlotte and Her Steak. *See* Présentation ou Charlotte et son steak, 1951
Charlotte et son Jules, 1959 (Cocteau; Godard)

Charlotte et Véronique ou Tous les garçons s'appellent Patrick, 1957 (Godard)
Charmant FrouFrou, 1901 (Guy)
Charmants garcons, 1957 (de Broca)
Charme discret de la bourgeoisie, 1972 (Buñuel)
Charmes de l'existence, 1949 (Grémillon)
Charmides, 1947 (Markopoulos)
Charming Sinners, 1930 (Arzner)
Charrette fantôme, 1939 (Duvivier; Epstein)
Charro Negro, 1940 (Fernández)
Chartres, 1923 (Grémillon)
Chartres Series, 1994 (Brakhage)
Charulata, 1964 (Ray)
Chase, 1913 (Dwan)
Chase, 1966 (Penn)
Chase. *See* Caza, 1966
Chasing Amy, 1997 (Smith)
Chasing Butterflies. *See* Chasse aux papillons, 1992
Chasse à l'hippopotame, 1950 (Rouch)
Chasse au cambrioleur, 1903/04 (Guy)
Chasse au lion à l'arc, 1965 (Rouch)
Chasse aux papillons, 1992 (Ioseliani)
Chasseurs de lions, 1913 (Feuillade)
Chat et la souris, 1975 (Lelouch)
Chateau de la peur, 1912 (Feuillade)
Chateau de rêve, 1933 (Clouzot)
Chateau de verre, 1950 (Clément)
Château en Suede, 1963 (Vadim)
Châteaux de France, 1948 (Resnais)
Chatelaine du Liban, 1933 (Epstein)
Chatollets Hemmelighed, eller Det gamle chatol, 1913 (Dreyer)
Chatte métamorphosée en femme, 1909 (Feuillade)
Chaussette, 1906 (Guy)
Che?. *See* What?, 1973
Che, Buenos Aires, 1962 (Birri)
Che gioia vivere, 1961 (Clément)
Che ora e, 1990 (Scola)
Che si dice a Roma, 1979 (Scola)
Cheap, 1974 (Corman)
Cheat, 1915 (de Mille)
Cheaters. *See* Tricheurs, 1958
Cheating Cheaters, 1919 (Dwan)
Checkmate, 1912 (Dwan)
Checkpoint, 1998 (Rogozhkin)
Cheerful Alley. *See* Yokina uramachi, 1939
Cheerful Canary. *See* Vessiolaia kanareika, 1929
Cheerful Wind. *See* Feng Erh T'i T'a Ts'ai, 1980
Cheering Town. *See* Kanko no machi, 1944
Cheeseburger Film Sandwich. *See* Amazon Women on the Moon, 1987
Chef-lieu de Canton, 1911/13 (Feuillade)
Chefs de demain, 1944 (Clément)
Chekist, 1991 (Rogozhkin)
Chelovek s kinoapparatom, 1929 (Vertov)
Chelsea Girls, 1966 (Morrissey; Warhol)
Chemin de Rio. *See* Cargaison blanche, 1937
Chemin du paradis, 1956 (Forst)
Chemines de l'Exile ou Les Dernières Années de Jean-Jacques Rousseau, 1978 (Goretta)
Chemist, 1936 (Keaton)
Chêne et le roseau, 1994 (Téchiné)
Cherchez la femme, 1921 (Curtiz)
Chere Louise, 1972 (de Broca)
Chernaya lyubov, 1917 (Kuleshov)
Cherry, Harry, and Raquel!, 1969 (Meyer)
Chess Fever. *See* Shakhmatnaya goryachka, 1925
Chess Players. *See* Shatranj Ke Khiladi, 1977
Chesty: A Tribute to a Legend, 1970 (Ford)
Cheval d'Orgueil, 1980 (Chabrol)
Cheyenne, 1947 (Walsh)
Cheyenne Autumn, 1964 (Ford)
Cheyenne Warrior, 1994 (Corman)
Cheyenne's Pal, 1917 (Ford)
Chez la concierge, 1907 (Feuillade)
Chez le magnétiseur, 1897/98 (Guy)
Chez le Maréchal-Ferrant, 1899/1900 (Guy)
Chez le photographe, 1900 (Guy)
Chi l'ha vistro?, 1942 (Fellini)
Chi to rei, 1923 (Mizoguchi)
Chiameremo Andrea, 1972 (de Sica)
Ch'iao Ju Ts'ai Tieh Fei Fei Fei, 1981 (Hou Hsiao-Hsien)
Chica del lunes, 1966 (Torre Nilsson)
Chicago, Chicago. *See* Gaily, Gaily, 1969
Chichi ariki, 1942 (Ozu)
Chicken, 1928 (Sennett)
Chicken. *See* Poulet, 1963
Chicken Chaser, 1914 (Sennett)
Chicken-hearted Jim, 1916 (Ford)
Chicken Run, 2000 (Spielberg)
Chief's Daughter, 1911 (Griffith)
Chief's Predicament, 1913 (Sennett)
Chief's Son Is Dead. *See* Hövdingens Son är död, 1937/38
Chiefs, 1969 (Leacock)
Chien andalou, 1929 (Buñuel)
Chien jouant á la balle, 1905 (Guy)
Chienne, 1931 (Renoir)
Chiens perdus sans collier, 1955 (Delannoy; Guerra)
Chiens savants, 1902 (Guy)
Chiffonier, 1899/1900 (Guy)
Chiheisen, 1984 (Shindo)
Chiisana boken ryoko, 1964 (Oshima)
Chiisana tobosha, 1967 (Kinugasa)
Chijo, 1957 (Yoshimura)
Chikagai nijuyo-jikan, 1947 (Imai)
Chikamatsu monogatari, 1954 (Mizoguchi)
Chikuzan hitori-tabi, 1977 (Shindo)
Child. *See* Barnet, 1912
Child. *See* Barnets Magt, 1914
Child. *See* Dziecko, 1973
Child and the Killer, 1959 (Roeg)
Child Is Born, 1940 (Bacon; Rossen)
Child Is Waiting, 1962 (Cassavetes)
Child Is Waiting, 1963 (Kramer)
Child of Manhattan, 1933 (Sturges)
Child of Resistance, 1972 (Gerima)
Child of the Big City. *See* Ditya Bol'shogo Goroda, 1914
Child of the Ghetto, 1910 (Griffith)
Child of the Streets, 1967 (Benegal)
Child Thou Gavest Me, 1920 (Stahl)
Child Went Forth, 1941 (Losey)
Child's Faith, 1910 (Griffith)
Child's First Adventure. *See* Chiisana boken ryoko, 1964
Child's Garden and the Serious Sea, 1991 (Brakhage)
Child's Impulse, 1910 (Griffith)
Child's Love. *See* Barnet, 1909
Child's Play, 1972 (Lumet)
Child's Remorse, 1912 (Griffith)
Child's Sacrifice, 1910 (Guy)
Child's Strategem, 1910 (Griffith)
Childhood. *See* A Great Day for Bonzo, 1974
Childhood of Gorky. *See* Detstvo Gorkovo, 1938
Childhood of Maxim Gorki. *See* Detstvo Gorkovo, 1938
Children. *See* Enfants, 1985

Children at School, 1937 (Grierson)
Children, Books. *See* Gyermekek, könyvek, 1962
Children Hand in Hand. *See* Te o tsunagu kora, 1962
Children in the Classroom. *See* Kyoshitsu no kodomotachi, 1954
Children of a Desired Sex, 1987 (Nair)
Children of Angyalfold. *See* Angyalföldi fiatalok, 1955
Children of Bullerby Village, 1986 (Hallstrom)
Children of Change, 1930 (Launder and Gilliat)
Children of Darkness. *See* Kinder der Finsternis, 1922
Children of Divorce, 1927 (von Sternberg)
Children of Lumière. *See* Enfants de Lumière, 1995
Children of Nagasaki. *See* Kono ko o nokoshite, 1983
Children of Nature. *See* Born natturunnar, 1991
Children of Paradise. *See* **Enfants du paradis**, 1945
Children of the Age. *See* Deti Veka, 1915
Children of the Atomic Bomb. *See* Genbakuno-ko, 1952
Children of the Century. *See* Enfants du siècle, 1999
Children of the Dust, 1923 (Borzage)
Children of the Good Earth. *See* Ta Ti Erh Nü, 1964
Children of the Soviet Arctic. *See* Romantiki, 1941
Children of the Street. *See* Gatans barn, 1914
Children of This Country. *See* Bu vatanin cocuklari, 1958
Children Throw Toy Assegais, 1974 (Marshall)
Children Upstairs, 1955 (Anderson)
Children Were Watching, 1961 (Leacock)
Children Who Draw. *See* Eo kaku kodomotachi, 1955
Children’s Corner, 1939 (L’herbier)
Children’s Friend, 1909 (Griffith)
Children’s Hour, 1962 (Ashby; Wyler)
Children’s Magical Death, 1974 (Asch)
Chile, la memoria obstinada, 1997 (Guzmán)
Chile, the Obstinate Memory. *See* Chile, la memoria obstinada, 1997
Chiller, 1985 (Craven)
Chilly Green Lake. *See* Ts’ui Hu Han, 1977
Chilly Scenes of Winter, 1979 (Silver)
Chiltern Country, 1938 (Cavalcanti)
Chimes at Midnight, 1966 (Welles)
Chimmie Fadden, 1915 (de Mille)
Chimmie Fadden out West, 1915 (de Mille)
Chin shui Lou Tai, 1974 (Hou Hsiao-Hsien)
China 9 Liberty 37, 1978 (Peckinpah)
China Doll, 1958 (Borzage)
China Gate, 1957 (Fuller)
China Girl, 1987 (Ferrara)
China Is Near. *See* Cina è vicina, 1967
China Seas, 1935 (Lewin)
China Story. *See* Satan Never Sleeps, 1961
China Venture, 1953 (Siegel)
China’s Four Hundred Million. *See* Four Hundred Million, 1939
Chinatown, 1974 (Huston; Polanski)
Chinatown Nights, 1929 (Wellman)
Chinese Parrot, 1927 (Leni)
Chinese Roulette. *See* Chinesisches Roulette, 1976
Chinese Shadows. *See* Ombres chinoise, 1982
Chinese Vase. *See* Vasens Hemmelighed, 1913
Chinesisches Roulette, 1976 (Fassbinder)
Ching Lin Foo Outdone, 1900 (Porter)
Ch’ing Mei Chu Ma, 1984 (Hou Hsiao-Hsien)
Ch’ing Mei Chu Ma. *See* Taipei Story, 1985
Chinmoku, 1971 (Shinoda)
Chinoise ou Plutôt à la chinoise, 1967 (Godard; Miller)
Chiny i liudi, 1929 (Protazanov)
Chip off the Old Block, 1913 (Sennett)
Chips Are Down. *See* Jeux sont faits, 1947
Chiriakhana, 1967 (Ray)
Chirurgie fin de siècle, 1900 (Guy)
Chiseler, 1931 (Sennett)
Chithod Vijay, 1947 (Kapoor)
Ch’iu Lien, 1979 (Hou Hsiao-Hsien)
Chiu Shih Liu Liu Tê T’a, 1979 (Hou Hsiao-Hsien)
Chlen pravitelstva, 1940 (Heifitz)
Chloe in the Afternoon. *See* Amour l’après-midi, 1972
Choca, 1973 (Fernández)
Chocolat, 2000 (Hallstrom)
Choice. *See* Al Ekhtiar, 1970
Choice. *See* Yam Daabo, 1986
Choirboys, 1977 (Aldrich)
Chokon yasha, 1928 (Kinugasa)
Choose Me, 1984 (Rudolph)
Choose Your Partner. *See* Two Girls on Broadway, 1940
Choosing a Husband, 1909 (Griffith)
Chopping Mall, 1986 (Bartel)
Choraku no kanata, 1924 (Kinugasa)
Choral von Leuthen, 1950 (Staudte)
Chori Chori, 1956 (Kapoor)
Chorus, 1974 (Sen)
Chorus. *See* Hamsarayan, 1982
Chorus Lady, 1924 (Leroy)
Chorus Line, 1985 (Attenborough)
Choses de la vie, 1970 (Sautet)
Chotard & Compagnie, 1933 (Becker)
Chotard et cie, 1933 (Renoir)
Chouans!, 1988 (de Broca)
Chouette aveugle, 1987 (Ruiz)
Chr. IV som Bygherre, 1941 (Henning-Jensen)
Chr. IV—Tegselver icke mig, 1988 (Roos)
Christ en croix, 1910 (Feuillade)
Christ Mass Sex Dance, 1991 (Brakhage)
Christ Stopped at Eboli. *See* **Cristo si è fermato a Eboli**, 1979
Christening Party. *See* Keresztelö, 1967
Christian, 1923 (Tourneur)
Christian. *See* Kristián, 1939
Christian IV: Master Builder. *See* Chr. IV som Bygherre, 1941
Christian Licorice Store, 1971 (Renoir)
Christine, 1983 (Carpenter)
Christmas at Camp 119. *See* Natale al campo 119, 1948
Christmas Burglars, 1908 (Griffith)
Christmas Carol, 1938 (Mankiewicz)
Christmas Holiday, 1944 (Siodmak)
Christmas in July, 1940 (Sturges)
Christmas Memories, 1915 (Daves)
Christmas with Elizabeth. *See* Vánoce s Alžbětou, 1968
Christo in Paris, 1991 (Maysles)
Christo’s Valley Curtain, 1972 (Maysles)
Christopher Columbus. *See* Cristoforo Colombo, 1983
Christopher Strong, 1933 (Arzner)
Chronicle. *See* Krónika, 1967
Chronicle of a Death Foretold. *See* Cronaca di una morte annunciata, 1988
Chronicle of a Love Affair. *See* Kronika wypadków miłosnych, 1985
Chronicle of a Summer. *See* **Chronique d’un été**, 1961
Chronicle of a Woman. *See* Cronica de una Señora, 1971
Chronicle of Anna Magdalena Bach. *See* **Chronik der Anna Magdalena Bach**, 1968
Chronicle of Flaming Years. *See* Povest plamennykh let, 1961
Chronicle of May Rain. *See* Samidare zoshi, 1924
Chronik der Anna Magdalena Bach, 1968 (Straub and Huillet)
Chronique d’un été, 1961 (Rivette; Rouch)
Chu-Chin-Chow, 1934 (Launder and Gilliat)
Chuck Jones: Extremes and In-Betweens, a Life in Animation, 2000 (Howard)
Chudá holka, 1929 (Frič)

Chumps, 1929 (Sennett)
Chung Kuo, 1972 (Antonioni)
Chung Lieh T'u, 1974 (King)
Chung Shên Ta Shih, 1981 (King)
Chunmiao, 1975 (Xie Jin)
Church of the Dead Girls, 2001 (Schumacher)
Churning. *See* Manthan, 1976
Chushingura, 1932 (Kinugasa)
Chute de la maison Usher, 1928 (Buñuel; Epstein)
Chute de la maison Usher, 1981 (Astruc)
Chute d'un corps, 1973 (Buñuel)
Chuvas de verao, 1977 (Diegues)
Chuzoi bereg, 1930 (Donskoi)
Chyortovo koleso, 1926 (Gerasimov; Kozintsev)
Chytilova versus Forman, 1981 (Chytilová)
Ciao, Professore!. *See* Io speriamo che me la cavo, 1994
Cible humaine, 1904 (Guy)
Ciboulette, 1933 (Autant-Lara)
Cicala, 1980 (Lattuada)
Ciclon, 1963 (Alvarez)
Cid, 1961 (Mann)
Cider House Rules, 1999 (Hallstrom)
Ciel est à vous, 1944 (Grémillon)
Ciel, la terre, 1965 (Anderson; Ivens)
Cién, 1956 (Kawalerowicz)
Cien Metros con Charlot, 1967 (Guzmán)
Cifte tabancali kabadayi, 1969 (Güney)
Cifte yürekli, 1970 (Güney)
Cigale et la fourmi, 1909 (Feuillade)
Cigalon, 1935 (Pagnol)
Cigányok, 1962 (Gaál)
Cigaretpigen, 1915 (Holger-Madsen)
Cigarette, 1919 (Dulac)
Cigarette Maker. *See* Cigaretpigen, 1915
Cigarette, That's All, 1915 (Weber)
Ciklámen, 1916 (Korda)
Cimarron, 1961 (Mann)
Cimarron Kid, 1951 (Boetticher)
Cimego. *See* San Massenza, 1955
Cimetière dans la falaise, 1951 (Rouch)
Cina. *See* Chung Kuo, 1972
Cina è vicina, 1967 (Bellocchio)
Cincinnati Kid, 1965 (Ashby; Jewison)
Cinco vêzes Favela, 1962 (Diegues)
Cinderella Jones, 1946 (Berkeley)
Cinderfella, 1960 (Lewis; Tashlin)
Cinders of Love, 1916 (Sennett)
Cine-Concert Dedicated to the Twenty-fifth Anniversary of the Red Army. *See* Film-Concert Dedicated to the Twenty-fifth Anniversary of the Red Army, 1943
Ciné-Portrait de Margaret Head, 1977 (Rouch)
Cinema according to Bertolucci. *See* Bertolucci secondo il cinema, 1975
Cinéma au service de l'histoire, 1927 (Dulac)
Cinema de lágrimas, 1995 (Pereira Dos Santos)
Cinema de papa, 1970 (Berri; de Broca)
Cinéma du diable, 1967 (L'herbier)
Cinema Europe: The Other Hollywood, 1995 (Branagh)
Cinema of Vengeance, 1994 (Woo)
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Cinéma Vérité: Defining the Moment, 1999 (Leacock)
Cinétracts, 1968 (Godard)
Cinq Gentlemen maudits, 1931 (Duvivier)
Cinq jours d'une vie, 1972 (Cissé)
Cinque bambole per la luna d'agosto, 1970 (Bava)
Ciociara, 1960 (de Sica)
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Císařv pekař a Pekařuv pekař, 1951 (Frič)
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Citta violenta, 1970 (Wertmuller)
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City at Night. *See* Citta di notte, 1956
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City Called Copenhagen. *See* En by ved navn Köbenhaven, 1960
City for Conquest, 1940 (Kazan; Siegel)
City Girl, 1984 (Coolidge)
City Hall, 1995 (Schrader)
City Hall to Harlem in Fifteen Seconds via the Subway Route, 1904 (Porter)
City Has Your Face. *See* Městomä svou tvář, 1958
City Heat, 1984 (Eastwood)
City Life, 1990 (Kieślowski)
City Lights, 1931 (Chaplin)
City Map. *See* Várostérkép, 1977
City of Contrasts. *See* Contras City, 1969
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City of Women. *See* Città delle donne, 1980
City Prepares. *See* First Days, 1939
City Speaks, 1946 (Rotha)
City Streaming, 1990 (Brakhage)

City Streets, 1931 (Mamoulian)
City Tramp. *See* Stadtstreicher, 1965
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Clair de lune sous Richelieu, 1911 (Gance)
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Close Harmony, 1929 (Cromwell)
Close Shave, 1929 (Sennett)
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Close-Up. *See* Nema-ye Nazdik, 1990
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Clothes Make the Pirate, 1925 (Tourneur)
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Clouds at Twilight. *See* Yuyake-gumo, 1956
Clouds Will Roll Away. *See* Není stále zamrečeno, 1950
Clown and Policeman, 1900 (Hepworth)
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Cluny Brown, 1946 (Lubitsch)
Coal Miner's Daughter, 1980 (Apted)
Coalface, 1935 (Cavalcanti; Grierson)
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Coast of Folly, 1925 (Dwan)
Coat's Tale, 1914 (Sennett)
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Coca-Cola Kid, 1985 (Makavejev)
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Cocher de fiacre endormi, 1897/98 (Guy)
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Cock-eyed World, 1929 (Walsh)
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Cocktail Hostesses, 1972 (Wood, Edward D., Jr.)
Cocktail Molotov, 1980 (Kurys)
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Cocorico, Monsieur Poulet, 1974 (Rouch)
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Code of the Sea, 1924 (Fleming)
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Coeur de Gueux, 1936 (Epstein)
Coeur en Hiver, 1992 (Sautet)
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Coffee and Cigarettes, 1987 (Jarmusch)
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Come and Get It, 1936 (Hawks; Wyler)
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Come Back, Little Shicksa, 1949 (Lewis)
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Come Drink with Me. *See* Ta Tsui Hsia, 1965
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Come on, George!, 1939 (Dearden)
Come Rain or Shine. *See* Ob's stürmt oder schneit, 1976
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Come September, 1961 (Mulligan)
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Comic Grimacer, 1901 (Hepworth)
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Coming of Angelo, 1913 (Griffith)
Coming of the Dial, 1933 (Grierson)
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Coming Soon, 1982 (Landis)
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Coming to America, 1988 (Landis)
Comizi d'amore, 1964 (Pasolini)
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Commare secca, 1962 (Bertolucci; Pasolini)
Comme on fait son lit on se couche, 1903/04 (Guy)
Comme une lettre à la poste, 1938 (Storck)
Comment ça va, 1976 (Godard)
Comment detruire la reputation du plus celebre agent secret du monde, How to Destroy the Reputation of the Greatest Secret Agent. *See* Magnifique, 1973
Comment monsieur prend son bain, 1903 (Guy)
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Comment Yukong déplaça les montagnes, 1976 (Ivens)
Commissaire est bon enfant, le gendarme est sans pitie, 1935 (Becker)
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Compagnia dei matti, 1928 (de Sica)
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Coup du fakir, 1915 (Feuillade)
Couple on the Move. *See* Hikkoshi fufu, 1928
Couples et amants, 1994 (Breillat)
Cour des miracles, 1902 (Guy)
Cœur et l'argent, 1912 (Feuillade)
Courage, 1921 (Franklin)
Courage for Every Day, 1964 (Menzel)
Courier of Lyon. *See* Affaire du courrier de Lyon, 1937
Couronne noire, 1952 (Cocteau)
Courrier Sud, 1936 (Bresson)
Course à l'échalote, 1975 (Beineix)
Course a l'abîme, 1915 (Feuillade)
Course au potiron, 1906 (Feuillade)
Course aux millions, 1912 (Feuillade)
Course de taureaux à Nîmes, 1906 (Guy)
Course des belles-mères, 1907 (Feuillade)
Course du lièvre à travers les champs, 1972 (Beineix)
Course en sac, 1895 (Lumière)
Court House Crooks, 1915 (Sennett)
Court Intrigue. *See* En Hofintrige, 1912
Court Martial of Billy Mitchell, 1955 (Preminger)
Court-Martialled, 1915 (Hepworth)
Courte échelle, 1899/1900 (Guy)
Courtesans of Bombay, 1982 (Ivory)
Courtin' of Calliope Clew, 1916 (Borzage)
Courting Trouble, 1932 (Sennett)
Courtship of Eddie's Father, 1963 (Howard; Minnelli)
Cousin Angelica. *See* Prima Angélica, 1974
Cousin Bobby, 1991 (Demme)
Cousins, 1959 (Chabrol; de Broca)
Cousins, 1989 (Schumacher)
Coutroom, 1967 (Warhol)
Covek nije tica, 1966 (Makavejev)
Cover Girl, 1944 (Donen)
Cover Girl Models, 1975 (Corman)
Cover to Cover, 1936 (Rotha)
Covered Wagon, 1923 (Arzner)
Cow, 1993 (Kachyňa)
Coward, 1912 (Dwan)
Coward. *See* Zbabělec, 1962
Coward and the Saint. *See* Kapurush-o-Mahapurush, 1965
Cowboy, 1958 (Daves)
Cowboy and the Artist, 1911 (Dwan)
Cowboy and the Lady, 1938 (McCarey)
Cowboy and the Outlaw, 1911 (Dwan)
Cowboy from Brooklyn, 1938 (Bacon)
Cowboy Socialist, 1912 (Dwan)
Cowboy's Deliverance, 1911 (Dwan)

Cowboy's Ruse and Law and Order on Bar L Ranch, 1911 (Dwan)
Cowcatcher's Daughter, 1931 (Sennett)
Cow's Husband, 1928 (Sandrich)
Cowslips, 1931 (Sandrich)
Coyote Ugly, 2000 (Smith)
Crack Gloss Eulogy, 1992 (Brakhage)
Crack in the Mirror, 1960 (Welles)
Crackers, 1984 (Malle)
Cracking Up, 1982 (Lewis)
Cradle of Genius, 1959 (Rotha)
Cradle Snatchers, 1927 (Hawks)
Crafty Selim. *See* Tilki Selim, 1966
Craig's Wife, 1936 (Arzner)
Crainquebille, 1922 (Feyder)
Crash, 1996 (Cronenberg)
Crash of Silence. *See* Mandy, 1952
Crazies, 1973 (Romero)
Crazy April. *See* Bolond április, 1957
Crazy in Love, 1992 (Coolidge)
Crazy like a Fox, 1926 (McCarey)
Crazy Mama, 1975 (Corman; Demme)
Crazy to Act, 1927 (Sennett)
Crazysitter, 1995 (Corman)
Cream Puff Romance, 1916 (Sennett)
Creation, 1979 (Brakhage)
Création d'ulcères artificiels chez le chien, 1934 (Storck)
Creature from the Haunted Sea, 1960 (Corman)
Créatures, 1966 (Varda)
Credo ou La Tragédie de Lourdes, 1924 (Duvivier)
Creed and Currency. *See* Glaube und Währung, 1980
Creepshow, 1982 (Romero)
Creepshow 2, 1987 (Romero)
Creo en Dios, 1940 (de Fuentes)
Creosoot, 1931 (Ivens)
Creosote. *See* Creosoot, 1931
Crepúscolo de un Dios, 1968 (Fernández)
Crépuscule d'épouvante, 1921 (Duvivier)
Crest of the Wave. *See* Seagulls over Sorrento, 1954
Crew, 1990 (Scorsese)
Cri du coeur, 1994 (Ouedraogo)
Cri du hibou, 1987 (Chabrol)
Cria cuervos, 1976 (Saura)
Cricket on the Hearth, 1909 (Griffith)
Cricket on the Hearth, 1914 (Guy)
Cries and Whispers. *See* **Viskningar och rop**, 1973
Crime. *See* Morderstwo, 1957/58
Crime and Punishment, 1935 (von Sternberg)
Crime and Punishment. *See* Rikos ja Pangaistus, 1983
Crime and Punishment U.S.A., 1959 (Corman)
Crime at a Girls' School. *See* Zločin v dívčí škole, 1965
Crime de Grand-père, 1910 (Gance)
Crime de la rue du Temple. *See* Assassinat de la rue du Temple, 1904
Crime de Monsieur Lange, 1936 (Becker; Renoir)
Crime d'Ovide Plouffe, 1984 (Arcand)
Crime in a Night Club. *See* Zločin v šantánu, 1968
Crime in the Streets, 1956 (Cassavetes; Siegel)
Crime of Cain, 1914 (Ingram)
Crime of Dr. Crespi, 1935 (von Stroheim)
Crime of Monsieur Lange. *See* **Crime de Monsieur Lange**, 1936
Crime of Ovide Plouffe,. *See* Crime d'Ovide Plouffe, 1984
Crime Story, 1986 (Ferrara)
Crime Zone, 1989 (Corman)
Crimen de Oribe, 1950 (Torre Nilsson)
Crimen y castigo, 1950 (de Fuentes)
Crimes and Misdemeanors, 1989 (Allen)
Crimes of the Future, 1970 (Cronenberg)
Crimes of the Heart, 1986 (Beresford)
Crimewave, 1985 (Raimi)
Criminal, 1960 (Losey)
Criminal Affairs, 1997 (Corman)
Criminal Code, 1931 (Hawks)
Criminal Court, 1946 (Wise)
Criminal Hypnotist, 1908 (Griffith)
Criminal Justice, 1990 (Apted)
Criminal Life of Archibaldo de la Cruz. *See* Ensayo de un crimen, 1955
Criminals, 1913 (Dwan)
Crimson Curtain. *See* Rideau cramoisi, 1953
Crimson Kimono, 1959 (Fuller)
Crimson Pirate, 1952 (Siodmak)
Crimson Romance, 1934 (von Stroheim)
Crinoline, 1906 (Guy)
Cripple Girl. *See* Kaerligheds Laengsel, 1915
Crise est finie, 1934 (Siodmak)
Crise, 1992 (Serreau)
Crisis. *See* Kris, 1946
Crisis, 1954 (Xie Jin)
Crisis, 1963 (Leacock)
Crisis. *See* Crise, 1992
Crisis en el Caribe, 1962 (Alvarez)
Criss Cross, 1949 (Siodmak)
Cristo si è fermato a Eboli, 1979 (Rosi)
Cristoforo Colombo, 1983 (Lattuada)
Critic, 1963 (Brooks)
Critical Care, 1997 (Brooks; Lumet)
Critical Condition, 1986 (Apted)
Crna macka, beli macor, 1998 (Kusturica)
Crocodile, 2000 (Hooper)
Crocodile Conspiracy, 1985 (Burnett)
Croisière de L'Atalante, 1926 (Grémillon)
Cronaca di un amore, 1950 (Antonioni)
Cronaca di una morte annunciata, 1988 (Rosi)
Cronica de una Señora, 1971 (Bemberg)
Crook. *See* Voyou, 1970
Crook Buster, 1925 (Wyler)
Crooked Mirror. *See* Křivé zrcadlo, 1956
Crooked Road, 1911 (Griffith)
Crooked to the End, 1915 (Sennett)
Crooked Way, 1949 (Florey)
Crooklyn, 1994 (Lee)
Crooner, 1932 (Bacon)
Cross Creek, 1983 (Ritt)
Cross My Heart (Bernstein), 1987 (Kasdan)
Cross of Iron, 1977 (Peckinpah)
Crossed Love and Swords, 1915 (Sennett)
Crossfire, 1947 (Dmytryk)
Crossing Delancey, 1988 (Silver)
Crossroad Avenger: The Adventures of the Tucson Kid, 1953 (Wood, Edward D., Jr.)
Crossroads, 1986 (Hill)
Crossroads. *See* **Jujiro**, 1928
Crossroads of Life. *See* I Livets Braending, 1915
Crossroads of New York, 1922 (Sennett)
Crouching Tiger, Hidden Dragon, 2000 (Lee)
Crowd, 1928 (Vidor)
Crowd Roars, 1932 (Hawks)
Crowd Roars, 1938 (Fleming)
Crowded Streetcar. *See* Manin densha, 1957
Crown versus Stevens, 1936 (Powell and Pressburger)
Crucified Lovers. *See* Chikamatsu monogatari, 1954
Cruel, Cruel Love, 1914 (Chaplin; Sennett)
Cruel Romance. *See* Jestoki romans, 1984

Cruel Story of the Samurai's Way. *See* Bushido zankoku monogatari, 1963
Cruel Story of Youth. *See* Seishun zankoku monogatari, 1960
Cruising, 1980 (Friedkin)
Crusades, 1935 (de Mille)
Cruz del Sur, 1992 (Guzmán)
Cruz diablo, 1934 (de Fuentes; Fernández)
Cruzada ABC, 1966 (Pereira Dos Santos)
Cry. *See* Krik, 1963
Cry Baby, 1958 (Corman)
Cry Baby, 1990 (Waters)
Cry for Help, 1912 (Griffith)
Cry Freedom, 1987 (Attenborough)
Cry from the Heart. *See* Cri du coeur, 1994
Cry from the Wilderness, 1909 (Porter)
Cry in the Dark, 1988 (Schepisi)
Cry in the Wild, 1990 (Corman)
Cry of the City, 1948 (Siodmak)
Cry of the Owl. *See* Cri du hibou, 1987
Cry, the Beloved Country, 1951 (Korda)
Crying Game, 1992 (Jordan)
Cryptogramme rouge, 1915/16 (Feuillade)
Crystals, 1959 (Leacock)
Csend és kiáltás, 1968 (Jancsó)
Cserepek, 1981 (Gaál)
Csillagosok, katonák, 1967 (Jancsó; Mikhalkov)
Ctyřikrát o Bulharsku, 1958 (Kachyňa)
Cuando corre el alazán, 1967 (Fernández)
Cuando corrió el alazán, 1985 (Fernández)
Cuando levanta la niebla, 1952 (Fernández)
Cuando los hijos nos juzgan, 1951 (Buñuel)
Cuatro milpas, 1937 (Fernández)
Cuatro puentes, 1974 (Alvarez)
Cuatro verdades, 1962 (García Berlanga)
Cub, 1915 (Tourneur)
Cuba, 1979 (Lester)
Cuba: Battle of the Ten Million. *See* Bataille des dix millions, 1970
Cuba dos de enero, 1965 (Alvarez)
Cuba, pueblo armado. *See* Pueblos en armas, 1961
Cuba Si!, 1961 (Marker)
Cuba's Ten Years. *See* Tiz éves Kuba, 1969
Cuban Fight against Demons. *See* Pelea cubana contra los demonios, 1971
Cuban Love Song, 1931 (Lewin)
Cucaracha, 1958 (Fernández)
Cuckoo. *See* Jihi shincho, 1927
Cuckoo. *See* Hototogisu, 1932
Cuckoo's Egg. *See* Kuckucksei, 1948
Cuckoo's Egg: Milos Forman, 1985 (Jireš)
Cuenca, 1958 (Saura)
Cuentos eróticos, 1979 (García Berlanga)
Cuerpo repartido y el mundo al revez, 1975 (Ruiz)
Cukrová bouda, 1980 (Kachyňa)
Cul-de-sac, 1965 (Polanski)
Culinary Embassies. *See* Ambassades nourricières, 1984
Cult People, 1989 (Meyer)
Cultural Lisbon. *See* Lisboa Cultural, 1983
Culture intensive ou Le Vieux Mari, 1904 (Guy)
Cumberland Story, 1947 (Jennings)
Cumbite, 1964 (Gutiérrez Alea)
Cumbre que nos une, 1979 (Alvarez)
Cumbres borrascoses. *See* Abismos de pasión, 1953
Cumplimos, 1962 (Alvarez)
Cuore, 1948 (de Sica)
Cuore di cane, 1976 (Lattuada)
Cup of Bitterness, 1916 (Ingram)
Cupid and the Pest, 1915 (Browning)
Cupid in Chaps, 1911 (Dwan)
Cupid in the Dental Parlor, 1913 (Sennett)
Cupid Never Ages, 1913 (Dwan)
Cupid through Padlocks, 1912 (Dwan)
Cupid Throws a Brick, 1913 (Dwan)
Cupid's Boots, 1925 (Sennett)
Cupid's Day Off, 1919 (Sennett)
Cupid's Fireman, 1923 (Wellman)
Cupid's Joke, 1911 (Sennett)
Cupola Where the Furnaces Glow. *See* Kyupora no aru machi, 1962
Curdled, 1996 (Tarantino)
Curé de Cucugnan, 1967 (Pagnol)
Cure, 1917 (Chaplin)
Cure That Failed, 1913 (Sennett)
Cured, 1911 (Sennett)
Cured in the Excitement, 1927 (Sennett)
Curée, 1966 (Vadim)
Curing Ceremony, 1969 (Marshall)
Curiosity, 1911 (Sennett)
Curly, 1958 (Romero)
Current. *See* Sodrásban, 1964
Currents of Youth. *See* Seishun no kiryu, 1942
Curse of Iku, 1918 (Borzage)
Curse of the Cat People, 1944 (Wise)
Curse of the Demon. *See* Night of the Demon, 1957
Curse of the Starving Class, 1994 (Beresford)
Cursed Millions. *See* Prokliatiye millioni, 1917
Curses! They Remarked, 1914 (Sennett)
Curtain, 1918 (Franklin)
Curtain Pole, 1909 (Griffith; Sennett)
Curtatone e Montanara, 1955-59 (Taviani)
Curtis's Charm, 1995 (Egoyan)
Curtiss's School of Aviation, 1912 (Dwan)
Custer of the West, 1968 (Siodmak)
Customs Frontier. *See* Vámhatár, 1977
Cute Girls. *See* Chiu Shih Liu Liu Tê T'a, 1979
Cutting It Short. *See* Postrižny, 1980
Cwal, 1996 (Zanussi)
Cyclamen. *See* Ciklámen, 1916
Cyclist. *See* Bicycleran, 1988
Cykledrengene i Tørvegraven, 1940 (Henning-Jensen)
Cynara, 1932 (Vidor)
Cyrano de Bergerac, 1950 (Kramer)
Cyrano et d'Artagnan, 1963 (Gance; Kaplan)
Cyrano et D'Assoucy, 1911 (Gance)
Czarci źleb, 1948 (Kawalerowicz)
Czech Connection, 1975 (Nemec)
Cziowiek z zelaza, 1981 (Holland)
Człowiek z żelaza, 1981 (Wajda)
Człowiek z marmuru, 1977 (Wajda)

D-dag, 1999 (Von Trier)
Da hong deng long gao gao gua, 1991 (Zhang Yimou)
Da larin kurdu Kocero, 1964 (Güney)
Da larin o lu, 1965 (Güney)
Da yue bing, 1986 (Chen Kaige; Zhang Yimou)
Dabbling in Art, 1921 (Sennett)
Dad, 1989 (Spielberg)
Dad's Day, 1929 (McCarey)
Daddy Boy, 1927 (Sennett)
Daddy Knows Best, 1933 (Sennett)
Daddy Nostalgie, 1990 (Tavernier)
Daddy's Boys, 1988 (Corman)
Daddy's Gone A-Hunting, 1925 (Borzage)
Daesh vozkukh, 1924 (Vertov)

Dagger. *See* Dolken, 1915
Daguerrotypes, 1975 (Varda)
Dai go fukuryu-maru, 1959 (Shindo)
Dai-Tokyo bi ikkaku, 1930 (Gosho)
Daibutsu kaigen, 1952 (Kinugasa)
Daibyonin, 1995 (Itami)
Daichi wa hohoemu, 1925 (Mizoguchi)
Daigaku wa deta keredo, 1929 (Ozu)
Daigaku yoi toko, 1936 (Ozu)
Daihao meizhoubao, 1989 (Zhang Yimou)
Dainah la métisse, 1931 (Grémillon)
Daisies. *See* Sedmikrásky, 1966
Daisy Kenyon, 1947 (Preminger)
Daisy Miller, 1974 (Bogdanovich)
Dallas through the Looking Glass, 1981 (Roeg)
Dama s sobachkoi, 1960 (Heifitz)
Damage, 1992 (Malle)
Damaged Lives, 1933 (Ulmer)
Dame aux Camélias, 1934 (Gance)
Dame aux camélias, 1962 (Pagnol)
Dame de Chez Maxim, 1934 (Korda)
Dame de Montsoreau, 1913 (Tourneur)
Dame, der Teufel und die Probiermamsell, 1918 (Wiene)
Dame mit dem schwarzen Handschuh, 1919 (Curtiz)
Dame mit den Sonnenblum, 1920 (Curtiz)
Dame vraiment bien, 1908 (Feuillade)
Damen med de lyse handsker, 1942 (Christensen; Henning-Jensen)
Damernes Blad, 1911 (Blom)
Dames, 1934 (Berkeley; Daves)
Dames du Bois de Boulogne, 1945 (Bresson; Cocteau; Melville)
Damn Yankees, 1958 (Donen; Fosse)
Damned, 1963 (Losey)
Damned. *See* **Caduta degli dei**, 1969
Damned. *See* Maudits, 1947
Damned Holiday. *See* Prokleti praznik, 1958
Dämon des Meeres, 1931 (Curtiz)
Dams and Waterways, 1911 (Dwan)
Damsel in Distress, 1937 (Stevens)
Damy, 1955 (Gerasimov)
Dan the Dandy, 1911 (Griffith)
Dan Turner, Hollywood Detective, 1990 (Bartel)
Dance Contest in Esira. *See* Danstävlingen i Esira, 1935/36
Dance, Girl, Dance, 1940 (Arzner; Wise)
Dance Hall, 1950 (Crichton)
Dance Hall Marge, 1931 (Sennett)
Dance in the Rain. *See* Ples v dezju, 1961
Dance in the Sun, 1954 (Clarke)
Dance Little Lady, 1954 (Zetterling)
Dance Madness, 1925 (Florey)
Dance Me Outside, 1994 (Jewison)
Dance Movie, 1963 (Warhol)
Dance of Death. *See* Totentanz, 1919
Dance of Life, 1929 (Cromwell)
Dance of Shiva, 1998 (Branagh)
Dance of the Damned, 1989 (Corman)
Dance of the Looney Spoons, 1959 (Vanderbeek)
Dance of the Vampires. *See* Fearless Vampire Killers, 1967
Dance Shadows by Danielle Helander. *See* Caswallan Trilogy, 1986
Dance Training. *See* Kyoren no buto, 1924
Dance with Death, 1992 (Corman)
Dancer, 2000 (Besson)
Dancer in the Dark, 2000 (Fridriksson; Von Trier)
Dancer of Izu. *See* Izu no odoriko, 1933
Dancer's Revenge. *See* Danserindens Haevn, 1915
Dancer's Strange Dream. *See* Danserindens Kaerlighedsdrøm, 1915
Dancers, 1925 (Goulding)
Dancers of Tomorrow. *See* Asu no odoriko, 1939
Dances in Japan. *See* Nihon no buyo, 1958
Dancing Girl, 1915 (Dwan)
Dancing Girl. *See* Nautch Girl, 1934
Dancing Girl of Butte, 1910 (Griffith; Sennett)
Dancing Mad. *See* Tänzer meiner Frau, 1925
Dancing Mothers, 1926 (Goulding)
Dancing with Crime, 1947 (Attenborough)
Dandan Dard, 1983 (Kiarostami)
Dandelion. *See* **Tampopo**, 1986
Dandy in Aspic, 1968 (Mann)
Danger: Diabolik. *See* Diabolik, 1968
Danger Girl, 1916 (Sennett)
Danger, Love at Work, 1937 (Preminger)
Danger Signal, 1945 (Florey)
Danger Stalks Near. *See* Fuzen no tomoshibi, 1957
Danger Within, 1959 (Attenborough)
Danger! Women at Work, 1943 (Ulmer)
Dangerous Age, 1923 (Stahl)
Dangerous Curves Behind, 1925 (Sennett)
Dangerous Flirt, 1924 (Browning)
Dangerous Game, 1993 (Ferrara)
Dangerous Hours, 1920 (Niblo)
Dangerous Liaisons, 1988 (Frears)
Dangerous Lies, 1921 (Hitchcock)
Dangerous Love, 1988 (Corman)
Dangerous Paradise, 1920 (Goulding)
Dangerous Paradise, 1930 (Cavalcanti; Wellman)
Dangerous to Know, 1938 (Florey)
Dangerous Toys, 1921 (Goulding)
Dangerously They Live, 1941 (Florey)
Dangers de l'acoolisme, 1899/1900 (Guy)
Dangers of a Bride, 1917 (Sennett)
Dangers of the Engagement. *See* Gefahren der Brautzeit/Liebesnächte, 1929
Daniel, 1983 (Lumet)
"Daniel" episode of Stimulantia, 1967 (Bergman)
Daniel Boone, 1907 (Porter)
Danish Brigade in Sweden. *See* Brigaden i Sverige, 1945
Danish Design, 1960 (Roos)
Danish Girls Show Everything. *See* Danske piger viser alt, 1996
Danish Island. *See* De danske Sydhavsøer, 1944
Danish Village Church. *See* Landsbykirken, 1947
Danjuro sandai, 1944 (Mizoguchi)
Dann schon lieber Lebertran, 1930 (Ophüls)
Danny Boy. *See* Angel, 1982
Danryu, 1939 (Yoshimura)
Dans la brousse, 1912 (Feuillade)
Dans la vie, 1911 (Feuillade)
Dans la ville blanche, 1983 (Tanner)
Dans les coulisses, 1900 (Guy)
Dans l'ouragan de la vie, 1916 (Dulac)
Dans un miroir, 1985 (Ruiz)
Dans une île perdue, 1930 (Cavalcanti)
Danse basque, 1901 (Guy)
Danse de l'ivresse, 1900 (Guy)
Danse de mort, 1947 (von Stroheim)
Danse des Saisons, 1900 (Guy)
Danse du papillon, 1900 (Guy)
Danse du pas des foulards par des almées, 1900 (Guy)
Danse du ventre, 1900/01 (Guy)
Danse fleur de lotus, 1897 (Guy)
Danse mauresque, 1902 (Guy)
Danse serpentine, 1900 (Guy)
Danse serpentine par Mme Bob Walter, 1899/1900 (Guy)
Danserinden. *See* Ballettens Datter, 1913

Danserindens Kaerlighedsdrøm, 1915 (Holger-Madsen)
Danserindens Kaerlighedsdr, 1915 (Holger-Madsen)
Danses, 1900 (Guy)
Danses espagnoles, 1900 (Lumière)
Dansk politi i Sverige, 1945 (Henning-Jensen)
Danske piger viser alt, 1996 (Makavejev)
Danstävlingen i Esira, 1935/36 (Fejös)
Dante Quartet, 1987 (Brakhage)
Dante's Inferno, 1924 (Goulding)
Danton, 1982 (Holland; Wajda)
Danube—Fishes—Birds. *See* Duna—halak—madarak, 1971
Danulon gyártás, 1961 (Mészáros)
Danulon Production. *See* Danulon gyártás, 1961
Danza delle lancette, 1936 (Lattuada)
Daoma Zei, 1985 (Tian Zhuangzhuang)
Daphne, 1936 (Rossellini)
Daraku suru onna, 1967 (Yoshimura)
Dařbuján a Pandrhola, 1960 (Frič)
Darby's Rangers, 1958 (Wellman)
Dare-Devil, 1923 (Sennett)
Daredevil. *See* Smelchak, 1919
Dark, 1979 (Hooper)
Dark Angel, 1935 (Franklin)
Dark Angel, 1996 (Coppola)
Dark Angel, 2000 (Cameron)
Dark at Noon, 1992 (Ruiz)
Dark Command, 1940 (Walsh)
Dark Eyes. *See* Oci ciornie, 1987
Dark Half, 1993 (Romero)
Dark Horse, 1932 (Leroy)
Dark Lover's Play, 1915 (Sennett)
Dark Mirror, 1946 (Siodmak)
Dark Night. *See* Noche oscura, 1989
Dark Passage, 1947 (Daves)
Dark Secrets, 1923 (Fleming; Goulding)
Dark Secrets; The Death Artist; Roger Corman Presents Bucket of Blood. *See* Bucket of Blood, 1995
Dark Star, 1919 (Dwan)
Dark Star, 1974 (Carpenter)
Dark Town Strutters, 1975 (Corman)
Dark Victory, 1939 (Goulding)
Dark Wind, 1992 (Morris)
Darkman, 1990 (Landis; Raimi)
Darkman II: The Return of Durant, 1994 (Raimi)
Darkman III: Darkman Must Die, 1996 (Raimi)
Darkness at Noon. *See* Mahiru no ankoku, 1956
Darkness in Daytime. *See* Nappali sötétség, 1963
Darktown Belle, 1913 (Sennett)
Darling, 1965 (Schlesinger)
Darling. *See* Mazlíček, 1934
Darò un millione, 1935 (de Sica)
Dash for Liberty. *See* Højt Spil, 1913
Dash, Love and Splash, 1914 (Sennett)
Dash of ourage, 1916 (Sennett)
Dash through the Clouds, 1911 (Sennett)
Dastaan, 1950 (Kapoor)
Dastforoush, 1987 (Makhmalbaf)
Date with Judy, 1948 (Donen)
Daudo Sorko, 1967 (Rouch)
Daughter. *See* Musume, 1926
Daughter of Brahma. *See* Maharadjaens Yndlingshustru II, 1918
Daughter of D'Artagnan. *See* Fille de D'Artagnan, 1994
Daughter of Dr. Jekyll, 1957 (Ulmer)
Daughter of Liberty and A Trouper's Heart, 1911 (Dwan)
Daughter of Shanghai, 1937 (Florey)
Daughter of the Congo, 1930 (Micheaux)
Daughter of the Fortune Teller. *See* Den blaa Natviol, 1911
Daughter of the Mountains. *See* Högfjällets dotter, 1914
Daughter of the Navajos, 1911 (Guy)
Daughter of the Nile. *See* Ni Luo Ho Nü Erh, 1987
Daughter of the Orient. *See* Daughter of Shanghai, 1937
Daughter of the Railway. *See* Jernbanens Datter, 1911
Daughter of Two Worlds, 1920 (Goulding)
Daughters Courageous, 1939 (Curtiz)
Daughters of Destiny. *See* Destinées, 1952
Daughters of Senor Lopez, 1912 (Dwan)
Dave, 1993 (Stone)
Dave's Love Affair, 1911 (Sennett)
David Copperfield, 1933 (Cukor)
David Copperfield, 1970 (Attenborough)
David Cronenberg, I Have to Make the World Be Flesh, 1999 (Cronenberg)
David e Golia, 1959 (Welles)
David Garrick, 1914 (Ingram)
David Golder, 1930 (Duvivier)
David Harum, 1915 (Dwan)
David Lynn's Sculpture, 1961 (Baillie)
David: Off and On, 1972 (Coolidge)
Davudo, 1965 (Güney)
Davy, 1957 (Dearden)
Dawn. *See* Aube, 1986
Dawn. *See* Hajnal, 1971
Dawn. *See* Raat Bhore, 1956
Dawn Guard, 1941 (Boulting)
Dawn of a New Day. *See* Fajr Yum Jadid, 1964
Dawn of Manchukuo and Mongolia. *See* Mammo Kenkoku no Reimei, 1932
Dawn of Passion, 1912 (Dwan)
Dawn of the Dead. *See* Zombies, 1978
Dawn Patrol, 1930 (Hawks)
Dawn Patrol, 1938 (Goulding)
Day and the Hour. *See* Jour et l'heure, 1962
Day at the Beach, 1969 (Polanski)
Day at the Circus, 1901 (Porter)
Day Dreams, 1922 (Keaton)
Day in the Country. *See* **Partie de campagne**, 1946
Day for Night. *See* Nuit américaine, 1973
Day of Despair. *See* O Dia do desespero, 1992
Day of Faith, 1923 (Browning)
Day of Happiness. *See* Dyen schastya, 1964
Day of Idiots. *See* Tag der Idioten, 1982
Day of Joy. *See* Glaedens Dag, eller Miskendt, 1918
Day of Marriage. *See* Totsugu hi, 1956
Day of Reckoning, 1990 (Fuller)
Day of the Dead, 1985 (Romero)
Day of the Dolphin, 1973 (Nichols)
Day of the Fight, 1952 (Kubrick)
Day of the Jackal, 1973 (Zinnemann)
Day of the Locust, 1975 (Schlesinger)
Day of Wrath. *See* **Vredens Dag**, 1943
Day She Paid, 1919 (Ingram)
Day the Clown Cried, 1972 (Beineix; Lewis)
Day the Earth Stood Still, 1951 (Wise)
Day the Fish Came Out, 1967 (Cacoyannis)
Day the Mercedes Became a Hat, 1993 (Nair)
Day the Sky Exploded. *See* Morte viene dallo spazio, 1958
Day the World Ended, 1955 (Corman)
Day They Buried Cleaver, 1970 (Apted)
Day to Wed. *See* Totsugu hi, 1956
Daybreak, 1931 (Feyder)
Daybreak. *See* **Jour se lève**, 1939
Daybreak and Whiteye, 1957 (Brakhage)

Daydreams. *See* Grezy, 1915
Days and Nights in the Forest. *See* **Aranyer Din Ratri**, 1970
Days in the Trees. *See* Des journées entières dans les arbres, 1976
Days of ‘36. *See* Mères tou 36, 1972
Days of Glory, 1944 (Tourneur)
Days of Hate. *See* Días de odio, 1954
Days of Heaven, 1978 (Malick)
Days of Hope, 1976 (Loach)
Days of Love. *See* Giorni d’amore, 1954
Days of Youth. *See* Jeugd-dag, 1929/30
Days of Youth. *See* Wakaki hi, 1929
Day’s Pleasure, 1919 (Chaplin)
Daytrippers, 1996 (Soderbergh)
Daze in the West, 1927 (Wyler)
Dazed and Confused, 1993 (Linklater)
Dazwischen, 1981 (Dörrie)
D.C. Cab, 1983 (Schumacher)
De abajo, 1939 (Fernández)
De America soy hijo . . . y a ella me debo, 1972 (Alvarez)
De beaux lendemains. *See* Sweet Hereafter, 1997
De blå undulater, 1965 (Henning-Jensen)
De Boot, 1985 (van Dormael)
De brandende straal, 1911 (Ivens)
De Brug, 1928 (Ivens)
De cierta manera, 1977 (Gómez; Gutiérrez Alea)
De danske Sydhavsøer, 1944 (Henning-Jensen)
De Domeinen Ditvoorst, 1993 (Bertolucci)
De eso no se habla, 1993 (Bemberg)
De Forviste, 1914 (Holger-Madsen)
De gamla kvarnen, 1964 (Troell)
De Gamle, 1947 (Dreyer)
De gouden Ilsy, 1957 (Haanstra)
De Grands Evènements et des gens ordinaires, 1979 (Ruiz)
De Grey—Le Banc de Desolation, 1972 (Chabrol)
De Landsflyktige, 1921 (Stiller)
De l’Argentine, 1985 (Schroeter)
De l’autre côté du périph, 1998 (Tavernier)
De Mayerling à Sarajevo, 1940 (Ophüls)
De Muiderkring herleeft, 1948 (Haanstra)
De Naaede Faergen, 1948 (Dreyer)
De opsporing van aardolie, 1954 (Haanstra)
De overval, 1962 (Haanstra; Rotha)
De pokkers unger, 1947 (Henning-Jensen)
De Sade, 1969 (Corman; Huston)
De Sista Stegen, 1960 (Cromwell)
De smaa Landstrygere, 1908 (Holger-Madsen)
De stem van het water, 1966 (Haanstra)
De svarta maskerna, 1912 (Sjöström; Stiller)
De tre Kammerater, 1912 (Blom)
De Tribune film: Breken en bouwen, 1930 (Ivens)
De Udstillede, 2000 (Von Trier)
De unge gamle, 1984 (Roos)
De verkenningsboring, 1954 (Haanstra)
De Vierde Man. *See* Fourth Man, 1979
De Weg waar Bresson, 1984 (Schrader)
De zaak M.P., 1960 (Haanstra)
Deacon Outwitted, 1913 (Sennett)
Deacon’s Troubles, 1912 (Sennett)
Dead, 1960 (Brakhage)
Dead, 1987 (Huston)
Dead Again, 1991 (Branagh)
Dead Bang, 1989 (Frankenheimer)
Dead by Monday, 2000 (Cronenberg)
Dead Calm, 1988 (Miller)
Dead Case, 1978 (Holland)
Dead Cert, 1973 (Richardson)
Dead Country. *See* Holt vidék, 1971
Dead End, 1937 (Wyler)
Dead Man, 1995 (Jarmusch)
Dead Next Door, 1988 (Raimi)
Dead of Night, 1945 (Cavalcanti; Crichton; Dearden)
Dead of Winter, 1987 (Penn)
Dead Ones, 1948 (Markopoulos)
Dead Only Perish. *See* Ölüme yalniz gidilar, 1963
Dead Pigeon on Beethoven Street, 1973 (Fuller)
Dead Poets Society, 1989 (Weir)
Dead Pool, 1988 (Eastwood)
Dead Reckoning, 1947 (Cromwell)
Dead Ringers, 1988 (Cronenberg)
Dead Zone, 1983 (Cronenberg)
Deadhead Miles, 1982 (Malick)
Deadly Affair, 1967 (Lumet)
Deadly Blessing, 1981 (Craven)
Deadly Circuit. *See* Mortelle randonnée, 1983
Deadly Companions, 1961 (Peckinpah)
Deadly Friend, 1986 (Craven)
Deadly Glass of Beer, 1916 (Browning)
Deadly Trap. *See* Maison sous les arbres, 1971
Deaf, 1986 (Wiseman)
Deaf Burglar, 1913 (Sennett)
Deal of the Century, 1983 (Friedkin)
Deal with the Devil. *See* Den mystiske Fremmede, 1914
Dear Augustin. *See* Oh du lieber Augustin, 1922
Dear Diary. *See* Caro Diario, 1994
Dear Inspector, Dear Detective. *See* Tendre Poulet, 1977
Dear Phone (+ ph, ed), 1977 (Greenaway)
Dearly Purchased Friendship. *See* Dyrekøbt Venskab, 1912
Death and the Maiden, 1993 (Polanski)
Death at Dawn. *See* Akatsuki no shi, 1924
Death Becomes Her, 1992 (Pollack; Zemeckis)
Death Bell. *See* Halálcsengö, 1917
Death by Hanging. *See* **Koshikei**, 1968
Death Command of the Tower. *See* Boro no kesshitai, 1943
Death Day, 1933 (Eisenstein)
Death Dice, 1915 (Walsh)
Death Disc, 1909 (Griffith)
Death Drives Through, 1935 (Huston)
Death for Five Voices. *See* Tod für fünf Stimmen, 1995
Death Game, 1996 (Corman)
Death in Canaan, 1978 (Richardson)
Death in the Snow. *See* Echigo tsutsuishi oyashirazu, 1964
Death in Venice. *See* **Morte a Venezia**, 1971
Death Is Called Engelchen. *See* Smrt si řiká Engelchen, 1963
Death of a Beautiful Dream. *See* Smrt krásnych srncu, 1986
Death of a Bureaucrat. *See* Muerte de un burócrata, 1966
Death of a Champion, 1939 (Florey)
Death of a Composer, 1999 (Greenaway)
Death of a Cyclist. *See* **Muerte de un ciclista**, 1955
Death of a Fly. *See* Smrt mouchy, 1975
Death of a Gunfighter, 1969 (Siegel)
Death of a Maiden. *See* Shojo no shi, 1927
Death of a President. *See* Śmierś Prezydenta, 1977
Death of a Provincial. *See* Smierc prowincjala, 1966
Death of a Salesman, 1951 (Kramer)
Death of a Salesman, 1985 (Schlöndorff)
Death of Empedocles. *See* Tod des Empedokles, 1987
Death of Hemingway, 1965 (Markopoulos)
Death of Maria Malibran. *See* Tod der Maria Malibran, 1972
Death of Mario Ricci. *See* Mort de Mario Ricci, 1983
Death of Mr. Baltisberger. *See* Smrt pana Baltisbergra, 1965
Death of My Sister. *See* Imoto no shi, 1921
Death of Siegfried. *See* **Siegfrieds Tod**, 1924

Death on the Road, 1935 (Rotha)
Death Race 2000, 1975 (Bartel; Corman; Landis)
Death Ray. *See* Luch smerti, 1925
Death Watch. *See* Mort en direct, 1980
Death's Marathon, 1913 (Griffith)
Deathsport, 1978 (Corman)
Deathstalker, 1984 (Corman)
Deathstalker 4, 1992 (Corman)
Deathtrap, 1982 (Lumet)
Debandade, 1999 (Berri)
Débarquement, 1895 (Lumière)
Debauchery Is Wrong. *See* Doraku shinan, 1928
Debe's Tantrum, 1972 (Marshall)
Débrouille-toi, 1917 (Feuillade)
Décade prodigieuse, 1972 (Chabrol)
Decade prodigieuse, 1972 (Welles)
Decalogue. *See* **Dekalog**, 1989
Decameron, 1971 (Pasolini)
Deccan Queen, 1936 (Mehboob Khan)
Deceit, 1921 (Micheaux)
Deceived Dreams. *See* Grezy, 1915
Deceivers, 1914 (Browning)
Deceiving Costume. *See* Itsuwareru seiso, 1951
Décembre, mois des enfants, 1956 (Storck)
December Seventh, 1943 (Ford)
Deception, 1909 (Griffith)
Deciding Kiss, 1918 (Browning)
Deciduous Tree, 1987 (Shindo)
Decima vittima, 1965 (Petri)
Decimo clandestino, 1989 (Wertmuller)
Decision against Time. *See* Man in the Sky, 1956
Decision at Sundown, 1957 (Boetticher)
Decisive Battle. *See* Kessen, 1944
Déclin de l'empire américain, 1986 (Arcand)
Decline of the American Empire. *See* Déclin de l'empire américain, 1986
Decline of Western Civilization, 1981 (Spheeris)
Decline of Western Civilization II: The Metal Years, 1988 (Spheeris)
Decline of Western Civilization Part III, 1998 (Spheeris)
Décolleté dans le dos, 1975 (Nemec)
Deconstructing Harry, 1997 (Allen)
Decree of Destiny, 1910 (Griffith)
Dédáček, 1968 (Jireš)
Dedans Paris, 1964 (Eustache)
Dede Mamata, 1988 (Diegues)
Dědeček automobil, 1955 (Forman)
Dedicated to the Kinks. *See* Summer in the City, 1970
Dedication of the Great Buddha. *See* Daibutsu kaigen, 1952
Dedictví aneb Kurvahosigutntag, 1992 (Chytilová)
Deed of Derring-Do, 1969 (Howard)
Deedeh-Ban, 1990 (Makhmalbaf)
Deep, 1970 (Welles)
Deep Crimson. *See* Profundo carmesí, 1996
Deep End, 1970 (Skolimowski)
Deep Impact, 1998 (Spielberg)
Deep in My Heart, 1954 (Donen)
Deep Purple, 1920 (Walsh)
Deep Waters, 1920 (Tourneur)
Deer Hunter, 1978 (Cimino)
Defeat of Japan. *See* Razgrom Japonii, 1945
Defeated People, 1946 (Jennings)
Defector. *See* Espion, 1966
Defendant, 1964 (Menzel)
Defendant. *See* Obžalovaný, 1964
Defending Your Life, 1991 (Brooks)
Défense de savoir, 1973 (Beineix)
Defiant Ones, 1958 (Kramer)
Deficit, 1976-77 (Seidelman)
Degal à Dialloube, 1970-71 (Cissé)
Degree of Hygiene and Safety in a Copper Mine. *See* Podstawy BHP w kopalni miedzi, 1972
Degree of Murder. *See* Mord und Totschlag, 1967
Déjeuner de bébé. *See* Repas de bébé, 1895
Déjeuner des enfants, 1899/1900 (Guy)
Dejeuner du chat, 1895 (Lumière)
Déjeuner sur l'herbe, 1959 (Renoir)
Dekalog, 1989 (Kieślowski)
Dekigokoro, 1933 (Ozu)
Del odio nació el amor, 1949 (Fernández)
Dél-Kína tájain, 1957 (Jancsó)
Delayed Proposal, 1911 (Sennett)
Delhi Way, 1964 (Ivory)
Délibábok országa, 1983 (Mészáros)
Delicacies of Molten Horror Synapse, 1991 (Brakhage)
Delicate Balance, 1973 (Richardson)
Delicate Delinquent, 1957 (Lewis)
Delightfully Dangerous, 1944 (Tashlin)
Delinquents, 1955 (Altman)
Delitto di Giovanni Episcopo, 1947 (Fellini; Lattuada)
Delitto Matteotti, 1973 (de Sica)
Deliverance, 1972 (Boorman)
Deliverance. *See* Sadgati, 1981
Delivering Milo, 2000 (Wenders)
Della nube alla resistenza, 1979 (Straub and Huillet)
Delta Phase I, 1962 (Haanstra)
Déménagement. *See* Moving In, 1993
Déménagement à la cloche de bois, 1897/98 (Guy)
Déménagement à la cloche de bois, 1907 (Guy)
Demain à Nanguila, 1960 (Ivens)
Demanty noci, 1964 (Nemec)
Dementia 13, 1963 (Coppola; Corman)
Demetrius and the Gladiators, 1954 (Daves)
Demoiselle du notaire, 1912 (Feuillade)
Demoiselles de Rochefort, 1967 (Demy; Miller)
Démolition d'un mur, 1895 (Lumière)
Demon Keeper. *See* Demon Knight, 1995
Demon Knight, 1995 (Zemeckis)
Demon of Fear, 1916 (Borzage)
Demon Pond. *See* Yashagaike, 1979
Demonio y carne. *See* Susana, 1950
Demons of the Swamp. *See* Attack of the Giant Leeches, 1959
Demonstratie van proletarische solidariteit, 1930 (Ivens)
Demonstration of Proletarian Solidarity. *See* Demonstratie van proletarische solidariteit, 1930
Demütige und die Sängerin, 1925 (Dupont)
Den Aereløse, 1916 (Holger-Madsen)
Den blaa Natviol, 1911 (Blom)
Den blinde Skaebne. *See* Lotteriseddel No. 22152, 1915
Den blomstertid, 1940 (Sjöberg)
Den, der sejrer. *See* Syndens Datter, 1915
Den dø des Halsbaand, 1910 (Blom)
Den dvende Stad, 1921 (Holger-Madsen)
Den Dødes Røst. *See* Testamentets Hemmelighed, 1916
Den Dødes Sjael. *See* En Kunstners Gennembrud, 1915
Den Dødsdømte. *See* Danserindens Kaerlighedsdrøm, 1915
Den farlige Alder, 1911 (Blom)
Den første Kaerlighed, 1912 (Blom)
Den frelsende Film, 1915 (Holger-Madsen)
Den Goda viljan, 1991 (Bergman)
Den Goda viljan, 1992 (August; Bergman)
Den graa Dame, 1909 (Holger-Madsen)
Den hvide Dame, 1913 (Holger-Madsen)
Den hvide Djaevel, 1915 (Holger-Madsen)

Den Hvide Djœvel, eller Djœvelens Protege, 1916 (Dreyer)
Den hvide Slavehandel I, 1910 (Blom)
Den hvide Slavehandel II, 1911 (Blom)
Den kinesiske Vase. *See* Vasens Hemmelighed, 1913
Den levende virkelighed, 1989 (Roos)
Den lille Chauffør, 1914 (Blom)
Den moderna suffragetten, 1913 (Stiller)
Den Muso, 1975 (Cissé)
Den mystiske Fremmede, 1914 (Holger-Madsen)
Den mystiske Selskabsdame, 1916 (Blom)
Den Mystiske Selskabsdame, eller Legationens Gidsel, 1917 (Dreyer)
Den naadige Frøken, 1911 (Blom)
Den of Beasts. *See* Kedamono no yado, 1951
Den of Thieves, 1905 (Hepworth)
Den okända, 1913 (Stiller)
Den omstridte Jord, 1915 (Holger-Madsen)
Den Pukkelryggede. *See* Kaerligheds Laengsel, 1915
Den røde Enke. *See* Rovedderkoppen, 1915
Den sande Kaerlighed, 1912 (Blom)
Den skaebnesvangre Løgn. *See* Fru Potifar, 1911
Den skaebnesvangre Opfindelse, 1910 (Blom)
Den Skonne Evelyn, 1916 (Dreyer)
Den sorte Hertug, 1907 (Holger-Madsen)
Den sorte Kansler, 1912 (Blom)
Den starkaste, 1929 (Sjöberg)
Den store Magt, 1924 (Blom)
Den store Middag, 1914 (Blom)
Den største Kaerlighed, 1914 (Blom)
Den strömlinjede gris, 1952 (Roos)
Den svarte doktorn, 1911 (Holger-Madsen)
Den tredie Magt, 1912 (Blom)
Den tryanniske fästmannen, 1912 (Stiller)
Den udbrudte Slave. *See* Eventyr paa Fodrejsen, 1911
Denaro non esiste, 1999 (Olmi)
Dengamle Baenk, Left Alone. *See* Under Mindernes Trae, 1913
Denmark Grows Up, 1947 (Henning-Jensen)
Dent récalcitrante, 1902 (Guy)
Dental Hygiene. *See* Behdasht-e Dandan, 1980
Dentellière, 1977 (Goretta)
Dentist, 1919 (Sennett)
Dentist, 1932 (Sennett)
Dentist. *See* Laughing Gas, 1914
Denwa wa yugata ni naru, 1959 (Yoshimura)
Départ, 1967 (Skolimowski)
Départ en voiture, 1895 (Lumière)
Départ pour les vacances, 1904 (Guy)
Department Store. *See* Univermag, 1922
Departure of a Grand Old Man. *See* Ukhod velikovo startza, 1912
Deported, 1950 (Siodmak)
Deprisa, deprisa, 1980 (Saura)
Deputat Baltiki, 1936 (Heifitz)
Derby, 1919 (Dupont)
Derecho de asilo, 1972 (Fernández)
Derek Jarman: You Know What I Mean, 1988 (Jarman)
Derkovitz Gyula 1894-1934, 1958 (Jancsó)
Dernier Atout, 1942 (Becker)
Dernier Bolchevik, 1993 (Marker)
Dernier Choc, 1932 (Clouzot)
Dernier Combat, 1983 (Besson)
Dernier des six, 1941 (Clouzot)
Dernier été, 1997 (Goretta)
Dernier Metro, 1980 (Truffaut)
Dernier Milliardaire, 1934 (Clair)
Dernier Moment. *See* Last Moment, 1928
Dernier Pardon, 1913 (Tourneur)
Dernier Tango à Paris. *See* **Last Tango in Paris**, 1972
Dernières Fiançailles, 1973 (Lefebvre)
Derniers Jours de Pompéi, 1948 (L'herbier)
Derrière la façade, 1938 (von Stroheim)
Dersu Uzala, 1975 (Kurosawa)
Des demoiselles ont en 25 ans, 1993 (Tavernier; Varda)
Des enfants gâtés, 1977 (Tavernier)
Des Haares und der Liebe Wellen, 1929 (Ruttmann)
Des journées entières dans les arbres, 1976 (Duras)
Des Teufels General, 1955 (Käutner)
Des Verschollene Inka-Gold, 1978 (Staudte)
Desafio, 1979 (Alvarez)
Desaster, 1973 (Von Trotta)
Désastres de la guerre, 1951 (Grémillon)
Description d'un combat, 1960 (Marker)
Desdemona, 1911 (Blom)
Desert, 1976 (Brakhage)
Desert Dust, 1927 (Wyler)
Desert Flower, 1925 (Leroy)
Desert Fury, 1947 (Rossen)
Desert Laughs. *See* Yaban gülü, 1961
Desert Mice, 1959 (Dearden)
Desert Patrol. *See* Sea of Sand, 1958
Desert Rats, 1953 (Wise)
Desert Song, 1942 (Florey)
Desert Victory, 1943 (Boulting)
Desert Wooing, 1918 (Niblo)
Desert's Toll, 1926 (Stevens)
Deserter, 1971 (Huston)
Deserter. *See* Dezertir, 1933
Déserteuse, 1917 (Feuillade)
Deserto rosso, 1964 (Antonioni)
Desiderio, 1943 (Rossellini)
Design for Living, 1933 (Lubitsch)
Design of a Human Being. *See* Ningen moyo, 1949
Designing Woman, 1957 (Minnelli)
Desire, 1936 (Borzage; Lubitsch)
Desire. *See* Yoku, 1958
Desire. *See* Yokubo, 1953
Desire and Hell at Sunset Motel, 1992 (Bartel)
Desire Me, 1947 (Cukor; Leroy)
Desired Woman, 1927 (Curtiz)
Desistfilm, 1954 (Brakhage)
Desordre, 1951 (Cocteau)
Désordre, 1961 (Welles)
Despair. *See* Reise ins Licht, 1977
Despegue a la 18.00, 1969 (Alvarez)
Desperado, 1995 (Tarantino)
Desperate, 1947 (Mann)
Desperate Lover, 1912 (Sennett)
Desperate Hours, 1955 (Wyler)
Desperate Hours, 1990 (Cimino)
Desperate Journey, 1942 (Walsh)
Desperate Living, 1977 (Waters)
Desperate Moment, 1953 (Zetterling)
Desperate Trails, 1921 (Ford)
Desperately Seeking Susan, 1985 (Seidelman)
D'est, 1993 (Akerman)
Destin des mères, 1911/13 (Feuillade)
Destination Gobi, 1952 (Wise)
Destination Tokyo, 1944 (Daves)
Destinazione Verna, 2000 (Antonioni)
Destinées, 1952 (Delannoy)
Destins de Manoel, 1985 (Ruiz)
Destiny. *See* Al-Massir, 1997
Destiny. *See* Müde Tod: Ein Deutsches Volkslied in Sechs Versen, 1921
Destiny Turns on the Radio, 1994 (Tarantino)

Destroy She Said. *See* Détruire, dit-elle, 1969
Destroyer. *See* Wir verbauen 3 x 27 Milliarden Dollar in einen Angriffs-schlachter, 1971
Det bødes der for. *See* Haevnet, 1911
Det brinner en eld, 1943 (Sjöström)
Det definitive afslag på anmodningen om et kys, 1949 (Roos)
Det er tilladt at vaere åndssvag, 1969 (Roos)
Det første Honorar, 1912 (Blom)
Det gamle Købmandshus, 1911 (Blom)
Det gyldne Smil, 1935 (Fejös)
Det hemmelighedsfulde X, 1913 (Christensen)
Det mørke Punkt, 1911 (Blom)
Det mørke Punkt, 1913 (Holger-Madsen)
Det omringgade huset, 1922 (Sjöström)
Det regnar på vår kärlek, 1946 (Bergman)
Det röda tornet, 1914 (Stiller)
Det sjunde inseglet, 1957 (Bergman)
Det stjaalne Ansigt, 1914 (Holger-Madsen)
Det store Fald or Malstrømmen, 1911 (Holger-Madsen)
Det store Hjerte, 1924 (Blom)
Det Største i Verden, 1919 (Holger-Madsen)
Det unge Blod, 1915 (Holger-Madsen)
Det var i Maj, 1914 (Sjöström)
Detective, 1985 (Godard)
Detective Story, 1951 (Wyler)
Déterminés à vaincre, 1968 (Ivens)
Deti Veka, 1915 (Bauer)
Detonator, 1997 (Corman)
Detour, 1945 (Ulmer)
Détruire, dit-elle, 1969 (Duras)
Detstvo Gorkovo, 1938 (Donskoi)
Deus e o diablo na terra do sol, 1964 (Rocha)
Deus Ex, 1971 (Brakhage)
Deutsche Panzer; Aberglaube, 1940 (Ruttmann)
Deutsche Waffenschmiede, 1940 (Ruttmann)
Deutscher Traum, 1977 (Syberberg)
Deutschland bleiche mutter, 1980 (Sanders-Brahms)
Deutschland im Herbst, 1978 (Fassbinder; Kluge; Schlöndorff)
Deux Anglaises et le continent, 1971 (Miller; Truffaut)
Deux fois cinquante ans de cinema Francais, 1995 (Godard)
Deux Françaises, 1915 (Feuillade)
Deux Gamines, 1920 (Clair; Feuillade)
Deux Gosses, 1906 (Feuillade)
Deux heures moins le quart avant Jesus-Christ, 1982 (Berri)
Deux hommes dans Manhattan, 1959 (Melville)
Deux Mondes, 1930 (Dupont)
Deux Orphelines, 1933 (Tourneur)
Deux ou trois choses que je sais d'elle, 1967 (Godard)
Deux Rivaux, 1903/04 (Guy)
Deux Timides, 1928 (Clair)
Deux trois soleil, 1993 (Blier)
Deuxième Souffle, 1966 (Melville)
Development of the Stalk and the Root. *See* A szár és a gyökér fejlödése, 1961
Devi, 1960 (Ray)
Devil, 1908 (Griffith)
Devil, 1920 (Goulding)
Devil. *See* Az ördög, 1918
Devil at Four O'Clock, 1961 (Leroy)
Devil by the Tail. *See* Diable par la queue, 1968
Devil Commands, 1941 (Dmytryk)
Devil Crag. *See* Seytan kayaliklari, 1970
Devil Dancer, 1927 (Niblo)
Devil Dogs of the Air, 1935 (Bacon)
Devil-Doll, 1936 (Browning; von Stroheim)
Devil Horse, 1926 (Stevens)
Devil in a Blue Dress, 1995 (Demme)
Devil in Evening Dress, 1973 (Miller)
Devil in Love. *See* Arcidiavolo, 1966
Devil in the Flesh, 1986 (Bellocchio)
Devil in the Flesh. *See* **Diable au corps**, 1947
Devil Is a Woman, 1935 (von Sternberg)
Devil-May-Care, 1929 (Franklin; Lewin)
Devil of the Desert. *See* Shaitan el Sahara, 1954
Devil Stone, 1917 (de Mille)
Devil Strikes at Night. *See* Nachts wann der Teufel kam, 1957
Devil's Angels, 1967 (Cassavetes; Corman)
Devil's Bishop, 1988 (Pontecorvo)
Devil's Bouncing Ball Song. *See* Akuma no temari-uta, 1977
Devil's Cargo, 1925 (Fleming)
Devil's Circus, 1926 (Christensen)
Devil's Commandment. *See* I Vampiri, 1956
Devil's Doorway, 1950 (Mann)
Devil's Envoys. *See* Visiteurs du soir, 1942
Devil's Eye. *See* Djävulens öga, 1960
Devil's Holiday, 1930 (Cavalcanti; Goulding)
Devil's Island. *See* Aku Ryoto, 1980
Devil's Island. *See* Djoflaeyjan, 1996
Devil's Island. *See* Gokumonto, 1977
Devil's Own, 1997 (Pakula)
Devil's Pale Moonlit Kiss, 2000 (Woo)
Devil's Pass. *See* Czarci źleb, 1948
Devil's Passkey, 1919 (von Stroheim)
Devil's Playground, 1976 (Schepisi)
Devil's Protege. *See* Den hvide Djaevel, 1916
Devil's Wanton. *See* Fängelse, 1949
Devil's Wheel. *See* Chyortovo koleso, 1926
Devil's Workshop. *See* Atelier du diable, 1982
Devils, 1971 (Jarman)
Devils at the Elgin, 1974 (Jarman)
Devoradora, 1946 (de Fuentes)
Devushka s korobkoi, 1927 (Barnet)
Devushka s Ulitsy. *See* Ditya Bol'shogo Goroda, 1914
Dezertir, 1933 (Gerasimov; Pudovkin)
Dhadram Karam, 1975 (Kapoor)
Dhoon, 1953 (Kapoor)
Di, 1978 (Rocha)
Dia de Noviembre, 1972 (Solas)
Día Paulino, 1963 (Sanjinés)
Diable au coeur, 1927 (L'herbier)
Diable au coeur, 1946 (Autant-Lara)
Diable au corps, 1946 (Autant-Lara; Tati)
Diable au corps, 1990 (Breillat)
Diable dans la ville, 1924 (Dulac)
Diable et les dix commandements, 1962 (Duvivier)
Diable par la queue, 1968 (de Broca)
Diable probablement, 1977 (Bresson)
Diablo, 1990 (Carpenter)
Diabolik, 1968 (Bava)
Diaboliquement vôtre, 1967 (Duvivier)
Diaboliques, 1954 (Clouzot)
Diabolo Menthe, 1977 (Kurys)
Dial M for Murder, 1954 (Hitchcock)
Dialog, 1968 (Skolimowski)
Diálogo de exilados, 1974 (Ruiz)
Dialogue. *See* Dialog, 1968
Dialogue of Exiles. *See* Diálogo de exilados, 1974
Dialogue of Forms, 1986 (Jireš)
Dialogue with Conscience of the Past, 1988 (Jireš)
Diamant du Sénéchal, 1914 (Feuillade)
Diamánt noir, 1939 (Delannoy)
Diamond Cut Diamond, 1932 (Niblo)

Diamond Jim, 1935 (Sturges)
Diamond Ship. *See* Brillantenschiff, 1920
Diamond Star, 1910 (Griffith)
Diamonds, 1999 (Landis)
Diamonds of the Night. *See* Demanty noci, 1964
Diaries, Notes & Sketches, 1975 (Bogdanovich)
Diaries, Notes, and Sketches. *See* Walden, 1968
Diario de la guerra del cerdo, 1975 (Torre Nilsson)
Diary for My Children. *See* Napló gyermekeimnek, 1982
Diary for My Father and My Mother. *See* Napló apámnak, anyámnak, 1990
Diary for My Loves. *See* Napló szerelmeimnek, 1987
Diary for Timothy, 1945 (Jennings)
Diary of a Chambermaid, 1946 (Renoir)
Diary of a Country Priest. *See* **Journal d'un curé de campagne**, 1950
Diary of a Lost Girl. *See* **Tagebuch einer Verlorenen**, 1929
Diary of a Poor Young Man. *See* Romanzo di un Giovane Povero, 1995
Diary of a Shinjuku Thief. *See* Shinjuku dorobo nikki, 1969
Diary of a Young Man, 1964 (Loach)
Diary of Anne Frank, 1959 (Ashby; Stevens)
Diary of Forbidden Dreams. *See* What?, 1973
Diary of Lady M, 1993 (Tanner)
Diary of One Who's Disappeared, 1978 (Jireš)
Diary of Sueko. *See* Nianchan, 1959
Diary of the Pig War. *See* Diario de la guerra del cerdo, 1975
Diary of Yunbogi. *See* Yunbogi no nikki, 1965
Días de odio, 1954 (Torre Nilsson)
Dias melhores virao, 1990 (Diegues)
Diavolo innamorato. *See* Arcidiavolo, 1966
Dick Whittington and His Cat, 1913 (Guy)
Did Mother Get Her Wash, 1911 (Sennett)
Didier, 1997 (Berri)
Diebe von Günsterburg. *See* Springende Hirsch, 1915
Diece minuti di vita, 1943 (de Sica)
Diese Machine ist mein antihumanistisches Kunstwerk, 1982 (Jarman)
Dieses Lied bleibt bei Dir, 1954 (Forst)
Dieu a besoin des hommes, 1950 (Delannoy)
Dieux du feu, 1961 (Storck)
Difficile morire, 1977 (Jancsó)
Diga sul Pacifico. *See* Barrage contre le Pacifique, 1958
Digi sul ghiaccio, 1953 (Olmi)
Digterkongen. *See* Gudernes Yndling, 1919
Digue, ou Pour sauver la Hollande, 1911 (Gance)
Dijkbouw, 1952 (Haanstra)
Dike Builders. *See* Dijkbouw, 1952
Dil Hi To Hai, 1963 (Kapoor)
Dil Ki Raani, 1947 (Kapoor)
Dilawar, 1931 (Mehboob Khan)
Dillinger and Capone, 1995 (Corman)
Dim Little Island, 1949 (Jennings)
Dimanche à la campagne, 1984 (Tavernier)
Dimanche à Pekin, 1956 (Marker)
Dimanche de la vie, 1965 (Miller)
Dimenticare Palermo, 1990 (Rosi)
Dimy Gorina, 1961 (Gerasimov)
Diner, 1982 (Levinson)
Dinner and a Movie, 2000 (Bartel)
Dinner at Eight, 1933 (Cukor)
Dinner Jest, 1926 (Sennett)
Dino, 2002 (Schrader; Scorsese)
Dionysos, 1984 (Rouch)
Dionysus in '69, 1970 (de Palma)
Diplomaniacs, 1933 (Mankiewicz)
Diplomatic Pouch. *See* Teka dypkuryera, 1927
Diputado, 1978 (Bardem)
Direct au coeur, 1933 (Pagnol)
Directed by John Ford, 1971 (Bogdanovich; Welles)
Directors, 1963 (Germi; Godard; Hitchcock; Huston)
Direktørens Datter, 1912 (Blom)
Dirigible, 1931 (Capra)
Dirty Dozen, 1967 (Aldrich; Cassavetes)
Dirty Duck, 1977 (Corman)
Dirty-Face Dan, 1915 (Franklin)
Dirty Hands. *See* Innocents aux mains sales, 1975
Dirty Harry, 1971 (Eastwood; Siegel)
Dirty Lake an Angel. *See* Sale comme un ange, 1990
Dirty Money. *See* Maudite galette, 1972
Dirty Story. *See* Sale histoire, 1977
Dirty Work in a Laundry, 1915 (Sennett)
Dis-moi, 1980 (Akerman)
Disbarred, 1937 (Florey)
Disclosure, 1994 (Levinson)
Discontent, 1916 (Weber)
Discord and Harmony, 1914 (Dwan)
Discreet Charm of the Bourgeoisie. *See* **Charme discret de la bourgeoisie**, 1972
Discussion, 1895 (Lumière)
Discussion de M. Janssen et de M. Lagrange, 1895 (Lumière)
"Discutiamo discutiamo" episode of Amore e rabbia, 1969 (Bellocchio)
Dishevelled Hair. *See* Midare-gami, 1961
Dishonored, 1931 (von Sternberg)
Dislike. *See* Kirai Kirai Kirai, 1960
Disorderly Orderly, 1964 (Lewis; Tashlin)
Disorganised Crime, 1989 (Badham)
Dispara!, 1993 (Saura)
Disparus de Saint-Agil, 1938 (von Stroheim)
Disputed Passage, 1939 (Borzage)
Disque 927, 1928 (Dulac)
Distant Clouds. *See* Toi kumo, 1955
Distant Drums, 1951 (Walsh)
Distant Jamaica. *See* Fernes Jamaica, 1969
Distant Relative, 1912 (Dwan)
Distant Thunder. *See* Asani Sanket, 1973
Distant Trumpet, 1964 (Walsh)
Distinguished Gentleman. *See* Besserer Herr, 1928
Distractions, 1960 (Chabrol)
Distress Call, 1938 (Cavalcanti)
Dita Saxová, 1967 (Menzel)
Dites cariatides, 1984 (Varda)
Dites-lui que je l'aime, 1977 (Miller)
Ditte: Child of Man. *See* Ditte Menneskebarn, 1946
Ditte Menneskebarn, 1946 (Henning-Jensen)
Ditto, 1937 (Keaton)
Ditvoorst Domains. *See* De Domeinen Ditvoorst, 1993
Ditya Bol'shogo Goroda, 1914 (Bauer)
Diva, 1981 (Beineix)
Divan à New York, 1996 (Akerman)
Dive Bomber, 1941 (Curtiz)
Diverse Reports: We Should Have Won, 1985 (Loach)
Divertimento, 1993 (Rivette)
Divertissement, 1952 (Rivette)
Divided Heart, 1954 (Crichton; Schlesinger)
Divided Love. *See* Geteilte liebe, 1988
Divina, 1989 (Haynes)
Divine, 1935 (Ophüls)
Divine. *See* Evangelio de las Maravillas, 1998
Divine Comedy. *See* A divina comedia, 1991
Divine croisière, 1929 (Duvivier)
Divine Damnation, 1967 (Markopoulos)
Divine Trash, 1998 (Jarmusch; Morrissey; Waters)
Divine Woman, 1928 (Sjöström)
Diving Girl, 1911 (Sennett)

Divino Boemo, 1970 (Jireš)
Divisions de la nature, 1978 (Ruiz)
Divorce a la Mode, 1932 (Sennett)
Divorce Courtship, 1933 (Stevens)
Divorce Dodger, 1926 (Sennett)
Divorce in the Family, 1932 (Daves)
Divorce Italian Style. *See* Divorzio all'italiana, 1962
Divorced. *See* Frånskild, 1951
Divorced Sweethearts, 1929 (Sennett)
Divorcee, 1919 (Guy)
Divorzio all'italiana, 1962 (Germi)
Diwana, 1967 (Kapoor)
Dix heures et demie du soir en été. *See* 10:30 P.M. Summer, 1966
Dix-septième parallèle, 1968 (Ivens)
Dixie Merchant, 1926 (Borzage)
Dixième anniversaire de l'O.U.A., 1973 (Cissé)
Dixième Symphonie, 1918 (Gance)
Dizzy Heights and Daring Hearts, 1916 (Sennett)
Dizzy Joe's Career, 1914 (Browning)
Django Reinhardt, 1958 (Cocteau)
Djävulens öga, 1960 (Bergman)
Djoflaeyjan, 1996 (Fridriksson)
Djungeldansen, 1935/36 (Fejös)
Dnes naposled, 1958 (Frič)
Dnes večer všechno skonči, 1955 (Kachyňa)
Do Cheshman Beesu, 1984 (Makhmalbaf)
Do Gentlemen Snore?, 1928 (McCarey)
Do I Love You?, 1934 (Gerasimov)
Do-It-Yourself Democracy, 1963 (Zetterling)
Do Jasoos, 1975 (Kapoor)
Do Not Judge. *See* Dömen icke, 1914
Do-Re-Mi-Fa, 1915 (Sennett)
Do the Right Thing, 1989 (Lee)
Do Ustad, 1959 (Kapoor)
Do Widzenia do Jutra, 1960 (Polanski)
Do You Like Women?, 1964 (Polanski)
Do You Remember Dolly Bell?. *See* Sjecas li se Dolly Bell?, 1981
Dobrě placená procházka, 1965 (Forman)
Dobré svetlo, 1985 (Kachyňa)
Dobrý voják Svejk, 1931 (Frič)
Dobu, 1954 (Shindo)
Dobutsuen nikki, 1956 (Hani)
Doce sillas, 1962 (Gutiérrez Alea)
Dochu sugoruku bune, 1926 (Kinugasa)
Dochu sugoruku kago, 1926 (Kinugasa)
Dock Brief, 1962 (Attenborough)
Docks of New York, 1928 (von Sternberg)
Docteur M, 1990 (Chabrol)
Docteur Popaul, 1972 (Chabrol)
Doctor. *See* Doktor ur, 1916
Doctor and the Devils, 1985 (Brooks)
Doctor and the Woman, 1918 (Weber)
Doctor Dolittle, 1967 (Attenborough)
Doctor Dolittle, 1998 (Brooks)
Doctor from Halberstadt. *See* Arzt aus Halberstadt, 1969
Doctor Syn, 1937 (Launder and Gilliat)
Doctor X, 1932 (Curtiz)
Doctor Zhivago, 1965 (Lean)
Doctored Affair, 1913 (Sennett)
Doctor's Legacy. *See* En ensom Kvinde, 1914
Doctors' Wives, 1931 (Borzage)
Doctors Don't Tell, 1941 (Tourneur)
Documental a proposito del transito, 1971 (Gómez)
Documenteur: An Emotion Picture, 1981 (Varda)
Documento, 1939 (Castellani)
Documento mensile, 1951 (Visconti)
Documento Z3, 1941 (Fellini)
Dødens Brud Gadeoriginalen, 1911 (Blom)
Dodes'ka-den, 1970 (Ichikawa)
Dodeskaden. *See* Dodesukaden, 1970
Dodesukaden, 1970 (Kurosawa)
Dodge City, 1939 (Curtiz)
Dodging His Doom, 1917 (Sennett)
Dodoth Morning, 1963 (Asch)
Dødsdrømmen, 1911 (Blom)
Dödskyssen, 1917 (Sjöström)
Dodsworth, 1936 (Wyler)
Does. *See* Biches, 1968
Dog, 1977 (Bardem)
Dog Catcher's Love, 1917 (Sennett)
Dog Day Afternoon, 1975 (Lumet)
Dog Days. *See* Hundstage, 1944
Dog Doctor, 1931 (Sennett)
Dog-Heads. *See* Psohlavci, 1954
Dog Shy, 1926 (McCarey)
Dog Soldiers. *See* Who'll Stop the Rain, 1978
Dog Star Man, 1964 (Brakhage)
Dog Star Man: Part II, 1963 (Brakhage)
Dog's Language. *See* Colloque de chiens, 1977
Dog's Life, 1918 (Chaplin)
Dog's Life. *See* Zivot je pes, 1933
Dog's Life. *See* Vita da cani, 1950
Doggy and the Four. *See* Punt'a a čtyřlístek, 1954
Dogma, 1999 (Arcand; Smith)
Dogs, 1988 (Hartley)
Dogs of War, 1980 (Jewison)
Dohyo-matsuri, 1944 (Kurosawa)
Doigts qui voient, 1911 (Feuillade)
Doing His Best. *See* Making a Living, 1914
Doka o, 1926 (Mizoguchi)
Dokhunda, 1935 (Kuleshov)
Dokkoi ikiteiru, 1951 (Imai)
Dokter Pulder zaait papavers, 1975 (Haanstra)
Doktor Glas, 1967 (Zetterling)
Doktor Mabuze—Igrok, 1924 (Eisenstein)
Doktor Satansohn, 1915 (Lubitsch)
Doktor ur, 1916 (Curtiz)
Dokument: Fanny och Alexander, 1986 (Bergman)
Dokushinsha goyojin, 1930 (Gosho)
Dolandiricilar, 1961 (Güney)
Dolandiricilar sahi, 1961 (Güney)
Dolce Cinema, 1999 (Scorsese)
Dolce vita, 1960 (Fellini)
Dolci signore, 1967 (Scola)
Doldertal 7, 1971 (Markopoulos)
Dole plotovi, 1962 (Makavejev)
Dolken, 1915 (Stiller)
Doll. *See* A Child's Sacrifice, 1910
Dollar Did It, 1913 (Sennett)
Dollar Down, 1925 (Browning)
Dollar Mambo, 1993 (Leduc)
Dollars of Dross, 1916 (Borzage)
Dollhouse Mystery, 1915 (Franklin)
Doll's House, 1918 (Tourneur)
Doll's House, 1973 (Losey)
Dolorosa, 1934 (Grémillon)
Dom na Trubnoi, 1928 (Barnet)
Dom za vesanje, 1988 (Kusturica)
Domain of the Moment, 1977 (Brakhage)
Domani accadra, 1988 (Moretti)
Domani è troppo tardi, 1950 (de Sica)
Domaren, 1960 (Sjöberg)

Dömen icke, 1914 (Sjöström)
Domenica d'agosto, 1949 (Rosi)
Domenica è sempre domenica, 1958 (de Sica)
Domicile conjugal, 1970 (Miller; Truffaut)
Domingo, 1961 (Diegues)
Dominion, 1974 (Brakhage)
Domino Principle, 1976 (Kramer)
Don Diego and Pelagea. *See* Dondiego i Pelaguya, 1928
Don Giovanni, 1979 (Losey)
Don Giovanni in Sicilia, 1967 (Lattuada)
Don Juan 68, 1968 (Jireš)
Don Juan. *See* Amór de Don Juan, 1956
Don Juan 1973 ou si Don Juan était une femme, 1973 (Vadim)
Don Juan DeMarco, 1995 (Coppola)
Don Juan et Faust, 1922 (Autant-Lara; L'herbier)
Don Juan, or If Don Juan Were a Woman. *See* Don Juan 1973 ou si Don Juan était une femme, 1973
Don Quichotte, 1933 (Pabst)
Don Quichotte, 1964-69 (Rohmer)
Don Quintin el amargao, 1935 (Buñuel)
Don Quintín el amargao. *See* Hija del engaño, 1951
Don Quixote, 1955 (Welles)
Don Quixote, 1957 (Kozintsev)
Don's Party, 1975 (Beresford)
Doña Barbara, 1943 (de Fuentes)
Donald Cammell: The Ultimate Performance, 1998 (Anger)
Dondiego i Pelaguya, 1928 (Protazanov)
Dongo Horendi, 1966 (Rouch)
Dongo Hori, 1973 (Rouch)
Dongo Yenendi, 1966 (Rouch)
Donkey Skin. *See* Peau d'ane, 1971
Donkey Skin. *See* Szamárbör, 1918
Donna che venne del mare, 1957 (de Sica)
Donna del fiume, 1954 (Pasolini)
Donna del Montagna, 1943 (Castellani)
Donna d'una notte. *See* Femme d'une nuit, 1930
Donna piu bella del mondo, 1955 (Bava)
Donnie Brasco, 1997 (Levinson)
Donovan Affair, 1929 (Capra)
Donovan's Kid, 1931 (Niblo)
Donovan's Reef, 1963 (Ford)
Don't Believe in Monuments. *See* Spomenicima ne treba verovati, 1958
Don't Bet on Blonds, 1935 (Florey)
Don't Bite Your Dentist, 1930 (Sennett)
Don't Change Your Husband, 1919 (de Mille)
Don't Cry, Pretty Girls. *See* Szép Iányok, ne sirjatok, 1970
Don't Drink the Water, 1966 (Allen)
Don't Drink the Water, 1994 (Allen)
Don't Get Jealous, 1929 (Sennett)
Don't Give up the Ship, 1959 (Lewis)
Don't Leave Your Husband. *See* Dangerous Toys, 1921
Don't Let It Kill You. *See* Ne faut pas mourir pour ça, 1967
Don't Look Down, 1998 (Craven)
Don't Look Now, 1973 (Roeg)
Don't Make Waves, 1967 (Mackendrick)
Don't Play Bridge with Your Wife, 1933 (Sennett)
Don't Raise the Bridge, Lower the River, 1967 (Lewis)
Don't Say It. *See* Kung Fu Master, 1988
Don't Shoot, 1926 (Wyler)
Don't Sleep Alone, 1997 (Corman)
Don't Tease the Mosquito. *See* Non stuzzicate la zanzara, 1967
Don't Tell Dad, 1925 (Sennett)
Don't Tell Everything, 1922 (de Mille)
Don't Touch Him, He Might Resent It, 1970 (Apted)
Don't Trust Your Husband, 1948 (Bacon)
Don't Weaken, 1920 (Sennett)
Don't Worry, He Won't Get Far on Foot, 2000 (van Sant)
Donto okoze, 1959 (Oshima)
Donzoko, 1957 (Kurosawa)
Dooley Scheme, 1911 (Sennett)
Doom Generation, 1995 (Araki)
Doomed Love. *See* **Amor de perdicão**, 1978
Doomsday Man, 2000 (Raimi)
Door, 1972 (Xie Jin)
Door on the Left as You Leave the Elevator. *See* A gauche en sortant de l'ascenseur, 1988
Door-to-Door Maniac, 1961 (Howard)
Doors, 1991 (Stone)
Doorway, 2000 (Corman)
Doorway of Destruction, 1915 (Ford)
Dora-heita, 1999 (Ichikawa)
Dorado, 1921 (L'herbier)
Dorado, 1966 (Hawks)
Dorado, 1987 (Saura)
Dorado de Pancho Villa, 1967 (Fernández)
Doraku shinan, 1928 (Gosho)
Doris and Doreen, 1978 (Frears)
Dornröschen, 1917 (Leni)
Doroga v ad. *See* Tol'ko Raz v Godu, 1914
Dorogoi moi chelovek, 1958 (Heifitz)
Dorogoi tsenoi, 1957 (Donskoi)
Dorothea Angermann, 1959 (Siodmak)
Dorothys Bekenntnis, 1921 (Curtiz)
Dos putas, o, Historia de amor que termina en boda, 1974 (Almodóvar)
Dos rostros y una sola imagen, 1984 (Alvarez)
Dotkniecie, 1990 (Zanussi)
Dottie Gets Spanked, 1993 (Haynes)
Douaniers et contrebandiers, 1905 (Guy)
Double Amour, 1925 (Epstein)
Double Bed. *See* Lit à deux places, 1965
Double Indemnity, 1944 (Wilder)
Double Jeopardy, 1999 (Beresford)
Double jeu, 1916 (Feuillade)
Double Knot, 1913 (Walsh)
Double Life, 1947 (Cukor)
Double Life of Véronique. *See* Podwójne życie Weroniky, 1991
Double Man, 1967 (Schaffner)
Double or Nothing, 1937 (Dmytryk)
Double Speed, 1920 (Leroy)
Double Suicide. *See* Shinju ten no Amijima, 1969
Double vie de Véronique. *See* Podwójne życie Weroniky, 1991
Double Wedding, 1913 (Sennett)
Double Wedding, 1937 (Mankiewicz)
Doubling in the Quickies, 1932 (Sennett)
Douce, 1943 (Autant-Lara)
Douche aprés le bain, 1896-97 (Lumière)
Dough and Dynamite, 1914 (Chaplin; Sennett)
Doughboys, 1930 (Keaton)
Doughnut Designer. *See* Dough and Dynamite, 1914
Doulos, 1963 (Melville)
Douro, faina fluvial, 1931 (Oliveira)
Dov'è la libertà, 1953 (Rossellini)
Dow Rahehal Baraye yek Massaleh, 1975 (Kiarostami)
Down among the Sheltering Palms, 1952 (Goulding)
Down and Dirty. *See* Brutti, sporchi e cattivi, 1976
Down by Law, 1986 (Jarmusch)
Down Home, 1920 (Franklin)
Down Memory Lane, 1949 (Sennett)
Down on the Farm, 1920 (Sennett)
Down to Earth, 1917 (Fleming)
Down to the Sea in Shoes, 1923 (Sennett)
Down with the Fences. *See* Dole plotovi, 1962

Downfall of Osen. *See* Orizuru osen, 1934
Downhill, 1927 (Hitchcock)
Dozen Socks, 1927 (Sennett)
Dr. Akagi. *See* Kanzo Sensei, 1998
Dr. Bish Remedies I, 1990 (Baillie)
Dr. Bish Remedies II, 1987-present (Baillie)
Dr. Broadway, 1942 (Mann)
Dr. Bull, 1933 (Ford)
Dr. Crippen, 1962 (Roeg)
Dr. Cyclops, 1940 (Schoedsack)
Dr. Ehrlich's Magic Bullet. *See* Story of Dr. Ehrlich's Magic Bullet, 1940
Dr. Endesha Ida Mae Holland, 1998 (Burnett)
Dr. Goldfoot and the Girl Bombs. *See* Spie vengono dal semifreddo, 1966
Dr. Jekyll and Mr. Hyde, 1932 (Mamoulian)
Dr. Jekyll and Mr. Hyde, 1941 (Fleming)
Dr. Jekyll and Mr. Hyde. *See* Den skaebnesvangre Opfindelse, 1910
Dr. Mabuse der Spieler, 1924 (Eisenstein)
Dr. Mabuse, der Spieler, 1921/22 (Lang)
Dr. Mabuse, the Gambler. *See* **Dr. Mabuse, der Spieler**, 1921/22
Dr. Nicola, 1909 (Blom)
Dr. Nicola I (Den skjulte Skat), 1909 (Blom)
Dr. Nicola III, 1909 (Blom)
Dr. Nicola in Tibet. *See* Dr. Nicola III, 1909
Dr. Pulder Sows Poppies, When the Poppies Bloom Again. *See* Dokter Pulder zaait papavers, 1975
Dr. Strangelove: Or, How I Learned to Stop Worrying and Love the Bomb, 1964 (Kubrick)
Dr. T and the Women, 2000 (Altman)
Dracula, 1931 (Browning)
Dracula, 1979 (Badham)
Dracula 2000, 2000 (Craven)
Dracula and Son. *See* Dracula pere et fils, 1977
Dracula cerca sangue di vergine e . . . morì di sete!!, Blood for Dracula. *See* Andy Warhol's Dracula, 1974
Dracula: Dead and Loving It, 1995 (Brooks)
Dracula pere et fils, 1977 (Breillat)
Dracula Rising, 1993 (Corman)
Drag Harlan, 1920 (Franklin)
Drag Net, 1928 (von Sternberg)
Dragnet Girl. *See* Hijosen no onna, 1933
Dragon Gate. *See* Lung Men Fêng Yun, 1976
Dragon Gate Inn. *See* Lung Men K'o Chan, 1967
Dragon of Komodo. *See* Draken på Komodo, 1937/38
Dragon Tamers, 1974 (Woo)
Dragon Town Story. *See* Lung sing jing yuet, 1997
Dragon: The Bruce Lee Story, 1993 (Badham)
Dragonen, 1925 (Blom)
Dragones de Ha-Long, 1976 (Alvarez)
Dragonfire, 1993 (Corman)
Dragons de Villars, 1900/07 (Guy)
Dragonwyck, 1946 (Mankiewicz)
Dragotsennye zerna, 1948 (Heifitz)
Draken på Komodo, 1937/38 (Fejös)
Drama von Mayerling. *See* Tragödie im Hause Habsburg, 1924
Dramatic School, 1938 (Leroy)
Drame au Château d'Acre, 1915 (Gance)
Drame au pays basque, 1913 (Feuillade)
Drame de Shanghai, 1938 (Pabst)
Dramma della gelosia—Tutti i particolari in cronaca, 1970 (Scola)
Dranem, 1900/07 (Guy)
Drastic Demise, 1945 (Anger)
Draughtsman's Contract, 1982 (Greenaway)
Dravci, 1948 (Weiss)
Drawing Flies, 1996 (Smith)
Dream. *See* His Prehistoric Past, 1914
Dream about a House. *See* Alom a házröl, 1971
Dream Flight. *See* Polioty vo sne naiavou, 1983
Dream Girl, 1916 (de Mille)
Dream House, 1932 (Sennett)
Dream Lover, 1986 (Pakula)
Dream Machine, 1983 (Jarman)
Dream, NYC, The Return, The Flower, 1976 (Brakhage)
Dream of a Rarebit Fiend, 1906 (Porter)
Dream of David Gray. *See* **Vampyr**, 1932
Dream of Death. *See* Dødsdrømmen, 1911
Dream of Love, 1928 (Niblo)
Dream of Passion, 1978 (Dassin)
Dream On, 1990 (Landis)
Dream One, 1982 (Boorman)
Dream Path of Youth. *See* Seishun no yumeji, 1923
Dream Street, 1921 (Griffith)
Dream Stuff, 1933 (Sennett)
Dream, What Else?. *See* Traum, was sonst, 1994
Dream Woman, 1914 (Guy)
Dreamers, 2000 (Bartel)
Dreaming, 1980 (Vanderbeek)
Dreaming Lips, 1937 (Lean)
Dreaming Place, 1999 (Cimino)
Dreams, 1990 (Kurosawa; Scorsese)
Dreams. *See* Kvinnodröm, 1955
Dreams of Love, 1990 (Forman)
Dreams of Monte Carlo. *See* Monte Carlo, 1926
Dreams of Youth. *See* Wakodo no yume, 1928
Dreams That Money Can Buy, 1941 (Ray)
Drei amerikanische LPs, 1969 (Wenders)
Drei Niemandskinder, 1927 (Forst)
Drei Tänze der Mary Wilford, 1920 (Wiene)
Drei Unteroffiziere, 1950 (Staudte)
Drei von der Tankstelle, 1955 (Forst)
Dreigroschenoper, 1931 (Pabst)
Dreigroschenoper, 1963 (Staudte)
Dreiklang, 1938 (Sirk)
Drenge, 1977 (Malmros)
Dress Rehearsal. *See* Generalprobe, 1980
Dressed to Kill, 1980 (de Palma)
Dressmaker from Paris, 1925 (Hawks)
Drifter, 1988 (Corman)
Drifters, 1929 (Grierson)
Drifting, 1923 (Browning)
Drifting Bottles, 1998 (Kaurismaki)
Drifting Clouds. *See* Kauas Pilvet Karkaavat, 1996
Drifting Clouds. *See* Wakare-gumo, 1951
Driftwood, 1912 (Dwan)
Driftwood, 1947 (Dwan)
Driftwood. *See* Strandgut, 1924
Driller Killer, 1979 (Ferrara)
Drink's Lure, 1912 (Griffith)
Dritte Generation, 1979 (Fassbinder)
Drive for Life, 1909 (Griffith)
Drive, He Said, 1972 (Rafelson)
Driven from Home. *See* Austreibung, 1923
Driver, 1978 (Hill)
Driver dagg faller Regn, 1946 (Zetterling)
Driving Miss Daisy, 1989 (Beresford)
Droga do nieba, 1958 (Zanussi)
Droit à la vie, 1917 (Gance)
Drôle de drame, 1937 (Carné)
DROP Squad, 1994 (Lee)
Drop Zone, 1994 (Badham)
Dropout Wife, 1972 (Wood, Edward D., Jr.)
Droppington's Devilish Dream, 1915 (Sennett)
Droppington's Family Tree, 1915 (Sennett)

Droske 519, 1909 (Blom)
Drowning by Numbers, 1988 (Greenaway)
Drowning Pool, 1975 (Hill)
Drug Wars: The Camarena Story, 1990 (Mann)
Drug Wars: The Cocaine Cartel, 1992 (Mann)
Druggist’s Dilemma, 1933 (Sandrich)
Drugstore Cowboy, 1989 (van Sant)
Druhá směna, 1940 (Frič)
Druides, 1906 (Guy)
Drum, 1938 (Korda)
Drum Beat, 1954 (Daves)
Drummer’s Vacation, 1912 (Sennett)
Drums. *See* Drum, 1938
Drums along the Mohawk, 1939 (Ford)
Drums of Love, 1928 (Griffith)
Drunk, 1965 (Warhol; de Antonio)
Drunkard. *See* Konyakci, 1965
Drunkard’s Reformation, 1909 (Griffith)
Drunken Angel. *See* Yoidore tenshi, 1948
Dry Lake. *See* Kawaita mizuumi, 1960
Dry Rot, 1956 (Clayton)
Dry White Season, 1989 (Palcy)
Du côté de la Côte, 1958 (Varda)
Du côté de Robinson, 1963 (Eustache)
Du fil à l’aiguille, 1924 (Grémillon)
Du haut en bas, 1933 (Pabst)
Du mouron pour les petits oiseaux, 1962 (Carné)
Du Rififi chez les hommes, 1955 (Dassin)
Du sang de la volupté et de la mort, 1947 (Markopoulos)
Du Skal Aere Din Hustru, 1925 (Dreyer)
Du skal elske din Naeste, 1915 (Blom)
Du sollst nicht Ehe brechen. *See* Thérèse Raquin, 1928
Dubarry von heute, 1927 (Korda)
Duchess of Buffalo, 1926 (Franklin)
Duchess of Doom. *See* Blacksnake!, 1973
Duck Hunter, 1922 (Sennett)
Duck Soup, 1933 (McCarey)
Duck, You Sucker. *See* Giù la testa, 1972
Dudes, 1987 (Spheeris)
Due cuori felici, 1932 (de Sica)
Due madri, 1938 (de Sica)
Due Marines e un Generale, 1967 (Keaton)
Due milioni per un sorriso, 1939 (Castellani)
Due notti con Cleopatra, 1954 (Scola)
Due occhi diabolici, 1990 (Romero)
Due Soldi di speranza, 1952 (Castellani)
Duel, 1912 (Sennett)
Duel, 1939 (Clouzot)
Duel, 1971 (Spielberg)
Duel. *See* Plokhoy khoroshyi chelovek, 1973
Duel a mort, 1950 (Keaton)
Duel at Kagiya Corner. *See* Ketto Kagiya no tsuji, 1951
Duel at Silver Creek, 1952 (Siegel)
Duel in the Sun, 1946 (Franklin; Vidor; von Sternberg; Welles)
Duel of a Snowy Night. *See* Yuki no yo ketto, 1954
Duel of the Candles, 1911 (Dwan)
Duel tragique, 1904 (Guy)
Duelle, 1976 (Rivette)
Duellists, 1977 (Scott)
Duelo de pistoleros, 1965 (Fernández)
Duelo en las montañas, 1949 (Fernández)
Duet for One, 1981 (Friedkin)
Duggie Fields, 1974 (Jarman)
Duke of Chimney Butte, 1921 (Borzage)
Duke Steps Out, 1929 (Daves)
Duke’s Plan, 1909 (Griffith)
Dulces horas, 1981 (Saura)
Dulcimer Street. *See* London Belongs to Me, 1948
Dulcy, 1923 (Franklin)
Dulha Dulhan, 1964 (Kapoor)
Dumb Daddies, 1928 (McCarey)
Dumb Girl of Portici, 1916 (Weber)
Dumb Waiter, 1928 (Sennett)
Dumb Waiter, 1987 (Altman)
Dumka, 1964 (Paradzhanov)
Dumme sterben nicht aus. *See* Palmetto, 1998
Dummkopf, 1920 (Pick)
Dummy, 1929 (Cromwell)
Duna—halak—madarak, 1971 (Szabó)
Dune, 1984 (Lynch)
Dungeon, 1922 (Micheaux)
Dungeon. *See* Scarf, 1951
Dunkel bei Tageslicht. *See* Nappali sötétség, 1963
Dunkirk, 1958 (Attenborough)
Dunkle Tage, 1999 (Von Trotta)
Dunwich Horror, 1969 (Corman)
Duped Journalist. *See* A becsapott újságíró, 1914
Duplicity, 1978 (Brakhage)
Duplicity II, 1978 (Brakhage)
Duplicity III, 1980 (Brakhage)
Durante l’estate, 1971 (Olmi)
Durch die Walder, durch die Auen, 1956 (Pabst)
During the Plague. *See* Mens Pesten raser, 1913
During the Round-up, 1913 (Griffith)
During the Summer. *See* Durante l’estate, 1971
Durs à cuire, 1964 (Chabrol)
Dusk to Dawn, 1922 (Vidor)
Düsman, 1979 (Güney)
Dust Be My Destiny, 1939 (Rossen)
Dust in the Wind. *See* Lien Lien Feng Ch’eng, 1986
Dutch Gold Mine, 1911 (Sennett)
Dutch Marine Corps, 1966 (Verhoeven)
Dutch Master, 1995 (Seidelman)
Dutch Sculpture. *See* Nederlandse beeldhouwkunst tijdens de late Middeleeuwen, 1951
Dùvad, 1959 (Fábri)
Dva-Buldi-Dva, 1929 (Kuleshov)
Dvanáct křesel, 1933 (Frič)
Dvojrole, 1999 (Jireš)
Dvorianckoe gnezdo, 1969 (Mikhalkov)
Dwaj ludzie z szasa, 1958 (Polanski)
Dworzec, 1980 (Kieślowski)
Dyelo Rumyantseva, 1956 (Heifitz)
Dyen schastya, 1964 (Heifitz)
Dying Swan. *See* Umirayushchii Lebed’, 1917
Dying Young, 1991 (Schumacher)
Dynamite, 1929 (de Mille)
Dynamite Anchorage. *See* Murder Is My Beat, 1955
Dynamite Women, 1976 (Corman)
Dyrekøbt Venskab, 1912 (Blom)
Dyrygent, 1979 (Wajda)
Dziecko, 1973 (Kieślowski)
Dø Kontrakt. *See* Hendes Moders Løfte, 1916
Dødssejleren or Dynamitattentatet paa Fyrtaarnet, 1911 (Holger-Madsen)

E arrivato il cavaliere!, 1950 (Bava)
E la nave va, 1983 (Breillat; Fellini)
E=mc2, 1996 (Attenborough)
E Pericoloso Sporgersi, 1984 (van Dormael)
E una Domenica sera di novembre, 1981 (Wertmuller)
E venne un uomo, 1965 (Olmi)
Ear. *See* Ucho, 1969

Ear. *See* Ucho, 1992
Early Spring. *See* Before Spring, 1958
Early Spring. *See* Soshun, 1956
Early Summer. *See* Bakushu, 1951
Early to Wed, 1926 (Borzage)
Earrings of Madame De. *See* **Madame de . . .**, 1953
Earth. *See* **Zemlya**, 1930
Earth Smiles. *See* Daichi wa hohoemu, 1925
Earth's Revenge. *See* Den omstridte Jord, 1915
Earthbottom, 1954/6 (Romero)
Earthen Aerie, 1995 (Brakhage)
Earthquake in Chile. *See* Erdbebenin Chile, 1974
East China Sea. *See* Higashi Shinaki, 1968
East Is West, 1922 (Franklin)
East Lynne with Variations, 1919 (Sennett)
East of Eden, 1955 (Kazan)
East of Shanghai. *See* Rich and Strange, 1932
East of Suez, 1925 (Walsh)
East of Sumatra, 1953 (Boetticher)
East of the Water Plug, 1924 (Sennett)
East Side, West Side, 1927 (Dwan)
East Side, West Side, 1950 (Leroy)
Easter Egg Hunt, 1981 (Altman)
Eastern Cowboy, 1911 (Dwan)
Eastern Flower, 1913 (Dwan)
Eastern Girl, 1912 (Dwan)
Easy Go. *See* Free & Easy, 1930
Easy Life. *See* Sorpasso, 1962
Easy Living, 1937 (Sturges)
Easy Living, 1949 (Tourneur)
Easy on the Eyes, 1933 (Sennett)
Easy Rider, 1969 (Rafelson)
Easy Street, 1917 (Chaplin)
Easy Street, 1928 (Micheaux)
Easy to Love, 1953 (Berkeley)
Easy to Take, 1936 (Dmytryk)
Easy Virtue, 1927 (Hitchcock)
Easy Wheels, 1989 (Raimi)
Eat Drink Man Woman, 1994 (Lee)
Eat My Dust!, 1976 (Bartel; Corman; Howard)
Eat Your Heart Out, 1997 (Adlon)
Eat Your Makeup, 1968 (Waters)
Eaten Alive, 1976 (Hooper)
Eating Raoul, 1982 (Bartel; Landis)
Eating Too Fast, 1966 (Warhol)
Eau vive, 1938 (Epstein)
Eaux d'artifice, 1953 (Anger)
Eavesdropper, 1909 (Griffith)
Eavesdropper, 1914 (Sennett)
Eavesdropper. *See* Ojo de la cerradura, 1964
Ebreo errante, 1947 (Fellini)
Ecce bombo, 1978 (Moretti)
Ecce Homo, 1915 (Gance)
Eccentric Dancer, 1900 (Hepworth)
Eccentric Private Theatre of the Maharajah of Udaipur. *See* Jag Mandir, 1991
Echigo tsutsuishi oyashirazu, 1964 (Imai)
Echiquier de Dieu, 1964 (Welles)
Echizen take ningyo, 1963 (Yoshimura)
Echo of a Song, 1913 (Dwan)
Echoes from a Somber Kingdom. *See* Echos aus Einem Dustern Reich, 1990
Echos aus Einem Dustern Reich, 1990 (Herzog)
Eci, pec, pec, 1961 (Makavejev)
Eclipse, 1911 (Guy)
Eclipse. *See* **Eclisse**, 1962
Eclisse, 1962 (Antonioni)
Ecole, 1962 (Tanner)
École communale, 1939 (Carné)
École des detectives, 1934 (Delannoy)
Ecole des facteurs, 1947 (Tati)
Ecole des femmes, 1940 (Ophüls)
écuelles, 1983 (Ouedraogo)
Ecume des jours, 1968 (Miller)
Ed TV, 1999 (Howard; Reiner)
Ed Wood, 1994 (Burton)
Ed Wood Story: The Plan 9 Companion. *See* Flying Saucers over Hollywood: The Plan 9 Companion, 1992
Eddie Cantor, 1929 (Florey)
Eddie Presley, 1993 (Tarantino)
Èdes Anna, 1957 (Fábri)
Edgar Allan Poe, 1909 (Griffith)
Edgar Poë, 1964-69 (Rohmer)
Edge of Darkness, 1943 (Milestone; Rossen; Siegel)
Edge of Eternity, 1959 (Siegel)
Edge of the City, 1957 (Cassavetes; Ritt)
Edge of the World, 1937 (Powell and Pressburger)
Edinstvennaia, 1976 (Heifitz)
Edipo re, 1967 (Pasolini)
Edison Maes Dagbog. *See* Nattevandreren, 1916
Edith and Marcel. *See* Edith et Marcel, 1982
Edith és Marlene, 1992 (Mészáros)
Edith et Marcel, 1982 (Lelouch)
Édouard et Caroline, 1951 (Becker)
Educated Evans, 1935 (Launder and Gilliat)
Education professionelle des conducteurs de tramway, 1925 (Grémillon)
Education sentimentale, 1962 (Astruc)
Educational Fairy Tale. *See* Pedagoška bajka, 1961
Edward II, 1991 (Jarman)
Edward My Son, 1949 (Cukor)
Edward Scissorhands, 1990 (Burton)
Ee Geroiski Podvig, 1914 (Bauer)
Eel. *See* Unagi, 1997
Een blandt mange, 1961 (Henning-Jensen)
Een Hagedis Teveel. *See* A Lizard Too Much, 1960
Een pak slaag, 1979 (Haanstra)
Eeny Meeny Miny Moe. *See* Ole dole doff, 1968
Effi Briest. *See* Fontane Effi Briest, 1974
Effroi, 1913 (Feuillade)
Effrontée, 1985 (Miller)
E-Flat Man, 1935 (Keaton)
Efter Repetitioner, 1983 (Bergman)
Egg-Laying Man, 1900 (Hepworth)
Eggshells, 1969 (Hooper)
Égi bárány, 1970 (Jancsó)
Eglantine, 1971 (Chabrol)
Egri csillagok, 1923 (Fejös)
Egy délután Koppánymonostorban, 1955 (Jancsó)
Egy kiállítás képei, 1954 (Jancsó)
Egy krajcár története, 1917 (Curtiz)
Egy tukor, 1971 (Szabó)
Egyptian, 1954 (Curtiz)
Egyptian Series, 1984 (Brakhage)
Egyptian Story. *See* Hadota Misreya, 1982
Ehe der Maria Braun, 1978 (Fassbinder)
Eien no hito, 1961 (Kinoshita)
Eiga Joyu, 1987 (Ichikawa; Shindo)
Eiger Sanction, 1975 (Eastwood)
Eight Hours Don't Make a Day. *See* Acht Stunden sind kein Tag, 1972
Eight Iron Men, 1952 (Dmytryk; Kramer)
Eight Men Out, 1988 (Sayles)
Eight Million Ways to Die, 1985 (Ashby)

Eight O’Clock Walk, 1951 (Attenborough)
Eighty Days, 1944 (Jennings)
Eijanaika, 1980 (Imamura)
Eika Katappa, 1969 (Schroeter)
Einleitung zu Arnold Schoenberg Begleit Musik zu einer Lichtspielscene, 1969 (Straub and Huillet)
Einspänner Nr. 13. *See* Fiaker Nr. 13, 1926
Eisenstein in Mexico, 1933 (Eisenstein)
Eisenstein’s Mexican Project, 1958 (Eisenstein)
Éjszaka, 1989 (Gaál)
Ek Adhuri Kahani, 1972 (Sen)
Ek Dil Sou Afsane, 1963 (Kapoor)
Ek din achanak, 1989 (Sen)
Ek Din Pratidin, 1979 (Sen)
Ek Hi Rasta, 1939 (Mehboob Khan)
Ekberg, 1964 (Troell)
Ekpombi, 1968 (Angelopoulos)
Ekspeditricen, 1911 (Blom)
El, 1952 (Buñuel)
Elan, 1947 (Mehboob Khan)
Elastic Affair, 1930 (Hitchcock)
Eld ombord, 1923 (Sjöström)
Eldora, 1953 (Markopoulos)
Eldorado, 1921 (Autant-Lara)
Eldsmiourinn, 1981 (Fridriksson)
Elecciones municipales, 1970 (Guzmán)
Elective Affinities. *See* Affinità elettive, 1996
Electra, 1962 (Cacoyannis)
Electric Alarm, 1915 (Browning)
Electric Horseman, 1979 (Pollack)
Electric House, 1922 (Keaton)
Electricity Cure, 1900 (Hepworth)
Electrification de la ligne Bruxelles-Anvers, 1935 (Storck)
Electrification de la ligne Paris-Vierzon, 1925 (Grémillon)
Électrocuté, 1911 (Gance)
Electrocutée, 1904 (Guy)
Electroshow, 1966 (Guzmán)
Elegy. *See* A it, 1971
Elegy of the North. *See* Banka, 1957
Elektreia. *See* Szerelmem, Elektra, 1975
Element of Crime. *See* Forbrydelsens element, 1984
Elementary Phrases, 1994 (Brakhage)
Eléna et les hommes, 1956 (Renoir; Straub and Huillet)
Elephant Boy, 1937 (Crichton; Flaherty; Korda)
Elephant Called Slowly, 1969 (Launder and Gilliat)
Elephant God. *See* Joi Baba Felunath, 1978
Elephant Man, 1980 (Brooks; Lynch)
Elephant Shooting the Chutes at Luna Park, 1904 (Porter)
Eletjel, 1954 (Fábri)
Eletünket és vérunket: Magyar rapszödia 1, 1978 (Jancsó)
Elevator to the Gallows. *See* Ascenseur pour l’échafaud, 1958
Eleven Devils. *See* Elf Teufel, 1927
Eleventh Commandment. *See* Jedenácté přikázání, 1935
Eleventh Year. *See* Odinnadtsatii, 1928
Elf Teufel, 1927 (Forst; Korda)
Elisa, My Love. *See* Elisa, vida mía, 1977
Elisa, vida mía, 1977 (Saura)
Elisir d’amore, 1946 (Bava)
Elite Ball, 1913 (Sennett)
Elizabeth, 1998 (Attenborough)
Elizabeth: The Virgin Queen. *See* Elizabeth, 1998
Ella Cinders, 1926 (Leroy)
Elle court, elle court la banlieue, 1972 (Kurys; Miller)
Ellehammer, 1957 (Roos)
Ellery Queen, Master Detective, 1940 (Niblo)
Elmer the Great, 1933 (Leroy)
Éloge de l’amour, 1999 (Godard)
Eloping with Auntie, 1909 (Griffith)
Elsie Haas, femme peintre et cinéaste d’Haiti, 1985 (Faye)
Elsie Haas, Haitian Woman Painter and Filmmaker. *See* Elsie Haas, femme peintre et cinéaste d’Haiti, 1985
Elskovs Magt, 1912 (Blom)
Elskovs Mast, 1913 (Holger-Madsen)
Elskovs Opfindsomhed, 1913 (Dreyer)
Elskovsleg, 1913 (Blom; Holger-Madsen)
Elstree Calling, 1930 (Hitchcock)
Eltávozott nap, 1968 (Mészáros)
Éltetö Tisza-víz, 1954 (Jancsó)
Elusive Corporal. *See* Caporal épinglé, 1962
Elusive Pimpernel, 1950 (Powell and Pressburger)
Elvis, 1979 (Carpenter)
Emak-Bakia, 1926 (Ray)
Embarquement pour le promenade, 1896-97 (Lumière)
Emberek! Ne engedjétek!, 1954 (Jancsó)
Embezzler, 1914 (Dwan)
Emerald Forest, 1985 (Boorman)
Emergency Call, 1933 (Mankiewicz)
Emergency Squad, 1939 (Dmytryk)
Emigrant, 1994 (Chahine)
Emil and the Detectives, 1935 (Launder and Gilliat)
Emil and the Detectives. *See* Emil und die Detektive, 1931
Emil und die Detektive, 1931 (Wilder)
Emission. *See* Ekpombi, 1968
Emitai, 1971 (Sembene)
Emlékezz, ifjúság, 1955 (Jancsó)
Emmigrants. *See* Utvandrarna, 1970
Emotional Education. *See* Selskaya uchitelnitsa, 1947
Emperor, 1965-67 (Lucas)
Emperor of the North, 1973 (Aldrich)
Emperor of the North Pole. *See* Emperor of the North, 1973
Emperor Waltz, 1948 (Wilder)
Emperor’s Baker and the Baker’s Emperor. *See* Císařv pekař a Pekařuv pekař, 1951
Empire, 1964 (Warhol)
Empire of Passion. *See* Ai no borei, 1978
Empire of the Senses. *See* **Ai no corrida**, 1976
Empire of the Sun, 1987 (Spielberg)
Empire Sonrai. *See* Songhays, 1963
Empire Strikes Back, 1980 (Kasdan; Kershner; Lucas)
Employee. *See* Angestellte, 1972
Employment Discrimination: The Troubleshooters, 1976 (Coolidge)
Empress, 1917 (Guy)
Emptied-out Grocer’s Shop. *See* U snědeného krámu, 1933
Empty Hands, 1924 (Fleming)
Empty Table. *See* Shokutaku no nai ie, 1985
En Aeresoprejsning, 1914 (Holger-Madsen)
En av de många, 1915 (Sjöström)
En by ved navn Köbenhaven, 1960 (Roos)
En Cas de malheur, 1958 (Autant-Lara)
En classe, 1897/98 (Guy)
En cours de route. *See* Utközben, 1979
En de zee was niet meer, 1955 (Haanstra)
En el Nombre de Dios, 1986 (Guzmán)
En ensom Kvinde, 1914 (Blom)
En este pueblo no hay ladrones, 1964 (Buñuel)
En faction, 1902 (Guy)
En fangerfamilie i Thuledistriktet, 1967 (Roos)
En farlig Forbryder, 1913 (Blom)
En Forbryders Liv og Levned, eller En Forbryders Memoirer, 1916 (Dreyer)
En Frusen dröm, 1997 (Troell)
En Gaest fra en anden Verden. *See* Tugthusfange No. 97, 1914

En grève, 1911/13 (Feuillade)
En grov Spøg, 1908 (Holger-Madsen)
En Handfull Ris, 1938 (Fejös)
En Hofintrige, 1912 (Blom)
En Ildprøve, 1915 (Holger-Madsen)
En Kunstners Gennembrud, 1915 (Holger-Madsen)
En Kvinde af Folket, 1909 (Blom)
En kvinnas morgondag, 1930 (Goulding)
En la otra isla, 1968 (Gómez)
En lektion i kärlek, 1954 (Bergman)
En Lektion, 1911 (Blom)
En lisant le journal, 1932 (Cavalcanti)
En mærkelig kærlighed, 1968 (Malmros)
En Moders Kaerlighed. *See* Den største Kaerlighed, 1914
En Moders Kaerlighed. *See* Historien om en Moder, 1912
En Opfinders Skaebne, 1911 (Blom)
En Opstandelse, 1914 (Holger-Madsen)
En passion, 1969 (Bergman)
En rade, 1927 (Cavalcanti)
En rade, 1953 (Cavalcanti)
En saelfangst i Nordgrønland, 1955 (Henning-Jensen)
En sommarsaga, 1912 (Sjöström)
En to iu onna, 1971 (Imai)
En Verden til forskel, 1989 (Von Trier)
Enamorada, 1946 (Fernández)
Enchanted Bicycle. *See* Zaczárowany rower, 1955
Enchanted Cottage, 1945 (Cromwell)
Enchanted Desna. *See* Zacharovannaya Desna, 1965
Enchanted Drawing, 1900 (Porter)
Enchanted Island, 1958 (Dwan)
Enchantment, 1916 (Borzage)
Encounter. *See* Stranger on the Prowl, 1952
Encyclopédie filmée—Alchimie, Azur, Absence, 1952 (Grémillon)
End of a Clairvoyant. *See* Konec jasnovidce, 1958
End of a Prolonged Journey. *See* Hana no nagadosu, 1954
End of Arthur's Marriage, 1965 (Loach)
End of Battle Fire. *See* Senka no hate, 1950
End of Dawn, 1964 (Warhol)
End of Desire. *See* Vie, 1958
End of Innocence. *See* Casa del ángel, 1957
End of St. Petersburg. *See* **Konyets Sankt-Peterburga**, 1927
End of Summer. *See* Kohayagawa-ke no aki, 1961
End of the Affair, 1954 (Dmytryk)
End of the Affair, 1999 (Jordan)
End of the Feud, 1912 (Dwan)
End of the Feud, 1914 (Dwan)
End of the Game. *See* Richter und sein Henker, 1975
End of the Good Old Days. *See* Konec starych casu, 1989
End of the Night. *See* Koniec wojny, 1956
End of the World in Our Usual Bed in a Night Full of Rain. *See* Fine del mondo in una notte piena di poggia, 1978
End of Violence, 1997 (Wenders)
Endangered Species, 1982 (Rudolph)
Ende eines Wintermärchens, 1977 (Syberberg)
Endelig Alene, 1914 (Holger-Madsen)
Endise, 1974 (Güney)
Endless Desire. *See* Hateshinaki yokubo, 1958
Endless Love, 1981 (Zeffirelli)
Endless Night, 1972 (Launder and Gilliat)
Endless Passion. *See* Hateshinaki jonetsu, 1949
Ene, mene, mink, 1977 (Dörrie)
Enemigo principal, 1974 (Sanjinés)
Enemy, 1928 (Niblo)
Enemy. *See* Düsman, 1979
Enemy Air Attack. *See* Tekki kushu, 1943
Enemy Mine, 1985 (Petersen)
Enemy of the People. *See* Ganashatru, 1989
Enemy of the People. *See* Minshu no teki, 1946
Énergie et vous, 1961 (Storck)
Energy First, 1955 (Anderson)
Enfance nue, 1970 (Berri; Pialat)
Enfant aimé, 1971 (Akerman)
Enfant de la barricade. *See* Sur la barricade, 1907
Enfant de la roulotte, 1914 (Feuillade)
Enfant de l'amour, 1929 (L'herbier)
Enfant et chien, 1896-97 (Lumière)
Enfant sauvage, 1969 (Miller; Truffaut)
Enfants, 1985 (Duras)
Enfants au bord de la mer, 1896-97 (Lumière)
Enfants aux jouets, 1895 (Lumière)
Enfants de la peur. *See* Os filhos do medo, 1978
Enfants de Lumière, 1995 (Miller; Sautet)
Enfants du miracle, 1903/04 (Guy)
Enfants du paradis, 1945 (Carné)
Enfants du siècle, 1999 (Kurys)
Enfants jouent a la Russie, 1995 (Godard)
Enfants terribles, 1950 (Cocteau; Melville)
Enfer, 1994 (Chabrol)
Enforcer, 1950 (Walsh)
Enforcer, 1976 (Eastwood)
Engagement. *See* I fidanzati, 1963
Engagement Ring, 1911 (Sennett)
Engagement Ring. *See* Konyaku yubiwa, 1950
Engineer Prite's Project. *See* Proyekt inzhenera Praita, 1918
Englar alheimsins, 2000 (Fridriksson)
English Potter, 1933 (Flaherty)
Englishman and the Girl, 1910 (Griffith; Sennett)
Engrenage, 1919 (Feuillade)
Enigma, 1987 (Rouch)
Enigma, 2000 (Apted)
Enigma of Kaspar Hauser. *See* **Jeder für sich und Gott gegen alle**, 1974
énigme, 1919 (Feuillade)
Enigme de dix heures, 1916 (Gance)
Enjo, 1958 (Ichikawa)
Enlèvement en automobile et mariage précipite, 1903 (Guy)
Enlightenment Guaranteed. *See* Erleuchtung garantiert, 2000
Enlisted Man's Honor, 1911 (Guy)
Ennemi public, 1937 (Storck)
Enoch Arden, Part I, 1911 (Griffith)
Enoch Arden, Part II, 1911 (Griffith)
Enormous Changes at the Last Minute, 1985 (Sayles)
Enough of It. *See* Et Huskors, 1914
Enough Rope. *See* Meurtrier, 1963
Enough Simplicity in Every Wise Man, 1923 (Eisenstein)
Enrages, 1985 (Berri)
Enredando sombras, 1998 (Birri; Costa-Gavras)
Enrico IV, 1983 (Bellocchio)
Ensayo de un crimen, 1955 (Buñuel)
Enskilda samtal, 1996 (Bergman)
Entanglement. *See* Karami-ai, 1962
Entente cordiale, 1939 (L'herbier)
Enter Laughing, 1967 (Reiner)
Enterrement du Hogon, 1973 (Rouch)
Entertainer, 1960 (Richardson)
Enthusiasm: Symphony of the Don Basin. *See* Entuziazm: Simfoniia Donbassa, 1931
Entotsu no mieru basho, 1953 (Gosho)
Entr'acte, 1924 (Clair; Ray)
Entre la mer et l'eau douce, 1967 (Arcand)
Entre Nous. *See* Coup de foudre, 1983
Entre tinieblas, 1983 (Almodóvar)
Entuziazm: Simfoniia Donbassa, 1931 (Vertov)

Envers du décor: Portrait de Pierre Guffoy, 1992 (Forman)
Envers du paradis, 1953 (von Stroheim)
Eo kaku kodomotachi, 1955 (Hani)
Epervier, 1933 (L'herbier)
Ephemeral Solidity, 1993 (Brakhage)
Epidemic, 1988 (Von Trier)
Epilepsy, 1976 (Benegal)
Epilog, 1950 (Käutner)
Episode in Netherlands. *See* City Life, 1990
Epistemology of Jean Piaget. *See* Jean Piaget, 1977
Epitaph to My Love. *See* Waga koi no tabiji, 1961
Epitome. *See* Shukuzu, 1953
Epoch of Loyalty. *See* Kinno jidai, 1926
épreuve, 1914 (Feuillade)
E'primavera, 1949 (Castellani)
Equilibriste, 1902 (Guy)
Equine Spy, 1912 (Guy)
Equinox, 1993 (Rudolph)
Equinox Flower. *See* **Higanbana**, 1958
Equipage, 1927 (Tourneur)
Equus, 1977 (Lumet)
Er du grönlaender. *See* Kaláliuvit, 1970
Er i bange, 1971 (Roos)
Era notte a Roma, 1960 (Rossellini)
Eradicating Auntie, 1909 (Griffith)
Eraserhead, 1978 (Lynch)
Ercole al centro della terra, 1961 (Bava)
Ercole e la regina di Lidia, 1959 (Bava)
Erdbebenin Chile, 1974 (Sanders-Brahms)
Eremitten. *See* Syndig Kaerlighed, 1915
Erendira, 1983 (Guerra)
Erh Tzu Tê Ta Wan Ou, 1983 (Hou Hsiao-Hsien)
Erik the Conqueror. *See* Invasori, 1961
Erin Brockovich, 2000 (Soderbergh)
Erleuchtung garantiert, 2000 (Dörrie)
Eroe dei nostri tempi, 1958 (Lattuada)
Erogami no onryo, 1930 (Ozu)
Eroi della Domenica, 1953 (Bava)
Eros, O Basileus, 1967 (Markopoulos)
Erosion, 1971 (Greenaway)
Erotic Tales. *See* Cuentos eróticos, 1979
Erotica, 1961 (Meyer)
Erótica, 1978 (Fernández)
Erotica. *See* Amore difficile, 1960
Eroticon. *See* Erotica, 1961
Erotikon, 1920 (Stiller)
Erotique, 1994 (Borden)
Érotique. *See* Erotyk, 1960
Erotyk, 1960 (Skolimowski)
Errand Boy, 1961 (Lewis)
Erreur de poivrot, 1904 (Guy)
Erreur judiciaire, 1899/1900 (Guy)
Erreur tragique, 1913 (Feuillade)
Erste walzer, 1978 (Dörrie)
Eruption, 1997 (Corman)
Es geschah am 20 Juli, 1955 (Pabst)
Es geschehen noch Wunder, 1951 (Forst)
Es hilft nicht, wo Gewalt herrscht. *See* Nicht versöhnt oder Es hilft nur Gewalt, wo Gewalt herrscht, 1965
Es ist nicht leicht ein Gott zu sein, 1989 (Herzog)
Es leuchten die Sterne, 1938 (Forst)
Es war einmal ein Walzer, 1932 (Wilder)
Es werde Licht, 1917/18 (Pick)
Es Werde Licht, 1918 (Dupont)
Esa luz!, 1998 (Saura)
Esa pareja feliz, 1951 (Bardem; García Berlanga)
Escalada del chantaje, 1965 (Alvarez)
Escambray, 1961 (Alvarez)
Escapade de Filoche, 1915 (Feuillade)
Escapade in Japan, 1957 (Eastwood)
Escapades of Eva. *See* Eva tropí hlouposti, 1939
Escape, 1914 (Griffith)
Escape, 1925 (Florey)
Escape, 1940 (Leroy)
Escape, 1948 (Mankiewicz)
Escape Artist, 1982 (Coppola)
Escape at Dawn. *See* Akatsuki no dasso, 1950
Escape Episode, 1944 (Anger)
Escape Episode, 1946 (Anger)
Escape from Alcatraz, 1979 (Eastwood; Siegel)
Escape from East Berlin. *See* Tunnel 28, 1962
Escape from L.A., 1996 (Bartel; Carpenter)
Escape from New York, 1981 (Cameron; Carpenter)
Escape in the Desert, 1944 (Florey)
Escape Me Never, 1935 (Lean)
Escape on the Fog, 1945 (Boetticher)
Escape to Burma, 1955 (Dwan)
Escape to Victory. *See* Victory, 1981
"Escaped the Law, But . . .''. *See* Den største Kaerlighed, 1914
Escapes Home. *See* Vtěky domü, 1980
Esconocido. *See* Playa prohibida, 1955
Escopeta nacional, 1978 (García Berlanga)
Escort, The Wrong Blonde. *See* Mauvaise passe, 1999
Escuela de sordomudos, 1967 (Guzmán)
Eskimo Village, 1933 (Grierson)
Eskiya celladi, 1967 (Güney)
Esmeralda, 1905 (Guy)
Espagne 1937/España leal en armas!, 1937 (Buñuel)
Espion, 1966 (Godard)
Espionage Agent, 1939 (Bacon)
Espions, 1955 (Clouzot)
Esrefpasali, 1966 (Güney)
Essai de simulation de délire cinématographique, 1935 (Ray)
Essence. *See* Susman, 1986
Essene, 1972 (Wiseman)
Esta tierra nuestra, 1959 (Gutiérrez Alea)
Estampida, 1971 (Alvarez)
Este'aze, 1984 (Makhmalbaf)
Esther, 1910 (Feuillade)
Esther and the King, 1960 (Bava; Walsh)
Estorvo, 2000 (Guerra)
Estrella, 1976 (Almodóvar)
Estudios para un retrato, 1978 (Leduc)
E.T.—The Extraterrestrial, 1982 (Spielberg)
Et . . . Dieu créa la femme, 1956 (Vadim)
Et år med Henry, 1967 (Roos)
Et Bankrun. *See* Pressens Magt, 1913
Et Budskab til Napoleon paa Elba, 1909 (Blom)
Et crac!, 1969 (Chabrol)
Et forfejlet Spring. *See* Højt Spil, 1913
Et Haremseventyr, 1914 (Holger-Madsen)
Et Hjerte af Guld. *See* Hjertets Guld, 1912
Et Huskors, 1914 (Holger-Madsen)
Et la lumière fut, 1989 (Ioseliani)
Et Laereaar, 1914 (Blom)
Et mourir de plaisir, 1960 (Vadim)
Et Skud i Mørket. *See* Truet Lykke, 1915
Et Slot I Et Slot, 1954 (Dreyer)
Et vanskeligt Valg. *See* Guldet og vort Hjerte, 1913
Eta del ferro, 1964 (Rossellini)
était une fois la révolution. *See* Giù la testa, 1972
Etat de siège, 1973 (Costa-Gavras)

Eternal City, 1915 (Porter)
Eternal Faust, 1985 (Jireš)
Eternal Love, 1929 (Lubitsch)
Eternal Love. *See* Liang Shan-po yü Chu Ying T'ai, 1963
Eternal Mother, 1911 (Griffith)
Eternal Prague, 1941 (Weiss)
Eternal Rainbow. *See* Kono ten no niji, 1958
Eternal Return. *See* Éternel Retour, 1943
Éternel Retour, 1943 (Cocteau; Delannoy)
Eternity and a Day. *See* Mia Aiwniothta kai Mia Mera, 1998
Ethel Gets Consent, 1914/15 (Browning)
Ethel's Teacher, 1914 (Browning)
Ethnic Notions, 1986 (Riggs)
Étirage des ampoules électriques, 1924 (Grémillon)
Etnocidio: notas sobre el Mezquital, 1978 (Leduc)
Étoile de mer, 1928 (Ray)
Étoile disparaît, 1932 (Delannoy)
Étrange aventure de Lemmy Caution, 1965 (Godard)
Etrange Madame X, 1951 (Grémillon)
Etrange Monsieur Victor, 1938 (Grémillon)
Etranger. *See* Straniero, 1967
Etsuraku, 1965 (Oshima)
Ett Hemligt giftermaål, 1912 (Sjöström)
Ettore lo fusto, 1972 (de Sica)
Etude, 1961 (Gaál)
Etude cinégraphique sur une arabesque, 1929 (Dulac)
Etudes de mouvements, 1928 (Ivens)
Étudiante d'aujourd'hui, 1966 (Rohmer)
Euclidean Illusions, 1978 (Vanderbeek)
Eugenie Grandet. *See* Conquering Power, 1921
Eureka, 1982 (Roeg)
Europa, 1991 (Von Trier)
Europa '51, 1952 (Fellini; Rossellini)
Europa, Europa, 1990 (Holland)
Europa-Postlagernd, 1918 (Dupont)
Europe in the Raw, 1963 (Meyer)
European Rest Cure, 1904 (Porter)
Europeans, 1979 (Ivory)
Évènement le plus important depuis que l'homme a marché sur la lune, 1973 (Demy)
Eva, 1948 (Bergman)
Eva tropí hlouposti, 1939 (Frič)
Evangeliemandens Liv, 1914 (Holger-Madsen)
Evangeline, 1919 (Walsh)
Evangelio de las Maravillas, 1998 (Ripstein)
Evangelium, 1923 (Holger-Madsen)
Evariste Galois, 1965 (Astruc)
évasion du mort, 1915/16 (Feuillade)
Eve, 1962 (Losey)
Eve and the Handyman, 1961 (Meyer)
Eve of St. Mark, 1944 (Stahl)
Eve's Daughter, 1914 (Ingram)
Éveillé du pont de l'Alma, 1985 (Ruiz)
Evelyn the Beautiful. *See* Den Skonne Evelyn, 1916
Even as You and I, 1917 (Weber)
Even Cowgirls Get the Blues, 1994 (van Sant)
Even Dwarfs Started Small. *See* Auch Zwerge haben klein angefangen, 1970
Evening at Abdon. *See* Evening at Abdon's, 1974
Evening at Abdon's, 1974 (Holland)
Eventyr paa Fodrejsen, 1911 (Blom)
Ever since Eve, 1937 (Bacon)
Every Day except Christmas, 1957 (Anderson; Reisz)
Every Day's a Holiday, 1964 (Roeg)
Every Man for Himself. *See* Sauve qui peut, 1980
Every Man for Himself and God against All. *See* **Jeder für sich und Gott gegen alle**, 1974
Every Minute Counts. *See* Count the Hours, 1953
Every Mother's Son, 1919 (Walsh)
Every Night at Night, 1935 (Walsh)
Every Revolution Is a Throw of the Dice. *See* Toute révolution est un coup de dés, 1977
Every Which Way but Loose, 1978 (Eastwood)
Every Woman for Herself and All for Art, 1977 (Jarman)
Everybody Does It, 1949 (Goulding)
Everybody Wins, 1989 (Reisz)
Everybody's Doing It, 1916 (Browning)
Everybody's Woman. *See* Jedermanns Frau, 1924
Everyday, 1929 (Eisenstein)
Everyday Stories. *See* Mindennapi történetek, 1955
Everyman, 1962 (Baillie)
Everyone off to Jail. *See* Todos a la cárcel, 1993
Everyone Says I Love You, 1996 (Allen)
Everything Ends Tonight. *See* Dnes večer všechno skonči, 1955
Everything for Sale. *See* Wszystko na sprzedaż, 1968
Everything That Lives. *See* Ikitoshi Ikerumono, 1934
Everything You Always Wanted to Know about Sex but Were Afraid to Ask, 1972 (Allen)
Everything's in Order But Nothing Works. *See* Tutto a posto e niente in ordine, 1974
Everywoman's Man. *See* Prizefighter and the Lady, 1933
Evil Angels. *See* A Cry in the Dark, 1988
Evil Dead, 1982 (Raimi)
Evil Dead II, 1987 (Raimi)
Evil Eye. *See* Ragazza che sapeva troppo, 1963
Evil Genius. *See* Truet Lykke, 1915
Evil Inheritance, 1912 (Dwan)
Evil Men Do, 1915 (Ingram)
Evita, 1996 (Parker)
Ewigkeit von gestern. *See* Brutalität in Stein, 1960
Ex-Convict, 1904 (Porter)
Ex-lady, 1932 (Florey)
Ex-Rooster, 1932 (Sandrich)
Ex-Sweeties, 1931 (Sennett)
Ex-voto, 1919 (Autant-Lara)
Ex-Voto. *See* Diable au coeur, 1927
Examination Day at School, 1910 (Griffith)
Examination, Pass Mark. *See* Zaliczenie, 1969
Example. *See* Ibret, 1971
Excalibur, 1981 (Boorman; Jordan)
Excess Baggage, 1928 (Daves)
Exchange Is No Robbery, 1898 (Hepworth)
Exciting Courtship, 1914 (Browning)
Excursion a Vueltabajo, 1965 (Gómez)
Executioner. *See* Azrail benim, 1968
Executioner. *See* **Verdugo**, 1963
Executive Suite, 1954 (Wise)
Exhumation of the Holy Remains of St. Sergius of Radonezh. *See* Vskrytiye moshchei Sergiya Radonezhskogo, 1919
Exhumation of the Remains of Sergius of Radonezh. *See* Vskrytie moschei Sergeia Radonezhskogo, 1919
Exile, 1917 (Tourneur)
Exile, 1931 (Micheaux)
Exile, 1947 (Ophüls)
Exiled. *See* Aeventyrersken, 1914
Exiles. *See* De Landsflyktige, 1921
EXistenZ, 1999 (Cronenberg)
Exode, 1910 (Feuillade)
Exodus, 1960 (Preminger)
Exorcist, 1973 (Friedkin)
Exorcist II: The Heretic, 1977 (Boorman)

Exotica, 1994 (Egoyan)
Expedition. *See* Abhijan, 1962
Experience. *See* Tadjrebeh, 1973
Experiment, 1943 (Frič)
Experiment in Evil. *See* Testament du Docteur Cordelier, 1959
Experiment Perilous, 1944 (Tourneur)
Expiated Innocence. *See* Sonad oskuld, 1915
Expiation, 1909 (Griffith)
Expiation, 1915 (Feuillade)
Exploits of an Intelligence Agent. *See* Podvig razvedchika, 1947
Explorers, 1985 (Dante)
Explosion of a Motor Car, 1900 (Hepworth)
Expostulations, 1960/62 (Romero)
Express Train in a Railway Cutting, 1899 (Hepworth)
Expropriación, 1973 (Ruiz)
Expropriation. *See* Expropriación, 1973
Exquisite Sinner, 1926 (Florey; von Sternberg)
Exquisite Thief, 1919 (Browning)
Exterminating Angel. *See* ángel exterminador, 1962
Extra Girl, 1923 (Sennett)
Extraordinary Adventures of Mr. West in the Land of the Bolsheviks. *See* **Neobychainye priklucheniya Mistera Vesta v stranye bolshevikov**, 1924
Extraordinary Child, 1954 (Brakhage)
Extraordinary Seaman, 1968 (Frankenheimer)
Extraordinary Years. *See* Neobyˇejná léta, 1952
Extreme Measures, 1996 (Apted)
Extreme Prejudice, 1987 (Hill)
Eye for an Eye, 1996 (Schlesinger)
Eye Myth, 1972 (Brakhage)
Eye Myth, 1981 (Brakhage)
Eye of the Eagle 3, 1992 (Corman)
Eye of the Vichy. *See* Oeil de Vichy, 1993
Eye See You, 2001 (Howard)
Eyes. *See* Pittsburgh Documents, 1971
Eyes Do Not Want to Close at All Times or Perhaps One Day Rome Will Permit Herself to Choose in Her Turn, Othon. *See* Othon, 1969
Eyes in the Night, 1942 (Zinnemann)
Eyes of a Stranger; Roses Are Dead; Secret Lies; Secret Lives. *See* Acting on Impulse, 1993
Eyes of God, 1913 (Weber)
Eyes of Laura Mars, 1978 (Carpenter)
Eyes of Mystery, 1918 (Browning)
Eyes that Could Not Close, 1913 (Guy)
Eyes That See Not, 1912 (Porter)
Eyes, the Mouth. *See* Occhi, la bocca, 1982
Eyes Wide Shut, 1999 (Kubrick; Pollack)
Eyes without a Face. *See* **Yeux sans visages**, 1959
Eyewitness. *See* Sudden Terror, 1970

F for Fake, 1973 (Bogdanovich; Welles)
F. Murray Abraham: Man and Actor, 1987 (Jireš)
Fábián Bálint találkozása Istennel, 1979 (Fábri)
Fable of the Beautiful Pigeon-Fancier. *See* Fábula de la bella palomera, 1988
Fabrication du ciment artificiel, 1924 (Grémillon)
Fabrication du fil, 1924 (Grémillon)
Fabryka, 1970 (Kieślowski)
Fábula de la bella palomera, 1988 (Guerra)
Fabuleuse Aventure de Marco Polo, 1964 (Welles)
Fabuleux voyage de l'ange, 1991 (Lefebvre)
Face, 1965 (Warhol)
Face. *See* Ansiktet, 1958
Face at the Window, 1910 (Griffith)
Face at the Window, 1912 (Guy)
Face behind the Mask, 1940 (Florey)
Face in the Crowd, 1957 (Kazan)
Face of a Murderer. *See* Satsujinsha no kao, 1949
Face of Britain, 1935 (Rotha)
Face of Hope, 1991 (Chytilová)
Face of Scotland, 1938 (Grierson)
Face-Off, 1998 (Woo)
Face on the Barroom Floor, 1908 (Porter)
Face on the Barroom Floor, 1914 (Chaplin; Sennett)
Face on the Barroom Floor, 1923 (Ford)
Face to Face. *See* Ansikte mot ansikte, 1976
Face to Face. *See* Twarza w twarz, 1968
Face Value, 1927 (Florey)
Faces, 1968 (Cassavetes; Schroeter)
Faces in the Dark, 1959 (Zetterling)
Faces of Children. *See* Visages d'enfants, 1925
Faces of Switzerland. *See* Visages Suisse, 1990
Facing the Music, 1933 (Launder, Frank, and Sidney Gilliat)
Facing the Wind. *See* Veter v litso, 1930
Facteur trop ferré, 1907 (Feuillade)
Factory. *See* Fabryka, 1970
Factory Front, 1940 (Cavalcanti)
Factotum. *See* Portaborse, 1991
Faded Lilies, 1909 (Griffith)
Fader og Søn, 1911 (Blom)
Faderen, 1909 (Blom)
Fadern, 1969 (Sjöberg)
Fad'jal, 1979 (Faye)
Fado, Majeur et Mineur, 1994 (Ruiz)
Faedrenes Synd, 1914 (Blom)
Fahlstrom, 1980 (Ruiz)
Fahrendes Volk, 1938 (Feyder)
Fahrenheit 451, 1966 (Truffaut)
Fail Safe, 1964 (Lumet)
Fail-Safe, 2000 (Frears)
Failure, 1911 (Griffith)
Failure's Song Is Sad. *See* Haizan no uta wa kanashi, 1923
Faim . . . L' occasion . . . L'herbe tendre, 1904 (Guy)
Faint Heart, 1922 (La Cava)
Fainting Lover, 1931 (Sennett)
Fair Co-ed, 1927 (Tourneur)
Fair Exchange, 1909 (Griffith)
Fair Exchange. *See* Getting Acquainted, 1914
Faire-part: Musée Henri Langlois, 1997 (Rouch)
Fairfax Avenue, 1949 (Lewis)
Fairytale Country. *See* Sagolandet, 1988
Faithful, 1910 (Griffith)
Faithful Taxicab, 1913 (Sennett)
Faithful unto Death. *See* Hjertets Guld, 1912
Faithless. *See* Trolösa, 2000
Faits divers, 1923 (Autant-Lara)
Fajr Yum Jadid, 1964 (Chahine)
Fake Girl. *See* Karakuri musume, 1927
Faking with Society. *See* Caught in a Cabaret, 1914
Fala Brasilia, 1965 (Pereira Dos Santos)
Falbalas, 1945 (Becker)
Falcon and the Snowman, 1985 (Schlesinger)
Falcon Strikes Back, 1943 (Dmytryk)
Falcons. *See* Magasiskola, 1970
Fall. *See* A queda, 1978
Fall. *See* Cáida, 1959
Fall Molander, 1944 (Pabst)
Fall of Mauryas. *See* Maurya Patan, 1929
Fall of Sodom. *See* Caida de Sodoma, 1974
Fall of the House of Usher, 1960 (Corman)
Fall of the Roman Empire, 1964 (Mann)
Fall Rosentopf, 1918 (Lubitsch)

Fall Tokeramo. *See* Polizeiakte 909, 1933
Fallen Angel, 1945 (Preminger)
Fallen Angels, 1993 (Bogdanovich; Soderbergh)
Fallen Champ: The Untold Story of Mike Tyson, 1993 (Kopple)
Fallen Hero, 1913 (Browning)
Fallen Idol, 1948 (Reed)
Fallen Star, 1916 (Hepworth)
Fallen Woman. *See* Daraku suru onna, 1967
Falling Down, 1993 (Schumacher)
Falling Fire, 1997 (Corman)
Falling for You, 1933 (Launder, Frank, and Sidney Gilliat)
Falling Leaves, 1912 (Guy)
Falling Leaves. *See* Listopad, 1966
Falls, 1980 (Greenaway)
Falsche Arzt. *See* Namenlos, 1923
Falsche Bewegung, 1974 (Wenders)
Falsche Ehemann, 1931 (Wilder)
Fälschung, 1981 (Schlöndorff)
Falschung, 1981 (Skolimowski)
False Colors, 1914 (Weber)
False Evidence. *See* For sin Faders Skyld, 1916
False Impressions, 1932 (Sennett)
False Road, 1920 (Niblo)
False Roomers, 1931 (Sandrich)
Falsely Accused, 1905 (Hepworth)
Famalicão, 1940 (Oliveira)
Fame, 1980 (Parker)
Fame Is the Spur, 1947 (Boulting)
Famiglia, 1987 (Scola)
Familia Dressel, 1935 (de Fuentes)
Familia Pichilin, 1978 (Solanas, Fernando E., And Octavio Getino)
Familia provisional, 1955 (García Berlanga)
Familiar, 1973 (Solanas, Fernando E., And Octavio Getino)
Family. *See* Famiglia, 1987
Family Business, 1984 (Akerman)
Family Business, 1985 (Costa-Gavras)
Family Business, 1989 (Lumet)
Family Entrance, 1925 (Mccarey)
Family Game. *See* Kazoku gemu, 1983
Family Home. *See* His Trysting Place, 1914
Family Honor, 1920 (Vidor)
Family Jewels, 1965 (Lewis)
Family Life. *See* Zycie rodzinne, 1970
Family Life (Wednesday's Child), 1972 (Loach)
Family Mixup, 1912 (Sennett)
Family Plot, 1976 (Hitchcock)
Family Portrait, 1950 (Jennings)
Family Portrait, 1992 (Tian Zhuangzhuang)
Family Relations. *See* Rodnya, 1982
Family Ties. *See* Rodnya, 1982
Family Troubles, 1932 (Stevens)
Family Viewing, 1987 (Egoyan)
Family Way, 1966 (Boulting)
Family's Honor, 1913 (Ingram)
Family's Situation. *See* Kazoku no jijo, 1962
Famous, 2000 (Lee)
Famous All over Town, 1988 (Demme)
Famous Ferguson Case, 1932 (Bacon)
Famous Mrs. Fair, 1923 (Niblo)
Famous Soviet Heroes. *See* Slava Sovetskim Geroiniam, 1938
Famous Sword Bijomaru. *See* Meito Bijomaru, 1945
Fan, 1949 (Preminger)
Fandy, ó Fandy, 1982 (Kachyňa)
Fanfare, 1958 (Haanstra)
Fanfarron. *See* Aquí llego el valentón, 1938
Fange nr. 1, 1935 (Fejös)
Fange nr. 113, 1916 (Dreyer; Holger-Madsen)
Fängelse, 1949 (Bergman)
Fangoria's Weekend of Horrors, 1986 (Hooper)
Fangschuss, 1976 (Schlöndorff; Von Trotta)
Fanny, 1932 (Pagnol)
Fanny and Alexander. *See* **Fanny och Alexander**, 1982
Fanny Hill, 1964 (Meyer)
Fanny och Alexander, 1982 (Bergman)
Fantasia sottomarina, 1939 (Rossellini)
Fantasma del convento, 1934 (de Fuentes)
Fantasmi a Roma, 1960 (Scola)
Fantassin Guignard, 1905 (Guy)
Fantastic Tale of Naruto. *See* Naruto hicho, 1957
Fantasy Film Worlds of George Pal, 1985 (Dante)
Fantômas, 1931 (Fejös)
Fantômas contre Fantômas, Le faux magistrat, 1913/14 (Feuillade)
Fantômas, Juve contre Fantômas, La mort qui tue, 1913/14 (Feuillade)
Fantôme de la liberté, 1974 (Buñuel)
Fantôme du Moulin Rouge, 1924 (Clair)
Fantômes du chapelier, 1982 (Chabrol)
Fany, 1995 (Kachyňa)
Faquir, 1947 (Gutiérrez Alea)
Far and Away, 1992 (Howard)
Far Apart. *See* Contigo en la distancia, 1991
Far Call, 1929 (Dwan)
Far Country, 1955 (Mann)
Far from the Madding Crowd, 1967 (Roeg; Schlesinger)
Far from Vietnam. *See* Loin du Viêt-nam, 1967
Far from Vietnam. *See* Loin du Vietnam, 1967
Far out Man, 1990 (Bartel)
Fårö-dokument, 1969 (Bergman)
Fårö-dokument 1979, 1979 (Bergman)
Faraon, 1965 (Kawalerowicz)
Faraway, So Close. *See* In weiter Ferne, so nah!, 1993
Farces de cuisinière, 1902 (Guy)
Farces de Jocko, 1897/98 (Guy)
Farceur, 1960 (de Broca)
Farenheit 451, 1966 (Roeg)
Farewell. *See* Proschanie s Matyoroy, 1981
Farewell, Home Sweet Home. *See* Adieu, plancher des vaches!, 1997
Farewell My Concubine. *See* Ba wang bie ji, 1993
Farewell, My Lovely, 1944 (Dmytryk)
Farewell to Arms, 1932 (Borzage)
Farewell to Arms, 1957 (de Sica; Huston)
Farewell to Matyora. *See* Proschanie s Matyoroy, 1981
Farewell to Your Love. *See* Wadaat Hobak, 1957
Fargo, 1996 (Coen)
Farkas, 1916 (Curtiz)
Farmer aux Texas, 1925 (Leni)
Farmer Takes a Wife, 1935 (Fleming)
Farmer's Daughter, 1940 (Daves)
Farmer's Wife, 1928 (Hitchcock)
Farò da padre . . . , 1974 (Lattuada)
Far's Sorg. *See* Smil, 1916
Fascinating Mrs. Frances, 1909 (Griffith)
Fascination, 1922 (Goulding)
Fashions for Women, 1927 (Arzner)
Fashions of 1934, 1934 (Berkeley)
Fast and Furious, 1939 (Berkeley)
Fast and Loose, 1930 (Sturges)
Fast and the Furious, 1954 (Corman)
Fast Company, 1929 (Mankiewicz)
Fast Company, 1978 (Cronenberg)
Fast Workers, 1933 (Browning)
Fast, Cheap & Out of Control, 1996 (Morris)
Faster Pussycat! Kill! Kill!, 1965 (Meyer)

Fat City, 1972 (Huston)
Fat Man and Little Boy, 1989 (Joffé)
Fat Man and the Thin Man. *See* Gros et le maigre, 1961
Fat Wives for Thin, 1929 (Sennett)
Fata Morgana, 1969 (Herzog)
Fatal Chocolate, 1911 (Sennett)
Fatal Flirtation, 1914 (Sennett)
Fatal Glass of Beer. *See* Deadly Glass of Beer, 1916
Fatal Glass of Beer, 1933 (Sennett)
Fatal High, 1914 (Sennett)
Fatal Hour, 1908 (Griffith)
Fatal Lie. *See* Fru Potifar, 1911
Fatal Mallet, 1914 (Chaplin; Sennett)
Fatal Mirror, 1912 (Dwan)
Fatal Orchids. *See* Black Orchids, 1916
Fatal Passions. *See* **Dr. Mabuse, der Spieler**, 1921/22
Fatal Promise. *See* Chalice of Sorrow, 1916
Fatal Sweet Tooth, 1914 (Sennett)
Fate, 1912 (Griffith)
Fate of a Flirt, 1925 (Lewin)
Fate of Lee Khan. *See* Ying Ch'un Ko Chih Fêng Po, 1973
Fate's Interception, 1912 (Griffith)
Fate's Turning, 1910 (Griffith)
Father. *See* Apa, 1966
Father. *See* Baba, 1971
Father. *See* Fadern, 1969
Father Amine. *See* Baba Amine, 1950
Father and His Son. *See* Oyaji to sono ko, 1929
Father Christmas Has Blue Eyes. *See* Père Noël a les yeux bleus, 1966
Father Gets in the Game, 1908 (Griffith; Sennett)
Father Master. *See* Padre padrone, 1977
Father of the Bride, 1950 (Minnelli)
Father Panchali. *See* **Pather Panchali**, 1955
Father Sergius. *See* Otets Sergii, 1918
Father Sorrow. *See* Smil, 1916
Father to Be, 1979 (Hallstrom)
Father Vojtech. *See* Páter Vojtěch, 1928
Father Vojtech. *See* Pater Vojtěch, 1936
Father Was a Fullback, 1949 (Stahl)
Father Washes His Children, 1974 (Asch)
Fatherland, 1986 (Loach)
Father's Choice, 1913 (Sennett)
Father's Doing Fine, 1952 (Attenborough)
Father's Favorite, 1912 (Dwan)
Father's Grief. *See* Faderen, 1909
Father's Little Dividend, 1951 (Minnelli)
Fatiche di Ercole, 1957 (Bava)
Fatima Milagrosa, 1928 (Oliveira)
Fatto di sangue fra due uomini per causa di una vedova, 1978 (Wertmuller)
Fatty Again, 1914 (Sennett)
Fatty and Mabel Adrift, 1916 (Sennett)
Fatty and Mabel at the San Diego Exposition, 1915 (Sennett)
Fatty and Mabel Viewing the World's Fair at San Francisco, 1915 (Sennett)
Fatty and Minnie-He-Haw, 1914 (Sennett)
Fatty and the Broadway Stars, 1915 (Sennett)
Fatty and the Heiress, 1914 (Sennett)
Fatty at Coney Island, 1917 (Keaton)
Fatty at San Diego, 1913 (Sennett)
Fatty Joins the Force, 1913 (Sennett)
Fatty's Chance Acquaintance, 1915 (Sennett)
Fatty's Day Off, 1913 (Sennett)
Fatty's Debut, 1914 (Sennett)
Fatty's Faithful Fido, 1915 (Sennett)
Fatty's Finish, 1914 (Sennett)
Fatty's Flirtation, 1913 (Sennett)
Fatty's Gift, 1914 (Sennett)
Fatty's Jonah Day, 1914 (Sennett)
Fatty's Magic Pants, 1914 (Sennett)
Fatty's New Role, 1915 (Sennett)
Fatty's Reckless Fling, 1915 (Sennett)
Fatty's Wine Party, 1914 (Sennett)
Faun, 1918 (Korda)
Faunovo prilis pozdni odpoledne, 1983 (Chytilová)
Faust, 1900/07 (Guy)
Faust, 1926 (Murnau)
Faust, 1970 (Syberberg)
Faust 3: Candida Albacore, 1988 (Brakhage)
Faust 4, 1989 (Brakhage)
Faust and Marguerite, 1900 (Porter)
Faust des Riesen, 1917 (Dupont)
Faust et Méphistophélès, 1903 (Guy)
FaustFilm: An Opera, 1987 (Brakhage)
Faustrecht der Freiheit, 1974 (Fassbinder)
Faust's Other: An Idyll, 1988 (Brakhage)
Faut-il les marier?, 1932 (Clouzot)
Faut Vivre Dangereusement, 1974 (Kaplan)
Faute d'orthographe, 1919 (Feyder)
Favoris de la Lune, 1984 (Ioseliani)
Favorite Fool, 1915 (Sennett)
Favorite Wife of the Maharaja II. *See* Maharadjaens Yndlingshustru II, 1918
Fayette, 1961 (de Sica)
Fazil, 1927 (Hawks)
FBI Story, 1959 (Leroy)
Fear, 1912 (Dwan)
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Fear and Desire, 1953 (Kubrick)
Fear and Loathing in Las Vegas, 1998 (Gilliam)
Fear, Anxiety, and Depression, 1989 (Solondz)
Fear City, 1984 (Ferrara)
Fear Eats the Soul. *See* **Angst essen Seele auf**, 1973
Fear No Evil, 1990 (Scorsese)
Fear o' God. *See* Mountain Eagle, 1926
Fear of Fear. *See* Angst vor der Angst, 1975
Fear Strikes Out, 1957 (Mulligan; Pakula)
Fearless Fagan, 1952 (Donen)
Fearless Frank, 1967 (Kaufman)
Fearless Vampire Killers, 1967 (Polanski)
Fearless, 1993 (Weir)
Fearmakers, 1958 (Tourneur)
Feast, 1969 (Asch)
Feast. *See* Utage, 1967
Feast at Zhirmunka. *See* Pir v Girmunka, 1941
Feast of St Jorgen. *See* Prazdnik svyatovo Iorgena, 1930
Feather Letter, 1953 (Xie Jin)
Federal Man-Hunt, 1938 (Fuller)
Fedora, 1916 (Korda)
Fedora, 1978 (Wilder)
Fée au printemps, 1906 (Guy)
Fée aux choux, 1896 (Guy)
Feedback, 1965 (Vanderbeek)
Feeding Time, 1913 (Sennett)
Feel My Pulse, 1928 (La Cava)
Feest. *See* Let's Have a Party, 1963
Feet of Clay, 1924 (de Mille)
Feet of Mud, 1924 (Capra; Sennett)
Fehér éjszakák, 1916 (Korda)
Fehér rózsa, 1919 (Korda)
Feifa Shengming, 1990 (Tian Zhuangzhuang)

Feind im Blut, 1931 (Ruttmann)
Fekete Kapitany, 1921 (Fejös)
Felices Pascuas, 1954 (Bardem)
Felicia's Journey, 1999 (Egoyan)
Félicité, 1979 (Miller)
Félins, 1964 (Clément)
Felix, 1987 (Sanders-Brahms; Von Trotta)
Fellini: A Director's Notebook. *See* Block-notes di un regista, 1969
Fellini Roma. *See* Roma, 1972
Fellini Satyricon. *See* Satyricon, 1969
Fellow Citizen. *See* Hamshahri, 1983
Fellows Who Ate the Elephant. *See* Zo o kutta renchu, 1947
Fem Kopier, 1913 (Blom)
Fem raske Piger, 1933 (Holger-Madsen)
Female, 1933 (Curtiz)
Female: 70 Times 7. *See* Setenta veces siete, 1962
Female Demon. *See* Chokon yasha, 1928
Female Impersonator. *See* Masquerader, 1914
Female of the Species, 1912 (Griffith; Weber)
Female Trouble, 1974 (Waters)
Femeile zilelor noastre, 1958 (Mészáros)
Feminine Touch, 1941 (Mankiewicz)
Femme coquette, 1955 (Godard)
Femme d'à côté, 1981 (Truffaut)
Femme de l'aviateur, 1980 (Rohmer)
Femme de mon pote, 1982 (Blier)
Femme de Rose Hill, 1989 (Tanner)
Femme disparait, 1942 (Feyder)
Femme douce, 1969 (Bresson)
Femme du boulanger, 1938 (Pagnol)
Femme du bout de monde, 1937 (Epstein)
Femme du Ganges, 1974 (Duras)
Femme d'une nuit, 1930 (L'herbier)
Femme ecarlate, 1968 (Chabrol)
Femme en blanc se révolte. *See* Nouveau Journal d'une femme en blanc, 1966
Femme est une femme, 1961 (Godard)
Femme et le pantin, 1958 (Duvivier)
Femme fatale, 1917 (Feuillade)
Femme fidèle, 1976 (Vadim)
Femme infidèle, 1969 (Chabrol)
Femme mariée, 1964 (Godard)
Femme Nikita, 1990 (Besson)
Femme spectacle, 1960 (Lelouch)
Femmes Fatales, 1979 (Tavernier)
Femmes Fatales. *See* Calmos, 1975
Fencing Master, 1915 (Walsh)
Fencing Master. *See* Tateshi danpei, 1950
Fenêtre ouverte, 1952 (Storck)
Feng Erh T'i T'a Ts'ai, 1980 (Hou Hsiao-Hsien)
Fêng Kuei Lai Tê Jen, 1984 (Hou Hsiao-Hsien)
Feng yue, 1996 (Chen Kaige)
Fényes szelek, 1969 (Jancsó)
Fer a cheval, 1915 (Feuillade)
Ferdinand Lassalle, 1918 (Dupont)
Ferdinando I, re di Napoli, 1959 (de Sica)
Ferdydurke, 1991 (Skolimowski)
Férfiarckép, 1964 (Gaál)
Ferghana Canal, 1939 (Eisenstein)
Feriebörn, 1952 (Roos)
Fermière à Montfaucon, 1967 (Rohmer)
Fernando e Carolina, 1999 (Wertmuller)
Fernes Jamaica, 1969 (Fassbinder)
Ferroviere, 1956 (Germi)
Ferry to Hong Kong, 1959 (Welles)
Fertilizzanti complessi, 1956 (Olmi)
Fertiluzzanti produtti dalla Societa del Gruppo Edison, 1959 (Olmi)
Festin de Balthazar, 1910 (Feuillade)
Festival de Dakar, 1965 (Rouch)
Festival of American Folklife, 1976 (Marshall)
Festök városa—Szentendre, 1964 (Mészáros)
Fête à Henriette, 1952 (Duvivier)
Fête des Gandyi Bi à Simiri, 1977 (Rouch)
Fête du Sanke, 1970-71 (Cissé)
Fête espagnole, 1919 (Dulac)
Fêtes de Belgiques, 1969-72 (Storck)
Fêtes de novembre à Bregbo, 1966 (Rouch)
Fêtes du centenaire, 1930 (Storck)
Fêtes galantes, 1965 (Clair)
Fetters. *See* Pouta, 1961
Fetus. *See* A Magzat, 1993
Feu!, 1937 (Delannoy)
Feu follet, 1963 (Malle)
Feu Mathias Pascal, 1924 (Cavalcanti; L'herbier)
Feud and the Turkey, 1908 (Griffith)
Feud in the Kentucky Hills, 1912 (Griffith)
Feuerlöscher E. A. Winterstein, 1968 (Kluge)
Feuertaufe, 1940 (Buñuel)
Feuerzangenbowle, 1970 (Käutner)
Feux de la mer, 1948 (Epstein)
Fever, 1981 (Holland)
Fever. *See* Horečka, 1958
Fever: The Story of the Bomb. *See* Fever, 1981
Few Good Men, 1992 (Reiner)
Fiaker Nr. 13, 1926 (Curtiz; Leni)
Fiançailles d'Agénor, 1916 (Feuillade)
Fiancé ensorcelé, 1903 (Guy)
Fiancé in sight. *See* Novio a la vista, 1953
Fiancée du pirate, 1969 (Kaplan ; Malle)
Fiancés. *See* I fidanzati, 1963
Fiancés de 1914, 1914 (Feuillade)
Fiancés de Séville, 1914 (Feuillade)
Fibre e civilta, 1957 (Olmi)
Fickle Fancy, 1920 (Sennett)
Fickle Fatty's Fall, 1915 (Sennett)
Fickle Spaniard, 1911 (Sennett)
Fiddler on the Roof, 1971 (Jewison)
Fiddlesticks, 1926 (Capra; Sennett)
Fiddling Fool, 1923 (La Cava)
Fidel en la URSS, 1963 (Alvarez)
Fideles Gefängnis, 1918 (Lubitsch)
Fidélité romaine, 1911 (Feuillade)
Fidelity, 1912 (Dwan)
Fido's Fate, 1916 (Sennett)
Fido's Tin-Type Tangle, 1915 (Sennett)
Field, 1990 (Sheridan)
Field of Fire, 1992 (Corman)
Field of Honor, 1973 (Zemeckis)
Fierce Creatures, 1997 (Schepisi)
Fiesco, 1921 (Leni)
Fiesta de Santa Barbara, 1936 (Keaton)
Fiesta del diablo, 1930 (Goulding)
Fièvre monte à El Pao, 1959 (Buñuel)
Fièvres, 1941 (Delannoy)
Fifi tambour, 1915 (Feuillade)
Fifres et tambours d'Entre-Sambre-et-Meuse, 1974-75 (Storck)
Fifteen from Rome. *See* I mostri, 1963
Fifteen Minutes on Fifteen Years. *See* 15 perc 15 évröl, 1965
Fifteen Song Traits, 1965 (Brakhage)
Fifth Avenue Girl, 1939 (La Cava)
Fifth Element, 1997 (Besson)
Fifth Seal. *See* Az ötödik pecsét, 1976

Fifty Fantastics, 1965 (Warhol)
Fifty-Fifty, 1916 (Dwan)
Fifty Fifty, 1998 (Akerman)
Fifty–Mile Auto Contest, 1912 (Dwan)
Fifty Million Frenchmen, 1931 (Bacon)
Fifty Personalities, 1965 (Warhol)
Fifty Years of Action!, 1986 (Schlesinger)
Fig Leaves, 1926 (Hawks)
Fight Club, 1999 (Fincher)
Fight for Life, 1940 (Lorentz)
Fight for Love, 1919 (Ford)
Fight Night, 1926 (Sennett)
Fighter Squadron, 1948 (Walsh)
Fighting Blood, 1911 (Griffith)
Fighting Brothers, 1919 (Ford)
Fighting Film Album. *See* Boevi kinosbornik, 1942
Fighting Film Album No. 1, 1941 (Gerasimov)
Fighting Film Album no. 3. *See* Boyevoy kinosbornik no. 3, 1941
Fighting Film Album no. 10. *See* Boyevoy kinosbornik no. 10, 1942
Fighting Fluid, 1925 (Mccarey)
Fighting Friends, Japanese Style. *See* Wasei kenka tomodachi, 1929
Fighting Heart, 1925 (Ford)
Fighting Instinct. *See* Manden, der sejrede, 1918
Fighting Mad, 1976 (Corman; Demme)
Fighting Odds, 1917 (Dwan)
Fighting Pimpernel. *See* Elusive Pimpernel, 1950
Fighting Tooth, (Nail) and the Government, 1988 (Marshall)
Figures de cire, 1912 (Tourneur)
Figures in a Landscape, 1970 (Losey)
Fille bien gardée, 1924 (Feuillade)
Fille de D'Artagnan, 1994 (Tavernier)
Fille de Jephté, 1910 (Feuillade)
Fille de l'eau, 1925 (Renoir)
Fille du margrave, 1912 (Feuillade)
Fille du puisatier, 1940 (Pagnol)
Fille et des fusils, 1964 (Lelouch)
Fille revée, 1978 (Carax)
Fille sur le pont, 1999 (Leconte)
Filles de la concierge, 1934 (Tourneur)
Filles du cantonnier, 1909 (Feuillade)
Film, 1965 (Keaton)
Film about a Woman Who . . . , 1974 (Rainer)
Film about the Book. *See* Film o knjizi A.B.C., 1962
Film and Reality, 1952 (Cavalcanti)
Film comme les autres, 1968 (Godard)
Film-Concert Dedicated to the Twenty-fifth Anniversary of the Red Army, 1943 (Gerasimov)
Film d'amore e d'anarchia, ovvero stamattina alle 10 in Via dei fiori nella nota casa di toleranza, 1973 (Wertmuller)
Film der Menschlichkeit. *See* I.N.R.I., 1923
Film Form No.1, 1970 (Vanderbeek)
Film Form No.2, 1970 (Vanderbeek)
Film für Bossak und Leacock, 1984 (Leacock)
Film gegen die Volkskrankheit Krebs—jeder Achte . . . , 1941 (Ruttmann)
Film Johnnie, 1914 (Chaplin; Sennett)
Film Magazine of the Arts, 1963 (Mekas)
Film-notities uit de Sovjet-Unie, 1930 (Ivens)
Film o knjizi A.B.C., 1962 (Makavejev)
Film of Love and Anarchy, or This Morning at Ten in the Via dei fiori at the Well-known House of Tolerance. *See* Film d'amore e d'anarchia, ovvero stamattina alle 10 in Via dei fiori nella nota casa di toleranza, 1973
Film ohne Titel, 1947 (Käutner)
Film-Truth. *See* **Kino-Pravda**, 1922-23
Filmmaker, 1968 (Lucas)
Films by Stan Brakhage: An Avant-Garde Home Movie, 1961 (Brakhage)
Filmstudy—Zeedijk. *See* Zeedijk-Filmstudie, 1927
Fils de deux mères ou Comédie de l'innocence, 2000 (Ruiz)
Fils de Gascogne, 1995 (Leacock)
Fils de la sunamité, 1911 (Feuillade)
Fils de l'eau, 1952 (Rouch)
Fils de Locuste, 1911 (Feuillade)
Fils du flibustier, 1922 (Feuillade)
Fils du garde-chasse, 1906 (Guy)
Fils du Rajah, 1931 (Autant-Lara)
Fils improvisé, 1932 (Delannoy)
Fin de fiesta, 1959 (Torre Nilsson)
Fin de Paganini, 1910 (Gance)
Fin du jour (+ co-sc): Marie Antoinette, 1938 (Duvivier)
Fin du monde, 1931 (Gance)
Final Accord. *See* Schlussakkord, 1936
Final Comedown, 1972 (Corman)
Final Curtain, 1957 (Wood, Edward D., Jr.)
Final Embrace, 1992 (Corman)
Final Lie, 1958 (Cacoyannis)
Final Pardon, 1912 (Porter)
Final Settlement, 1910 (Griffith)
Final Verdict, 1914 (Walsh)
Finally Sunday. *See* Vivement dimanche!, 1984
Finanzen des Grossherzogs, 1924 (Murnau)
Find, Fix and Strike, 1941 (Cavalcanti; Crichton)
Finders Keepers, 1984 (Lester)
Finders Keepers, Lovers Weepers!, 1968 (Meyer)
Finding Buck McHenry, 2000 (Burnett)
Finding Forrester, 2000 (van Sant)
Fine Clothes, 1925 (Stahl)
Fine del mondo in una notte piena di poggia, 1978 (Wertmuller)
Fine Feathers Make Fine Birds, 1914 (Ingram)
Fine Snow, 1983 (Ichikawa)
Finer Things, 1913 (Dwan)
Finest Hours, 1964 (Welles)
Finger of Guilt. *See* Intimate Stranger, 1956
Finger Prints, 1927 (Bacon)
Finian's Rainbow, 1968 (Coppola)
Finis terrae, 1929 (Epstein)
Finisce sempre cosí, 1939 (de Sica)
Finish of Bridget McKeen, 1901 (Porter)
Finished Actor, 1927 (Sennett)
Finishing Touch, 1932 (Stevens)
Finn and Hattie, 1931 (Mankiewicz)
Finnegan, Begin Again, 1985 (Silver)
Finnegan's Bomb, 1914 (Sennett)
Finyé, 1982 (Cissé)
Fiole enchantée, 1902 (Guy)
Fiore delle mille e una notte, 1974 (Pasolini)
Fiorile, 1992 (Taviani)
Fioritures, 1916 (Gance)
Fire. *See* Aag, 1948
Fire. *See* Ogon, 1930
Fire Barrier, 1926 (Wyler)
Fire Chief, 1916 (Sennett)
Fire Island, 1974 (Jarman)
Fire of Waters, 1965 (Brakhage)
Fire on the Mountain, 1981 (Howard)
Fire-Raisers, 1933 (Powell, Michael, and Emeric Pressburger)
Fire Sale, 1977 (Reiner)
Fire Within. *See* Feu follet, 1963
Firebugs, 1913 (Sennett)
Firefly's Light. *See* Hotaru-bi, 1958
Firefox, 1982 (Eastwood)
Firehawk, 1993 (Corman)
Fireloop. *See* Caswallan Trilogy, 1986

Fireman, 1916 (Bacon; Chaplin)
Fireman E. A. Winterstein. *See* Feuerlöscher E. A. Winterstein, 1968
Fireman Save My Child, 1932 (Bacon)
Firemen to the Rescue, 1903 (Hepworth)
Firemen's Ball. *See* Hoří, má panenko, 1967
Fires of Baku. *See* Ogni Baku, 1950
Fires on the Plain. *See* Nobi, 1959
Fires Were Started, 1943 (Jennings)
Fires Within, 1991 (Armstrong)
Fireside Brewer, 1920 (Sennett)
Fireside Theater, 1955 (Ford)
Firewood, 1974 (Asch)
Fireworks, 1947 (Anger)
Fireworks over the Sea. *See* Umi no hanabi, 1951
Firm, 1993 (Pollack)
Firma Heiratet, 1914 (Lubitsch)
First and the Last. *See* Twenty-one Days, 1937
First Born, 1984 (Apted)
First Case, Second Case. *See* Ghazieh-e Shekl-e Aval, Ghazieh-e Shekl-e Dou Wom, 1979
First Comes Courage, 1943 (Arzner)
First Days, 1939 (Cavalcanti; Jennings)
First Gentleman, 1948 (Cavalcanti)
First Graders. *See* Avaliha, 1984
First Hundred Years, 1924 (Capra; Sennett)
First Hymn to the Night-Novalis, 1994 (Brakhage)
First Lad. *See* Pervyi paren, 1958
First Legion, 1951 (Sirk)
First Love. *See* Hatsukoi, 1926
First Love. *See* Pervaya Lyubov', 1915
First Love. *See* Pierwsza miłość, 1973
First Name: Carmen. *See* Prenom: Carmen, 1983
First Nudie Musical, 1976 (Howard)
First Prize, 1927 (Sandrich)
First Run Features, 1984 (Apted)
First Time, 1951 (Tashlin)
First Time. *See* Premiere fois, 1976
First Travelling Saleslady, 1956 (Eastwood)
First Waltz. *See* Erste walzer, 1978
First Wave, 1998 (Coppola)
First Wives Club, 1996 (Reiner)
First Year, 1926 (Borzage)
First Year. *See* Primer año, 1970
First Years. *See* Pierwsze lata, 1949
Fish Called Wanda, 1988 (Crichton)
Fish in the Bathtub, 1999 (Silver)
Fishe da Krin. *See* Tlatsche, 1939
Fisher Folks, 1911 (Griffith)
Fisher King, 1991 (Gilliam)
Fishing Village. *See* Fiskebyn, 1919
Fishy Affair, 1913 (Sennett)
Fiskebyn, 1919 (Stiller)
F.I.S.T., 1978 (Jewison)
Fistful of Dollars, 1964 (Eastwood)
Fists in the Pocket. *See* **I pugni in tasca**, 1965
Fitzcarraldo, 1981 (Herzog)
Five Branded Women. *See* Jovanka e le altre, 1959
Five Brothers and Sisters. *See* Gonin no kyodai, 1939
Five Copies. *See* Fem Kopier, 1913
Five Days One Summer, 1982 (Zinnemann)
Five Easy Pieces, 1970 (Rafelson)
Five Evenings. *See* Pyat vecheroc, 1979
Five Fingers, 1952 (Mankiewicz)
Five Graves to Cairo, 1943 (von Stroheim; Wilder)
Five Last Days. *See* Fünf letzte Tage, 1981
Five Minutes to Live. *See* Door-to-Door Maniac, 1961
Five Postcards from Capital Cities, 1967 (Greenaway)
Five-Star Final, 1930 (Leroy)
Five-storied Pagoda. *See* Goju-no to, 1944
Five Thousand Fingers of Dr. T, 1953 (Kramer)
Five Ways to Kill Yourself, 1987 (van Sant)
Fixed Bayonets, 1951 (Fuller)
Fixer, 1968 (Frankenheimer)
Flame and the Arrow, 1950 (Tourneur)
Flame in My Heart. *See* Flamme dans mon coeur, 1987
Flame of New Orleans, 1940 (Clair)
Flame Within, 1935 (Goulding)
Flamenco, 1995 (Saura)
Flames of Royal Love. *See* V žáru královské lásky, 1991
Flames over Baku. *See* Ogni Baku, 1950
Flaming Arrow. *See* Wigwam, 1911
Flaming Star, 1960 (Siegel)
Flaming Sword. *See* Verdens Undergang, 1915
Flaming Years. *See* Povest plamennykh let, 1961
Flamingo Road, 1949 (Curtiz)
Flamme, 1923 (Lubitsch)
Flamme dans mon coeur, 1987 (Tanner)
Flammes sur l'Adriatique, 1968 (Astruc)
Flammesvaerdet. *See* Verdens Undergang, 1915
Flap, 1970 (Reed)
Flash 29, 1968 (Autant-Lara)
Flash of Light, 1910 (Griffith)
"Flashing Spikes", 1962 (Ford)
Flatliners, 1990 (Schumacher)
Flavor of Green Tea over Rice. *See* Ochazuke no aji, 1952
Flawless, 1999 (Schumacher)
Fledermaus '55. *See* Oh! Rosalinda, 1955
Fleet That Came to Stay, 1946 (Boetticher)
Flesh, 1931 (Ford; Goulding)
Flesh, 1968 (Morrissey; Warhol)
Flesh and Blood, 1912 (Guy)
Flesh and Blood, 1951 (Clayton)
Flesh and Blood, 1985 (Verhoeven)
Flesh and Blood, 1997 (Dante)
Flesh and Bone, 1993 (Pollack)
Flesh and Fantasy, 1943 (Duvivier)
Flesh and Woman. *See* Grand Jeu, 1954
Flesh for Frankenstein, 1974 (Morrissey)
Flesh Is Hot. *See* Buta to gunkan, 1961
Flesh of Morning, 1956 (Brakhage)
Flesh Will Surrender. *See* Delitto di Giovanni Episcopo, 1947
Fleur de l'âge, 1947 (Carné)
Fleur des ruines, 1916 (Gance)
Fleurs sauvages, 1982 (Lefebvre)
Flic, 1972 (Melville)
Flicker Fever, 1935 (Sennett)
Flickering Flame, 1997 (Loach)
Flickering Youth, 1924 (Capra; Sennett)
Flickorna, 1968 (Zetterling)
Fliegenden Ärzte von Ostafrika, 1969 (Herzog)
Fliehende Schatten, 1922 (Pick)
Flight, 1929 (Capra)
Flight, 1974 (Brakhage)
Flight. *See* Flugten, 1942
Flight Command, 1941 (Borzage)
Flight from Folly, 1944 (Goulding)
Flight from Life. *See* Har jeg Ret til at tage mit eget Liv, 1919
Flight from the Millions. *See* Flugten fra millionerne, 1934
Flight Nurse, 1954 (Dwan)
Flight of the Eagle. *See* Ingenjor andrees luftfard, 1982
Flight of the Phoenix, 1965 (Aldrich; Attenborough)
Flight of the Spruce Goose, 1986 (Romero)

Flights of Fancy. *See* Polioty vo sne naiavou, 1983
Flintstones, 1994 (Raimi)
Flintstones in Viva Rock Vegas, 2000 (Spielberg)
Flip Flops, 1923 (Sennett)
Flip Out, 1983 (Bartel)
Flipping, 1973 (Chabrol)
Flirt, 1916 (Weber)
Flirt, 1995 (Hartley)
Flirtation Walk, 1934 (Borzage; Daves)
Flirting, 1989 (Miller)
Flirting Husband, 1912 (Sennett)
Flirting in the Park, 1933 (Stevens)
Flirts. *See* Between Showers, 1914
Flirt's Mistake, 1914 (Sennett)
Flirty Four-Flushers, 1926 (Sennett)
Flirty Sleepwalker, 1932 (Sennett)
Floating Away, 1998 (Badham)
Floating Vessel. *See* Ukifune, 1957
Floating Weeds. *See* Ukigusa, 1959
Flocons d'or, 1976 (Schroeter)
Flood. *See* Povodeň, 1958
Flooded Out. *See* Inundados, 1961
Floods of Fear, 1958 (Crichton)
Floorwalker, 1916 (Bacon; Chaplin)
Flor de mi secreto, 1995 (Almodóvar)
Flor silvestre, 1943 (Fernández)
Florence—Days of Destruction, 1966 (Zeffirelli)
Florentine, 1999 (Coppola)
Florentine Dagger, 1935 (Florey)
Flower. *See* Hana, 1941
Flower Blooms. *See* Hana hiraku, 1948
Flower of Doom, 1917 (Ingram)
Flower of My Secret. *See* Flor de mi secreto, 1995
Flower on the Stone. *See* Tsvetok no kamne, 1963
Flower Path. *See* Poovanam, 1969
Flowers in the Attic, 1987 (Craven)
Flowers of Asphalt, 1949 (Markopoulos)
Flowers of Shanghai. *See* Hai shang hua, 1998
Flowers of St. Francis. *See* Francesco—giullare di Dio, 1950
Flucht der Schönheit, 1915 (Wiene)
Fluchtweg St. Pauli—Grossalarm fur die Davidswache, 1971 (Staudte)
Flugel und fesseln, 1984 (Sanders-Brahms)
Flugten, 1942 (Roos)
Flugten fra Livet. *See* Har jeg Ret til at tage mit eget Liv, 1919
Flugten fra millionerne, 1934 (Fejös)
Flugten gennem Skyerne. *See* Den sande Kaerlighed, 1912
Fly, 1986 (Brooks; Cronenberg)
Fly by Night, 1942 (Siodmak)
Fly Me, 1972 (Corman; Dante)
Flying Colors, 1917 (Borzage)
Flying Doctors of East Africa. *See* Fliegenden Ärzte von Ostafrika, 1969
Flying down to Rio, 1933 (Fernández)
Flying Dutchman. *See* Rotterdam-Europoort, 1966
Flying High, 1931 (Berkeley)
Flying Leathernecks, 1951 (Ray)
Flying Padre, 1952 (Kubrick)
Flying Romeos, 1928 (Leroy)
Flying Saucers over Hollywood: The Plan 9 Companion, 1992 (Dante; Raimi)
Flying Saucers over the Great Littletown. *See* Talíře nad Velkým Malíkovem, 1977
Flyktingar finner en hamn, 1945 (Henning-Jensen)
Fodselsdagsgaven, 1912 (Blom)
Fog, 1980 (Carpenter)
Fog and Rain. *See* Kire no ame, 1924
Foggy Harbor. *See* Kiri no minato, 1923
Foiled Again, 1914 (Browning)
Foiled by Fido, 1915 (Sennett)
Foiling Fickle Father, 1913 (Sennett)
Foire internationale de Bruxelles, 1940 (Storck)
Folie des vaillants, 1925 (Dulac)
Folie du Docteur Tube, 1916 (Gance)
Folie ordinaire d'une fille de Cham, 1986 (Rouch)
Folies bourgeoises, 1976 (Chabrol)
Folies Masquées, 1901 (Guy)
Folketingsvalg 1945, 1945 (Henning-Jensen)
Folkets Ven, 1918 (Holger-Madsen)
Folle, folle, folleme, Tim, 1978 (Almodóvar)
Føllet, 1943 (Henning-Jensen)
Follie d'estate, 1966 (Scola)
Follie per l'opera, 1948 (Bava)
Follow Me, 1972 (Reed)
Follow the Boys, 1944 (Welles)
Follow the Fleet, 1936 (Sandrich)
Follow the Star, 1977 (Woo)
Folly to Be Wise, 1952 (Launder, Frank, and Sidney Gilliat)
Foma Gordeyev, 1959 (Donskoi)
Fome de amor, 1968 (Pereira Dos Santos)
Fond de l'air est rouge, 1977 (Marker)
Fontane Effi Briest, 1974 (Fassbinder)
Fool, 1925 (Goulding)
Fool and His Money, 1914 (Weber)
Fool for Love, 1986 (Altman)
Foolish Age, 1919 (Sennett)
Foolish Husbands, 1929 (Sennett)
Foolish Husbands. *See* Histoire de rire, 1941
Foolish Matrons, 1921 (Tourneur)
Foolish Wives, 1921 (von Stroheim)
Fools for Scandal, 1938 (Leroy)
Fools of Fate, 1909 (Griffith)
Fool's Paradise, 1921 (de Mille)
Fool's Revenge, 1909 (Griffith)
Foot and Mouth, 1955 (Anderson)
Foot Film. *See* Volleyball, 1967
Footlight Parade, 1933 (Bacon; Berkeley)
Footprints. *See* Stopy, 1960
Footsteps, 1973 (Parker)
Footsteps in the Dark, 1941 (Bacon)
Fop. *See* Pizhon, 1929
For a Few Dollars More. *See* Per qualche dollaro in più, 1965
For a Joyful Life. *See* Za život radostný, 1951
For a Night of Love. *See* Manifesto, 1989
For a Wife's Honor, 1908 (Griffith)
For all o trampolim da Vitória, 1998 (Pereira Dos Santos)
För att inte tala om alla dessa kvinnor, 1964 (Bergman)
For Better—But Worse, 1915 (Sennett)
For Better, for Worse, 1919 (de Mille)
For Better or Worse, 1996 (Reiner)
For de Andre. *See* Du skal elske din Naeste, 1915
For Ever Mozart, 1996 (Godard)
For France, 1917 (von Stroheim)
For Happiness. *See* Za schastyem, 1917
For Her Sister's Sake. *See* Brillantstjernen, 1912
For His Country's Honor. *See* For sit Lands Aere, 1915
For His Son, 1911 (Griffith)
For Husbands Only, 1917 (Weber)
For Lizzie's Sake, 1913 (Sennett)
For Love of Gold, 1908 (Griffith)
For Love of Mabel, 1913 (Sennett)
For Love of the Game, 1999 (Raimi)
For Love or Money, 1969 (Wood, Edward D., Jr.)
For Love or Money. *See* Cash, 1933

For Luck. *See* Za Schast'em, 1917
For Marilyn, 1992 (Brakhage)
For Me and My Gal, 1942 (Berkeley)
For Sale a Bungalow, 1927 (Sennett)
For sin Faders Skyld, 1916 (Holger-Madsen)
För sin kädleks skull, 1914 (Sjöström; Stiller)
For sit Lands Aere, 1915 (Blom)
For the Defense, 1930 (Cromwell)
For the Good of Her Men, 1912 (Dwan)
For the Love of Ludwig, 1932 (Sennett)
For the Love of Man. *See* Lyubit cheloveka, 1972
For the Love of Mike, 1927 (Capra)
For the Love of Mike, 1932 (Launder, Frank, and Sidney Gilliat)
For the Love of Tillie. *See* Tillie's Punctured Romance, 1914
For the Sake of a Few Lines, 1985 (Rogozhkin)
For Them That Trespass, 1949 (Cavalcanti)
For Those in Peril, 1944 (Crichton)
For You at the Front: The Kazakhstan Front. *See* Tebe, Front: Kazakhstan Front, 1943
For Your Love Only. *See* Reifezeugnis, 1982
Forbidden, 1919 (Weber)
Forbidden, 1932 (Capra)
Forbidden Adventure, 1931 (Mankiewicz)
Forbidden Fruit, 1921 (de Mille)
Forbidden Games. *See* **Jeux interdits**, 1951
Forbidden Passage, 1941 (Zinnemann)
Forbidden Room, 1914 (Dwan)
Forbidden Songs. *See* Zakazane piosenki, 1947
Forbidden Thing, 1920 (Dwan)
Forbidden to Know. *See* Défense de savoir, 1973
Forbidden World, 1982 (Corman)
Forbrydelsens element, 1984 (Von Trier)
Force of Arms, 1951 (Curtiz)
Force of Evil, 1948 (Aldrich; Polonsky)
Forced Bravery, 1913 (Sennett)
Forced Take-Off. *See* Qiang xing qi fei, 1984
Forces of Nature, 1999 (Spielberg)
Foreclosure, 1912 (Dwan)
Foreign Affair, 1948 (Wilder)
Foreign Correspondent, 1940 (Hitchcock)
Foreign Skies. *See* Wish You Were There, 1985
Foreman and the Jury, 1913 (Sennett)
Foreman Went to France, 1941 (Cavalcanti)
Forest, 1931 (Gerasimov)
Forest on the Hill, 1919 (Hepworth)
Forêt secrète d'Afrique, 1968 (Storck)
Forever Amber, 1947 (Preminger; Stahl)
Forever and a Day, 1942 (Clair)
Forever and a Day, 1943 (Goulding; Keaton)
Forever Flirt. *See* Strausskiste, 1999
Forever Hollywood, 1999 (Waters)
Forever in Love, Body and Soul. *See* Pride of the Marines, 1945
Forever Mine, 1999 (Schrader)
Forever Yours. *See* Forget Me Not, 1936
Forever Yours. *See* Hub illal Abad, 1959
Forfaiture, 1937 (L'herbier)
Forgerons, 1895 (Lumière)
Forgery. *See* Fälschung, 1981
Forget Me Not, 1936 (Korda)
Forgotten. *See* **Olvidados**, 1950
Forgotten Faces, 1936 (Dupont)
Forgotten Prayer, 1916 (Borzage)
Forgotten Silver, 1996 (Jackson)
Forgotten Victory, 1939 (Zinnemann)
Forjadores de la paz, 1962 (Alvarez)
Föroyar Faeröerne, 1961 (Roos)
Forraederen, 1910 (Blom)
Forrest Gump, 1994 (Zemeckis)
Forsaking All Others, 1934 (Mankiewicz)
Fort Apache, 1948 (Ford)
Fortini/Cani, 1976 (Straub, Jean-Marie, And Danièle Huillet)
Fortune, 1975 (Nichols)
Fortune Cookie, 1966 (Wilder)
Fortune Hunters, 1913 (Guy)
Fortune Is a Woman, 1956 (Launder, Frank, and Sidney Gilliat)
Fortunella, 1958 (Fellini)
Forty Deuce, 1982 (Morrissey)
Forty Guns, 1957 (Fuller)
Forty Hearts. *See* Sorok serdets, 1930
Forty Little Mothers, 1940 (Berkeley)
Forward Flag of Independence. *See* Susume dokuritsuki, 1943
Fossils. *See* Kaseki, 1975
Fou, 1970 (Goretta)
Fou amoureaux, 1991 (Vadim)
Fou de la falaise, 1916 (Gance)
Foul Play, 1976 (Bardem)
Found Film No.1, 1968-70 (Vanderbeek)
Foundations of Progress, 1972 (Benegal)
Foundling, 1915 (Dwan)
Foundling of Fate. *See* Hittebarnet, 1916
Fountain, 1934 (Cromwell)
Fountainhead, 1949 (Vidor)
Fountainhead. *See* Izumi, 1956
Fountains of Bakhisarai, 1909 (Protazanov)
Four Adventures of Reinette and Mirabelle. *See* Quatre Aventures de Reinette et Mirabelle, 1987
Four against the Bank. *See* Vier genen die bank, 1976
Four American Composers, 1983 (Greenaway)
Four around a Woman. *See* Kämpfende Herzen, 1920
Four Bags Full. *See* Traversée de Paris, 1956
Four Barriers, 1937 (Cavalcanti; Grierson)
Four by Four, 1965 (Troell)
Four Chimneys. *See* **Entotsu no mieru basho**, 1953
Four Daughters, 1938 (Curtiz)
Four Days in July, 1985 (Leigh)
Four Devils, 1928 (Murnau)
Four Feathers, 1929 (Schoedsack)
Four Feathers, 1939 (Korda)
Four Feathers. *See* Storm over the Nile, 1955
Four Flights to Love. *See* Paradis perdu, 1939
Four for Texas, 1963 (Aldrich)
Four Friends, 1981 (Penn)
Four Frightened People, 1934 (de Mille)
Four Horsemen of the Apocalypse, 1921 (Ingram)
Four Horsemen of the Apocalypse, 1962 (Minnelli)
Four Hundred Blows. *See* **Quatre Cents Coups**, 1959
Four Hundred Million, 1939 (Ivens)
Four Jills in a Jeep, 1944 (Niblo)
Four Love Stories. *See* Yottsu no koi no monogatari, 1947
Four Men and a Prayer, 1938 (Ford)
Four Moods. *See* Hsi Nu Ai Le, 1970
Four Musketeers, 1975 (Lester)
Four Nights of a Dreamer. *See* Quatre Nuits d'un rêveur, 1971
Four Orphans, 1923 (La Cava)
Four Poster, 1952 (Kramer)
Four Rooms, 1995 (Tarantino)
Four Seasons of Tateshina. *See* Tateshina no shiki, 1966
Four Sons, 1928 (Ford)
Four Stars, 1967 (Warhol)
Four Times about Bulgaria. *See* Ctyřikrát o Bulharsku, 1958
Four Times That Night. *See* Quante volte. . .quella notte, 1972
Four Ways Out. *See* Città si difende, 1951

Four Wives, 1939 (Curtiz)
Fourberies de Pingouin, 1916 (Feuillade)
Fourbi, 1996 (Tanner)
Four's a Crowd, 1938 (Curtiz)
Fourteen Hours, 1951 (Cassavetes)
Fourteen's Good, Eighteen's Better, 1980 (Armstrong)
Fourth Estate, 1940 (Rotha)
Fourth Man, 1979 (Verhoeven)
Fourth Marriage of Dame Margaret. *See* Prästänkan, 1920
Fourth War, 1989 (Frankenheimer)
Fox. *See* Faustrecht der Freiheit, 1974
Foxes of Harrow, 1947 (Stahl)
Foxfire, 1987 (Schumacher)
Foxfire Childwatch, 1971 (Brakhage)
Foxtrot, 1975 (Ripstein)
Fra Diavolo, 1912 (Guy)
Fra Fyrste til Knejpevaert, 1913 (Holger-Madsen)
Fra Vincenti, 1909 (Feuillade)
Fragment of an Empire. *See* Oblomok imperii, 1929
Fragments of War, 1987 (Miller)
Franc, 1994 (Mambety)
Français vus par . . . , 1988 (Lynch)
Française et l'amour, 1960 (Clair; Delannoy)
Francesco d'Assisi, 1966 (Bellocchio)
Francesco, giullare di Dio, 1949 (Fellini; Rossellini)
Franches lippées, 1933 (Delannoy)
Francis Bacon. *See* Estudios para un retrato, 1978
Francis in the Navy, 1955 (Eastwood)
Francis of Assisi, 1961 (Curtiz)
Francisca, 1981 (Oliveira)
Franciscain de Bourges, 1967 (Autant-Lara)
François Simon—La présence, 1986 (Tanner)
François Truffaut: Portraits volés, 1993 (Astruc; Chabrol; Rohmer; Tavernier)
Frank Capra, 1973 (Capra)
Frank Capra's American Dream, 1997 (Altman; Howard)
Frank Hansens Glück, 1917 (Wiene)
Frankenstein Unbound, 1989 (Corman)
Frankenstein, 1931 (Florey; Whale)
Frankenweenie, 1984 (Bartel; Burton)
Franks, 1909 (Griffith)
Frånskild, 1951 (Bergman)
Frantic, 1988 (Polanski)
Frantic. *See* Ascenseur pour l'échafaud, 1958
Franziska, 1957 (Käutner)
Fratelli, 1988 (Lattuada)
Fratelli sole, sorella luna, 1972 (Wertmuller; Zeffirelli)
Frau am Wege, 1948 (Forst)
Frau auf der Folter, 1928 (Wiene)
Frau Blackburn, geb. 5 Jan. 1872, wird gefilmt, 1967 (Kluge)
Frau Dorothys Bekenntnis. *See* Dorothys Bekenntnis, 1921
Frau Eva, 1915 (Wiene)
Frau, die jeder liebt, bist Du!, 1928 (Forst)
Frau im Mond, 1929 (Lang)
Frau mit dem schlechten Ruf, 1924 (Christensen)
Frau mit den Orchiden, 1919 (Lang)
Frau nach Mass, 1940 (Käutner)
Frau über Bord, 1945 (Staudte)
Frau von vierzig Jahren, 1925 (Leni)
Fraud That Failed, 1913 (Dwan)
Frauen in New York, 1977 (Fassbinder)
Frauen sind keine Engel, 1943 (Forst)
Frauenopfer, 1922 (Leni)
Fräulein Barbier, 1915 (Wiene)
Fraulein Berlin, 1983 (Jarmusch)
Fräulein Doktor, 1968 (Lattuada)
Fräulein Fähnrich, 1929 (Forst)
Fräulein Piccolo, 1914 (Lubitsch)
Fräulein Seifenschaum, 1914 (Lubitsch)
Frayle, 1959 (Olmi)
Freak, 1998 (Lee)
Freaks, 1932 (Browning)
Freaks and Geeks, 1999 (Spielberg)
Freaks of the Deep, 1932 (Sennett)
Freccia nel fianco, 1945 (Lattuada)
Fredaines de Pierrette, 1900 (Guy)
Free and Easy, 1930 (Keaton; Niblo; de Mille)
Free Fall, 1967 (Vanderbeek)
Free School. *See* Jiyu gakko, 1951
Free Woman. *See* Strohfeuer, 1971
Freed 'em and Weep, 1929 (Mccarey)
Freedom Committee. *See* Frihedsfonden, 1945
Freedom Road, 1978 (Kadár)
Freeway, 1996 (Stone)
Freeway II: Confessions of a Trickbaby, 1999 (Landis)
Freeze Out, 1921 (Ford)
Frei bis zum nächsten Mal, 1969 (Fassbinder)
Freiheit, 1965-67 (Lucas)
Freiwild, 1928 (Holger-Madsen)
Fremde, 1917 (Pick)
Fremde Frau, 1950 (Staudte)
French. *See* Gaulois, 1988
French Cancan, 1955 (Renoir; Rivette; Straub, Jean-Marie, And Danièle Huillet)
French Cancan, Only the French Can. *See* Jeune homme a l'inauguration, 1955
French Connection, 1971 (Friedkin)
French Connection II, 1975 (Frankenheimer)
French Downstairs, 1916 (Weber)
French Dressing, 1927 (Dwan)
French Duel, 1909 (Griffith)
French Kiss, 1995 (Kasdan)
French Lieutenant's Woman, 1981 (Reisz)
French Line, 1954 (Bacon)
French Mistress, 1960 (Boulting)
French Postcards, 1979 (Beineix)
French Provincial. *See* Souvenirs d'en France, 1974
French, They Are a Funny Race. *See* Carnets du Major Thompson, 1957
French Twist. *See* Gazon Maudit, 1995
French Vampire in America. *See* Innocent Blood, 1992
French White Cargo. *See* Cargaison blanche, 1937
French without Tears, 1939 (Lean)
Frenzy, 1972 (Hitchcock)
Frenzy. *See* Hets, 1944
Frère de lait, 1916 (Feyder)
Fresa y chocolate, 1993 (Gutiérrez Alea)
Fresh Bait. *See* Appat, 1995
Fresh from the City, 1920 (Sennett)
Freud, 1963 (Huston)
Freudlose Gasse, 1925 (Pabst)
Freundschaft siegt. *See* Naprozod mlodziezy, 1952
Fric-Frac, 1939 (Autant-Lara)
Frida. *See* Frida: Naturaleza vita, 1984
Frida: Naturaleza vita, 1984 (Leduc)
Friday the Thirteenth, 1933 (Launder, Frank, and Sidney Gilliat)
Frieda, 1946 (Dearden; Zetterling)
Friedemann Bach, 1950 (Staudte)
Friedensfahrt. *See* Wyscig pokoju Warszawa-Berlin-Praga, 1952
Friend. *See* Przy Jaciel, 1960
Friend. *See* Arkadas, 1974
Friend Fleeing, 1962 (Baillie)
Friend Husband, 1918 (Sennett)

Friend Indeed, 1938 (Zinnemann)
Friend of the Family, 1909 (Griffith)
Friend of the People. *See* Folkets Ven, 1918
Friendly Enemies, 1942 (Dwan)
Friendly Persuasion, 1956 (Wyler)
Friendly; Rope Dancing, 1990 (Coolidge)
Friends, 1912 (Griffith)
Friends and Lovers, 1931 (von Stroheim)
Friendship Triumphs. *See* Naprozod mlodziezy, 1952
Frieze, an Underground Film, 1973 (Miller)
Frightened Bride. *See* Tall Headlines, 1952
Frighteners, 1996 (Jackson; Zemeckis)
Frigid Souls. *See* Kholodnye Dushi, 1914
Frihedsfonden, 1945 (Henning-Jensen)
Friluft, 1959 (Roos)
Fringe Dwellers, 1985 (Beresford)
Friquet, 1912 (Tourneur)
Frisco Jenny, 1933 (Wellman)
Frisco Kid, 1935 (Bacon)
Frisco Kid, 1979 (Aldrich)
Frissons. *See* Shivers, 1975
Fritz Kortner spricht Faust, 1966 (Syberberg)
Fritz Kortner spricht Monologe für eine Schallplatte, 1966 (Syberberg)
Fritz Kortner spricht Shylock, 1966 (Syberberg)
Frivolité, 1901 (Guy)
Frogmen, 1951 (Bacon)
Fröken Julie, 1951 (Sjöberg)
From a Chinese Notebook. *See* Z čínskëo zápisniku, 1954
From a Far Country, 1981 (Zanussi)
From Dusk till Dawn, 1996 (Tarantino)
From Dusk till Dawn 2: Texas Blood Money, 1999 (Tarantino)
From Dusk till Dawn 3: The Hangman's Daughter, 2000 (Tarantino)
From Here to Eternity, 1953 (Zinnemann)
From Here to Eternity. *See* I Should Have Stood in Bedlam, 1949
From Now On, 1920 (Walsh)
From Patches to Plenty, 1915 (Sennett)
From Rags to Britches, 1925 (Sennett)
From Rags to Riches, 1979 (Woo)
From Star Wars to Star Wars: The Story of Industrial Light & Magic, 1999 (Howard)
From the City of Lodz. *See* Z miasta Lodzi, 1969
From the Cloud to the Resistance. *See* Della nube alla resistenza, 1979
From the Drain, 1967 (Cronenberg)
From the Earth to the Moon, 1998 (Howard)
From the Family of the Crocodilia. *See* Aus der Familie der Panzerechsen, 1974
From the Four Corners, 1941 (Launder, Frank, and Sidney Gilliat)
From the Four Hundred to the Herd, 1912 (Dwan)
From the Life of the Marionettes. *See* Aus dem Leben der Marionetten, 1980
From Time to Time, 1992 (Badham)
Front, 1976 (Allen; Ritt)
Front Page, 1931 (Milestone)
Front Page, 1974 (Wilder)
Front Page Woman, 1935 (Curtiz)
Frontier, 1935 (Gerasimov)
Frontier. *See* Aerograd, 1935
Frontier Marshal, 1939 (Dwan)
Frontier Rangers, 1959 (Tourneur)
Frontier Woman, 1955 (Howard)
Frozen Dream. *See* En Frusen dröm, 1997
Frozen Justice, 1929 (Dwan)
Frozen Limits, 1939 (Launder, Frank, and Sidney Gilliat)
Frozen North, 1922 (Keaton)
Fru Potifar, 1911 (Blom)
Frühlingsstimmen, 1933 (Fejös)
Fruit of Paradise. *See* Ovoce strom rajských jíme, 1969
Fruits de saison, 1902 (Guy)
Frumento, 1958 (Olmi)
Frusta e il corpo, 1963 (Bava)
Fu-Zung Cen, 1986 (Xie Jin)
Fuck, 1968 (Warhol)
Fuck. *See* Blue Movie, 1969
Fuck Me, Fuck Me, Fuck Me, Tim. *See* Folle, folle, folleme, Tim, 1978
Fuefuki-gawa, 1960 (Kinoshita)
Fuera de aquí, 1976 (Sanjinés)
Fuga, 1960 (Diegues)
Fuga, 1965 (Jireš)
Fuga in Francia, 1948 (Germi)
Fugitive, 1910 (Griffith)
Fugitive, 1913 (Dwan)
Fugitive, 1947 (Ford)
Fugitive Girls, 1974 (Wood, Edward D., Jr.)
Fugitive Kind, 1960 (Lumet)
Fugitive Road, 1934 (von Stroheim)
Fugitives. *See* Den sande Kaerlighed, 1912
Fugitives. *See* Kacaklar, 1971
Fugitives Find Shelter. *See* Flyktingar finner en hamn, 1945
Fugue de Lily, 1917 (Feuillade)
Fujicho, 1947 (Kinoshita)
Fukeyo koikaze, 1935 (Gosho)
Fukushu suruwa ware ni ari, 1979 (Imamura)
Full Body Massage, 1995 (Roeg)
Full Day's Work. *See* Journée bien remplie, 1972
Full Fathom Five, 1990 (Corman)
Full Life. *See* Mitasareta seikatsu, 1962
Full Metal Jacket, 1987 (Kubrick)
Full Moon in Paris. *See* Nuits de la pleine lune, 1984
Full Value, 1912 (Dwan)
Fuller Brush Girl, 1950 (Bacon; Tashlin)
Fuller Brush Man, 1947 (Tashlin)
Fultah Fisher's Boarding House, 1922 (Capra)
Fumeria d'oppio, 1947 (Fellini)
Fun in a Bakery Shop, 1902 (Porter)
Funérailles à Bongo: Le Vieux Anai, 1979 (Rouch)
Funérailles du Larle Naba, 1983 (Ouedraogo)
Funeral, 1996 (Ferrara)
Funeral. *See* Ososhiki, 1984
Funeral of Queen Victoria, 1901 (Hepworth)
Fünf letzte Tage, 1981 (Adlon)
Funf verfluchten Gentlemen, 1931 (Duvivier)
Fünfter Akt, siebte Szene. Fritz Kortner probt Kabale und Liebe, 1965 (Syberberg)
Funhouse, 1981 (Hooper)
Funivia del Faloria, 1950 (Antonioni)
Funkausstellung 1971—Hitparade, 1971 (Schroeter)
Funny Bones, 1995 (Lewis)
Funny Face, 1957 (Donen)
Funny Girl, 1968 (Wyler)
Funny Old Man. *See* Směšný pán, 1969
Funny Thing Happened on the Way to the Forum, 1966 (Keaton; Lester; Roeg)
Funnymooners, 1926 (Sennett)
Fuoco, 1915 (Pastrone)
Furies, 1950 (Mann)
Furoncle, 1915 (Feuillade)
Furs, 1911 (Sennett)
Furusato, 1923 (Mizoguchi)
Furusato, 1930 (Mizoguchi)
Furusato no uta, 1925 (Mizoguchi)
Fury, 1922 (Goulding)
Fury, 1936 (Lang; Mankiewicz)

Fury, 1978 (Cassavetes; de Palma)
Fury Is a Woman. *See* Sibirska Ledi Magbet, 1972
Furyo shonen, 1960 (Hani)
Fusa, 1993 (Ichikawa)
Fusée, 1933 (Tourneur)
Fusen, 1956 (Imamura)
Fushin no toki, 1968 (Imai)
Fuss and Feathers, 1909 (Porter)
Fuss and Feathers, 1918 (Niblo)
Füst, 1970 (Jancsó)
Futari de aruita iku-haru-aki, 1962 (Kinoshita)
Futatsu doro, 1933 (Kinugasa)
Future Fear, 1997 (Corman)
Future of Emily. *See* Flugel und fesseln, 1984
Futurekick, 1991 (Corman)
Future's in the Air, 1936 (Rotha)
Fuyaki shinju, 1934 (Kinugasa)
Fuzen no tomoshibi, 1957 (Kinoshita)

G.I. Jane, 1997 (Scott)
G.m.b.H. Tenor, 1916 (Lubitsch)
Gaa med mig hjem, 1941 (Christensen)
Gabbeh, 1996 (Makhmalbaf)
Gabbiano, 1977 (Bellocchio)
Gabriel over the White House, 1933 (La Cava)
Gadajace głowy, 1980 (Kieślowski)
Gadflies, 1976 (Brakhage)
Gaétan ou le commis audacieux, Lahire ou le valet de cœur, 1921/22 (Feuillade)
Gage d'amour, 1904 (Guy)
Gai Dimanche, 1935 (Tati)
Gai Savoir, 1968 (Godard)
Gaijo no suketchi, 1925 (Mizoguchi)
Gaily, Gaily, 1969 (Ashby; Jewison)
Gaites de l'escadron, 1913 (Tourneur)
Gakuso o idete, 1925 (Mizoguchi)
Galápagos Islands, 1938 (Leacock)
Galaxie, 1966 (Markopoulos)
Galaxis, 1995 (Raimi)
Galaxy of Terror, 1981 (Corman)
Galaxy Quest, 1999 (Spielberg)
Galerie des monstres, 1924 (Cavalcanti)
Galga mentén, 1954 (Jancsó)
Galileo, 1975 (Losey)
Gallant Journey, 1946 (Wellman)
Gallant Lady, 1933 (La Cava)
Galley Slave, 1915 (Ingram)
Gallina clueca, 1941 (de Fuentes)
Gallina muy ponedora, 1980 (Fernández)
Gallipoli, 1981 (Weir)
Galloping Bungalows, 1924 (Sennett)
Galloping Justice, 1927 (Wyler)
Gambler, 1974 (Reisz)
Gamblers, 1929 (Curtiz)
Gambler's Wife. *See* Fra Fyrste til Knejpevaert, 1913
Gambling Rube, 1914 (Sennett)
Game, 1997 (Fincher)
Game. *See* Gra, 1968
Game in the Sand. *See* Spiel im Sand, 1964
Game Is Over. *See* Curée, 1966
Game of Death, 1946 (Wise)
Game of Love. *See* Blé en herbe, 1953
Game of Poker, 1913 (Sennett)
Game of Pool, 1913 (Sennett)
Game Old Knight, 1915 (Sennett)
Gamekeeper, 1979 (Loach)
Games. *See* Jeux, 1979
Gamila Bohraid, 1958 (Chahine)
Gamin de Paris, 1923 (Feuillade)
Gammelion, 1967 (Markopoulos)
Ganashatru, 1989 (Ray)
Gandhi, 1982 (Attenborough)
Ganesh Utsava, 1914/15 (Phalke)
Gang Buster, 1931 (Mankiewicz)
Gang in die Nacht, 1921 (Murnau)
Ganga Zumba, 1964 (Diegues)
Gangavataran, 1937 (Phalke)
Gang's All Here, 1943 (Berkeley)
Gangs of New York, 1938 (Fuller)
Gangs of New York, 2001 (Scorsese)
Gangs of the Waterfront, 1938 (Fuller)
Gangster, 1913 (Sennett)
Gangster We Made. *See* Vicious Years, 1950
Gangster's Moll. *See* Minbo No Onna, 1991
Ganovenehre, 1966 (Staudte)
Gans von Sedan, 1959 (Käutner)
Garage, 1920 (Keaton)
Garbo Talks, 1984 (Lumet)
Garçon, 1983 (Sautet)
Garçon divorcé. *See* Mari garçon, 1932
Garçon sauvage, 1951 (Delannoy)
Garconnière, 1960 (Petri)
Garçu, 1995 (Pialat)
Garde à vue, 1981 (Miller)
Garden, 1990 (Jarman)
Garden of Allah, 1927 (Ingram)
Garden of Delights. *See* Jardín de las delicias, 1970
Garden of Earthly Delights, 1981 (Brakhage)
Garden of Eden, 1928 (Milestone)
Garden of Luxor, 1972 (Jarman)
Garden of the Finzi-Continis. *See* Giardino dei Finzi Contini, 1970
Garden of the Moon, 1938 (Berkeley)
Garden of Women. *See* Onna no sono, 1954
Gardener. *See* Trädgárrdsmaästaren, 1912
Gardens of Stone, 1987 (Coppola)
Gardeoffizier. *See* Leibgardist, 1925
Gardez le sourire. *See* Sonnenstrahl, 1933
Gardienne du feu, 1913 (Feuillade)
Gardiens de phare, 1929 (Feyder; Grémillon)
Gare centrale. *See* **Bab el Hadid**, 1958
Garibaldino al convento, 1942 (de Sica)
Garlands at the Foot of the Mountain, 1984 (Xie Jin)
Garment Jungle, 1957 (Aldrich)
Gars des vues, 1975 (Lefebvre)
Gasherbrum—Der leuchtende Berg, 1984 (Herzog)
Gaslight, 1944 (Cukor)
Gaspards, 1973 (Miller)
Gassenhauer, 1931 (Pick; Staudte)
Gass-s-s-s, or It Became Necessary to Destroy the World in Order to Save It, 1970 (Corman)
Gastone, 1959 (de Sica)
Gatans barn, 1914 (Sjöström)
Gate of Hell. *See* **Jigokumon**, 1953
Gates of Heaven, 1978 (Morris)
Gates of Heaven. *See* Bramy raju, 1967
Gates of the Night. *See* Portes de la nuit, 1946
Gates to Paradise. *See* Bramy raju, 1967
Gathering of Old Men, 1987 (Schlöndorff)
Gatto, 1978 (Leone)
Gattopardo, 1963 (Pollack; Visconti)
Gaucho, 1927 (Fernández)
Gaucho, 1964 (Scola)

Gaucho. *See* Gaucho, 1964
Gauchos judíos, 1975 (Torre Nilsson)
Gaudi Afternoon, 2000 (Seidelman)
Gauguin, 1950 (Resnais)
Gaulois, 1988 (Herzog)
Gaunt Stranger, 1938 (Launder, Frank, and Sidney Gilliat)
Gauntlet, 1977 (Eastwood)
Gaven. *See* Fodselsdagsgaven, 1912
Gavotte, 1902 (Guy)
Gay Back Alley. *See* Yokina uramachi, 1939
Gay Deceiver, 1926 (Stahl)
Gay Deception, 1934 (Wyler)
Gay Defender, 1927 (La Cava)
Gay Desperado, 1936 (Mamoulian)
Gay Divorcee, 1934 (Sandrich)
Gay Lady. *See* Battle of Paris, 1929
Gay Masquerade. *See* Benten Kozo, 1928
Gay Nineties, 1931 (Sandrich)
Gay Shoe Clerk, 1903 (Porter)
Gaz mortels, 1916 (Gance)
Gazebo, 1960 (Hitchcock)
Gazon Maudit, 1995 (Berri)
Gdy spadaja anioly, 1959 (Polanski)
Gee Whiz, 1920 (Sennett)
Gefahren der Brautzeit/Liebesnächte, 1929 (Forst)
Gefährliche Spiel, 1919 (Wiene)
Geheimnesse einer Seele, 1925 (Pabst)
Geheimnis der Orplid. *See* Epilog, 1950
Geheimnis des Amerika-Docks, 1917 (Dupont)
Geheimnis des blauen Zimmers, 1950 (Staudte)
Geheimnisvolle Tiefen, 1949 (Pabst)
Geier Wally, 1921 (Dupont; Leni)
Geisha Boy, 1957 (Lewis; Tashlin)
Gekka no kyojin, 1926 (Kinugasa)
Geld, 1989 (Dörrie)
Gelegenheitsarbeit einer Sklavin, 1973 (Kluge)
Geliebte, 1927 (Wiene)
Gelosia, 1953 (Germi)
Gelöste Ketten, 1916 (Wiene)
Gemischte Frauenchor, 1916 (Lubitsch)
GEN—Jiří Anderle, 1993 (Jireš)
GEN—Josef Skvorecký, 1993 (Jireš)
GEN—Miloš Kopecký, 1995 (Jireš)
Genbakuno-ko, 1952 (Shindo)
Genboerne, 1939 (Henning-Jensen)
Gendai no joo, 1924 (Mizoguchi)
Gendarme est sans culotte, 1914 (Feuillade)
Gendarme est sans pitié, 1932 (Autant-Lara)
Gendarmes, 1907 (Guy)
Gendre de Monsieur Poirier, 1934 (Pagnol)
Généalogies d'un crime, 1997 (Ruiz)
General, 1926 (Keaton)
General, 1998 (Boorman)
General Died at Dawn, 1936 (Milestone)
General Ginsburg, 1930 (Sandrich)
General Line. *See* Generalnaia linia, 1929
General Nogi and Kuma-san. *See* Nogi Taisho to Kuma-san, 1926
General Nuisance, 1941 (Keaton)
General Statement on Chile. *See* Acta General de Chile, 1986
Generale della Rovere, 1959 (de Sica; Rossellini)
Generalnaia linia, 1929 (Eisenstein)
Generalprobe, 1980 (Schroeter)
General's Daughter, 1999 (Frankenheimer)
Generation. *See* Pokolenie, 1955
Genesis, 1986 (Sen)
Genesis: The Creation and the Flood, 1994 (Olmi)
Genio due compari e un pollo, 1975 (Leone)
Genius, 1970 (Markopoulos)
Genji monogatari, 1951 (Shindo; Yoshimura)
Genocide, 1985 (Welles)
Genopstandelsen. *See* En Opstandelse, 1914
Genou de Claire, 1970 (Rohmer)
Gens du mil, 1951 (Rouch)
Gens du voyage, 1938 (Feyder)
Gente del Po, 1947 (Antonioni)
Gentle Gunman, 1952 (Dearden)
Gentleman Burglar, 1908 (Porter)
Gentleman Burglar, 1914 (Sennett)
Gentleman Jim, 1942 (Walsh)
Gentleman of Leisure, 1915 (de Mille)
Gentleman of Paris, 1931 (Launder, Frank, and Sidney Gilliat)
Gentleman of the Room. *See* Kammarjunkaren, 1913
Gentleman Tramp, 1975 (Bogdanovich)
Gentleman's Agreement, 1947 (Kazan)
Gentlemen of Nerve, 1914 (Chaplin; Sennett)
Gentlemen Prefer Blondes, 1953 (Hawks)
Genuine, 1920 (Wiene)
Geo le mysterieux, 1916 (Dulac)
Geography Films Series, 1944/49 (Leacock)
Geordie, 1955 (Launder, Frank, and Sidney Gilliat)
George Stevens: A Filmmaker's Journey, 1984 (Capra)
George Wallace, 1997 (Frankenheimer)
Georginas Gründe, 1975 (Schlöndorff; Von Trotta)
Gerald Cranston's Lady, 1924 (Goulding)
Gerald's Film, 1976 (Jarman)
Gerard Has His Hair Removed with Nair, 1967 (Warhol)
Gerard Malanga Reads Poetry, 1966 (Warhol)
German Sisters. *See* **Bleierne Zeit**, 1981
Germania, anno zero, 1947 (Rossellini)
Germany in Autumn. *See* **Deutschland im Herbst**, 1978
Germany Nine Zero. *See* Allemagne Neuf Zero, 1991
Germany, Pale Mother. *See* Deutschland bleiche mutter, 1980
Germany, Year Zero. *See* Germania, anno zero, 1947
Germinal, 1993 (Berri)
Germination d'un haricot, 1928 (Dulac)
Geronimo: An American Legend, 1993 (Hill)
Gershwin, 1992 (Resnais)
Gertrud, 1964 (Dreyer)
Gervais, 1956 (Clément)
Geschichte des kleinen Muck, 1953 (Staudte)
Geschichtsunterricht, 1972 (Straub, Jean-Marie, And Danièle Huillet)
Geschlecht derer von Rinwall, 1918 (Wiene)
Gespensterschiff, 1921 (Leni)
Gestes du silence, 1960 (Storck)
Gesu di Nazareth, 1977 (Zeffirelli)
Get Back, 1991 (Lester)
Get Charlie Tully. *See* Ooh . . . You Are Awful, 1972
Get Crazy. *See* Flip Out, 1983
Get on the Bus, 1996 (Lee)
Get out Your Handkerchiefs. *See* Preparez vos mouchoirs, 1977
Get Rich Quick, 1913 (Sennett)
Get-Rich-Quick Wallingford, 1915 (Niblo)
Get-Rich-Quick Wallingford, 1921 (Borzage)
Get to Know Your Rabbit, 1972 (Welles; de Palma)
Get Your Man, 1927 (Arzner)
Getaway, 1972 (Hill; Peckinpah)
Getaway, 1994 (Hill)
Geteilte liebe, 1988 (Sanders-Brahms)
Getting Acquainted, 1914 (Chaplin; Sennett)
Getting Even, 1909 (Griffith)
Getting Gertie's Garter, 1945 (Dwan)
Getting His Goat. *See* Property Man, 1914

Getting Mary Married, 1919 (Dwan)
Getting of Wisdom, 1977 (Beresford)
Gewalt, 1971 (Sanders-Brahms)
Gewehr über, 1950 (Staudte)
Gezeichneten, 1922 (Dreyer)
Ghare Bahire, 1984 (Ray)
Ghazieh-e Shekl-e Aval, Ghazieh-e Shekl-e Dou Wom, 1979 (Kiarostami)
Ghessé hayé kish, 1999 (Makhmalbaf)
Ghost, 1911 (Sennett)
Ghost and Mrs. Muir, 1947 (Mankiewicz)
Ghost Breaker, 1914 (de Mille)
Ghost Breaker, 1922 (Leroy)
Ghost Dog: The Way of the Samurai, 1999 (Jarmusch)
Ghost Flower, 1918 (Borzage)
Ghost Goes West, 1935 (Clair)
Ghost of Folly, 1926 (Sennett)
Ghost of the Variety. *See* Spøgelset i Gravkaelderen, 1910
Ghost Parade, 1931 (Sennett)
Ghost Story of Youth. *See* Seishun kaidan, 1955
Ghost Train, 1931 (Launder, Frank, and Sidney Gilliat)
Ghosts, 1915 (von Stroheim)
Ghosts Italian Style. *See* Questi fantasmi, 1967
Ghosts of Mars, 2001 (Carpenter)
Ghosts of Mississippi, 1996 (Reiner)
Ghosts of Rome. *See* Fantasmi a Roma, 1960
Giacomo l'idealista, 1942 (Lattuada)
Giant, 1956 (Stevens)
Giant of Marathon. *See* Battaglia di Maratona, 1959
Giardino dei Finzi Contini, 1970 (de Sica)
Gibraltar, 1938 (von Stroheim)
Gibson Goddess, 1909 (Griffith; Sennett)
Giddap, 1925 (Sennett)
Giddy Age, 1932 (Sennett)
Giddy, Gay and Ticklish, 1915 (Sennett)
Gideon of Scotland Yard, 1959 (Ford)
Gidslet, 1913 (Christensen)
Gielgud: Scenes from Nine Decades, 1994 (Branagh)
Gift, 1973 (Brakhage)
Gift, 2000 (Raimi)
Gift Horse, 1952 (Attenborough)
Giftas, 1956 (Zetterling)
Giftpilen, 1915 (Blom)
Gigi, 1958 (Minnelli)
Gilda Live, 1980 (Nichols)
Gill-Women of Venus. *See* Voyage to the Planet of the Prehistoric Women, 1966
Gillekop, 1916 (Blom)
Gillekop, 1919 (Dreyer)
Gimme Shelter, 1970 (Maysles)
Gin-Shinju, 1956 (Shindo)
Gina, 1974 (Arcand)
Ginger and Fred, 1986 (Fellini)
Gingerbread Man, 1998 (Altman; Branagh)
Gingham Girl, 1920 (Sennett)
Ginpei from Koina. *See* Toina no Ginpei, 1933
Ginrei no hate, 1947 (Kurosawa)
Ginza no onna, 1955 (Yoshimura)
Ginza no yanagi, 1932 (Gosho)
Ginza Sanshiro, 1950 (Ichikawa)
Giochi di Colonia, 1958 (Olmi)
Gioconda Smile. *See* A Woman's Vengeance, 1948
Gion bayashi, 1953 (Mizoguchi)
Gion Festival. *See* Gion matsuri, 1933
Gion Festival Music. *See* Gion bayashi, 1953
Gion matsuri, 1933 (Mizoguchi)
Gion no shimai, 1936 (Mizoguchi)
Giornata balorda, 1960 (Pasolini)
Giornata particolare, 1977 (Scola)
Giorni d'amore, 1954 (Petri)
Giorni di gloria, 1945 (Visconti)
Giorno della prima di Close-Up, 1996 (Moretti)
Giovane Toscanini, 1988 (Zeffirelli)
Giovanna d'Arco al rogo, 1954 (Rossellini)
Giovanni Mariti, 1958 (Pasolini)
Gioventù perduta, 1947 (Germi)
Gipsy Joe, 1916 (Sennett)
Girl. *See* Den Muso, 1975
Girl. *See* Eltávozott nap, 1968
Girl 6, 1996 (Lee; Tarantino)
Girl and Her Trust, 1912 (Griffith)
Girl and the Bronco Buster, 1911 (Guy)
Girl and the Gun, 1912 (Dwan)
Girl and the Outlaw, 1908 (Griffith)
Girl at Dojo Temple. *See* Musume Dojoji, 1946
Girl Back Home, 1912 (Dwan)
Girl Can't Help It, 1956 (Tashlin)
Girl Crazy, 1929 (Sennett)
Girl Crazy, 1943 (Berkeley)
Girl Friend. *See* Kanojo, 1926
Girl from Chicago, 1932 (Micheaux)
Girl from Everywhere, 1927 (Sennett)
Girl from Lorraine. *See* Provinciale, 1980
Girl from Maxim's, 1933 (Crichton; Korda)
Girl from Nowhere, 1928 (Sennett)
Girl from the Street. *See* Ditya Bol'shogo Goroda, 1914
Girl Getters. *See* System, 1964
Girl Guardian, 1916 (Sennett)
Girl I Loved. *See* Waga koiseshi otome, 1946
Girl in Black, 1957 (Cacoyannis)
Girl in Every Port, 1928 (Hawks)
Girl in Number 29, 1920 (Ford)
Girl in the Crowd, 1934 (Powell, Michael, And Emeric Pressburger)
Girl in the Moon. *See* Frau im Mond, 1929
Girl in the News, 1940 (Launder, Frank, and Sidney Gilliat; Reed)
Girl in the Painting. *See* Portrait from Life, 1949
Girl in the Tonneau, 1932 (Sennett)
Girl Isn't Allowed to Love. *See* Bara ikutabi, 1955
Girl Missing, 1932 (Florey)
Girl Must Live, 1939 (Launder, Frank, and Sidney Gilliat; Reed)
Girl of the Golden West, 1915 (de Mille)
Girl of Yesterday, 1915 (Dwan)
Girl on the Bridge. *See* Fille sur le pont, 1999
Girl on the Canal. *See* Painted Boats, 1945
Girl Was Young. *See* Young and Innocent, 1937
Girl Who Knew Too Much. *See* Ragazza che sapeva troppo, 1963
Girl Who Stayed at Home, 1919 (Griffith)
Girl with Green Eyes, 1964 (Richardson)
Girl with the Green Eyes, 1916 (Guy)
Girl with the Hat Box. *See* Devushka s korobkoi, 1927
Girlfriends. *See* Amiche, 1955
Girlfriends. *See* Biches, 1968
Girls, 1957 (Cukor)
Girls. *See* Bonnes femmes, 1960
Girls. *See* Flickorna, 1968
Girls about Town, 1931 (Cukor)
Girls and a Daddy, 1908 (Griffith)
Girl's Folly, 1917 (Tourneur)
Girls from Wilko. *See* Panny z Wilka, 1979
Girls in Chains, 1943 (Ulmer)
Girls in Prison, 1994 (Fuller)
Girls of Izu. *See* Izu no musumetachi, 1945
Girls on the Beach, 1965 (Corman)

Girls Own Story, 1984 (Campion)
Girl’s Strategem, 1913 (Griffith)
Gishiki, 1971 (Oshima)
Gitane, 1986 (de Broca)
Gitanella, 1914 (Feuillade)
Giù la testa, 1972 (Leone)
Giudizio universale, 1961 (de Sica)
Giulietta degli spiriti, 1965 (Fellini)
Giulietta e Romeo, 1954 (Castellani)
Give a Girl a Break, 1953 (Donen; Fosse)
Give Her the Moon. *See* Caprices de Marie, 1969
Give My Regards to Broadway, 1948 (Bacon)
Give Us Air. *See* Daesh vozkukh, 1924
Give Us Wings, 1936 (Weiss)
Gives Us This Day, 1949 (Dmytryk)
Glace a trois faces, 1927 (Epstein)
Glad Rag Doll, 1929 (Curtiz)
Gladiator, 1986 (Ferrara)
Gladiator, 2000 (Scott; Spielberg)
Glaedens Dag, eller Miskendt, 1918 (Dreyer)
Glamorous World of the Adlon Hotel. *See* In der glanzvollen Welt des Hotel Adlon, 1989
Glamour, 1934 (Wyler)
Glaneurs et la glaneuse, 2000 (Varda)
Glas du Père Césaire, 1909 (Gance)
Glas, 1958 (Haanstra)
Glas Wasser, 1960 (Käutner)
Glass. *See* Glas, 1958
Glass-Bottom Boat, 1966 (Tashlin)
Glass Shield, 1994 (Burnett)
Glass Works, 1914/15 (Phalke)
Glassmakers of England, 1933 (Flaherty)
Glaube und Währung, 1980 (Herzog)
Glaze of Cathexis, 1990 (Brakhage)
Gleaners and I. *See* Glaneurs et la glaneuse, 2000
Gleisdreieck, 1950 (Staudte)
Glen or Glenda, 1953 (Wood, Edward D., Jr.)
Glenn Miller Story, 1954 (Mann)
Glimpse of Los Angeles, 1914 (Sennett)
Glimpse of the San Diego Exposition, 1915 (Sennett)
Glimpses of the Moon, 1923 (Dwan)
Glitterbug, 1993 (Jarman)
Glocken aus der Tiefe. *See* Bells from the Deep, 1993
Glomdalsbruden, 1926 (Dreyer)
Gloria, 1977 (Autant-Lara)
Gloria, 1980 (Cassavetes)
Gloria, 1999 (Lumet)
Glories of Iran, 1971 (Lelouch)
Glorious Lady, 1919 (Goulding)
Glorious Sixth of June, 1934 (Jennings)
Glory at Sea. *See* Gift Horse, 1952
Glory! Glory!, 1988 (Anderson)
Glory of the Sunset. *See* Yen Shuio Han, 1976
Glory on the Summit: Burning Youth. *See* Yama no sanka: moyuru wakamono-tachi, 1962
Glory to Us, Death to the Enemy. *See* Slava Nam—Smert’ Vagram, 1914
Glücklichen Jahre der Thorwalds, 1962 (Staudte)
Glumov’s Film Diary. *See* Kinodnevik Glumova, 1923
Glutton’s Nightmare, 1901 (Hepworth)
Go-Between, 1970 (Losey)
Go-Getter, 1937 (Berkeley; Daves)
Go into Your Dance, 1935 (Berkeley; Florey)
Go West, 1925 (Keaton)
Goalie’s Anxiety at the Penalty Kick. *See* Angst des Tormanns beim Elfmeter, 1971
Goat, 1921 (Keaton)
Gobbo, 1960 (Pasolini)
God Is My Co-Pilot, 1944 (Florey)
God Needs Men. *See* Dieu a besoin des hommes, 1950
God Runs Backwards. *See* Isten hátrafelé megy, 1990
God Said ‘Ha!’, 1998 (Tarantino)
God Shiva, 1955 (Haanstra)
God Told Me To, 1976 (Corman)
God Within, 1912 (Griffith)
Godchild, 1974 (Badham)
Goddag börn. *See* Newborn, 1953
Goddag Dyr!, 1947 (Roos)
Goddess, 1958 (Cromwell)
Goddess. *See* Devi, 1960
Goddess of Sagebrush Gulch, 1912 (Griffith)
Godelureaux, 1961 (Chabrol)
Godfather, 1972 (Coppola)
Godfather, Part II, 1974 (Coppola; Corman)
Godfather, Part III, 1991 (Coppola)
Godless Girl, 1929 (de Mille)
Godovshchina revoliutsiya, 1919 (Vertov)
Gods and the Dead. *See* Os deuses e os mortos, 1970
God’s Country, 1946 (Keaton)
God’s Country, 1985 (Malle)
God’s Gift. *See* Wend Kuuni, 1982
God’s Gift to Women, 1931 (Curtiz)
God’s Little Acre, 1958 (Mann)
Gods of the Plague. *See* Götter der Pest, 1969
God’s Stepchildren, 1938 (Micheaux)
God’s Unfortunate, 1912 (Dwan)
Gøglerblod, Artists. *See* Troløs, 1913
Gøgleren. *See* Elskovs Magt, 1912
Gogo no Yuigon-jo, 1995 (Shindo)
Gohatto, 1999 (Oshima)
Going and Coming Back. *See* Partir, revenir, 1985
Going Ga-ga, 1928 (Mccarey)
Going Gently, 1981 (Frears)
Going Highbrow, 1935 (Florey)
Going Hollywood, 1933 (Walsh)
Going My Way, 1944 (Mccarey)
Going Places. *See* Valseuses, 1973
Going Straight, 1916 (Franklin)
Going Up, 1923 (Leroy)
Goju-no to, 1944 (Gosho)
Gokumonto, 1977 (Ichikawa)
Gold and Glitter, 1912 (Griffith)
Gold Digger of Weepah, 1927 (Sennett)
Gold Diggers in Paris, 1938 (Berkeley)
Gold Diggers of 1933, 1933 (Berkeley; Leroy)
Gold Diggers of 1935, 1935 (Berkeley)
Gold Diggers of 1937, 1937 (Bacon; Berkeley)
Gold Dust Gertie, 1931 (Bacon)
Gold from the Gutter. *See* Alt paa ét Kort, 1912
Gold Ghost, 1934 (Keaton)
Gold Is Not All, 1910 (Griffith)
Gold Is Where You Find It, 1938 (Curtiz)
Gold Lust, 1911 (Dwan)
Gold of Naples. *See* Oro di Napoli, 1954
Gold Rush, 1925 (Chaplin)
Gold Seekers, 1910 (Griffith)
Golden Age of Comedy, 1959 (Clair)
Golden Bed, 1925 (de Mille)
Golden Boat, 1990 (Jarmusch; Ruiz)
Golden Bowl, 2000 (Ivory)
Golden Boy, 1939 (Mamoulian)
Golden Button, 1986 (Rogozhkin)
Golden Chance, 1915 (de Mille)

Golden Coach. *See* **Carrosse d'or**, 1953
Golden Demon. *See* Konjiki yasha, 1923
Golden Dreams, 2001 (Holland)
Golden Earrings, 1947 (Polonsky)
Golden Eighties. *See* Années 80, 1983
Golden Fern. *See* Zlaté kapradí, 1963
Golden Fortress. *See* Sonar Kella, 1974
Golden Gates. *See* Zolotye vorota, 1969
Golden Girl, 1951 (Bacon)
Golden Gloves, 1940 (Dmytryk)
Golden Hour, 1996 (Hallstrom)
Golden Ilsy. *See* De gouden Ilsy, 1957
Golden Lake. *See* Goldene See, 1919
Golden Louis, 1909 (Griffith)
Golden Pavement, 1915 (Hepworth)
Golden Shovel. *See* Aranyáso, 1914
Golden Smile. *See* Det gyldne Smil, 1935
Golden Supper, 1910 (Griffith)
Golden Vision, 1968 (Loach)
Goldene Schmetterling, 1926 (Curtiz; Leni)
Goldene See, 1919 (Lang)
Goldflakes. *See* Flocons d'or, 1976
Goldflocken. *See* Flocons d'or, 1976
Goldstein, 1964 (Kaufman)
Golem, 1936 (Duvivier)
Golem, l'esprit de l'exil, 1992 (Bertolucci)
Golf Nut, 1927 (Sennett)
Golfers, 1929 (Sennett)
Golfos, 1960 (Saura)
Golgotha, 1935 (Duvivier)
Golod . . . golod . . . golod, 1921 (Pudovkin)
Golpe de estado, 1976 (Guzmán)
Golpeando en la selva, 1967 (Alvarez)
Gönül kusu, 1965 (Güney)
Gone to Earth, 1950 (Powell, Michael, And Emeric Pressburger)
Gone with the Wind, 1939 (Cukor; Fleming; Hawks)
Gonin no kyodai, 1939 (Yoshimura)
Gonza, the Spearman. *See* Yari no Gonza, 1986
Gonzague ou L'Accordeur, 1933 (Grémillon)
Goob na ñu, 1979 (Faye)
Good and the Bad. *See* Bon et les méchants, 1975
Good Bad Man, 1916 (Dwan; Fleming)
Good Day for Fighting. *See* Custer of the West, 1968
Good Die Young, 1954 (Clayton)
Good Earth, 1937 (Fleming; Franklin; Lewin)
Good Fairy, 1935 (Sturges)
Good Fairy. *See* Zemma, 1951
Good-for-Nothing. *See* His New Profession, 1914
Good Grief, 1990 (Lewis)
Good Humor Man, 1950 (Bacon; Tashlin)
Good Land. *See* Nybyggarna, 1970
Good Light. *See* Dobré svetlo, 1985
Good Little Devil, 1913 (Porter)
Good Love and the Bad, 1912 (Dwan)
Good Man in Africa, 1994 (Beresford)
Good Men, Good Women. *See* Haonan Haonu, 1995
Good Morning . . . and Goodbye!, 1967 (Meyer)
Good Morning Babilonia, 1986 (Taviani)
Good Morning Boys, 1937 (Launder, Frank, and Sidney Gilliat)
Good Morning, Madam, 1925 (Sennett)
Good Morning, Nurse!, 1925 (Sennett)
Good Morning, Taipei. *See* Tsao an Taipei, 1977
Good Morning, Vietnam, 1988 (Levinson)
Good News, 1930 (Daves)
Good Night, Nurse!, 1918 (Keaton)
Good Omens, 2002 (Gilliam)
Good Provider, 1922 (Borzage)
Good Sam, 1948 (Mccarey)
Good Soldier Schweik. *See* Dobrý voják Svejk, 1931
Good Taste, 1995 (Jackson)
Good, the Bad, and the Ugly. *See* **Buono il brutto il cattivo**, 1966
Good Time Charley, 1927 (Curtiz)
Good Times, 1967 (Friedkin)
Good Will Hunting, 1997 (Smith; van Sant)
Goodbye Again, 1933 (Curtiz)
Goodbye Charlie, 1964 (Minnelli)
Goodbye, Children. *See* Au Revoir les enfants, 1987
Goodbye, Hello. *See* Sayonara, konnichiwa, 1959
Goodbye Kiss, 1928 (Sennett)
Goodbye Legs, 1929 (Sennett)
Goodbye Lover, 1999 (Joffé)
Goodbye, Mr. Chips, 1939 (Franklin)
Goodbye South, Goodbye. *See* Nanguo zaijan, nanguo, 1996
Goodbye, Summer, 1914 (Ingram)
GoodFellas, 1990 (Scorsese)
Goole by Numbers, 1976 (Greenaway)
Goonies, 1985 (Spielberg)
Goopy Gyne Bagha Byne, 1969 (Ray)
Goose Girl, 1915 (de Mille)
Goose Steps Out, 1942 (Dearden)
Goosed, 1999 (Coppola)
Gooseland, 1926 (Sennett)
Gopichand Jasoos, 1982 (Kapoor)
Gopinath, 1948 (Kapoor)
Gorgeous Hussy, 1936 (Mankiewicz)
Gorgon, the Space Monster, 1962-70 (Carpenter)
Gorgon versus Godzilla, 1962-70 (Carpenter)
Gorilla, 1939 (Dwan)
Gorilla, 1954/6 (Romero)
Gorilla Bathes at Noon, 1993 (Makavejev)
Gorillas in the Mist, 1988 (Apted)
Gorizont, 1933 (Kuleshov)
Gorizont, 1962 (Heifitz)
Gorky Park, 1983 (Apted)
Gory o zmierzchu, 1970 (Zanussi)
Goryachie dyenechki, 1935 (Heifitz)
Gosh-Darn Mortgage, 1926 (Sennett)
Goskinokalender, 1923-25 (Vertov)
Gospel according to Saint Matthew. *See* **Vangelo secondo Matteo**, 1964
Gospordaze, 1972 (Kieślowski)
Gosseline, 1923 (Feuillade)
Gossette, 1923 (Dulac)
Gösta Berlings saga, 1923 (Stiller)
Got a Match, 1911 (Sennett)
Götter der Pest, 1969 (Fassbinder; Von Trotta)
Götterdämmerung. *See* **Caduta degli dei**, 1969
Gottesgeisel, 1920 (Curtiz)
Goumbe des jeunes noceurs, 1965 (Rouch)
Goupi Mains rouges, 1943 (Becker)
Goûter de bébé, 1896-97 (Lumière)
Goutte de sang, 1924 (Epstein)
Governor, 1977 (Brakhage)
Governor's Daughter. *See* Guvernørens Datter, 1912
Governor's Daughters. *See* Lankshövdingens dottrar, 1916
Governor's Lady, 1915 (de Mille)
Gowri, 1943 (Kapoor)
Goya en Burdeos, 1999 (Saura)
Goyosen, 1926 (Kinugasa)
Gozaresh, 1977 (Kiarostami)
Gozenchu no jikanwari, 1972 (Hani)
Gozideh tasvir dar doran-e Qajar, 1993 (Makhmalbaf)
Gra, 1968 (Kawalerowicz)

Graal. *See* **Hitler ein Film aus Deutschland**, 1977
Graal. *See* Lancelot du Luc, 1974
Grace of God, 1997 (Cronenberg)
Gracias Santiago, 1984 (Alvarez)
Graciela, 1956 (Torre Nilsson)
Graduate, 1967 (Nichols)
Grafen Pocci—Einige Kapitel zur Geschichte einer Familie, 1967 (Syberberg)
Graffiti Blackboard. *See* Rakugaki kokuban, 1959
Gräfin Donelli, 1924 (Pabst)
Gran calavera, 1949 (Buñuel)
Gran Casino, 1947 (Buñuel)
Gran salto al vacio, 1979 (Alvarez)
Gran varietà, 1953 (de Sica)
Grand barrage, 1961 (Olmi)
Grand bleu, 1988 (Besson)
Grand Canyon, 1991 (Kasdan)
Grand Carnaval, 1985 (Besson)
Grand cri d'amour, 1998 (Berri)
Grand Dukes. *See* Grands ducs, 1996
Grand Duke's Finances. *See* Finanzen des Grossherzogs, 1924
Grand Hotel, 1932 (Goulding)
Grand Hotel Babylon, 1919 (Dupont)
Grand Illusion. *See* **Grande Illusion**, 1937
Grand Jeu, 1934 (Feyder)
Grand Jeu, 1954 (Siodmak)
Grand Parade, 1930 (Goulding)
Grand Prix, 1966 (Frankenheimer)
Grand Refrain, 1936 (Siodmak)
Grand Rue. *See* Calle Mayor, 1956
Grand Slam Opera, 1936 (Keaton)
Grand Theft Auto, 1977 (Bartel; Corman; Dante; Howard)
Grande Amour de Beethoven, 1936 (Gance)
Grande attacco, 1977 (Huston)
Grande Chartreuse, 1938 (Clément)
Grande Époque, 1959 (Clair)
Grande Fille tout simple, 1947 (L'herbier)
Grande Illusion, 1937 (Becker; Renoir; von Stroheim)
Grande paese d'Acciaio, 1960 (Olmi)
Grande Passion, 1929 (Delannoy)
Grande Pastorale, 1943 (Clément)
Grande strada azzurra, 1957 (Pontecorvo)
Grande Vie. *See* Kunstseidene Mädchen, 1960
Grandes Manoeuvres, 1955 (Clair)
Grandeur et Decadence d'un Petit Commerce du Cinema, 1986 (Godard)
Grandi magazzini, 1939 (Castellani; de Sica)
Grandma's Girl, 1929 (Sennett)
Grandmother, 1970 (Lynch)
Grandmother. *See* A nagymama, 1916
Grandmother. *See* Yaaba, 1989
Grands ducs, 1996 (Leconte)
Grands Moments, 1965 (Lelouch)
Granpa. *See* Dédáček, 1968
Gränsfolken, 1913 (Stiller)
Granton Trawler, 1934 (Cavalcanti; Grierson)
Grapes of Wrath, 1940 (Ford)
Grass, 1925 (Schoedsack)
Grass Is Greener, 1960 (Donen)
Grass Is Singing, 1982 (August)
Gratuités, 1927 (Grémillon)
Grausame Freundin, 1932 (Clouzot)
Grausige Nächte, 1921 (Pick)
Gravy Train, 1974 (Malick)
Gray Dame. *See* Den graa Dame, 1909
Gray's Anatomy, 1996 (Soderbergh)
Greaser, 1915 (Walsh)
Greaser and the Weakling, 1912 (Dwan)
Greaser's Gauntlet, 1908 (Griffith)
Great Adventure, 1918 (Guy)
Great Beginning. *See* Chlen pravitelstva, 1940
Great Cargoes, 1933 (Rotha)
Great Clown. *See* Muharraj el Kabir, 1951
Great Consoler. *See* Velikii uteshitel, 1933
Great Day, 1920 (Hitchcock)
Great Day for Bonzo, 1974 (Apted)
Great Day in Harlem, 1994 (Benton)
Great Day in the Morning, 1956 (Tourneur)
Great Dictator, 1940 (Chaplin)
Great Ecstasy of the Sculptor Steiner. *See* Grosse Ekstase des Bildschnitzers Steiner, 1974
Great Escape, 1963 (Attenborough)
Great Expectations, 1946 (Lean)
Great Flamarion, 1945 (Mann; von Stroheim)
Great Gabbo, 1929 (von Stroheim)
Great Garrick, 1937 (Leroy; Whale)
Great Gatsby, 1974 (Clayton; Coppola)
Great Gilbert and Sullivan. *See* Story of Gilbert and Sullivan, 1953
Great Harmony, 1913 (Dwan)
Great Imposter, 1961 (Mulligan)
Great Land, 1944 (Gerasimov)
Great Lie, 1941 (Goulding)
Great Love, 1918 (Griffith)
Great Manhunt. *See* State Secret, 1950
Great Man's Lady, 1942 (Wellman)
Great McGinty, 1940 (Sturges)
Great Meddler, 1940 (Zinnemann)
Great Moment, 1944 (Sturges)
Great Northfield Minnesota Raid, 1972 (Kaufman)
Great Pearl Tangle, 1916 (Sennett)
Great Pie Mystery, 1931 (Sennett)
Great Problem, 1916 (Ingram)
Great Redeemer, 1920 (Tourneur)
Great Scott, 1920 (Sennett)
Great Sinner, 1949 (Leroy; Siodmak)
Great Sioux Uprising, 1953 (Bacon)
Great St. Trinian's Train Robbery, 1966 (Launder, Frank, and Sidney Gilliat)
Great Stone Face, 1970 (Keaton)
Great Temptation. *See* Porte du large, 1936
Great Texas Dynamite Chase. *See* Dynamite Women, 1976
Great Toe Mystery, 1914 (Sennett)
Great Train Robbery, 1903 (Porter)
Great Universal Mystery, 1914 (Dwan)
Great Vacuum Robbery, 1915 (Sennett)
Great Van Robbery, 1959 (Roeg)
Great Waltz, 1938 (Duvivier; Fleming)
Great Waltz. *See* Waltzes from Vienna, 1933
Great White Hope, 1970 (Ritt)
Greater Love Hath No Man, 1915 (Guy)
Greater Love, 1913 (Dwan)
Greater than Love, 1920 (Niblo; Stahl)
Greatest Love. *See* Europa '51, 1952
Greatest Question, 1919 (Griffith)
Greatest Show on Earth, 1952 (de Mille)
Greatest Story Ever Told, 1965 (Ashby; Stevens)
Greatest Thing in Life, 1918 (Griffith)
Greed, 1924 (Ingram; von Stroheim)
Greek Testament, 1942 (Cavalcanti; Crichton)
Green and Pleasant Land, 1955 (Anderson)
Green Berets, 1968 (Leroy)
Green Bird. *See* Grüne Vogel, 1979
Green Card, 1990 (Weir)

Green–eyed Monster, 1912 (Dwan)
Green Fields, 1937 (Ulmer)
Green Flood. *See* Zöldár, 1965
Green for Danger, 1946 (Launder, Frank, and Sidney Gilliat)
Green, Green Grass of Home. *See* Tsai Nei Ho P’an Ch’ing Ts’ao Ch’ing, 1982
Green Hell, 1940 (Whale)
Green Light, 1937 (Borzage)
Green Man, 1956 (Dearden; Launder, Frank, and Sidney Gilliat)
Green Manuela. *See* Grüne Manuela, 1923
Green Mare. *See* Jument verte, 1959
Green Mountain Land, 1950 (Flaherty)
Green Mountains. *See* Aoi sanmyaku, 1949
Green Planet. *See* Belle verte, 1996
Green Ray. *See* Rayon vert, 1986
Green Room. *See* Chambre verte, 1978
Green Years. *See* Zöldár, 1965
Greene Murder Case. *See* A Night of Mystery, 1937
Greenhorn, 1916 (Franklin)
Greenhouse. *See* Jardin des plantes, 1995
Greetings, 1968 (de Palma)
Gregory’s Girl, 1980 (Forsyth)
Gregory’s Two Girls, 1999 (Forsyth)
Grekh, 1916 (Protazanov)
Gremlins, 1984 (Dante; Spielberg)
Gremlins 2: The New Batch, 1990 (Bartel; Dante; Spielberg)
Grenoble. *See* Treize jours en France, 1968
Gretchen the, 1916 (Franklin)
Gretel, 1973 (Armstrong)
Grève des apaches, 1908 (Feuillade)
Grevinde Hjerteløs, 1915 (Holger-Madsen)
Grevindens Aere, 1918 (Blom; Dreyer)
Grey Gardens, 1975 (Maysles)
Grey Gold. *See* Or gris, 1980
Grey Owl, 1999 (Attenborough)
Grezy, 1915 (Bauer)
Gribiche, 1925 (Feyder)
Gridlock’d, 1997 (Sayles)
Grido, 1957 (Antonioni)
Grief, 1993 (Bartel)
Grierson, 1972 (Haanstra; Ivens)
Griff nach den Sternen, 1955 (Käutner)
Grifters, 1990 (Frears; Scorsese)
Grihalaxmi, 1934 (Mehboob Khan)
Grim Reaper. *See* Commare secca, 1962
Grimace, 1966 (Blier)
Grin and Bear It, 1933 (Stevens)
Griot Badye, 1977 (Rouch)
Grisbi. *See* Touchez pas au Grisbi, 1954
Grissom Gang, 1971 (Aldrich)
Grocery Clerk’s Romance, 1912 (Sennett)
Gromada, 1952 (Kawalerowicz)
Grönland, 1980 (Roos)
Grönlandske dialektoptagelser og trommedanse fra Thuledistriktet, 1967 (Roos)
Gros et le maigre, 1961 (Polanski)
Gross Fatigue, 1994 (Polanski)
Gross Misconduct, 1993 (Egoyan)
Grosse Abenteuerin, 1928 (Wiene)
Grosse Atlantik, 1962 (Welles)
Grosse Ekstase des Bildschnitzers Steiner, 1974 (Herzog)
Grosse Freiheit Nr. 7, 1944 (Käutner)
Grosse Liebe, 1931 (Preminger)
Grosse Spiel, 1950 (Staudte)
Grosse Sprung, 1927 (Riefenstahl)
Grosse Verhau, 1970 (Kluge)
Grotesk—Burlesk—Pittoresk, 1968 (Schroeter)
Group, 1966 (Lumet)
Group Instruction. *See* Group no shido, 1956
Group no shido, 1956 (Hani)
Group of Women, 1961 (Marshall)
Group One, 1967 (Warhol)
Growing Up. *See* Hsiao Pi Te Ku Shih, 1982
Growing Up. *See* Takekurabe, 1955
Grown-Ups, 1980 (Leigh)
Growth of a Pea Plant, 1911 (Phalke)
Grubstake Mortgage, 1912 (Dwan)
Grumpy, 1930 (Cukor)
Grüne Manuela, 1923 (Dupont)
Grüne Vogel, 1979 (Szabó)
Gruppo di famiglia in un interno, 1974 (Visconti)
Guantanamera, 1994 (Gutiérrez Alea)
Guapo del 900, 1960 (Torre Nilsson)
Guard, 1989 (Rogozhkin)
Guardia del corpo, 1942 (de Sica)
Guardian, 1990 (Friedkin)
Guardian and the Poet. *See* Vormund und sein Dichter, 1978
Guardie e ladri, 1951 (Bava)
Guardsman, 1931 (Franklin; Lewin)
Gubben Kommer, 1939 (Sjöström)
Gubijinso, 1935 (Mizoguchi)
Gudernes Yndling, 1919 (Holger-Madsen)
Guelwaar, 1992 (Sembene)
Güemes—La terra en armas, 1970 (Torre Nilsson)
Guendalina, 1956 (Lattuada)
Guerilla Fighter. *See* Padatik, 1973
Guérité. *See* Douaniers et contrebandiers, 1905
Guernica, 1950 (Resnais)
Guernica, 1978 (Kusturica)
Guerra del cerdo. *See* Diario de la guerra del cerdo, 1975
Guerra e liberdade Castro alves em São Paulo, 1998 (Pereira Dos Santos)
Guerra necessaria, 1980 (Alvarez)
Guerra olvidados, 1967 (Alvarez)
Guerre du silence, 1959 (Lelouch)
Guerre est finie, 1966 (Resnais)
Guerre populaire au Laos, 1969 (Ivens)
Guerre sans non, 1991 (Tavernier)
Guerrilla, 1908 (Griffith)
Guess Who’s Coming to Dinner?, 1967 (Kramer)
Guestless Dinner Party. *See* Den store Middag, 1914
Guests of Honour, 1941 (Cavalcanti; Crichton)
Guests of Hotel Astoria, 1989 (Burnett)
Guet-apens, L’écrin du rajah, 1912/13 (Feuillade)
Gueule d’amour, 1937 (Grémillon)
Gueule ouverte, 1974 (Pialat)
Guidance to the Indulgent. *See* Doraku shinan, 1928
Guiding Conscience. *See* Lykken, 1916
Guilty as Sin, 1993 (Lumet)
Guilty by Suspicion, 1991 (Polonsky; Scorsese)
Guilty by Suspicion. *See* A Cry in the Dark, 1988
Guinea Pig, 1948 (Attenborough; Boulting)
Guinguette, 1958 (Delannoy)
Guldet og vort Hjerte, 1913 (Holger-Madsen)
Guldets Gift, eller Lerhjertet, 1916 (Dreyer; Holger-Madsen)
Guldmønten. *See* Alt paa ét Kort, 1912
Guldspindeln, 1914 (Sjöström)
Guling Jie Shaonian Sha Ren Shijian, 1991 (Yang)
Gumshoe, 1971 (Frears)
Gun, 1974 (Badham)
Gun, 1997 (Altman)
Gun Fightin’ Gentleman, 1919 (Ford)
Gun Fury, 1953 (Walsh)

Gun in His Hand, 1945 (Losey)
Gun Justice, 1927 (Wyler)
Gun Law, 1919 (Ford)
Gun Packer, 1919 (Ford)
Gun Pusher. *See* Gun Packer, 1919
Gun Runners, 1958 (Siegel)
Gun Runners, 1969 (Wood, Edward D., Jr.)
Gun Woman, 1918 (Borzage)
Gunboat Ginsburg, 1930 (Sandrich)
Güney ölüm saciyor, 1969 (Güney)
Gung Ho, 1986 (Howard)
Gunga Din, 1939 (Hawks; Stevens)
Gunki hatameku shitani, 1972 (Shindo)
Gunless Bad Man, 1926 (Wyler)
Gunman, 1911 (Dwan)
Gunman, 1913 (Walsh)
Gunnar Hedes saga, 1922 (Stiller)
Gunpowder Plot, 1900 (Hepworth)
Guns. *See* **Os fuzis**, 1964
Guns at Batasi, 1964 (Attenborough)
Guns for the Dictator. *See* Arme à gauche, 1965
Guns in the Afternoon. *See* **Ride the High Country**, 1962
Guns of the Trees, 1961 (Mekas)
Guns, Sin, and Bathtub Gin. *See* Lady in Red, 1979
Guns West, 1954 (Corman)
Gunsaulus Mystery, 1921 (Micheaux)
Gunslinger, 1956 (Corman)
Guru, 1968 (Ivory)
Gusher, 1913 (Sennett)
Gussie Rivals Jonah, 1915 (Sennett)
Gussie the Golfer, 1914 (Sennett)
Gussie Tied to Trouble, 1915 (Sennett)
Gussie's Backward Way, 1915 (Sennett)
Gussie's Day of Rest, 1915 (Sennett)
Gussie's Wayward Path, 1915 (Sennett)
Gustave est médium, 1921/22 (Feuillade)
Gustave Moreau, 1961 (Kaplan)
Gutei kenkei, 1931 (Gosho)
Gutter. *See* Dobu, 1954
Guvernørens Datter, 1912 (Blom)
Guy, a Gal and a Pal, 1945 (Boetticher)
Guy Named Joe, 1943 (Fleming)
Guys and Dolls, 1955 (Mankiewicz)
Guys of the Sea. *See* Umi no yarodomo, 1957
Gyarmat a föld alatt, 1951 (Fábri)
Gycklarnas afton, 1953 (Bergman)
Gyermekek, könyvek, 1962 (Mészáros)
Gyertek el a névnapomra, 1983 (Fábri)
Gymnasium Jim, 1922 (Sennett)
Gymnasts, 1961 (Baillie)
Gypsies. *See* Cigányok, 1962
Gypsy, 1962 (Leroy)
Gypsy. *See* Gitane, 1986
Gypsy and the Gentleman, 1958 (Losey)
Gypsy Moths, 1969 (Frankenheimer)
Gypsy Queen, 1913 (Sennett)

H Is for House (+ ph, ed, voice), 1973 (Greenaway)
H.M. Pulham, Esq., 1941 (Vidor)
H.O., 1966 (Ripstein)
Habanera, 1937 (Sirk)
Habit of Happiness, 1916 (Dwan; Fleming)
Haceldama ou Le Prix du Sang, 1919 (Duvivier)
Hachi-Ko, 1988 (Shindo)
Hachigatsu No Kyohshikyoku, 1991 (Kurosawa)
Hadaka no jukyu-sai, 1970 (Shindo)
Hadaka no shima, 1960 (Shindo)
Hadaka no taiyo, 1958 (Shindo)
Hadota Misreya, 1982 (Chahine)
Haevnens Nat, 1915 (Christensen)
Haevnet, 1911 (Blom)
Häftling aus Stambul, 1929 (Forst)
Hag in a Leather Jacket, 1964 (Waters)
Hagiographia, 1971 (Markopoulos)
Haha o kowazu-ya, 1934 (Ozu)
Haha yo, kimi no na o kegasu nakare, 1928 (Gosho)
Haha, 1963 (Shindo)
Hahayo koishi, 1926 (Gosho)
Hai shang hua, 1998 (Hou Hsiao-Hsien)
Hai zi wang, 1987 (Chen Kaige)
Haikyo no naka, 1923 (Mizoguchi)
Hail Mary, 1985 (Godard)
Hail the Conquering Hero, 1944 (Sturges)
Hail to Freedom. *See* Viva la libertad, 1965
Hair, 1979 (Forman; Ray)
Hair Trigger Casey, 1922 (Borzage)
Hair Trigger Casey. *See* Immediate Lee, 1916
Haircut, 1963 (Warhol)
Hairdresser's Husband. *See* Mari de la coiffeuse, 1990
Hairpins, 1920 (Niblo)
Hairspray, 1988 (Waters)
Haizan no uta wa kanashi, 1923 (Mizoguchi)
Hajnal, 1971 (Szabó)
Hakai, 1948 (Kinoshita)
Hakai, 1962 (Ichikawa)
Hakoiri musume, 1935 (Ozu)
Hakuchi, 1951 (Kurosawa)
Hakuchu no torima, 1966 (Oshima)
Halálcsengö, 1917 (Curtiz)
Halbblut, 1919 (Lang)
Half a Bride, 1928 (La Cava)
Half a Chance. *See* Chance sur deux, 1998
Half-Back of Notre Dame, 1924 (Sennett)
Half-Breed, 1916 (Dwan; Fleming)
Half Breed. *See* Halvblod, 1913
Half Caste. *See* Halbblut, 1919
Half Holiday, 1931 (Sennett)
Half Life, 1988 (Corman)
Half Naked Truth, 1932 (La Cava)
Half-Slave, Half-Free. *See* Solomon Northrup's Odyssey, 1984
Half-Way to Heaven, 1929 (Cavalcanti)
Halfway House, 1944 (Cavalcanti; Dearden)
Halhatatlanság, 1959 (Jancsó)
Halil, the Crow-Man. *See* Kargaci Halil, 1968
Halimeden mektup var, 1964 (Güney)
Hall of Lost Steps. *See* Sál ztracených kroku, 1960
Hallelujah, 1929 (Vidor)
Hallelujah, I'm a Bum, 1933 (Milestone)
Hallo! Hallo! Hier spricht Berlin. *See* Allo Berlin? Ici Paris!, 1931
Halloween, 1978 (Carpenter)
Halloween II, 1981 (Carpenter)
Halloween III: Season of the Witch, 1983 (Carpenter)
Halloween IV: The Return of Michael Meyers, 1988 (Carpenter)
Halloween V: The Revenge of Michael Meyers, 1989 (Carpenter)
Halloween H20: Twenty Years Later, 1998 (Carpenter)
Halls of Anger, 1970 (Reiner)
Halls of Montezuma, 1951 (Milestone)
Hallucination. *See* Lidércnyomás, 1920
Halvblod, 1913 (Sjöström)
Ham Artist. *See* Face on the Bar-Room Floor, 1914
Hamagure no komoriuta, 1973 (Yoshimura)
Hamari Baat, 1943 (Kapoor)

Hamburg, 1961 (Roos)
Hamles, 1960 (Skolimowski)
Hamlet, 1910 (Blom)
Hamlet, 1963 (Kozintsev)
Hamlet, 1968 (Dmytryk)
Hamlet, 1969 (Richardson)
Hamlet, 1990 (Zeffirelli)
Hamlet, 1996 (Attenborough; Branagh)
Hamlet, 2000 (Bartel)
Hamlet Goes Business. *See* Hamlet Liikemaailmassa, 1987
Hamlet Liikemaailmassa, 1987 (Kaurismaki)
Hamlet's Castle. *See* Shakespeare og Kronborg, 1950
Hammett, 1982 (Coppola; Wenders)
Hämnaren, 1915 (Stiller)
Hamnstad, 1948 (Bergman)
Hampi, 1965 (Rouch)
Hamsarayan, 1982 (Kiarostami)
Hamshahri, 1983 (Kiarostami)
Hamsun, 1996 (Troell)
Hana, 1941 (Yoshimura)
Hana hiraku, 1948 (Ichikawa)
Hana no nagadosu, 1954 (Kinugasa)
Hanakago no uta, 1937 (Gosho)
Hanamuko no negoto, 1935 (Gosho)
Hanaoko Seishu no tsuma, 1967 (Shindo)
Hanare goze Orin, 1977 (Shinoda)
Hanasake jijii, 1923 (Kinugasa)
Hanasaku minato, 1943 (Kinoshita)
Hanayome no negoto, 1933 (Gosho)
Hanayome san wa sekai-ichi, 1959 (Shindo)
Hand, 1981 (Stone)
Hand in the Trap. *See* Mano en la trampa, 1961
Hand Movie, 1968 (Rainer)
Hand of Death, 1975 (Woo)
Hand of Peril, 1916 (Tourneur)
Hand That Rocks the Cradle, 1917 (Weber)
Handful of Rice. *See* En Handfull Ris, 1938
Handicapped Future. *See* Behinderte Zukunft, 1970
Handle with Care. *See* Citizen's Band, 1977
Händler der vier Jahreszeiten, 1971 (Fassbinder)
Handmaid's Tale, 1990 (Schlöndorff)
Hands over the City. *See* Mani sulla città, 1963
Hands Up!, 1917 (Browning)
Hands Up!. *See* Rece do gory, 1967
Hanele, 1999 (Kachyňa)
Hang 'em High, 1967 (Eastwood)
Hanged Man, 1964 (Siegel)
Hanging out Yonkers, 1973 (Akerman)
Hanging Tree, 1959 (Daves)
Hangman, 1959 (Curtiz)
Hangman's House, 1928 (Ford)
Hangmen Also Die, 1943 (Lang)
Hangyaboly, 1971 (Fábri)
Hanna K, 1983 (Costa-Gavras)
Hannah and Her Sisters, 1986 (Allen)
Hanna's Ragtime, 1997 (Menzel)
Hannibal, 1960 (Ulmer)
Hannibal, 2001 (Scott)
Hannibál tonár úr, 1956 (Fábri)
Hanno rapito un uomo, 1937 (de Sica)
Hanno rubato un tram, 1954 (Bava)
Hanoi, martes 13, 1967 (Alvarez)
Hans and Grethe. *See* Hans og Grethe, 1913
Hans bröllopsnatt, 1915 (Stiller)
Hans første Honorar. *See* Det første Honorar, 1912
Hans gode Genius, 1920 (Blom)
Hans' Good Fortune. *See* Hans im gluck, 1976
Hans hustrus förflutna, 1915 (Stiller)
Hans im gluck, 1976 (Petersen)
Hans nåds testamente, 1919 (Sjöström)
Hans og Grethe, 1913 (Dreyer)
Hans Rigtige Kone, 1917 (Dreyer; Holger-Madsen)
Hans Trutz im Schlaraffenland, 1915 (Lubitsch)
Hans vanskeligste Rolle, 1912 (Blom)
Hansel and Gretel, 1909 (Porter)
Hansom Cabman, 1924 (Capra; Sennett)
Hansom Driver, 1913 (Sennett)
Hantise, 1912 (Feuillade)
Hanussen, 1988 (Szabó)
Haonan Haonu, 1995 (Hou Hsiao-Hsien)
Happening, 1966 (Chabrol)
Happiest Days of Your Life, 1950 (Launder, Frank, and Sidney Gilliat)
Happiness, 1924 (Vidor)
Happiness, 1998 (Solondz)
Happiness Ahead, 1928 (Goulding)
Happiness Ahead, 1934 (Leroy)
Happiness of Eternal Night. *See* Schast'e Vechnoi Nochi, 1915
Happy Birthday to John, 1996 (Mekas)
Happy Birthday Türke!, 1991 (Dörrie)
Happy Canary. *See* Vesyolaya kanareika, 1929
Happy-End im siebten Himmel. *See* Traum von Lieschen Müller, 1961
Happy Ending , 1931 (Launder, Frank, and Sidney Gilliat)
Happy Ever After. *See* Blonder Traum, 1932
Happy Hooligan Surprised, 1901 (Porter)
Happy Hooligan Turns Burglar, 1902 (Porter)
Happy in the Morning, 1938 (Cavalcanti)
Happy Is the Bride, 1957 (Boulting)
Happy Mother's Day, 1963 (Leacock)
Happy Mother's Day, Love George, 1973 (Howard)
Happy New Year, 1988 (Lelouch)
Happy New Year. *See* Bonne année, 1972
Happy Though Married, 1919 (Niblo)
Happy Time, 1952 (Kramer)
Happy We, 1983 (Hallstrom)
Har har du ditt liv, 1966 (Troell)
Har jeg Ret til at tage mit eget Liv, 1919 (Holger-Madsen)
Hara-Kiri, 1919 (Lang)
Haracima dokunma, 1965 (Güney)
Harakiri. *See* **Seppuku**, 1962
Harald Sæverud—1 en alder af 88 år, 1985 (Roos)
Harangok városa—Veszprém, 1966 (Mészáros)
Hard Bodies, 1989 (Menzel)
Hard Boiled, 1925 (Mccarey)
Hard-Boiled, 1992 (Woo)
Hard Cash, 1913 (Ingram)
Hard Choices, 1984 (Sayles)
Hard Cider, 1914 (Sennett)
Hard Day's Night, 1964 (Lester)
Hard Fists, 1927 (Wyler)
Hard Is the Life of an Adventurer. *See* Těžký život dobrodruha, 1941
Hård klang, 1952 (Sjöström)
Hard Knocks and Love Taps, 1921 (Sennett)
Hard Labor on the River Douro. *See* Douro, faina fluvial, 1931
Hard Labour, 1972 (Leigh)
Hard Luck, 1921 (Keaton)
Hard Summer. *See* Vizivárosi Nyár, 1965
Hard Target, 1993 (Raimi; Woo)
Hard Time: The Premonition, 1999 (Bartel)
Hard Times, 1975 (Hill)
Hard to Beat, 1909 (Porter)
Hard to Handle, 1933 (Leroy)

Hard to Handle: Bob Dylan with Tom Petty and the Heartbreakers, 1986 (Armstrong)
Hard Way, 1991 (Badham)
Hardcore, 1978 (Schrader)
Hardly Working, 1980 (Lewis)
Hare Krishna, 1966 (Mekas)
Harem Knight, 1926 (Sennett)
Hari Hondal Bargadar, 1980 (Benegal)
Harlan County, U.S.A., 1976 (Kopple)
Harlot, 1964 (Warhol)
Harmony Heaven, 1930 (Launder, Frank, and Sidney Gilliat)
Harold and Maude, 1971 (Ashby)
Harold Teen, 1928 (Leroy)
Három csillág, 1960 (Jancsó)
Harp of Burma. *See* **Biruma no tategoto**, 1956
Harrison és Barrison, 1917 (Korda)
Harrowing, 1993 (Brakhage)
Haru koro no hana no en, 1958 (Kinugasa)
Haru no yume, 1960 (Kinoshita)
Haru wa gofujin kara, 1932 (Ozu)
Harun al Raschid, 1924 (Curtiz)
Harvest in the Cooperative “Dosza’’. *See* Arat az Orosházi Dözsa, 1953
Harvest Is In. *See* Goob na ñu, 1979
Harvest of Tears. *See* Pressens Magt, 1913
Has Anybody Seen My Gal?, 1952 (Sirk)
Hasards ou coincidences, 1998 (Lelouch)
Hash House Fraud, 1915 (Sennett)
Hash-House Hero. *See* Star Boarder, 1914
Hash-House Mashers, 1915 (Sennett)
Hashi no nai kawa, 1969 (Imai)
Hassane, 1990 (Palcy)
Hasta cierto punto, 1984 (Gutiérrez Alea)
Hasta la victoria siempre, 1967 (Alvarez)
Hasta que perdio Jalisco, 1945 (de Fuentes)
Hatari!, 1962 (Hawks)
Hatchet for the Honeymoon. *See* Rosso segno della follia, 1969
Hatchet Man, 1932 (Wellman)
Haters, 1912 (Dwan)
Hateshinaki jonetsu, 1949 (Ichikawa)
Hateshinaki yokubo, 1958 (Imamura)
Hatful of Rain, 1957 (Zinnemann)
Hatmaker. *See* Fantômes du chapelier, 1982
Hatred. *See* Mollenard, 1938
Hatred. *See* Nenavist, 1978
Hats Off, 1936 (Fuller)
Hatsukoi, 1926 (Gosho)
Hatsukoi, 1947 (Kurosawa)
Hatsuoki jig ok uhen, 1968 (Hani)
Hatta Marri, 1932 (Sennett)
Hättest was gescheites gelernt, 1978 (Dörrie)
Haunted, 1995 (Coppola)
Haunted and the Hunted. *See* Dementia 13, 1963
Haunted Bedroom, 1919 (Niblo)
Haunted Castle. *See* Schloss Vogelöd, 1921
Haunted Hill. *See* House on Haunted Hill, 1999
Haunted Homestead, 1927 (Wyler)
Haunted House, 1921 (Keaton)
Haunted House, 1928 (Christensen)
Haunted Palace, 1963 (Corman)
Haunted Sea, 1997 (Corman)
Haunting, 1963 (Wise)
Haunting, 1999 (Spielberg)
Haunting of Hell House, 1999 (Corman)
Hauptdarsteller, 1977 (Dörrie)
Hauptmann von Köpenick, 1956 (Käutner)
Haus der Frauen, 1977 (Zanussi)
Haus der Lüge, 1925 (Pick)
Haus in Montevideo, 1963 (Käutner)
Haut Bas Fragile, 1995 (Rivette)
Haut les mains!, 1912 (Feuillade)
Haute Lisse, 1956 (Grémillon)
Havana, 1990 (Pollack)
Have You Thought of Talking to the Director?, 1962 (Baillie)
Havel’s Audience with History, 1990 (Menzel)
Havets Djävul, 1935/36 (Fejös)
Having a Go, 1983 (Armstrong)
Having a Wild Weekend. *See* Catch Us If You Can, 1965
Havoc, 1925 (Goulding)
Havsgammar. *See* Rösen på Tistelön, 1916
Hawk, 1935 (Dmytryk)
Hawkins and Watkins, 1932 (Sennett)
Hawks and the Sparrows. *See* Uccellacci e uccellini, 1966
Hawk’s Nest, 1928 (Christensen)
Häxan, 1922 (Christensen)
Hayfoot, Strawfoot, 1926 (Sennett)
Hayseed, 1919 (Keaton)
Hayseed Romance, 1935 (Keaton)
Haystacks and Steeples, 1916 (Sennett)
Hazasodik az uram, 1913 (Curtiz)
Hazukashii yume, 1927 (Gosho)
He and His Sister. *See* On a jeho sestra, 1931
He Called Her In, 1913 (Dwan)
He Comes up Smiling, 1918 (Dwan)
He Did and He Didn’t, 1916 (Sennett)
He Died after the War. *See* Tokyo senso sengo hiwa, 1970
He Got Game, 1998 (Lee)
He Is My Brother, 1976 (Dmytryk)
He Loved Her So. *See* Twenty Minutes of Love, 1914
He Loved the Ladies, 1914 (Sennett)
He Stands in a Desert Counting the Seconds of His Life, 1985 (Anger; Mekas)
He Trumped Her Ace, 1930 (Sennett)
He Walked by Night, 1948 (Mann)
He was born, he suffered, he died, 1974 (Brakhage)
He Was Her Man, 1934 (Bacon)
He Was Once, 1989 (Haynes)
He Who Gets Slapped, 1924 (Sjöström)
He Who Gets Smacked, 1925 (Sennett)
He Who Must Die. *See* Celui qui doit mourir, 1958
He Who Rides a Tiger, 1965 (Crichton)
He Would A Hunting Go, 1913 (Sennett)
He Wouldn’t Stay Down, 1915 (Sennett)
Head, 1968 (Rafelson)
Head of the House, 1952 (Leacock)
Head On, 1980 (Huston)
Head over Heels. *See* Chilly Scenes of Winter, 1979
Health, 1979 (Altman)
Health-giving Waters of Tisza. *See* Éltetö Tisza-víz, 1954
Health of a Nation, 1939 (Cavalcanti)
Healthy Neighborhood, 1913 (Sennett)
Heart. *See* Kokoro, 1955
Heart. *See* O coracão, 1960
Heart Beats of Long Ago, 1910 (Griffith)
Heart in Winter. *See* **Coeur en Hiver**, 1992
Heart like a Wheel, 1983 (Bartel)
Heart o’ the Hills, 1919 (Franklin)
Heart of a Painted Woman, 1915 (Guy)
Heart of Britain, 1941 (Jennings)
Heart of Darkness, 1993 (Roeg)
Heart of Glass. *See* Herz aus Glas, 1976
Heart of Maryland, 1927 (Bacon)
Heart of New York, 1932 (Leroy)

Heart of Nora Flynn, 1916 (de Mille)
Heart of Oyama, 1908 (Griffith)
Heart of Scotland, 1961/62 (Grierson)
Heart of Show Business, 1957 (de Mille)
Heart of the Mountains. *See* Kokoro no sanmyaku, 1966
Heart of Wetona, 1919 (Franklin)
Heartbeat. *See* Szivdobogás, 1961
Heartbeeps, 1981 (Bartel)
Heartbreak Island. *See* Qunian dongtian, 1995
Heartbreak Ridge, 1986 (Eastwood)
Heartburn, 1986 (Forman; Nichols)
Hearts Adrift, 1914 (Porter)
Hearts and Flowers, 1919 (Sennett)
Hearts and Horses, 1913 (Dwan)
Hearts and Planets, 1915 (Sennett)
Hearts and Sparks, 1916 (Sennett)
Hearts Are Trumps, 1920 (Ingram)
Hearts Divided, 1936 (Borzage)
Hearts in Exile, 1929 (Curtiz)
Hearts of Age, 1934 (Welles)
Hearts of Oak, 1924 (Ford)
Hearts of the World, 1918 (Griffith; von Stroheim)
Heart's Voice. *See* Guldet og vort Hjerte, 1913
Heat, 1972 (Morrissey; Warhol)
Heat, 1995 (Mann)
Heat. *See* Znoy, 1963
Heat and Dust, 1983 (Ivory)
Heat and Mud. *See* Netsudeichi, 1950
Heat Haze. *See* Kagero, 1969
Heat Lightning, 1934 (Leroy)
Heave-ho!. *See* Hej rup!, 1934
Heaven and Earth, 1993 (Stone)
Heaven and Hell. *See* Tengoku to jigoku, 1963
Heaven Avenges, 1912 (Griffith)
Heaven Before I Die, 1997 (Miller)
Heaven Can Wait, 1943 (Lubitsch)
Heaven Fell That Night. *See* Bijoutiers du clair de lune, 1958
Heaven Knows, Mr. Allison, 1957 (Huston)
Heaven Linked with Love. *See* Tengoku ni musubu koi, 1932
Heavenly Assignment. *See* Heavenly Bodies!, 1963
Heavenly Bodies!, 1963 (Meyer)
Heavenly Creatures, 1994 (Jackson)
Heavens Above!, 1963 (Boulting)
Heaven's Gate, 1980 (Cimino)
Heavens! My Husband!, 1932 (Sennett)
Heavy, 1995 (Forman)
Hebi himesama, 1940 (Kinugasa)
Hectic Days. *See* Goryachie dyenechki, 1935
Hedda Gabler, 1919 (Pastrone)
Hedy the Shoplifter or The Fourteen-Year-Old Girl, 1965 (Warhol)
Heel of Italy. *See* Yellow Caesar, 1940
Heerak Rajar Deshe, 1979 (Ray)
Heeren der Meere, 1922 (Korda)
Hefty's, 1983 (Raimi)
Heidi, 1937 (Dwan)
Heien, 1929 (Ivens)
Height of Battle. *See* Senka no hate, 1950
Heilige Berg, 1926 (Riefenstahl)
Heilige Lüge, 1927 (Holger-Madsen)
Heimkehr des Odysseus, 1918 (Wiene)
Heimkehr ins Glück, 1950 (Staudte)
Heimlichkeiten, 1968 (Staudte)
Heinrich, 1977 (Sanders-Brahms)
Heinze's Resurrection, 1913 (Sennett)
Heir to Genghis Khan. *See* **Potomok Chingis-khana**, 1928
Heiress, 1949 (Wyler)
Heiresses. *See* Örökseg, 1980
Heirs. *See* Os herdeiros, 1969
Heisters, 1963 (Hooper)
Hej rup!, 1934 (Frič)
Hej, te eleven Fa . . . , 1963 (Jancsó)
Helas Pour Moi, 1993 (Godard)
Helen Morgan Story, 1957 (Curtiz)
Helen of Four Gates, 1920 (Hepworth)
Helen of Troy, 1955 (Wise)
Helen's Marriage, 1911 (Sennett)
Helimadoe, 1993 (Jireš)
Hell. *See* Enfer, 1994
Hell and High Water, 1954 (Fuller)
Hell Bent, 1918 (Ford)
Hell in the Pacific, 1968 (Boorman)
Hell Is for Heroes, 1962 (Siegel)
Hell Is Sold Out, 1951 (Attenborough)
Hell Spit Flexion, 1981 (Brakhage)
Hell without Limits. *See* Lugar sin límites, 1977
Hellé, 1972 (Vadim)
Heller in Pink Tights, 1960 (Cukor)
Heller Wahn, 1983 (Von Trotta)
Hello Baby, 1925 (Mccarey)
Hello Children. *See* Zdravstvuitye deti, 1962
Hello Mabel, 1914 (Sennett)
Hello Sailor, 1927 (Sandrich)
Hello Sister, 1933 (von Stroheim)
Hello Television, 1930 (Sennett)
Hell's Heroes, 1929 (Huston; Wyler)
Hell's Kitchen, 1939 (Dupont)
Help!, 1965 (Lester)
Help, Help, 1911 (Sennett)
Help! Help! Hydrophobia!, 1913 (Sennett)
Help Wanted!, 1939 (Zinnemann)
Helpful Hogan, 1923 (La Cava)
Helping Hand, 1908 (Griffith)
Helping Himself. *See* His New Profession, 1914
Helsinki Napoli All Night Long, 1988 (Jarmusch; Wenders)
Hem från Babylon, 1941 (Sjöberg)
Hemåt i Natten, 1977 (August)
Hemingway's Adventures of a Young Man. *See* Adventures of a Young Man, 1962
Hemo the Magnificent, 1957 (Capra)
Hen in the Wind. *See* Kaze no naka no mendori, 1948
Hendes Aere. *See* For sit Lands Aere, 1915
Hendes Helt, 1917 (Holger-Madsen)
Hendes Moders Løfte, 1916 (Holger-Madsen)
Hendes Naade, 1925 (Blom)
Henkel, ein deutsches Werk in seiner Arbeit, 1938 (Ruttmann)
Henri Storck: Ooggetuige, 1987 (Storck)
Henry, 1955 (Anderson)
Henry IV. *See* Enrico IV, 1983
Henry V, 1989 (Branagh)
Henry VIII, 1911 (Goulding)
Henry & June, 1990 (Kaufman)
Henry & Verlin, 1994 (Cronenberg)
Henry Fool, 1997 (Hartley)
Henry Geldzahler, 1964 (Warhol)
Henry Is Drunk, 1973 (Marshall)
Her Actor Friend, 1926 (Sennett)
Her Alibi, 1990 (Beresford)
Her Awakening, 1911 (Griffith)
Her Big Story, 1913 (Dwan)
Her Birthday Present, 1913 (Sennett)
Her Blighted Love, 1918 (Sennett)
Her Brother. *See* Ototo, 1960

Her Cardboard Lover, 1942 (Cukor)
Her Circus Knight, 1917 (Sennett)
Her Code of Honor, 1919 (Stahl)
Her Fame and Shames, 1917 (Sennett)
Her Father's Pride, 1910 (Griffith)
Her Feathered Nest, 1916 (Sennett)
Her Filmland Hero, 1915 (Franklin)
Her First Affaire, 1933 (Dwan)
Her First Beau, 1916 (Sennett)
Her First Biscuits, 1909 (Griffith)
Her First Love Affair. *See* Den første Kaerlighed, 1912
Her First Mate, 1933 (Wyler)
Her First Mistake, 1918 (Sennett)
Her First Romance, 1940 (Dmytryk)
Her Friend the Bandit, 1914 (Chaplin; Sennett)
Her Great Scoop, 1914 (Ingram)
Her Heroic Feat. *See* Ee Geroiski Podvig, 1914
Her Highness the Salesgirl. *See* Ihre Durchlaucht, die Verkäuferin, 1933
Her Husband's Friend, 1920 (Niblo)
Her Innocent Marriage, 1913 (Dwan)
Her Last Affair, 1936 (Powell, Michael, and Emeric Pressburger)
Her Last Chance, 1914 (Sennett)
Her Last Trip. *See* SS Ionian, 1939
Her Love Story, 1924 (Dwan)
Her Marble Heart, 1916 (Sennett)
Her Mother Interferes, 1911 (Sennett)
Her Mother's Oath, 1913 (Griffith)
Her Nature Dance, 1917 (Sennett)
Her New Beau, 1913 (Sennett)
Her Night of Romance, 1924 (Franklin)
Her Only Way, 1918 (Franklin)
Her Own Country, 1912 (Dwan)
Her Painted Hero, 1915 (Sennett)
Her Pet, 1911 (Sennett)
Her Private Life, 1929 (Korda)
Her Sacrifice, 1911 (Griffith)
Her Screen Idol, 1918 (Sennett)
Her Sister from Paris, 1925 (Franklin)
Her Sister's Secret, 1946 (Ulmer)
Her Son. *See* Sønnen, 1914
Her Terrible Ordeal, 1909 (Griffith)
Her Torpedoed Love, 1917 (Sennett)
Herakles, 1962 (Herzog)
Herbie, 1965-67 (Lucas)
Herbstsonate, 1978 (Bergman)
Hercules. *See* Fatiche di Ercole, 1957
Hercules and Xena—The Animated Movie: The Battle for Mount Olympus, 1998 (Raimi)
Hercules at the Center of the Earth. *See* Ercole al centro della terra, 1961
Hercules in the Haunted World. *See* Ercole al centro della terra, 1961
Hercules the Athlete. *See* Verdens Herkules, 1908
Hercules Unchained. *See* Ercole e la regina di Lidia, 1959
Herd. *See* Sürü, 1978
Herdsman, 1982 (Xie Jin)
Herdsmen of the Sun. *See* Wodaabe—Die Hirten der Sonne, 1988
Here Come the Munsters, 1995 (Landis)
Here Come the Waves, 1944 (Sandrich)
Here Comes the Groom, 1951 (Capra)
Here Comes the Navy, 1934 (Bacon)
Here I Am, 1962 (Baillie)
Here Is a Fountain. *See* Koko ni izumi ari, 1955
Here Is the Land, 1937 (Rotha)
Here Is Your Life. *See* Har har du ditt liv, 1966
Here We Go Again, 1942 (Dwan)
Heredity, 1912 (Griffith)
Here's to the Girls. *See* Ojosan kanpai, 1949
Hergün ölmektense, 1964 (Güney)
Héritage de la chouette, 1989 (Kazan)
Heritage de la Chouette, 1989 (Marker)
Héritier des Montdésir, 1939 (Becker)
Herman Teirlinck, 1953 (Storck)
Hermanos de Hierro, 1961 (Fernández)
Hermanos Muerte, 1964 (Fernández)
Hermit. *See* Syndig Kaerlighed, 1915
Hermit's Gold, 1911 (Dwan)
Hero, 1992 (Frears)
Hero. *See* Nayak, 1966
Hero Ain't Nothin' but a Sandwich, 1977 (Corman)
Hero for a Night. *See* Hrdina jedné noci, 1935
Hero of Little Italy, 1913 (Griffith)
Hero with a Knife. *See* Kamali zeybek, 1964
Heroes Are Made. *See* Kak zakalyalas stal, 1942
Heroes for Sale, 1933 (Wellman)
Heroes of Telemark, 1965 (Mann)
Heroes of the Street, 1922 (Goulding)
Heroes Shed No Tears, 1986 (Woo)
Heroes Stand Alone, 1989 (Corman)
Heroïsme de Paddy, 1916 (Gance)
Herr Arnes Pengar, 1919 (Stiller)
Herr auf Bestellung, 1930 (Forst)
Herr der Liebe, 1919 (Lang)
Herr Doktor, 1917 (Feuillade)
Herr Kischott, 1979 (Adlon)
Herr Puntila und sein Knecht Matti, 1955 (Cavalcanti)
Herr Storms første Monocle. *See* Min første Monocle, 1911
Herr über Leben und Tod, 1919 (Pick)
Herren mit der weissen Weste, 1970 (Staudte)
Herrenpartie, 1964 (Staudte)
Herrin der Welt, 1918 (Lang)
Herrin von Atlantis. *See* Atlantide, 1932
Herrliche Zeiten, 1950 (Forst)
Herrliches Dasein, 1974 (Staudte)
Herschel and the Music of the Stars. *See* Herschel und die Musik der Sterne, 1984
Herschel und die Musik der Sterne, 1984 (Adlon)
Herz aus Glas, 1976 (Herzog)
Herzogin Satanella, 1920 (Curtiz)
Herztrumpt, 1920 (Dupont)
Hesar dar Hesar, 1982 (Makhmalbaf)
Hesitating Houses, 1926 (Sennett)
Hessian Renegades, 1909 (Griffith)
Hest på sommerferie, 1959 (Henning-Jensen)
Hesten, 1943 (Henning-Jensen)
Hesten paa Kongens Nytorv, 1941 (Henning-Jensen)
Hester Street, 1974 (Silver)
Het dak van de walvis, 1981 (Ruiz)
Het olieveld, 1954 (Haanstra)
Het Verdriet Van Belgie, 1994 (Goretta)
Hets, 1944 (Bergman; Sjöberg; Zetterling)
Hets Korps Mariniers. *See* Dutch Marine Corps, 1966
Hetty King—Performer, 1970 (Anderson)
Heures, 1909 (Feuillade)
Heureuse Intervention, 1919 (Florey)
Heut Spielt der Strauss, 1928 (Wiene)
Hey! Hey! U.S.A.!, 1938 (Launder, Frank, and Sidney Gilliat)
Hey Rookie, 1944 (Donen)
Hi-Lo Country, 1998 (Frears)
Hi, Mom!, 1970 (Bartel; de Palma)
Hi, Nellie!, 1934 (Leroy)
Hi no tori, 1980 (Ichikawa)
Hibana, 1922 (Kinugasa)
Hibana, 1956 (Kinugasa)

Hibiscus Town, 1987 (Xie Jin)
Hickey and Boggs, 1972 (Hill)
Hickory Hill, 1968 (Leacock)
Hidari uchiwa, 1935 (Gosho)
Hidden Agenda, 1990 (Loach; Zetterling)
Hidden City, 1915 (Ford)
Hidden Fortress. *See* Kakushi toride no san-akunin, 1958
Hidden River. *See* Río Escondido, 1947
Hidden Room. *See* Obsession, 1949
Hidden Woman, 1922 (Dwan)
Hide and Seek, 1913 (Sennett)
Hide and Seek Detectives, 1918 (Sennett)
Higanbana, 1958 (Ozu)
Higashi Shinaki, 1968 (Imamura)
High and Dry, 1954 (Mackendrick)
High and Low, 1913 (Dwan)
High and Low. *See* Du haut en bas, 1933
High and Low. *See* Tengoku to jigoku, 1963
High and the Mighty, 1954 (Wellman)
High Anxiety, 1977 (Brooks; Levinson)
High Ashbury, 1967 (Warhol)
High Fidelity, 2000 (Frears)
High Flies the Hawk, I and II. *See* Píseň o sletu I, II, 1949
High Gear, 1931 (Stevens)
High Heels. *See* Docteur Popaul, 1972
High Heels. *See* Tacomes lejanos, 1991
High Hopes, 1988 (Leigh)
High Incident, 1996 (Spielberg)
High Infidelity. *See* Alta infedeltà, 1964
High Journey, 1959 (Welles)
High Kampf, 1973 (Apted)
High Noon, 1952 (Kramer; Zinnemann)
High Plains Drifter, 1972 (Eastwood)
High Pressure, 1932 (Leroy)
High School, 1968 (Wiseman)
High School II, 1994 (Wiseman)
High School Big Shot, 1959 (Corman)
High Season, 1987 (Branagh)
High Sierra, 1941 (Huston; Walsh)
High Sign, 1921 (Keaton)
High Spirits, 1988 (Jordan)
High Spots on Broadway, 1914 (Sennett)
High Stake. *See* Hjerternes Kamp, 1912
High Strung, 1928 (Sandrich)
High Tension, 1936 (Dwan)
High Tension. *See* Sånt händer inte här, 1950
High Tide, 1987 (Armstrong)
High Treason, 1951 (Boulting)
High Wall. *See* Vysoká zed, 1964
High, Wide, and Handsome, 1937 (Mamoulian)
High Wind in Jamaica, 1965 (Mackendrick)
Highball, 1997 (Bogdanovich)
Highbinders, 1915 (Browning)
Higher Learning, 1995 (Singleton)
Highs, 1976 (Brakhage)
Highway Dragnet, 1954 (Corman)
Hija de Juan Simón, 1935 (Buñuel)
Hija del engaño, 1951 (Buñuel)
Hijo del crack, 1953 (Torre Nilsson)
Hijos de Fierro, 1976 (Solanas, Fernando E., And Octavio Getino)
Hijos de Maria Morales, 1952 (de Fuentes)
Hijosen no onna, 1933 (Ozu)
Hikkoshi fufu, 1928 (Ozu)
Hikuidori, 1926 (Kinugasa)
Hilde Warren und der Tod, 1917 (Lang)
Hildegard, 1948 (Zetterling)
Hill, 1965 (Lumet)
Hills Are Calling, 1914 (Hepworth)
Hills Have Eyes, 1977 (Craven)
Hills Have Eyes, Part II, 1983 (Craven)
Himeyuri Lily Tower. *See* Himeyuri no to, 1953
Himeyuri no to, 1953 (Imai)
Himiko, 1974 (Shinoda)
Himlaspelet, 1942 (Sjöberg)
Himmel Hoch, 1968 (Schroeter)
Himmel ohne Sterne, 1955 (Käutner)
Himmel über Berlin, 1987 (Wenders)
Himmelskibet, 1917 (Holger-Madsen)
Himself as Herself, 1967 (Markopoulos)
Hind. *See* Alageyik, 1958
Hindenburg, 1975 (Wise)
Hindoo Dagger, 1908 (Griffith)
Hindu Tomb. *See* Indische Grabmal, 1959
Hintertreppe, 1921 (Leni)
Hipolito el de Santa, 1949 (de Fuentes)
Hipoteza, 1972 (Zanussi)
Hips, Hips, Hooray, 1934 (Sandrich)
Hiroshima mon amour, 1959 (Duras; Resnais)
His Alibi, 1916 (Sennett)
His Auto Ruination, 1916 (Sennett)
His Better Self, 1911 (Guy)
His Bitter Pill, 1916 (Sennett)
His Bread and Butter, 1916 (Sennett)
His Busted Trust, 1916 (Sennett)
His Butler’s Sister, 1943 (Borzage)
His Call. *See* Yevo prizyv, 1925
His Chum, the Baron, 1913 (Sennett)
His Country’s Bidding, 1914 (Hepworth)
His Crooked Career, 1913 (Sennett)
His Daredevil Queen. *See* Mabel at the Wheel, 1914
His Daughter, 1911 (Griffith)
His Duty, 1909 (Griffith)
His Ex Marks the Spot, 1940 (Keaton)
His Excellency. *See* Yevo prevosoditelstvo, 1927
His Father’s Footsteps, 1915 (Sennett)
His Favorite Pastime, 1914 (Chaplin; Sennett)
His First Command, 1930 (La Cava)
His First False Step, 1916 (Sennett)
His First Flame, 1927 (Sennett)
His First Monocle. *See* Min første Monocle, 1911
His First Patient. *See* Det første Honorar, 1912
His Girl Friday, 1940 (Hawks)
His Glorious Night, 1930 (Feyder)
His Guardian Angel. *See* Hans gode Genius, 1920
His Halted Career, 1914 (Sennett)
His Hereafter, 1916 (Sennett)
His Hidden Purpose, 1918 (Sennett)
His Hour, 1924 (Vidor)
His Innocent Dupe. *See* Sjaeletyven, 1915
His Last Burglary, 1910 (Griffith)
His Last False Step, 1919 (Sennett)
His Last Laugh, 1916 (Sennett)
His Last Scent, 1916 (Sennett)
His Lesson, 1912 (Griffith)
His Lordship, 1932 (Powell, Michael, And Emeric Pressburger)
His Lordship’s White Feather, 1912 (Guy)
His Lost Love, 1909 (Griffith)
His Luckless Love, 1915 (Sennett)
His Lying Heart, 1916 (Sennett)
His Majesty, the American, 1919 (Fleming)
His Marriage Wow, 1925 (Capra; Sennett)
His Most Difficult Part. *See* Hans vanskeligste Rolle, 1912

His Mother's Scarf, 1911 (Griffith)
His Mother's Son, 1913 (Griffith)
His Musical Career, 1914 (Chaplin; Sennett)
His Mysterious Adventure. *See* Seine Frau, die Unbekannte, 1923
His Name Is Sukhe-Bator. *See* Yevo zovut Sukhe-Bator, 1942
His Naughty Thought, 1917 (Sennett)
His Neighbor's Wife, 1913 (Porter)
His New Job, 1915 (Chaplin)
His New Mama, 1924 (Capra; Sennett)
His New Profession, 1914 (Chaplin; Sennett)
His New Stenographer, 1928 (Sennett)
His Nibs, 1922 (La Cava)
His Old-Fashioned Mother, 1913 (Dwan)
His Own Fault, 1911 (Sennett)
His Picture in the Papers, 1916 (Fleming; von Stroheim)
His Precious Life, 1917 (Sennett)
His Prehistoric Past, 1914 (Chaplin; Sennett)
His Pride and Shame, 1916 (Sennett)
His Real Wife. *See* Hans Rigtige Kone, 1917
His Reckless Fling. *See* His Favorite Pastime, 1914
His Regeneration, 1914 (Chaplin)
His Return, 1915 (Walsh)
His Robe of Honor, 1918 (Ingram)
His Royal Shyness, 1932 (Sennett)
His Second Childhood, 1914 (Sennett)
His Sister-in-Law, 1910 (Griffith)
His Sister's Kids, 1913 (Sennett)
His Sister's Sweetheart, 1911 (Guy)
His Smothered Love, 1918 (Sennett)
His Taking Ways, 1914 (Sennett)
His Talented Wife, 1914 (Sennett)
His Trust, 1910 (Griffith)
His Trust Fulfilled, 1910 (Griffith)
His Trysting Place, 1914 (Chaplin; Sennett)
His Uncle Dudley, 1917 (Sennett)
His Unlucky Night, 1928 (Sennett)
His Ups and Downs, 1913 (Sennett)
His Ward's Love, 1909 (Griffith)
His Wedded Wife, 1914 (Ingram)
His Wedding Night, 1917 (Keaton)
His Wedding Night. *See* Hans bröllopsnatt, 1915
His Wife's Friend, 1918 (Sennett)
His Wife's Mistake, 1916 (Sennett)
His Wife's Mother, 1909 (Griffith)
His Wife's Past. *See* Hans hustrus förflutna, 1915
His Wife's Visitor, 1909 (Griffith)
His Wild Oats, 1916 (Sennett)
His Winning Punch, 1915 (Sennett)
His Wooden Wedding, 1925 (Mccarey)
His Youthful Fancy, 1920 (Sennett)
Hisshoka, 1945 (Mizoguchi)
Histoire d'Adèle H., 1975 (Miller; Truffaut)
Histoire d'amour, 1933 (Ophüls)
Histoire d'amour. *See* Tavaszi zápor, 1932
Histoire de puce, 1909 (Feuillade)
Histoire de rire, 1941 (L'herbier)
Histoire de vent, 1988 (Ivens)
Histoire d'eau, 1958 (Godard; Truffaut)
Histoire du cinema: Fatale beauté, 1998 (Godard)
Histoire du cinema: La monnaie de l'absolu, 1998 (Godard)
Histoire du cinema: Le conrôle de l'univers, 1998 (Godard)
Histoire du cinema: Les signes parmi nous, 1998 (Godard)
Histoire du cinema: Seul le cinema, 1998 (Godard)
Histoire du cinema: Une vague nouvelle, 1998 (Godard)
Histoire du soldat inconnu, 1932 (Storck)
Histoire simple, 1978 (Sautet)
Histoires d'Amérique: Food, Family, and Philosophy/American Stories, 1989 (Akerman)
Histoires extraordinaires, 1968 (Malle; Vadim)
Histoires extraordinaires/Tre passi nel delirio, 1968 (Fellini)
Histoires insolites, 1974 (Chabrol)
Historias de la revolución, 1960 (Gutiérrez Alea)
Historias del subdesarrollo. *See* Memorias del subdesarrollo, 1968
Historias prohibidas de Pulgarcito, 1979 (Leduc)
Historien om en Mand, 1944 (Roos)
Historien om en Moder, 1912 (Blom)
Historien om et slot, J. F. Willumsen, 1951 (Roos)
History Is Made at Night, 1937 (Borzage)
History Lessons. *See* Geschichtsunterricht, 1972
History of Albertfalva. *See* Albertfalvai történet, 1955
History of Motion in Motion, 1967 (Vanderbeek)
History of Postwar Japan as Told by a Bar Hostess. *See* Nippon sengoshi: Madamu Omboro no seikatsu, 1970
History of the Civil War. *See* Istoriia grazhdenskoi voini, 1922
History of the Vatican. *See* Vaticano de Pio XII, 1940
History of the World, Part I, 1981 (Brooks; Levinson)
Hit, 1984 (Frears)
Hit Him Again. *See* Fatal Mallet, 1914
Hit Me Again. *See* Smarty, 1933
Hitchcock: Shadow of a Genius, 1999 (Altman; Bogdanovich)
Hitchin' Posts, 1920 (Ford)
Hitler? Connais pas, 1963 (Blier)
Hitler ein Film aus Deutschland, 1977 (Syberberg)
Hitler Lives?, 1945 (Siegel)
Hitler's Children, 1943 (Dmytryk)
Hitler's Madman, 1943 (Sirk)
Hito hada Kannon, 1937 (Kinugasa)
Hito no issho, 1928 (Mizoguchi)
Hito no yo no sugata, 1928 (Gosho)
Hitori musuko, 1936 (Ozu)
Hitotsubu no mugi, 1958 (Yoshimura)
Hittebarnet, 1916 (Holger-Madsen)
Hitting a New High, 1937 (Walsh)
Hjärtan som mötas, 1914 (Sjöström)
Hjerternes Kamp, 1912 (Blom)
Hjertestorme, 1915 (Blom)
Hjertets Guld, 1912 (Blom)
Hjertetyven, 1943 (Roos)
Hoboken to Hollywood, 1926 (Sennett)
Hobson's Choice, 1931 (Launder, Frank, and Sidney Gilliat)
Hobson's Choice, 1954 (Lean)
Hochzeit im Ekzentrik Klub, 1917 (Lang)
Hoffmanns Erzählungen, 1915 (Pick)
Hoffmeyer's Legacy, 1912 (Sennett)
Hofkonzert, 1936 (Sirk)
Hofrat Geiger, 1947 (Forst)
Hogan out West, 1915 (Sennett)
Hogan the Porter, 1915 (Sennett)
Hogan's Annual Spree, 1914 (Sennett)
Hogan's Aristocratic Dream, 1915 (Sennett)
Hogan's Messy Job, 1915 (Sennett)
Hogan's Romance Upset, 1915 (Sennett)
Hogan's Wild Oats, 1914 (Sennett)
Hogaraka ni ayume, 1930 (Ozu)
Högfjällets dotter, 1914 (Sjöström)
Hogs and Warships. *See* Buta to gunkan, 1961
Hohoemu jinsei, 1930 (Gosho)
Højt Spil, 1913 (Blom)
Hokus Focus, 1933 (Sandrich)
Hokusai manga, 1982 (Shindo)
Hokusai, Ukiyoe Master. *See* Hokusai manga, 1982
Holcroft Covenant, 1985 (Frankenheimer)

Hold Back the Dawn, 1941 (Wilder)
Hold Back the Night, 1956 (Dwan)
Hold Back the Sea. *See* Lage landen, 1960
Hold ‘Em Jail, 1932 (Sandrich)
Hold ‘em Navy, 1937 (Dmytryk)
Hold ‘er Sheriff, 1931 (Sennett)
Hold Fast, 1927 (Sandrich)
Hold That Bear, 1927 (Sandrich)
Hold that Pose, 1927 (Sennett)
Hold-Up, 1911 (Guy)
Hole. *See* Ana, 1957
Hole in the Head, 1959 (Capra)
Hole in the Soul, 1995 (Makavejev)
Hole in the Wall, 1928 (Florey)
Holiday, 1938 (Cukor)
Holiday in Mexico, 1946 (Donen)
Holiday Inn, 1942 (Sandrich)
Höllische Macht, 1922 (Wiene)
Hollow Man, 2000 (Verhoeven)
Hollywood, 1923 (de Mille)
Hollywood, 1980 (Capra)
Hollywood Babylon, 1992 (Anger)
Hollywood Boulevard, 1936 (Florey)
Hollywood Boulevard, 1976 (Bartel; Corman; Dante)
Hollywood Boulevard, 1991 (Corman)
Hollywood Canteen, 1944 (Daves)
Hollywood Cavalcade, 1939 (Keaton; Sennett)
Hollywood Double, 1932 (Sennett)
Hollywood Fashion Machine, 1995 (Schrader)
Hollywood Handicap, 1938 (Keaton)
Hollywood Happenings, 1931 (Sennett)
Hollywood Hero, 1927 (Sennett)
Hollywood Hotel, 1937 (Berkeley)
Hollywood Kid, 1924 (Sennett)
Hollywood Mavericks, 1990 (Rudolph)
Hollywood on Trial, 1976 (Dmytryk)
Hollywood or Bust, 1956 (Lewis; Tashlin)
Hollywood Party, 1934 (Dwan; Goulding)
Hollywood Rated “R’’, 1997 (Landis; Meyer)
Hollywood Revue, 1929 (Keaton)
Hollywood Star, 1929 (Sennett)
Hollywood Ten, 1950 (Dmytryk)
Hollywood Theme Song, 1930 (Sennett)
Hollywood Vice Squad, 1986 (Spheeris)
Hollywood Vixens. *See* Beyond the Valley of the Dolls, 1970
Hollywood You Never See, 1935 (de Mille)
Hollywood’s Wild Angel, 1979 (Scorsese)
Holt vidék, 1971 (Gaál)
Holy Apes. *See* Bramy raju, 1967
Holy Matrimony, 1943 (Stahl)
Holy Office. *See* Santo Oficio, 1974
Holy Smoke, 1999 (Campion)
Holy Week. *See* Wielki tydzien, 1995
Homage. *See* Homenaje, 1975
Homage at Siesta Time. *See* Homenaje a la hora de la siesta, 1962
Hombori, 1948 (Rouch)
Hombre, 1967 (Ritt)
Hombre de exito, 1986 (Solas)
Hombres armadas. *See* Men with Guns, 1997
Home, 1919 (Weber)
Home and the World. *See* Ghare Bahire, 1984
Home before Dark, 1958 (Leroy)
Home Breakers, 1915 (Sennett)
Home-Breaking Hound, 1915 (Sennett)
Home Brew. *See* A Fireside Brewer, 1920
Home Folks, 1912 (Griffith)
Home Fries, 1997 (Kasdan; Levinson)
Home from Babylon. *See* Hem från Babylon, 1941
Home from the Hill, 1960 (Minnelli)
Home from the Sea, 1915 (Walsh)
Home-made Movies, 1922 (Sennett)
Home Movie on John Waters, 1998 (Waters)
Home Movies, 1979 (de Palma)
Home of the Brave, 1949 (Kramer)
Home, Sweet Home, 1914 (Griffith)
Home Sweet Home, 1982 (Leigh)
Home Sweet Homicide, 1946 (Bacon)
Home Talent, 1921 (Sennett)
Home Town. *See* Furusato, 1930
Home Trail, 1927 (Wyler)
Homecoming, 1948 (Franklin; Leroy)
Homeland of Electricity, 1987 (Shepitko)
Homeland. *See* Zan Boko, 1988
Homenaje, 1975 (Almodóvar)
Homenaje a la hora de la siesta, 1962 (Torre Nilsson)
Homer and Eddie, 1989 (Waters)
Homesdale, 1971 (Weir)
Homesteader, 1919 (Micheaux)
Hometown. *See* Furusato, 1923
Homeward in the Night. *See* Hemåt i Natten, 1977
Homework. *See* Mashgh-e Shab, 1989
Homicidal Impulse, 1992 (Corman)
Homicide: Life on the Street, 1993 (Bigelow; Stillman)
Hommage à Alfred Lepetit, 2000 (Polanski)
Hommage à Debussy, 1963 (L’herbier)
Hommage à Marcel Mauss: Germaine Dieterlen, 1977 (Rouch)
Hommage à Marcel Mauss: Marcel Levy, 1977 (Rouch)
Hommage à Marcel Mauss: Taro Okamoto, 1973 (Rouch)
Hommage à Simone Signoret, 1986 (Marker)
Homme à la valise, 1984 (Akerman)
Homme à l’Hispano, 1926 (Duvivier)
Homme a l’Hispano, 1933 (Epstein)
Homme à l’imperméable, 1957 (Duvivier)
Homme aimanté, 1907 (Feuillade)
Homme amoureux. *See* A Man in Love, 1987
Homme au foulard à pois, 1916 (Feyder)
Homme blesse, 1982 (Berri)
Homme de compagnie, 1916 (Feyder)
Homme de proie, 1912 (Feuillade)
Homme de Rio, 1963 (de Broca)
Homme de trop, 1968 (Costa-Gavras)
Homme des poisons, 1915/16 (Feuillade)
Homme du jour, 1936 (Duvivier)
Homme du large, 1920 (Autant-Lara; L’herbier)
Homme et femme. *See* Man och Kvinna, 1938
Homme et une femme, 1966 (Lelouch)
Homme et une femme: Vingt ans déja, 1986 (Lelouch)
Homme mysterieux, 1933 (Tourneur)
Homme que a perdu son ombre, 1992 (Tanner)
Homme qui aimait les femmes, 1977 (Truffaut)
Homme qui me plaît, 1969 (Lelouch)
Homme sans visage, 1919 (Feuillade)
Hommes du port, 1995 (Tanner)
Hommes et les autres, 1954 (Guerra)
Hommes et les femmes sont faits pour vivre heureux. . .mais pas ensemble, 1997 (de Broca)
Hommes nouveux, 1936 (L’herbier)
Hommes, femmes, mode d’emploi, 1996 (Lelouch)
Homoman, 1964 (Lefebvre)
Homunculus, 1916 (Pick)
Hon segrade, 1916 (Sjöström)
Honarpisheh, 1993 (Makhmalbaf)

Honest Man, 1918 (Borzage)
Honesty Is the Best Policy, 1908 (Porter)
Honesty—the Best Policy, 1926 (Hawks)
Honey Pot, 1967 (Mankiewicz)
Honeycomb. *See* Madriguera, 1969
Honeymoon, 1928 (von Stroheim)
Honeymoon. *See* Luna de miel, 1956
Honeymoon for Three, 1941 (Bacon)
Honeymoon Hardships, 1925 (Sennett)
Honeymoon in My Life. *See* Honningmane, 1978
Honeymoon Zeppelin, 1929 (Sennett)
Honeysuckle Rose, 1980 (Pollack)
Hong gao liang, 1988 (Zhang Yimou)
Honky Tonk, 1929 (Bacon)
Honky Tonk Freeway, 1980 (Schlesinger)
Honkytonk Man, 1982 (Eastwood)
Honneur du Corse, 1906 (Guy)
Honningmane, 1978 (August)
Honno, 1966 (Shindo)
Honor among Lovers, 1931 (Arzner)
Honor of His Family, 1909 (Griffith)
Honor of the Family, 1931 (Bacon)
Honor of the Mounted, 1914 (Dwan)
Honor of Thieves, 1908 (Griffith)
Honor System, 1917 (Walsh)
Honorable Catherine, 1942 (L'herbier)
Honorin et l'Enfant Prodigue, 1995 (Kaplan)
Honradez de la cerradura), 1949 (Bardem)
Honryu, 1926 (Gosho)
Hoodlum, 1919 (Franklin)
Hoodlum's Honor. *See* Ganovenehre, 1966
Hoodman Blind, 1923 (Ford)
Hook, 1991 (Spielberg)
Hook and Hand, 1914 (Guy)
Hook, Line, and Sinker, 1969 (Lewis)
Hooked at the Altar, 1926 (Sennett)
Hooligans. *See* Golfos, 1960
Hoop Dreams, 1993 (Lee)
Hop, the Devil's Brew, 1916 (Weber)
Hope. *See* Nadeje, 1963
Hope. *See* Umut, 1970
Hope and Glory, 1987 (Boorman)
Hope for the Hungry, 1953/55 (Rotha)
Hopeless Ones. *See* Umutsuzlar, 1971
Hopes of Blind Alley, 1914 (Dwan)
Hora de los hornos, 1968 (Solanas, Fernando E., And Octavio Getino)
Hora de los Niños, 1969 (Ripstein)
Horace Greeley Jr., 1925 (Capra)
Hordubalové, 1937 (Frič)
Hordubals. *See* Hordubalové, 1937
Horečka, 1958 (Jireš)
Horendi, 1972 (Rouch)
Hoří, má panenko, 1967 (Forman)
Horizon. *See* Chiheisen, 1984
Horizon. *See* Gorizont, 1933
Horizons noirs. *See* Svarta Horisonter, 1935/36
Horizons West, 1952 (Boetticher)
Horká zima, 1972 (Kachyňa)
Horloger de Saint-Paul, 1974 (Tavernier)
Horn Blows at Midnight, 1944 (Walsh)
Horoscope for a Child, 1970 (Benegal)
Horowitz Plays Mozart, 1987 (Maysles)
Horse, 1965 (Warhol)
Horse. *See* Lonesome Cowboys, 1968
Horse of Oxumaire. *See* O cavalo de Oxumaire, 1961
Horse of Pride. *See* Cheval d'Orgueil, 1980
Horse Race Fever. *See* Rennfieber, 1917
Horse Soldiers, 1959 (Ford)
Horse That Cried. *See* Dorogoi tsenoi, 1957
Horse, the Woman, and the Gun. *See* At avrat silah, 1966
Horse Thief, 1912 (Dwan; Sennett)
Horse Thief. *See* **Daoma Zei**, 1985
Horse Thief's Bigamy, 1911 (Dwan)
Horse Trader, 1927 (Wyler)
Horseman, The Woman and The Moth, 1968 (Brakhage)
Horsemen, 1970 (Frankenheimer)
Horses. *See* Hesten, 1943
Horses. *See* Uma, 1941
Horyu Temple. *See* Horyu-ji, 1958
Horyu-ji, 1958 (Hani)
Hospital, 1970 (Wiseman)
Hospital. *See* Szpital, 1976
Hostage of the Embassy. *See* Den Mystiske Selskabsdame, eller Legationens Gidsel, 1917
Höstsonaten. *See* Herbstsonate, 1978
Hot Blood, 1956 (Ray)
Hot Blood is the Strongest, 1997 (Woo)
Hot Box, 1972 (Corman; Demme)
Hot Bridge, 1930 (Sandrich)
Hot Cakes for Two, 1926 (Sennett)
Hot Car Girl, 1958 (Corman)
Hot Dogs. *See* Mabel's Busy Day, 1914
Hot Finish. *See* Mabel at the Wheel, 1914
Hot for Paris, 1929 (Walsh)
Hot Marshland. *See* Netsudeichi, 1950
Hot Night. *See* Atsui yoru, 1968
Hot Pearls. *See* Blonde from Singapore, 1941
Hot Soup, 1927 (Sandrich)
Hot Spell, 1958 (Cukor)
Hot Stuff, 1911 (Sennett)
Hot Stuff, 1929 (Leroy)
Hot Touch, 1980 (Vadim)
Hot Winter. *See* Horká zima, 1972
Hotaru-bi, 1958 (Gosho)
Hotel Adlon. *See* In der glanzvollen Welt des Hotel Adlon, 1989
Hotel Blue Star. *See* Hotel Modrá hvězda, 1941
Hotel de France, 1987 (Berri)
Hôtel de la gare, 1914 (Feuillade)
Hotel des Amériques, 1981 (Téchiné)
Hotel du Nord, 1938 (Carné)
Hotel Haywire, 1937 (Sturges)
Hotel Honeymoon, 1912 (Guy)
Hotel Imperial, 1927 (Stiller)
Hotel Imperial, 1938 (Florey)
Hotel Mixup. *See* Mabel's Strange Predicament, 1914
Hotel Modrá hvězda, 1941 (Frič)
Hotel Monterey, 1972 (Akerman)
Hotel New Hampshire, 1984 (Richardson)
Hotel Paradis, 1917 (Dreyer)
Hotel Splendide, 1932 (Powell, Michael, And Emeric Pressburger)
Hototogisu, 1932 (Gosho)
Hotsy Toty, 1925 (Sennett)
Hound Dog Man, 1959 (Siegel)
Hound of the Baskervilles, 1978 (Morrissey)
Hounds of Zaroff. *See* Most Dangerous Game, 1932
Hour of Glory. *See* Small Back Room, 1949
Hour of the Assassin, 1987 (Corman)
Hour of the Furnaces. *See* **Hora de los hornos**, 1968
Hour of the Trial. *See* I. Prövningens stund, 1916
Hour of the Wolf. *See* Vargtimmen, 1968
Hourglass, 1971 (Gerima)
House, 1916 (Franklin)

House, 1973 (Burnett)
House. *See* A Casa, 1997
House across the Bay, 1940 (Hitchcock)
House at the Terminus. *See* Tam na konečné, 1957
House behind the Cedars, mid-1920s (Micheaux)
House by the River, 1950 (Lang)
House Divided, 1931 (Huston; Wyler)
House I Live In, 1945 (Leroy)
House of Bamboo, 1955 (Fuller)
House of Cards, 1916 (Guy)
House of Cards, 1969 (Welles)
House of Darkness, 1913 (Griffith)
House of Exorcism. *See* Casa dell'esorcismo, 1974
House of Horror, 1928 (Christensen)
House of Light. *See* Chambre blanche, 1969
House of Marney, 1927 (Hepworth)
House of Pleasure. *See* Plaisir, 1952
House of Strangers, 1949 (Mankiewicz)
House of the Angel. *See* Casa del ángel, 1957
House of the Damned, 1996 (Corman)
House of the Sleeping Virgins. *See* Nemureru bijo, 1968
House of the Spirits, 1994 (August)
House of Usher. *See* Fall of the House of Usher, 1960
House of Women. *See* Haus der Frauen, 1977
House on 56th Street, 1933 (Florey)
House on Carroll Street, 1988 (Benton)
House on Haunted Hill, 1999 (Zemeckis)
House on Telegraph Hill, 1951 (Wise)
House on Trubnaya. *See* Dom na Trubnoi, 1928
House That Jack Built, 1912 (Dwan)
House with the Closed Shutters, 1910 (Griffith)
Houseboat, 1916 (Sennett)
Housebreakers, 1914 (Browning)
Household Saints, 1993 (Demme)
Householder, 1963 (Ivory)
Housekeeping, 1987 (Forsyth)
Houslový koncert, 1962 (Jireš)
Houston Texas, 1976 (Jarman)
Hövdingens Son är död, 1937/38 (Fejös)
How Come Nobody's on Our Side, 1975 (Reiner)
How Could William Tell?, 1919 (La Cava)
How Dr. Nicola Procured the Chinese Cane. *See* Dr. Nicola, 1909
How Films Are Made, 1914/15 (Phalke)
How Fine, How Fresh the Roses Were. *See* Kak khoroshi, Kak svezhi byli rozi, 1913
How Green Was My Valley, 1941 (Ford)
How He Lied to Her Husband, 1930 (Launder, Frank, and Sidney Gilliat)
How Heroes Are Made, 1914 (Sennett)
How Hiram Won Out, 1913 (Sennett)
How I Won the War, 1967 (Lester)
How It Feels to Be Run Over, 1900 (Hepworth)
How Jones Lost His Roll, 1905 (Porter)
How Motion Pictures Are Made, 1914 (Sennett)
How Much Loving Does a Normal Couple Need? *See* Common Law Cabin, 1967
How Much Wood Would a Woodchuck Chuck, 1976 (Herzog)
How She Triumphed, 1911 (Griffith)
How Tasty Was My Little Frenchman. *See* Como era gostoso o meu frances, 1971
How the Burglar Tricked the Bobby, 1901 (Hepworth)
How the F-100 Got Its Tail, 1955 (Leacock)
How the Grinch Stole Christmas, 2000 (Howard)
How the Steel Was Tempered. *See* Kak zakalyalas stal, 1942
How the West Was Won, 1962 (Ford)
How to Eat Fried Worms, 2001 (Howard)
How to Kill Your Neighbor's Dog , 2000 (Branagh)
How to Make Use of Our Leisure Time? *See* Az Oghat-e Faraghat-e Khod Chegouneh Estefadeh Konim?, 1977
How to Steal a Million, 1966 (Wyler)
How to Stop a Motor Car, 1902 (Hepworth)
How to Stuff a Wild Bikini, 1965 (Keaton)
How Villains Are Made. *See* Race, 1914
Howard in Particular, 1979 (Egoyan)
Howard the Duck, 1986 (Lucas)
Howards End, 1992 (Ivory)
Howling, 1980 (Corman; Dante; Sayles)
Hra na krále, 1967 (Jireš)
Hra o život, 1956 (Weiss)
Hrdina jedné noci, 1935 (Frič)
Hsi Nu Ai Le, 1970 (King)
Hsi Yen, 1993 (Lee)
Hsia Nü, 1970 (King)
Hsiao Ao Chiang Hu, 1989 (King)
Hsiao Pa Pa Te T'ien K'ung, 1984 (Hou Hsiao-Hsien)
Hsiao Pi Te Ku Shih, 1982 (Hou Hsiao-Hsien)
Hua hun, 1993 (Zhang Yimou)
Hua Pi Zhi Yinyang Fawang, 1992 (King)
Hua T'ien-T'so, 1961 (King)
Huang Baomei, 1958 (Xie Jin)
Huang tu di, 1984 (Chen Kaige; Zhang Yimou)
Hub illal Abad, 1959 (Chahine)
Hubby to the Rescue, 1914 (Browning)
Hubby's Job, 1913 (Sennett)
Hubby's Latest Alibi, 1928 (Sennett)
Hubby's Quiet Little Game, 1926 (Sennett)
Hubby's Week-End Trip, 1928 (Sennett)
Huckleberry Finn, 1939 (Mankiewicz)
Huckleberry Finn, 1975 (Howard)
Hud, 1963 (Ritt)
Hudba z Marsu, 1954 (Kadár)
Hudsucker Proxy, 1994 (Coen; Raimi)
Hudutlarin kanunu, 1966 (Güney)
Hue and Cry, 1946 (Crichton)
Huey. *See* Black Panthers, 1968
Hugo architecte, 1964-69 (Rohmer)
Huguenot, 1909 (Feuillade)
Huhtikuu on kuukausista julmin, 1983 (Kaurismaki)
Huit Jours de bonheur. *See* Liebesexpress, 1931
Huitieme Jour (The Eighth Day), 1996 (van Dormael)
Hula, 1927 (Fleming)
Hula Hula Land, 1917 (Sennett)
Hullabaloo over Georgie and Bonnie's Pictures, 1979 (Ivory)
Hullo Everybody. *See* Getting Acquainted, 1914
Hum Tum Aur Woh, 1938 (Mehboob Khan)
Humain trop humain, 1972 (Malle)
Human Beast. *See* **Bête humaine**, 1938
Human Being. *See* Ningen, 1925
Human Cargo, 1936 (Dwan)
Human Condition Part I: No Greater Love. *See* **Ningen no joken I**, 1959
Human Condition Part II: Road to Eternity. *See* **Ningen no joken II**, 1959
Human Condition Part III: A Soldier's Prayer. *See* **Ningen no joken III**, 1961
Human Desire, 1954 (Lang)
Human Driftwood, 1915 (Tourneur)
Human Dutch. *See* Alleman, 1963
Human Face Is a Monument, 1965 (Vanderbeek)
"Human" Factor, 1975 (Dmytryk)
Human Factor, 1979 (Attenborough)
Human Factor, 1980 (Preminger)
Human Fish, 1932 (Sennett)
Human Hound's Triumph, 1915 (Sennett)

Human Kindness, 1913 (Dwan)
Human Patterns. *See* Ningen moyo, 1949
Human Pawn. *See* Broken Fetters, 1916
Humanoids from the Deep, 1996 (Corman)
Humayun, 1945 (Mehboob Khan)
Humble Man and the Singer. *See* Demütige und die Sängerin, 1925
Humdrum Brown, 1918 (Ingram)
Humoresque, 1920 (Borzage)
Humoresques. *See* Iumoreski, 1924
Humour noir, 1964 (Autant-Lara)
Hun Within, 1918 (von Stroheim)
Hunchback and the Dancer. *See* Bucklige und die Tanzerin, 1920
Hunchback of Notre Dame. *See* Notre-Dame de Paris, 1956
Hundred and One Nights. *See* Cent et une nuits, 1995
Hundred Pound Window, 1944 (Attenborough)
Hundred Thousand Children, 1955 (Anderson)
Hundstage, 1944 (Forst)
Hung Hu-Tzu, 1958 (King)
Hungarian Rhapsody. *See* Eletünket és vérunket: Magyar rapszödia 1, 1978
Hungarians. *See* Magyarok, 1977
Hunger, 1997 (Scott)
Hunger . . . Hunger . . . Hunger. *See* Golod . . . golod . . . golod, 1921
Hungry Wives, 1973 (Romero)
Hungry Wolves. *See* Ac kurtlar, 1969
Hunt, 1915 (Sennett)
Hunt. *See* A caça, 1963
Hunt. *See* Caza, 1966
Hunted, 1951 (Crichton)
Hunters, 1957 (Marshall)
Hunters. *See* I Kynighi, 1977
Hunting Flies. *See* Polowanie na muchy, 1969
Hunting Rifle. *See* Ryoju, 1961
Hunting Trouble, 1933 (Stevens)
Huozhe, 1994 (Zhang Yimou)
Hurdes—Tierra sin pan, 1932 (Buñuel)
Hurdy Gurdy, 1929 (Mccarey)
Hurlevent, 1985 (Rivette)
Hurrah for Soldiers, 1962/63 (Baillie)
Hurricane, 1937 (Ford)
Hurricane, 1979 (Troell)
Hurricane, 1999 (Jewison)
Hurricane Irene, 1986 (Kopple)
Hurry Call, 1932 (Sandrich)
Hurry, Doctor, 1925 (Sennett)
Hurry, Hurry. *See* Deprisa, deprisa, 1980
Hurry Sundown, 1966 (Preminger)
Husassistenten, 1914 (Holger-Madsen)
Husband for Anna. *See* Marito per Anna Zaccheo, 1953
Husbands, 1970 (Cassavetes)
Husbands and Lovers, 1924 (Stahl)
Husbands and Wives, 1992 (Allen; Pollack)
Husband's Reunion, 1933 (Sennett)
Huse til mennesker, 1972 (Roos)
Hush . . . Hush, Sweet Charlotte, 1964 (Aldrich)
Hushing the Scandal, 1915 (Sennett)
Hussards et grisettes, 1901 (Guy)
Hustle, 1975 (Aldrich)
Hustler, 1961 (Rossen)
Húsz óra, 1964 (Fábri)
Hvem er Gentlemantyven, 1915 (Holger-Madsen)
Hvem er han? *See* En ensom Kvinde, 1914
Hvem var Forbryderen?, 1912 (Blom)
Hvězda zvaná Pelyněk, 1964 (Frič)
Hvo som elsker sin Fader or Faklen, 1915 (Holger-Madsen)
Hvor bjergene sejler, 1955 (Henning-Jensen)
Hvor Sorgerne glemmes, 1916 (Holger-Madsen)
Hvorledes Dr. Nicola erhvervede den kinesiske Stok. *See* Dr. Nicola, 1909
Hyakumanin no musumetachi, 1963 (Gosho)
Hyenas. *See* Hyènes, 1992
Hyènes, 1992 (Mambety)
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I Am Sebastian Ott. *See* Ich bin Sebastian Ott, 1939
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I Am Your Child, 1997 (Brooks; Reiner)
I bambini ci guardano, 1943 (de Sica)
I basilischi, 1963 (Wertmuller)
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I Believe in You, 1951 (Dearden)
I Call First, 1967 (Scorsese)
I Can Get It for You Wholesale, 1951 (Polonsky)
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I Coltelli del vendicatore, 1965 (Bava)
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I Confess, 1953 (Hitchcock)
I conte Max, 1957 (de Sica)
I Corti italiani, 1997 (Pontecorvo)
I den store pyramide, 1974 (Roos)
I Did It, Mama, 1909 (Griffith)
I dieci comandamenti, 1945 (Germi)
I Dismember Mama, 2000 (Morris)
I dolci inganni, 1960 (Lattuada)
I Don't Care Girl, 1953 (Bacon)
I Don't Kiss. *See* J'embrasse pas, 1991
I Don't Know. *See* Nie wiem, 1977
I Don't Know You but I Love You. *See* Ich kenn' Dich nicht und liebe Dich, 1933
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I Dood It, 1943 (Minnelli)
I Dream of Jeannie (with the Light Brown Hair), 1952 (Dwan)
I Dream Too Much, 1934 (Cromwell)
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I Dreamt I Woke Up, 1991 (Boorman)
I due marescialli, 1961 (de Sica)
I Escaped from Devil's Island, 1973 (Corman)
I fidanzati, 1963 (Olmi)
I figli di nessuno, 1951 (Rosi)
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I Found Stella Parish, 1935 (Leroy)
I Fresh, 1987 (Burnett)
I fuorilegge del matrimonio, 1963 (Taviani)
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I Had a Comrade. *See* Yo tenía un camarada, 1965
I Hate Your Guts. *See* Intruder, 1961
I Hired a Contract Killer, 1990 (Kaurismaki)
I Know Where I'm Going, 1945 (Powell, Michael, And Emeric Pressburger)
I Kynighi, 1977 (Angelopoulos)
I Live for Love, 1935 (Berkeley)
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I Live My Life, 1935 (Mankiewicz)
I Livets Braending, 1915 (Holger-Madsen)
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I Love a Soldier, 1944 (Sandrich)
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I Love You All. *See* Je vous aime, 1980
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I Pazzi della domenica, 1955-59 (Taviani)
I pirati de Capri, 1949 (Ulmer)
I Played It for You, 1985 (Wenders)
I. Prövningens stund, 1916 (Sjöström)
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I racconti di Canterbury, 1972 (Pasolini; Welles)
I recuperanti, 1969 (Olmi)
I Remember Mama, 1948 (Stevens)
I See a Dark Stranger, 1946 (Launder, Frank, and Sidney Gilliat)
I Sell Anything, 1934 (Florey)
I sequestrati di Altona, 1962 (de Sica)
I sette Contadini, 1957 (Petri)
I Shot Jesse James, 1948 (Fuller)
I Should Have Stood in Bedlam, 1949 (Lewis)
I Sign in Blood. *See* Imzam kanla yazilir, 1970
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I Spit on Your Grave. *See* J'irai cracher sur vos tombes, 1959
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I Surrender Dear, 1931 (Sennett)
I Take These Truths, 1994 (Brakhage)
I Take This Woman, 1932 (von Sternberg)
I tartari, 1960 (Welles)
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I tre aquilotta, 1942 (Rossellini)
I Tre volti della paura, 1963 (Bava)
I Vampiri, 1956 (Bava)
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I Vitelloni, 1953 (Fellini)
I Walk the Line, 1970 (Frankenheimer)
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I Wanna Hold Your Hand, 1978 (Spielberg; Zemeckis)
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I Want to Live, 1958 (Wise)
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I Was Born, But . . . . *See* Umarete wa mita keredo, 1932
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I Wonder Who's Kissing Her Now, 1947 (Bacon)
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Ibn el Nil, 1951 (Chahine)
Ibret, 1971 (Güney)
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Iceman's Ball, 1932 (Sandrich)
Ich bin Sebastian Ott, 1939 (Forst)
Ich hab' von Dir geträumt, 1944 (Staudte)
Ich kenn' Dich nicht und liebe Dich, 1933 (Forst)
Ich Küsse Ihre Hand, Madame, 1929 (Zinnemann)
Ich möchte kein Mann sein!, 1920 (Lubitsch)
Ich und er, 1987 (Dörrie)
Ich Werde Dich Toten Wolf, 1970 (Petersen)
Ich will doch nur, dass Ihr mich liebt, 1976 (Fassbinder)
Ichhapuran, 1970 (Sen)
Ichiban utsukushiku, 1944 (Kurosawa)
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Ieraishan, 1951 (Ichikawa)
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If I Were King, 1938 (Sturges)
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Ihre Hoheit befiehlt, 1931 (Wilder)
Ik-Film, 1929 (Ivens)
Ikari no umi, 1944 (Imai)
Ikeru shikabane, 1920 (Kinugasa)
Ikimono no kiroku, 1955 (Kurosawa)
Ikinokata Shinsengumi, 1932 (Kinugasa)
Ikiru, 1952 (Kurosawa)
Ikisi de cesurdu, 1963 (Güney)
Ikite-iru Magoroku, 1943 (Kinoshita)
Ikitoshi Ikerumono, 1934 (Gosho)
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I'll Do Anything, 1994 (Brooks)
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I'll Never Forget Whatshisname, 1967 (Welles)
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I'm All Right Jack, 1959 (Attenborough; Boulting)
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I'm Coming Home, 1968 (Mikhalkov)
I'm Dangerous Tonight, 1990 (Hooper)
Im Dienste der Menschheit, 1938 (Ruttmann)
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In Harm's Way, 1964 (Preminger)
In Hollywood with Potash and Perlmutter, 1924 (Leroy)

In jenen Tagen, 1947 (Käutner)
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In Old Arizona, 1929 (Walsh)
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In Spring One Plants Alone, 1980 (Ward)
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In the King of Prussia, 1983 (de Antonio)
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In the Line of Fire, 1993 (Eastwood; Petersen)
In the Meantime, Darling, 1944 (Preminger)
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In the Year 2000, 1912 (Guy)
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In This Corner, 1985 (Egoyan)
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Indianapolis Speedway, 1939 (Bacon)
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Indiántörténet, 1961 (Jancsó)
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Inspector Hornleigh on Holiday , 1939 (Launder, Frank, and Sidney Gilliat)
Inspector Maigret. *See* Maigret tend un piège, 1957
Inspirations, 1997 (Apted)
Instant de la paix. *See* Augenblick des Friedens, 1965
Instinct. *See* Honno, 1966
Instinct est maître, 1917 (Feyder)
Instructional Steamer “Red Star’. *See* Instruktorii Parokhod “Krasnaia Zvezda’’, 1920
Instruktorii Parokhod “Krasnaia Zvezda’’, 1920 (Vertov)
Insulted and the Injured. *See* Unizhennye I oskorblyonnye, 1991
Insurrección de la burguesia, 1974 (Guzmán)
Inta Habibi, 1956 (Chahine)
Intelligence Service. *See* Ill Met by Moonlight, 1956
Intentions of Murder. *See* Akai satsui, 1964
Interesting State, 1999 (Wertmuller)
Interim, 1952 (Brakhage)
Interim Balance. *See* Věrni zustaneme, 1945
Interior of a Railway Carriage, 1901 (Hepworth)
Interiors, 1978 (Allen; Schumacher)
Interlude, 1957 (Sirk)
Intermission. *See* Entr’acte, 1924
International Sneak, 1917 (Sennett)
International Velvet, 1967 (Warhol)
Interpolations I-V, 1992 (Brakhage)
Interrupted Elopement, 1911 (Sennett)
Interrupted Game, 1911 (Sennett)
Interrupted Picnic, 1898 (Hepworth)
Intervals, 1969 (Greenaway)
Interview, 1971 (Sen)
Interview. *See* Intervista, 1987
Interview with the Vampire, 1994 (Jordan)
Intervista, 1987 (Fellini)
Intimate Portrait: Kelly Preston, 1999 (Raimi)
Intimate Stranger, 1956 (Losey)
Into the Dark. *See* Entre tinieblas, 1983
Into the Night, 1985 (Bartel; Cronenberg; Demme; Kasdan; Landis; Siegel)
Into the West, 1993 (Sheridan)
Into Thin Air, 1985 (Howard)
Intoccabili, 1968 (Cassavetes)
Intolerance, 1916 (Browning; Griffith; von Stroheim)
Introducing Dorothy Dandridge, 1999 (Coolidge)
Introducing the Dial, 1935 (Grierson)
Introduction to Arnold Schoenberg’s Accompaniment for a Cinematographic Scene. *See* Einleitung zu Arnold Schoenberg Begleit Musik zu einer Lichtspielscene, 1969
Introduction to Marriage. *See* Kekkon-gaku nyumon, 1930
Intruder, 1961 (Corman)
Intruder, 1988 (Raimi)
Intruder. *See* Invader, 1935
Intruders: They Are among Us, 1992 (Apted)
Intruse, 1913 (Feuillade)
Intrusion at Lompoc, 1912 (Dwan)
Inugami Family. *See* Inugami-ke no ichizoku, 1976
Inugami-ke no ichizoku, 1976 (Ichikawa)

Inundados, 1961 (Birri)
Invader, 1935 (Keaton)
Invaders. *See* 49th Parallel, 1941
Invaders from Mars, 1986 (Hooper)
Invasion. *See* Tatárjárás, 1917
Invasion America, 1998 (Spielberg)
Invasion of the Body Snatchers, 1956 (Peckinpah; Siegel)
Invasion of the Body Snatchers, 1978 (Kaufman; Siegel)
Invasore, 1943 (Rossellini)
Invasori, 1961 (Bava)
Inventing the Abbotts, 1997 (Howard)
Inventive Love. *See* Elskovs Opfindsomhed, 1913
Inventor's Secret, 1911 (Sennett)
Inventory. *See* Stan Posiadania, 1989
Investigating Sex, 2001 (Rudolph)
Investigation of a Citizen above Suspicion. *See* Indagine su un cittadino al di sopra di ogni sospietto, 1970
Investigation of a Hit and Run, 1972 (Marshall)
Invincible, 1943 (Gerasimov)
Invincible, 2000 (Herzog)
Invisible Child, 1999 (Silver)
Invisible Man, 1933 (Whale)
Invisible Man. *See* Nevidimi chelovek, 1935
Invisible Stripes, 1940 (Bacon)
Invitation, 1973 (Goretta)
Invitation. *See* Invitation, 1973
Invitation à la chasse, 1974 (Von Trotta)
Invitation au voyage, 1927 (Dulac)
Invitation to a Gunfighter, 1964 (Kramer)
Invitation to Hell, 1984 (Craven)
Invitation to the Inside. *See* Zaproszenie do wnętrza, 1978
Invite Monsieur à dîner, 1932 (Autant-Lara)
Invocation of My Demon Brother, 1969 (Anger)
Io, io, io . . . e gli altri, 1966 (de Sica)
Io la conoscevo bene, 1965 (Scola)
Io non vedo, tu non parli, lui non sente, 1971 (de Sica)
Io sono un autarchico, 1976 (Moretti)
Io speriamo che me la cavo, 1994 (Wertmuller)
Iola's Promise, 1912 (Griffith)
IP5: L'île aux pachydermes, 1992 (Beineix)
Iphigenia, 1977 (Cacoyannis)
Ipotesi, 1970 (Petri)
Ippan gatana dohyoiri, 1934 (Kinugasa)
Ippocampo, 1943 (de Sica)
I.Q., 1994 (Schepisi)
Ire a Santiago, 1964 (Gómez)
Irene, 1926 (Leroy)
Iris, 1915 (Hepworth)
Iris och lö jtnantsh järta, 1946 (Sjöberg; Zetterling)
Irish in Us, 1935 (Bacon)
Irma La Douce, 1963 (Wilder)
Iron Curtain, 1948 (Wellman)
Iron Gate. *See* **Bab el Hadid**, 1958
Iron Horse, 1924 (Ford)
Iron Horsemen, 1994 (Jarmusch; Kaurismaki)
Iron Man, 1931 (Browning)
Iron Mask, 1929 (Dwan)
Iron Maze, 1991 (Stone)
Iron Nag, 1925 (Sennett)
Iron Ring. *See* Kanawa, 1972
Irrgarten der Leidenschaft. *See* Pleasure Garden, 1926
Is Marriage the Bunk?, 1925 (Mccarey)
Is Paris Burning? *See* Paris brûle-t-il?, 1966
Is That All There Is?, 1993 (Anderson)
Isabelle Eberhardt, 1990 (Wenders)
Isadora, 1968 (Reisz)
Isen brydes, 1947 (Roos)
Ishimatsu of Mori. *See* Mori no Ishimatsu, 1949
Ishimatsu of the Forest. *See* Mori no Ishimatsu, 1949
Isidore a la deveine, 1919 (Florey)
Isidore sur le lac, 1919 (Florey)
Iskindiriah Kaman Oue Kaman, 1990 (Chahine)
Iskindria . . . Leh?, 1978 (Chahine)
Isla de la pasión, 1941 (Fernández)
Isla del tesero, 1969 (Gómez)
Island. *See* **Hadaka no shima**, 1960
Island. *See* Insel, 1974
Island. *See* On, 1966
Island in the Sky, 1953 (Wellman)
Island in the Sun, 1957 (Rossen)
Island of Dr. Moreau, 1996 (Frankenheimer)
Island of Horrors. *See* Gokumonto, 1977
Island of Naked Scandal. *See* Shima to ratai jiken, 1931
Island of Silver Herons. *See* Ostrov stříbrných volavek, 1976
Island of Terror. *See* Cinque bambole per la luna d'agosto, 1970
Island of Treasure, 1965 (Welles)
Islands, 1984 (Maysles)
Islands in the Stream, 1977 (Schaffner)
Islas Marías, 1950 (Fernández)
Isle of Forgotten Sins, 1943 (Ulmer)
Isle of Lost Ships, 1923 (Tourneur)
Isn't It Shocking?, 1974 (Badham)
Isn't Life Terrible, 1925 (Mccarey)
Isn't Love Cuckoo, 1925 (Sennett)
Isotopes in Medical Science. *See* Izotöpok a gyögyászatban, 1959
Isphahan: Lettre Persanne 1977, 1977 (Rouch)
Ispirazione, 1988 (Jarman)
Israel, Why? *See* Pourquoi, Israel?, 1973
Issa le tisserand, 1985 (Ouedraogo)
Issa the Weaver. *See* Issa le tisserand, 1985
Isten hátrafelé megy, 1990 (Jancsó)
Isten hozta, örnagy úr!, 1969 (Fábri)
Istoriia grazhdenskoi voini, 1922 (Vertov)
It Ain't No Sin. *See* Belle of the Nineties, 1934
It All Starts Today. *See* Ça commence aujourd'hui, 1999
It Conquered the World, 1956 (Corman)
It Depends on Us Too . . . . *See* Rajtunk is mulik, 1960
It Happened at the Inn. *See* Goupi Mains rouges, 1943
It Happened in Gibraltar. *See* Gibraltar, 1938
It Happened in Hollywood, 1937 (Fuller)
It Happened in Hollywood, 1972 (Craven)
It Happened in Rome. *See* Souvenir d'Italie, 1957
It Happened in Tokyo. *See* Kawa no aru shitamachi no hanashi, 1955
It Happened One Christmas, 1977 (Welles)
It Happened One Night, 1934 (Capra)
It Happened Tomorrow, 1943 (Clair)
It Happens Every Spring, 1949 (Bacon)
It Isn't Easy Being God. *See* Es ist nicht leicht ein Gott zu sein, 1989
It Must Be Love, 1926 (Leroy)
It Pays to Exercise, 1918 (Sennett)
It Pays to Wait, 1912 (Dwan)
It Rains on Our Love. *See* Det regnar på vår kärlek, 1946
It Should Happen to You, 1954 (Cukor)
It Started in Naples, 1960 (de Sica)
It Started in Paris, 1935 (Huston)
It Was Always So Beautiful with You. *See* Bei Dir war es immer so schön, 1952
It Was een April, 1935 (Sirk)
It Was in May. *See* Det var i Maj, 1914
Italia non è un paesa povero, 1960 (Taviani)
Italia non e un paese povero, 1960 (Ivens)
Italian-American, 1974 (Scorsese)

Italian Barber, 1910 (Griffith)
Italian Barber, 1911 (Sennett)
Italian Blood, 1911 (Griffith)
Italiano in America, 1967 (de Sica)
Italy Is Not a Poor Country. *See* Italia non e un paese povero, 1960
Itél a Balaton, 1932 (Fejös)
Itinéraire d'un enfant gâté, 1988 (Lelouch)
Itinerary of a Spoiled Child. *See* Itinéraire d'un enfant gâté, 1988
It'll Happen Tomorrow. *See* Domani accadra, 1988
Itoshi no wagako, 1926 (Gosho)
It's a Bear. *See* Just a Bear, 1931
It's a Big Country, 1952 (Wellman)
It's a Boy, 1920 (Sennett)
It's a Mad, Mad, Mad, Mad World, 1963 (Keaton; Kramer; Lewis)
It's a Wonderful Life, 1946 (Capra)
It's All True, 1942 (Welles)
It's Always Fair Weather, 1955 (Donen)
It's Always Sunday, 1955 (Dwan)
It's Forever Springtime. *See* E'primavera, 1949
It's Impossible to Learn to Plow by Reading Books, 1988 (Linklater)
It's in the Air, 1938 (Dearden)
It's Magic. *See* Romance on the High Seas, 1948
It's Murder!, 1977 (Raimi)
It's No Laughing Matter, 1914 (Weber)
It's Not Just You, Murray, 1964 (Scorsese)
It's Only Money, 1962 (Lewis; Tashlin)
It's Trad, Dad, 1962 (Lester)
It's up to You, 1941 (Kazan)
Itsuwareru seiso, 1951 (Shindo; Yoshimura)
Itto d'Afrique, 1934 (Clouzot)
Iumoreski, 1924 (Vertov)
Ivan, 1932 (Dovzhenko)
Ivan Grozny, 1944 (Eisenstein; Pudovkin)
Ivan Groznyi II: Boyarskii zagovor, 1958 (Eisenstein)
Ivan the Terrible, Part I. *See* **Ivan Groznyi**, 1944
Ivan the Terrible, Part II: The Boyars' Plot. *See* **Ivan Groznyi II: Boyarskii zagovor**, 1958
Ivanov. *See* Three Soldiers, 1932
Ivanovo detstvo, 1962 (Tarkovsky)
Ivan's Childhood. *See* Ivanovo detstvo, 1962
I've Always Loved You, 1946 (Borzage)
Ivory Snuff Box, 1915 (Tourneur)
Ivy and John, 1965 (Warhol)
Izin, 1975 (Güney)
Izotöpok a gyögyászatban, 1959 (Jancsó)
Izu no musumetachi, 1945 (Gosho)
Izu no odoriko, 1933 (Gosho)
Izumi, 1956 (Kobayashi)

J. Th. Arnfred, 1974 (Roos)
Ja se fabricam automovels em Portugal, 1939 (Oliveira)
Jaan Pehchan, 1950 (Kapoor)
Jabberwocky, 1977 (Gilliam)
J'Accuse, 1919 (Gance)
J'accuse, 1937 (Gance)
Jack, 1996 (Coppola)
Jack & Jill, 1998 (Egoyan)
Jack Ahoy!, 1934 (Launder, Frank, and Sidney Gilliat)
Jack and the Beanstalk, 1902 (Porter)
Jack and the Beanstalk, 1917 (Franklin)
Jack Brown, Genius, 1995 (Jackson)
Jack Bull, 1999 (Badham)
Jack Knife Man, 1920 (Vidor)
Jack of Diamonds, 1912 (Dwan)
Jack Point, 1973 (Apted)
Jackal of Nahueltoro. *See* **Chacal de Nahueltoro**, 1969
Jackboot Mutiny. *See* Es geschah am 20 Juli, 1955
Jackie, 1921 (Ford)
Jackie Brown, 1997 (Tarantino)
Jack's the Boy, 1932 (Launder, Frank, and Sidney Gilliat)
Jack's Wife. *See* Hungry Wives, 1973
Jack's Word, 1912 (Dwan)
Jackson County Jail, 1976 (Corman)
Jackville, 1965 (Rouch)
Jacquot de Nantes, 1991 (Demy; Varda)
Jade, 1995 (Friedkin)
Jag drapte, 1943 (Zetterling)
Jag Mandir, 1991 (Herzog)
Jagd nach dem Gluck, 1930 (Renoir)
Jagd nach dem Tode, 1920 (Wiene)
Jagirdar, 1937 (Mehboob Khan)
Jagte Raho, 1956 (Kapoor)
Jagten paa Gentlemanrøveren, 1910 (Blom)
Jaguar, 1967 (Rouch)
Jaguar: A Yanomamo Twin-Cycle Myth, 1976 (Asch)
Jaguar Lives, 1979 (Huston)
J'ai faim, j'ai froid, 1984 (Akerman)
J'ai un hanneton dans mon pantalon, 1906 (Guy)
Jail Bait, 1937 (Keaton)
Jail Yaatra, 1947 (Kapoor)
Jailbait, 1954 (Wood, Edward D., Jr.)
Jak si zaslouzit princeznu, 1995 (Menzel)
Jalisco canta en Sevilla, 1948 (de Fuentes)
Jalna, 1934 (Cromwell)
Jalousie du barbouillé, 1928 (Cavalcanti)
Jalsaghar, 1958 (Ray)
Jam Session, 1944 (Donen)
Jama Masjid Street Journal, 1979 (Nair)
Jamaica Inn, 1939 (Hitchcock; Launder, Frank, and Sidney Gilliat)
James Bond Story, 1999 (Apted)
James Dean Story, 1957 (Altman)
Jana Aranya, 1975 (Ray)
Jane, 1986 (Brakhage)
Jane Austen in Manhattan, 1980 (Ivory)
Jane B. par Agnès V., 1988 (Varda)
Jane Eyre, 1943 (Welles)
Jane Eyre, 1996 (Zeffirelli)
Janes gode Ven. *See* Det Største i Verden, 1919
Janie, 1944 (Curtiz)
Janine, 1961 (Berri; Pialat)
Janis, 1999 (Demme)
Janitor, 1913 (Sennett)
Janitor's Wife's Temptation, 1915 (Sennett)
Janitzio, 1934 (Fernández)
János Tornyai. *See* Tornyai János, 1962
Jánošík, 1935 (Frič)
January Man, 1989 (Jewison)
Janus-Faced. *See* Januskopf, 1920
Januskopf, 1920 (Murnau)
Japan and the Japanese. *See* Nihon to Nihonjin, 1970
Japanerin, 1918 (Dupont)
Japanese Grandmothers. *See* Nippon no obachan, 1962
Japanese Summer: Double Suicide. *See* Muri-shinju: Nihon no natsu, 1967
Japanese Tragedy. *See* Nihon no higeki, 1953
Jardín de las delicias, 1970 (Saura)
Jardin des plantes, 1995 (de Broca)
Jardinier. *See* **Arroseur arrosé**, 1895
Jardins de Paris, 1948 (Resnais)
Jashumon no onna, 1924 (Kinugasa)
Jason X: Friday the 13th Part 10, 2001 (Cronenberg)
Jatagan Mala, 1953 (Makavejev)

Jaune le soleil, 1971 (Duras)
Jawaharlal Nehru, 1985 (Benegal)
Jaws, 1975 (Spielberg)
Jazz—34, 1996 (Altman)
Jazz Boat, 1960 (Roeg)
Jazz Mamas, 1929 (Sennett)
Jazz Singer, 1953 (Curtiz)
Jazz Waiter. *See* Caught in a Cabaret, 1914
Jazzmania, 1923 (Goulding)
Je reviens de Bokin, 1977 (Kaboré)
Je serai seule après minuit, 1931 (Clouzot)
Je t'aime, je t'aime, 1968 (Resnais)
Je tu il elle, 1974 (Akerman)
Je vous aime, 1980 (Berri)
Je vous y prrrends!, 1897/98 (Guy)
Jealous Husband, 1911 (Griffith; Sennett)
Jealous Husbands, 1923 (Tourneur)
Jealous Rage, 1912 (Dwan)
Jealous Waiter, 1913 (Sennett)
Jealousy. *See* Shitto, 1949
Jealousy and the Man, 1909 (Griffith)
Jean Cocteau, 1949 (Roos)
Jean Cocteau fait du cinéma, 1925 (Cocteau)
Jean de Florette, 1986 (Berri; Pagnol)
Jean de la Lune, 1948 (Astruc)
Jean Effel, 1948 (Resnais)
Jean la poudre, 1912 (Tourneur)
Jean-Paul Belmondo, 1965 (Lelouch)
Jean Piaget, 1977 (Goretta)
Jean Renoir, 1993 (Bertolucci; Chabrol)
Jean Renoir, le patron, 1966 (Eustache; Rivette)
Jean Taris champion de natation. *See* Taris, 1931
Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles, 1975 (Akerman; Storck)
Jeanne la française. *See* Joanna Francesa, 1973
Jeanne la Pucelle, 1994 (Rivette)
Jedenácté přikázání, 1935 (Frič)
Jeder für sich und Gott gegen alle, 1974 (Herzog)
Jedermanns Frau, 1924 (Korda)
Jedermanns Weib. *See* Jedermanns Frau, 1924
Jefe maximo, 1940 (de Fuentes)
Jefferson in Paris, 1995 (Ivory)
Jeffries Jr., 1924 (Mccarey)
Jelenlét, 1965 (Jancsó)
J'embrasse pas, 1991 (Téchiné)
Jeniec Europy, 1989 (Kawalerowicz)
Jennifer, 1964 (de Palma)
Jenny, 1936 (Carné)
Jenny's Pearls, 1913 (Sennett)
Jens Langkniv, 1940 (Henning-Jensen)
Jens Mansson i Amerika, 1947 (de Mille)
Jeremiah Johnson, 1972 (Pollack)
Jericho Mile, 1979 (Mann)
Jerky Boys, 1995 (Bartel)
Jernbanens Datter, 1911 (Blom)
Jero on Jero: A Balinese Trance Seance Observed, 1980 (Asch)
Jero Tapakan: Stories from the Life of a Balinese Healer, 1983 (Asch)
Jérome Perreau, héro des barricades, 1936 (Gance)
Jerry the Giant, 1926 (Sandrich)
Jerusalem, 1996 (August)
Jessye Norman Sings Carmen, 1989 (Maysles)
Jester and the Queen. *See* Sasek a kralovna, 1987
Jestoki romans, 1984 (Mikhalkov)
Jesus Christ Superstar, 1973 (Jewison)
Jésus de Montréal, 1989 (Arcand)
Jesus of Nazareth. *See* Gesu di Nazareth, 1977
Jet Pilot, 1957 (von Sternberg)
Jet Storm, 1959 (Attenborough; Zetterling)
Jetée, 1964 (Marker)
Jetzt leben—Juden in Berlin, 1995 (Sanders-Brahms)
Jeu de l'oie, 1980 (Ruiz)
Jeudi on chantera comme dimanche, 1966 (Storck)
Jeugd-dag, 1929/30 (Ivens)
Jeune Fille. *See* Young One, 1960
Jeune Fille assassinée, 1974 (Astruc; Vadim)
Jeune fille libre le soir, 1975 (Clément)
Jeune Fille un seul amour, Magnificent Sinner. *See* Katya, 1960
Jeune homme a l'inauguration, 1955 (Berri)
Jeune homme et la mort, 1953 (Anger)
Jeunes filles d'aujourd'hui. *See* Maturareise, 1943
Jeunes filles en détresse, 1939 (Pabst)
Jeunes Loups, 1967 (Carné)
Jeux, 1979 (Ruiz)
Jeux de l'amour, 1959 (Chabrol)
Jeux de l'amour, 1960 (de Broca)
Jeux de l'été et de la mer, 1936 (Storck)
Jeux interdits, 1951 (Clément)
Jeux sont faits, 1947 (Delannoy)
Jewel Case. *See* Sølvdaasen med Juvelerne, 1910
Jeweller's Terror. *See* Juvelerernes Skrœk, eller Skelethaanden, eller Skelethaandens sidste bedrift, 1915
Jewels of a Sacrifice, 1913 (Dwan)
Jewish Gauchos. *See* Gauchos judíos, 1975
Jew's Christmas, 1913 (Weber)
Jezebel, 1938 (Huston; Wyler)
Jézus Krisztus Horoszkója, 1989 (Jancsó)
JFK, 1991 (Stone)
Jigoku no kifujin, 1949 (Kurosawa)
Jigokumon, 1953 (Kinugasa)
Jigokuno magarikago, 1959 (Imamura)
Jihi shincho, 1927 (Mizoguchi)
Jilt, 1909 (Griffith)
Jim Bludso, 1917 (Browning)
Jim Jam Janitor, 1928 (Sennett)
Jim Thorpe—All American, 1951 (Curtiz)
Jimmy Hollywood, 1994 (Levinson)
Jimmy the Gent, 1934 (Curtiz)
Jimpu Group. *See* Jimpuren, 1933
Jimpuren, 1933 (Mizoguchi)
Jinete fantasma, 1967 (Fernández)
Jing ke ci qin wang, 1999 (Chen Kaige)
Jinks Joins the Temperance Club, 1911 (Sennett)
Jinkyo, 1924 (Mizoguchi)
Jinruigaku nyumon, 1966 (Imamura)
Jinsei no onimotsu, 1935 (Gosho)
Jinsei o Mitsumete, 1923 (Kinugasa)
Jinsei tonbo-gaeri, 1946 (Imai)
Jinxed!, 1982 (Siegel)
J'irai cracher sur vos tombes, 1959 (Berri)
Jiruba no Tetsu, 1950 (Kurosawa)
Jis Desh Me Ganga Behti Hai, 1960 (Kapoor)
Jitney Elopement, 1915 (Bacon; Chaplin)
Jitters, the Butler, 1932 (Sandrich)
Jive Junction, 1943 (Ulmer)
Jiyu gakko, 1951 (Yoshimura)
JLG/JLG—Autoportrait de Decembre, 1994 (Godard)
Jmeno kodu: Rubin, 1997 (Nemec)
Jo-bachi, 1978 (Ichikawa)
Joan of Arc, 1948 (Fleming)
Joan of Arc at the Stake. *See* Giovanna d'Arco al rogo, 1954
Joan the Woman, 1917 (de Mille)
Joanna Francesa, 1973 (Diegues)

Job. *See* Posto, 1961
Job. *See* Urzad, 1967
Job in a Million, 1937 (Grierson)
Job Offer. *See* Offre d’emploi, 1980
Jocko musicien, 1903 (Guy)
Jocular Winds, 1913 (Dwan)
Joe Debbs, 1917 (Lang)
Joe Kidd, 1972 (Eastwood)
Joe vs. the Volcano, 1989 (Spielberg)
Joen no chimata, 1923 (Mizoguchi)
Joen, 1959 (Kinugasa)
Joe’s Apartment, 1996 (Bartel)
Joe’s Bed-Stuy Barbershop: We Cut Heads, 1982 (Lee)
Joey Boy, 1965 (Launder, Frank, and Sidney Gilliat)
Jofroi, 1934 (Pagnol)
Johan, 1920 (Stiller)
Johan, 1964 (Troell)
Johann the Coffin Maker, 1927 (Florey)
Johannas Traum, 1975 (Schroeter)
Johannes Jörgensen i Assisi, 1950 (Roos)
Johannes Jörgensen i Svendborg, 1954 (Roos)
Johannes Larsen, 1957 (Roos)
Johannes V. Jensen, 1947 (Roos)
John Carpenter’s Escape from L.A.. *See* Escape from L.A., 1996
John Ericsson, 1937 (Sjöström)
John Gilpin’s Ride, 1908 (Hepworth)
John Needham’s Double, 1916 (Weber)
John, the Tenant. *See* Arendás zsidó, 1917
John the Younger Brother. *See* Jön az öcsem, 1919
John Woo’s Blackjack, 1998 (Woo)
Johnny Bago, 1993 (Zemeckis)
Johnny Eager, 1941 (Leroy)
Johnny Guitar, 1954 (Ray)
Johnny Handsome, 1989 (Hill)
Johnny O’Clock, 1947 (Rossen)
Johnny One-Eye, 1949 (Florey)
Joi Baba Felunath, 1978 (Ray)
Joie de revivre, 1947 (Storck)
Joiuchi, 1967 (Kobayashi)
Joke. *See* Zert, 1968
Joke of Destiny, Lying in Wait around the Corner Kike a Street Bandit. *See* Scherzo del destinoin aqquato dietro l’angelo come un brigante di strada, 1983
Joke on the Joker, 1911 (Sennett)
Jokei, 1960 (Yoshimura)
Joker. *See* Farceur, 1960
Joking Relationship, 1962 (Marshall)
Jokyo II: Mono o takaku uritsukeru onna, 1959 (Ichikawa)
Jokyu aishi, 1931 (Gosho)
Joli Mai, 1963 (Marker)
Jolly Jilter, 1927 (Sennett)
Jön az öcsem, 1919 (Curtiz)
Jonah Man, 1904 (Hepworth)
Jonah qui aura 25 ans en l’année 2000, 1976 (Tanner)
Jonas et Lila, à demain, 1999 (Tanner)
Jonas in the Desert, 1993 (Anger; Mekas; Morrissey; Scorsese)
Jones and His New Neighbors, 1909 (Griffith)
Jones and the Lady Book Agent, 1909 (Griffith)
Jones Family in Hollywood, 1939 (Keaton)
Jones Family in Quick Millions, 1939 (Keaton)
Jones Have Amateur Theatricals, 1909 (Griffith)
Jordan Is a Hard Road, 1915 (Dwan)
Jordan’s Dance, 1977 (Jarman)
Jordens Haevn. *See* Den omstridte Jord, 1915
Jorjamado no cinema, 1979 (Rocha)
Josei ni kansuru juni-sho, 1954 (Ichikawa)
Josei no shori, 1946 (Mizoguchi; Shindo)
Josei wa tsuyoshi, 1924 (Mizoguchi)
Joseph and the Amazing Technicolor Dreamcoat, 2000 (Attenborough)
Joseph Andrews, 1977 (Richardson)
Josephine and Men, 1955 (Boulting)
Josette, 1938 (Dwan)
Josh’s Suicide, 1911 (Sennett)
Jóslat, 1920 (Fejös)
Josser in the Army, 1932 (Launder, Frank, and Sidney Gilliat)
Joueur, 1958 (Autant-Lara)
Jour de fête, 1949 (Tati)
Jour des parques. *See* Rupture, 1970
Jour du frotteur, 1932 (Cavalcanti)
Jour du terme, 1904 (Guy)
Jour et l’heure, 1962 (Clément)
Jour pina a demandé, 1983 (Akerman)
Jour “S . . . “, 1984 (Lefebvre)
Jour se lève, 1939 (Carné)
Journal d’un curé de campagne, 1950 (Bresson)
Journal d’un scélérat, 1950 (Rohmer)
Journal d’une femme de chambre, 1963 (Buñuel)
Journal d’une femme en blanc, 1965 (Autant-Lara)
Journal of the Orange Flower. *See* Karatachi nikki, 1959
Journalist. *See* Zhurnalist, 1967
Journée bien remplie, 1972 (Beineix)
Journée naturelle, 1947 (Resnais)
Journey. *See* Safar, 1994
Journey. *See* Viaggio, 1974
Journey beneath the Desert, 1960 (Ulmer)
Journey from the Shadows, 1938 (Weiss)
Journey into Autumn. *See* Kvinnodröm, 1955
Journey into Fear, 1943 (Welles)
Journey of the Hyena. *See* Touki Bouki, 1973
Journey of Vincenc Moštek and Simon Pešl of Vlčnov to Prague, 1969 A.D.. *See* Cesta do Prahy Vincence Mošteka a Simona Pešla z Vlčnova l.p. 1969, 1969
Journey Out. *See* Resan bort, 1945
Journey to Avebury, 1971 (Jarman)
Journey to Jerusalem, 1940 (Lumet)
Journey to the Beginning of the World. *See* Viagem ao principio do mundo, 1997
Journey to the Center of the Earth, 1993 (Raimi)
Journey to the Land of the Traveller. *See* Sarari be Diare Mosafer, 1993
Journey to the Lost City, 1959 (Lang)
Journey Together, 1945 (Attenborough; Boulting)
Journey’s End, 1930 (Whale)
Journeys from Berlin/1971, 1980 (Rainer)
Jours de 36. *See* Mères tou 36, 1972
Jours tranquilles a Clichy, 1990 (Chabrol)
Jovanka e le altre, 1959 (Germi; Ritt)
Joven. *See* Young One, 1960
Joven Picasso, 1993 (Bardem)
Joy, 1972 (Apted)
Joy Girl, 1927 (Dwan)
Joy House. *See* Félins, 1964
Joy Luck Club, 1993 (Stone)
Joy of Sex, 1984 (Coolidge)
Joyeux Calvaire, 1996 (Arcand)
Joyeux Tromblons, 1974-75 (Storck)
Joyless Street. *See* Freudlose Gasse, 1925
Joyu, 1947 (Kinugasa)
Joyu, 1956 (Shindo)
Joyu Sumako no koi, 1947 (Mizoguchi)
Ju Dou, 1990 (Zhang Yimou)
Juan sin miedo, 1938 (Fernández)
Juarez, 1939 (Huston)

Jubal, 1956 (Daves)
Jubiaba, 1986 (Pereira Dos Santos)
Jubilation Street. *See* Kanko no machi, 1944
Jubilee, 1978 (Jarman)
Jud Süss, 1950 (Staudte)
Judás, 1918 (Curtiz)
Judas Was a Woman. *See* **Bête humaine**, 1938
Judex, 1916 (Feuillade)
Judge, 1916 (Sennett)
Judge. *See* Domaren, 1960
Judge and the Assassin. *See* Juge et l'assassin, 1976
Judge Priest, 1934 (Ford)
Judge Rummy in Bear Facts, 1920 (La Cava)
Judgement at Nuremberg, 1961 (Kramer)
Judgement Day, 1986 (Friedkin)
Judgement in Stone, 1995 (Chabrol)
Judgement of Allah, 1935 (Mehboob Khan)
Judgment Deferred, 1951 (Grierson)
Judith, 1965 (Roeg)
Judith et Holopherne, 1909 (Feuillade)
Judith of Bethulia, 1913 (Griffith)
Judo Saga—II. *See* Zoku Sugata Sanshiro, 1945
Jueves, milagro, 1957 (García Berlanga)
Juge et l'assassin, 1976 (Tavernier)
Juggernaut, 1974 (Lester)
Juggler, 1953 (Dmytryk; Kramer)
Juguetes, 1978 (Bemberg)
Juha, 1999 (Kaurismaki)
Jujiro, 1928 (Kinugasa)
Jukyu-sai no haru, 1933 (Gosho)
Jules et Jim, 1961 (Truffaut)
Julia, 1977 (Zinnemann)
Julia Walking Home, 2001 (Holland)
Juliana in zeventig bewogen jaren, 1979 (Haanstra)
Julie Pot de Colle, 1977 (de Broca)
Juliet of the Spirits. *See* Giulietta degli spiriti, 1965
Juliette dans Paris, 1967 (Miller)
Juliette ou la Clé des songes, 1951 (Carné)
Julius Caesar, 1953 (Mankiewicz)
Jumbo, 1962 (Berkeley)
Jumeaux de Brighton, 1936 (Bresson)
Jument verte, 1959 (Autant-Lara)
Jumpin' at the Boneyard (Stanzler), 1991 (Kasdan)
Jumping Jacks, 1952 (Lewis)
Jumping the Puddles Again. *See* U7zcaron; zase skáču přes kaluže, 1970
Junai monogatari, 1957 (Imai)
June Moon, 1931 (Mankiewicz)
Junge Medardus, 1923 (Curtiz)
Junge Törless, 1966 (Schlöndorff)
Jungens, 1950 (Staudte)
Jungfrukällen, 1960 (Bergman)
Jungle Book, 1942 (Korda)
Jungle Dance. *See* Djungeldansen, 1935/36
Jungle Fever, 1991 (Lee)
Junior, 1988 (van Sant)
Junior Bonner, 1972 (Peckinpah)
Juno and the Paycock, 1929 (Hitchcock)
Junoon, 1977 (Benegal)
Jupiter's Thigh. *See* On a vole la cuisse de Jupiter, 1980
Jurassic Park, 1993 (Attenborough; Spielberg)
Jurassic Park 3, 2001 (Spielberg)
Jury of Fate, 1917 (Browning)
Jusan nichi no kinyobi, 1959 (Oshima)
Jusqu'à la victoire, 1970 (Godard)
Jusqu'au coeur, 1968 (Lefebvre)
Just a Bear, 1931 (Sennett)
Just Another Murder, 1935 (Sennett)
Just before Nightfall. *See* Juste avant la nuit, 1971
Just Brown's Luck, 1913 (Sennett)
Just for Fun, 1963 (Roeg)
Just Gold, 1913 (Griffith)
Just Heroes, 1987 (Woo)
Just Kids, 1913 (Sennett)
Just like a Woman, 1912 (Griffith)
Just like at Home. *See* Olyan, mint otthon, 1978
Just Pals, 1920 (Ford)
Just Shoot Me, 1997 (Allen)
Just Tell Me What You Want, 1980 (Lumet)
Juste avant la nuit, 1971 (Chabrol)
Justice d'Abord, 1920/23 (Protazanov)
Justice for Selwyn. *See* Prípad pro Selwyn, 1968
Justice of the Sage, 1912 (Dwan)
Justice Victorious. *See* Retten sejrer, 1917
Justicier. *See* Justiciero, 1967
Justiciero, 1967 (Pereira Dos Santos)
Justin de Marseille, 1935 (Tourneur)
Justine, 1969 (Cukor)
Jutro premiera, 1946 (Kawalerowicz)
Juvelerernes Skrœk, eller Skelethaanden, eller Skelethaandens sidste bedrift, 1915 (Dreyer)
Juvenile Court, 1973 (Wiseman)
Juvenizer. *See* Chung Shên Ta Shih, 1981
Juventude, 1950 (Pereira Dos Santos)

Kabarett. *See* Dieses Lied bleibt bei Dir, 1954
Kabe atsuki heya, 1956 (Kobayashi)
Kabinett des Dr. Caligari, 1920 (Wiene)
Kabocha, 1928 (Ozu)
Kacaklar, 1971 (Güney)
Kachan kekkon shiroyo, 1962 (Gosho)
Kachan to Juichi-nin no Kodomo, 1966 (Gosho)
Kaddu beykat, 1975 (Faye)
Kaeranu sasabue, 1926 (Gosho)
Kaerlighed gør blind, 1912 (Blom)
Kaerlighed pa kredit, 1955 (Henning-Jensen)
Kaerlighed paa Rulleskötjer, 1943 (Roos)
Kaerlighedens smerte, 1992 (Malmros)
Kaerlighedens Styrke, 1911 (Blom)
Kaerlighedens Triumf, 1914 (Holger-Madsen)
Kaerligheds Laengsel, 1915 (Blom)
Kaerligheds-Vaeddemaalet, 1914 (Blom)
Kaettekita yopparai, 1968 (Oshima)
Kaffeehaus, 1971 (Fassbinder)
Kafka, 1991 (Soderbergh)
Kagemusha, 1980 (Kurosawa; Lucas)
Kagero, 1969 (Shindo)
Kagero ezu, 1959 (Kinugasa)
Kagi, 1959 (Ichikawa)
Kahreden kursun, 1965 (Güney)
Kaidan. *See* **Kwaidan**, 1964
Kaido no kishi, 1928 (Gosho)
Kaigun tokubetsu shonen hei, 1972 (Imai)
Kaikoku danji, 1926 (Mizoguchi)
Kaikokuki, 1928 (Kinugasa)
Kaiserjäger, 1956 (Forst)
Kaisha-in seikatsu, 1929 (Ozu)
Kak khoroshi, Kak svezhi byli rozi, 1913 (Protazanov)
Kak zakalyalas stal, 1942 (Donskoi)
Kakka, 1940 (Imai)
Kakushi toride no san-akunin, 1958 (Kurosawa)
Kal, Aaj Aur Kal, 1972 (Kapoor)
Kalahari Family, 2000 (Marshall)

Kaláliuvit, 1970 (Roos)
Kalamita, 1980 (Chytilová)
Kaleidoscope Valeska Gert. *See* Kaleidoskop Valeska Gert, 1977
Kaleidoscope. *See* Chalachitra, 1981
Kaleidoskop Valeska Gert, 1977 (Schlöndorff)
Kaliya Mardan, 1918 (Phalke)
Kalkmalerier, 1954 (Roos)
Kallelsen, 1974 (Bergman)
Kalyug, 1981 (Benegal)
Kam pánové, kam jdete?, 1987 (Kachyňa)
Kam Parenky, 1993 (Chytilová)
Kama Sutra: A Tale of Love, 1996 (Nair)
Kamaeleonen. *See* Maaneprinsessen, 1916
Kamali zeybek, 1964 (Güney)
Kamaszváros, 1962 (Mészáros)
Kameradschaft, 1931 (Pabst)
Kami e no michi, 1928 (Gosho)
Kamigami no fukaki yokubo, 1968 (Imamura)
Kamikaze, 1987 (Besson)
Kaminingyo haru no sayaki, 1926 (Mizoguchi)
Kammarjunkaren, 1913 (Stiller)
Kammersjukjul, 1978 (Malmros)
Kampen Mod Kraeften, 1947 (Dreyer)
Kampen om hans hjärta, 1916 (Stiller)
Kampen om tungtvannet. *See* Bataille de l'eau lourde, 1948
Kampf um Rom, 1968 (Siodmak; Welles)
Kämpfende Herzen, 1920 (Lang)
Kämpfende Welten, 1922 (Dupont)
Kan Gövdeyi götürdü, 1965 (Güney)
Kan su gibi akacak, 1969 (Güney)
Kanał, 1957 (Wajda)
Kanashiki hakuchi, 1924 (Mizoguchi)
Kanashimi wa onna dakeni, 1958 (Shindo)
Kanawa, 1972 (Shindo)
Kanchanjanga, 1962 (Ray)
Kancho mada shinazu, 1942 (Yoshimura)
Kandidat, 1980 (Kluge; Schlöndorff)
Kane, 1926 (Mizoguchi)
Kangaroo, 1952 (Milestone)
Kanhaiya, 1959 (Kapoor)
Kanimin son damlasina kadar, 1970 (Güney)
Kanko no machi, 1944 (Kinoshita)
Kankobals, 1995 (Costa-Gavras)
Kanli bu day, 1965 (Güney)
Kanojo, 1926 (Gosho)
Kanojo to kare, 1963 (Hani)
Kanojo to unmei, 1924 (Kinugasa)
Kanonenserenade, 1958 (de Sica; Staudte)
Kanraku no onna, 1924 (Mizoguchi)
Kansas City, 1996 (Altman)
Kansas City Kitty, 1944 (Donen)
Kantor Ideál, 1932 (Frič)
Kanzo Sensei, 1998 (Imamura)
Kaos, 1984 (Taviani)
Kapò, 1960 (Pontecorvo)
Kaptain Discovers the North Pole, 1917 (La Cava)
Kaptajn Klyde og hans venner vender tilbage, 1980 (Von Trier)
Käpt'n Bay-Bay, 1953 (Käutner)
Kapurush-o-Mahapurush, 1965 (Ray)
Kara sahin, 1964 (Güney)
Karacao lanin kara sevdasi, 1959 (Güney)
Karacao lan's Mad Love. *See* Karacao lanin kara sevdasi, 1959
Karakuri musume, 1927 (Gosho)
Karami-ai, 1962 (Kobayashi)
Karatachi nikki, 1959 (Gosho)
Karaul. *See* Guard, 1989
Karayuki-san, 1975 (Imamura)
Kargaci Halil, 1968 (Güney)
Karim and Sala. *See* A Karim na Sala, 1991
Karin Ingmarsdotter, 1920 (Sjöström)
Karin Mansdotter, 1954 (Sjöberg)
Karin's Face, 1985 (Bergman)
Karl May, 1974 (Käutner; Syberberg)
Kärlek och journalistik, 1916 (Stiller)
Kärlek starkare än hat, 1914 (Sjöström)
Karleken, 1980 (August)
Karneval, 1908 (Holger-Madsen)
Károly bakák, 1918 (Korda)
Karthauzi, 1916 (Curtiz)
Kartiki Purnima Festival, 1914/15 (Phalke)
Karumen junjo su, 1952 (Kinoshita)
Karumen kokyo ni kaeru, 1951 (Kinoshita)
Karussell. *See* Körhinta, 1955
Kasař, 1973 (Jireš)
Kaseki, 1975 (Kobayashi)
Kaseki no mori, 1973 (Shinoda)
Kashima Paradise, 1973 (Marker)
Kasimpasali, 1965 (Güney)
Kasimpasali recep, 1965 (Güney)
Katakomby, 1940 (Frič)
Katapult, 1983 (Jireš)
Katchem Kate, 1911 (Sennett)
Katharina Eiselt, 1980 (Dörrie)
Katharina Knie, 1929 (Forst)
Katherine Reed Story, 1965 (Altman)
Kathleen Mavourneen, 1906 (Porter)
Katia, 1938 (Tourneur)
Katka, 1950 (Kadár)
Katok i skripka, 1960 (Tarkovsky)
Katrina Dead, 1967 (Warhol)
Kats Is Kats, 1920 (La Cava)
Katya, 1960 (Siodmak)
Katzelmacher, 1969 (Fassbinder)
Katzensteg, 1915 (Leni)
Kauas Pilvet Karkaavat, 1996 (Kaurismaki)
Kavkazskiye mineralniye vody, 1924 (Kuleshov)
Kawa no aru shitamachi no hanashi, 1955 (Kinugasa)
Kawaita hana, 1963 (Shinoda)
Kawaita mizuumi, 1960 (Shinoda)
Kawanakajima kassen, 1941 (Kinugasa)
Kazabana, 1959 (Kinoshita)
Kazaks—Minorité nationale—Sinking, 1977 (Ivens)
Kaze no naka no mendori, 1948 (Ozu)
Kazoku gemu, 1983 (Itami)
Kazoku no jijo, 1962 (Yoshimura)
Kdo hledá zlaté dno, 1975 (Menzel)
Kean, 1910 (Blom)
Kedamono no yado, 1951 (Kurosawa)
Keegans, 1976 (Badham)
Keejte Tippel. *See* Cathy Tippel, 1975
Keep, 1983 (Mann)
Keep Cool. *See* You hua hao hao shuo, 1997
Keep On Rockin', 1971 (Leacock)
Keep up Your Right. *See* Soigne ta droite, 1987
Keep Walking. *See* Cammina, cammina, 1983
Keeper of the Flame, 1943 (Cukor)
Keepers of the Frame, 1999 (Brakhage)
Keepers of Youth, 1931 (Launder, Frank, and Sidney Gilliat)
Keeping On, 1983 (Kopple)
Keeping the Faith, 2000 (Forman)
Kegyelet, 1967 (Szabó)
Keiner Liebt Mich, 1994 (Dörrie)

Keiraku hichu, 1928 (Kinugasa)
Keirin shonin gyojoki, 1964 (Imamura)
Kejsaren av Portugalien, 1944 (Sjöström)
Kék Duna keringö, 1992 (Jancsó)
Kekkon, 1947 (Kinoshita)
Kekkon-gaku nyumon, 1930 (Ozu)
Kekkon koshinkyoku, 1951 (Ichikawa)
Kekkon no seitai, 1941 (Imai)
Kelid, 1993 (Kiarostami)
Kelly from the Emerald Isle, 1913 (Guy)
Kelly Gets His Man, 1927 (Wyler)
Kelly's Heroes, 1970 (Eastwood)
Kelp Industry, 1913 (Sennett)
Ken Gets out of Jail, 1987 (van Sant)
Kennel Murder Case, 1933 (Curtiz)
Kentucky Fried Movie, 1977 (Landis)
Kentucky Kernels, 1934 (Stevens)
Kentucky Pride, 1925 (Ford)
Kenya, South Africa, 1962 (Leacock)
Képi, 1905 (Guy)
Kept Husbands, 1931 (Bacon)
Keresztelö, 1967 (Gaál)
Kermes. *See* Kirmes, 1960
Kermesse héroïque, 1935 (Feyder)
Kes, 1969 (Loach)
Kessen, 1944 (Yoshimura)
Két Félidö a pokolban, 1961 (Fábri)
Ketto Kagiya no tsuji, 1951 (Kurosawa)
Key, 1934 (Curtiz)
Key, 1958 (Reed)
Key. *See* Kagi, 1959
Key. *See* Kelid, 1993
Key Largo, 1948 (Huston)
Keyhole, 1933 (Curtiz)
Keys of the Kingdom, 1944 (Mankiewicz; Stahl)
Keys to Happiness. *See* Klyuchi shchastya, 1913
Keys to Paradise. *See* Cles du paradis, 1991
Kezunbe vettuk a béke ugyét, 1950 (Jancsó)
Khaan Dost, 1976 (Kapoor)
Khandahar, 1983 (Sen)
Khane-ye Doust Kodjast?, 1987 (Kiarostami)
Kharij, 1982 (Sen)
Khartoum, 1966 (Dearden)
Kholodnye Dushi, 1914 (Bauer)
Khronika-molniya, 1924 (Vertov)
Kiáltó, 1964 (Mészáros)
Kick-Off, 1931 (Stevens)
Kid, 1921 (Chaplin)
Kid, 1984 (Hartley)
Kid Auto Races at Venice, 1914 (Chaplin; Sennett)
Kid for Two Farthings, 1955 (Reed)
Kid from Spain, 1932 (Berkeley; Mccarey; Zinnemann)
Kid Galahad, 1937 (Curtiz)
Kid Glove Killer, 1942 (Zinnemann)
Kid Magicians, 1915 (Franklin)
Kidnapped, 1935 (Holger-Madsen)
Kidnapped. *See* Unos, 1952
Kidnapper. *See* Secuestrador, 1958
Kids, 1995 (van Sant)
Kids Play Russian. *See* Enfants jouent a la Russie, 1995
Kiedy ty śpisz, 1950 (Wajda)
Kieron, 1968 (Angelopoulos)
Kiiroi karasu, 1957 (Gosho)
Kika, 1993 (Almodóvar)
Kiku to Isamu, 1958 (Imai)
Kilenc hónap, 1976 (Mészáros)
Kilencvenkilenc, 1918 (Curtiz)
Kill, Baby. . .Kill!. *See* Spie vengono dal semifreddo, 1966
Kill the Umpire, 1949 ((Bacon; Tashlin)
Killbots. *See* Chopping Mall, 1986
Killer! *See* Que la bête meure, 1969
Killer, 1989 (Woo)
Killer Bees, 1974 (Schumacher)
Killer Elite, 1975 (Peckinpah)
Killer Inside Me, 2000 (Morris)
Killer Is Loose, 1955 (Boetticher)
Killer: Journal of a Murder, 1996 (Stone)
Killer McCoy, 1947 (Donen)
Killer of Sheep, 1977 (Burnett)
Killer Party, 1986 (Bartel)
Killer Shark, 1950 (Boetticher)
Killers, 1946 (Huston; Siodmak)
Killers, 1964 (Cassavetes; Siegel)
Killer's Kiss, 1955 (Kubrick)
Killers on Parade. *See* Yuhi ni akai ore no kao, 1961
Killing, 1956 (Kubrick)
Killing Fields, 1984 (Joffé)
Killing Hearts, 1914 (Sennett)
Killing Me Softly, 2001 (Chen Kaige)
Killing of a Chinese Bookie, 1976 (Cassavetes)
Killing of Sister George, 1968 (Aldrich)
Killing Urge. *See* Jet Storm, 1959
Killing Zoe, 1994 (Tarantino)
Kim G., 1978 (August)
Kimono, 2000 (Hartley)
Kína vendégei voltunk, 1957 (Jancsó)
Kind Millionaire. *See* Pytlákova schovanka, 1949
Kind of Loving, 1962 (Schlesinger)
Kinder der Finsternis, 1921 (Dupont; Leni)
Kinderen van Ghana, 1988 (Haanstra)
Kindergarten, 1995 (Baillie)
Kindering, 1987 (Brakhage)
Kindling, 1915 (de Mille)
Kindred of the Dust, 1923 (Walsh)
Kinfolk. *See* Rodnya, 1982
King: A Filmed Record . . . Montgomery to Memphis, 1970 (Lumet)
King and Country, 1964 (Losey)
King and Four Queens, 1956 (Walsh)
King and the Chorus Girl, 1937 (Leroy)
King Charlie. *See* His Prehistoric Past, 1914
King Creole, 1958 (Curtiz)
King David, 1985 (Beresford)
King Game. *See* Hra na krále, 1967
King in New York, 1957 (Chaplin)
King Kong, 1933 (Schoedsack)
King Kongs Faust, 1984 (Dörrie)
King Lear, 1987 (Allen; Carax; Godard)
King Lear. *See* **Korol Lir**, 1971
King Log, 1932 (Grierson)
King of Alcatraz, 1937 (Florey)
King of Comedy, 1983 (Lewis; Scorsese)
King of Hearts. *See* Roi de coeur, 1966
King of Kings, 1927 (de Mille)
King of Kings, 1961 (Ray; Welles)
King of Kings. *See* Kirallar kirali, 1965
King of Kings. *See* Krák Králu, 1963
King of Marvin Gardens, 1973 (Rafelson)
King of New York, 1990 (Ferrara)
King of Paris. *See* Korol' Parizha, 1917
King of the Children. *See* Hai zi wang, 1987
King of the Damned, 1935 (Launder, Frank, and Sidney Gilliat)
King of the Gamblers, 1937 (Florey)

King of the Hill, 1993 (Soderbergh)
King of the Sumava. *See* Král Sumavy, 1959
King of Thieves. *See* Dolandiricilar, 1961
King, Queen, Knave, 1971 (Skolimowski)
King Steps Out, 1936 (von Sternberg)
Kingdom 1-4. *See* Riget, 1994
Kingdom 5-8. *See* Riget II, 1997
Kingdom of Diamonds. *See* Heerak Rajar Deshe, 1979
Kingdom of Naples. *See* Regno di Napoli, 1978
Kings Go Forth, 1958 (Daves)
Kings of the Road. *See* **Im Lauf der Zeit**, 1976
King's Ransom, 2001 (Woo)
King's Story, 1965 (Welles)
Kini et Adams, 1997 (Ouedraogo)
Kinno jidai, 1926 (Kinugasa)
Kino za XX liet, 1940 (Pudovkin)
Kino-Eye. *See* Kino-glaz, 1924
Kino-glaz, 1924 (Vertov)
Kino-Nedelia, 1918-19 (Vertov)
Kino-Pravda, 1922-23 (Vertov)
Kinodnevik Glumova, 1923 (Eisenstein)
Kinuyo monogatari, 1930 (Gosho)
Kipperbang, 1983 (Apted)
Kipps, 1941 (Launder, Frank, and Sidney Gilliat; Reed)
Kirai Kirai Kirai, 1960 (Itami)
Kirallar kirali, 1965 (Güney)
Kire no ame, 1924 (Kinugasa)
Kiri no minato, 1923 (Mizoguchi)
Kirinji, 1926 (Kinugasa)
Kirmes, 1960 (Staudte)
Kirpitchiki, 1925 (Pudovkin)
Kish Tales. *See* Ghessé hayé kish, 1999
Kishin yuri keiji, 1924 (Kinugasa)
Kismet, 1955 (Minnelli)
Kiss, 1900 (Hepworth)
Kiss, 1929 (Feyder; Lewin)
Kiss, 1963 (Warhol)
Kiss before the Mirror, 1933 (Whale)
Kiss for Corliss, 1949 (Aldrich)
Kiss from Stadium. *See* Polibek ze stadionu, 1948
Kiss in the Dark, 1949 (Daves)
Kiss Me Again, 1925 (Lubitsch)
Kiss Me and Die. *See* Lady in Red, 1979
Kiss Me Deadly, 1955 (Aldrich)
Kiss Me Goodbye, 1982 (Mulligan)
Kiss Me Kate, 1953 (Fosse)
Kiss Me, Stupid, 1964 (Wilder)
Kiss of Death, 1976 (Leigh)
Kiss of Death. *See* Dödskyssen, 1917
Kiss Them For Me, 1957 (Donen)
Kisses. *See* Baisers, 1963
Kisses at Fifty, 1974 (Apted)
Kissing Bandit, 1948 (Donen)
Kisvilma: Az Utolso Naplo, 2000 (Mészáros)
Kitchen, 1966 (Warhol)
Kitchen Lady, 1918 (Sennett)
Kitsch, 1919 (Pick)
Kitty. *See* Katka, 1950
Kitty from Killarney, 1927 (Sennett)
Kitty und die Weltkonferenz, 1939 (Käutner)
Kizil vazo, 1961 (Güney)
Kizilirmak-Karakoyun, 1967 (Güney)
Kizoku no kaidan, 1959 (Yoshimura)
Kizudarake no sanga, 1964 (Shindo)
Klanni—tarina sammokoitten, 1984 (Kaurismaki)
Klansman, 1974 (Fuller)
Klaps, 1976 (Kieślowski)
Klassenverhältnisse, 1985 (Straub, Jean-Marie, and Danièle Huillet)
Kleider machen Leute, 1940 (Käutner)
Kleine Chaos, 1966 (Fassbinder)
Kleiner Film einer grossen Stadt—Die Stadt Düsseldorf am Rhein, 1935 (Ruttmann)
Kleptomaniac, 1905 (Porter)
Kliatva molodikh, 1944 (Vertov)
Klondike Annie, 1936 (Walsh)
Klostret I Sendomir, 1920 (Sjöström)
Klugen Frauen, 1936 (Feyder)
Klute, 1971 (Pakula)
Klyatva Timura, 1942 (Kuleshov)
Klyuchi shchastya, 1913 (Protazanov)
Knabe in Blau, 1919 (Murnau)
Knack—and How to Get It, 1965 (Lester)
Knave of Hearts. *See* Monsieur Ripois, 1954
Knickerbocker Buckaroo, 1919 (Wellman)
Knife in the Water. *See* **Noz w wodzie**, 1960
Knife in the Water. *See* **Nóz w wodzie**, 1962
Knight of the Road, 1911 (Griffith)
Knight of the Street. *See* Kaido no kishi, 1928
Knight of the Sword. *See* Santo de la espada, 1969
Knight without Armour, 1937 (Feyder)
Knightriders, 1981 (Romero)
Kniplinger. *See* Grevindens Aere, 1918
Knives of the Avenger. *See* I Coltelli del vendicatore, 1965
Knivstikkeren. *See* En farlig Forbryder, 1913
Knock for Knock, 1976 (Leigh)
Knock! Knock!, 1985 (Egoyan)
Knock on Any Door, 1949 (Ray)
Knock on Wood, 1953 (Zetterling)
Knockout, 1914 (Chaplin; Sennett)
Knockout Kisses, 1933 (Sennett)
Know Your Ally: Britain, 1944 (Capra)
Know Your Enemy: Germany, 1945 (Capra)
Know Your Enemy: Japan, 1945 (Capra)
Knud, 1966 (Roos)
Knud Rasmussens mindeekspedition til Kap Seddon, 1982 (Roos)
Knute Rockne—All American, 1940 (Bacon)
Ko-on, 1927 (Mizoguchi)
Kobanzame, 1949 (Kinugasa)
Kobayashi Takiji, 1974 (Imai)
Kocao lan, 1964 (Güney)
Kočár do Vídně, 1966 (Kachyňa)
Kocero, Mountain Wolf. *See* Da larin kurdu Kocero, 1964
Kodiyettom. *See* Voshojdenie, 1977
Kofuku, 1982 (Ichikawa)
Koga Mansion. *See* Koga yashiki, 1949
Koga yashiki, 1949 (Kinugasa)
Koge, 1964 (Kinoshita)
Kohayagawa-ke no aki, 1961 (Ozu)
Kohlhiesels Töchter, 1920 (Lubitsch)
Koi, 1924 (Kinugasa)
Koi no katamichi kippu, 1960 (Shinoda)
Koi no Tokyo, 1932 (Gosho)
Koi to bushi, 1925 (Kinugasa)
Koibito, 1951 (Ichikawa)
Koko ni izumi ari, 1955 (Imai)
Kokoro, 1955 (Ichikawa)
Kokoro, 1973 (Shindo)
Kokoro no sanmyaku, 1966 (Yoshimura)
Kolejnosc uczuc, 1993 (Zanussi)
Koli-Koli, 1966 (Rouch)
Kolibel 'naya, 1937 (Vertov)
Kome, 1957 (Imai)

Komedie om Geld, 1936 (Ophüls)
Komm’ zu mir zum Rendezvous, 1930 (Florey)
Komödianten, 1941 (Pabst)
Komödie der Leidenschaften, 1921 (Leni)
Komputery, 1967 (Zanussi)
Komsomolsk, 1938 (Gerasimov)
Koncert, 1961 (Szabó)
Kondura/Anugrahan, 1977 (Benegal)
Konec jasnovidce, 1958 (Chytilová)
Koneč starych casu, 1989 (Menzel)
Kongen bød, 1938 (Henning-Jensen)
Koniec wojny, 1956 (Polanski)
Königin vom Moulin-Rouge, 1925 (Wiene)
Königin, 1999 (Schroeter)
Königskinder, 1949 (Käutner)
Konigsmark, 1936 (Tourneur)
Königswalzer, 1935 (Forst; Grémillon)
Konjiki yasha, 1923 (Kinugasa)
Konketsuji Rika, 1973 (Yoshimura)
Konki, 1961 (Yoshimura)
Konkurs, 1963 (Forman)
Kono hiroi sora no dokoka ni, 1954 (Kobayashi)
Kono ko o nokoshite, 1983 (Kinoshita)
Kono ten no niji, 1958 (Kinoshita)
Konrad Albert Pocci, der Fussballgraf vom Ammerland—Das vorläufig letzte Kapitel einer Chronik der Familie Pocci, 1967 (Syberberg)
Konsequenz, 1977 (Petersen)
Konservanbraut, 1915 (Wiene)
Kontract, 1981 (Zanussi)
Kontsert masterov ukrainskogo iskusstva, 1952 (Barnet)
Konyakci, 1965 (Güney)
Konyaku yubiwa, 1950 (Kinoshita)
Konyets Sankt-Peterburga, 1927 (Pudovkin)
Kopytem Sem, Kopytem Tam, 1987 (Chytilová)
Korczak, 1990 (Holland; Wajda)
Korea, 1959 (Ford)
Körhinta, 1955 (Fábri)
Körkarlen, 1921 (Sjöström)
Korkuszlar, 1965 (Güney)
Korn, 1943 (Henning-Jensen)
Korol Lir, 1971 (Kozintsev)
Korol’ Parizha, 1917 (Bauer; Kuleshov)
Kort är sommaren, 1962 (Henning-Jensen)
Koshikei, 1968 (Oshima)
Koto, 1980 (Ichikawa)
Kotoshi no koi, 1962 (Kinoshita)
Koumiko Mystery. *See* Mystère Koumiko, 1965
Kouzelna Praha Rudolfa II, 1982 (Jireš)
Kovat miehet, 1999 (Kaurismaki)
Kovboy Ali, 1966 (Güney)
Közös útan, 1953 (Jancsó)
Kozano lu, 1967 (Güney)
Közelrölia: a vér, 1965 (Jancsó)
Kraftmeier, 1916 (Lubitsch)
Krajobraz po bitwie, 1970 (Wajda)
Krák Králu, 1963 (Frič)
Král Sumavy, 1959 (Kachyňa)
Kramer vs. Kramer, 1979 (Benton)
Krane’s Bakery Shop. *See* Kranes Konditori, 1951
Kranes Konditori, 1951 (Henning-Jensen)
Krapp’s Last Tape, 2000 (Egoyan)
Krasnaya palatka, 1971 (Mikhalkov)
Krazha zreniya, 1934 (Kuleshov)
Kremlin Letter, 1970 (Huston; Welles)
Kreutzer Sonata, 1956 (Godard)
Kreuzer Emden, 1932 (Käutner)
Krieg und Frieden, 1983 (Kluge; Schlöndorff)
Kriemhilds Rache, 1924 (Lang)
Krig og Kaerlighed, 1914 (Holger-Madsen)
Krigens Fjende, 1915 (Holger-Madsen)
Krigs-korrespondenten, 1913 (Dreyer)
Krik, 1963 (Jireš)
Kris, 1946 (Bergman)
Kristián, 1939 (Frič)
Kristina Talking Pictures, 1976 (Rainer)
Kristinus Bergman, 1948 (Henning-Jensen)
Křivé zrcadlo, 1956 (Kachyňa)
Krok do tmy, 1938 (Frič)
Krónika, 1967 (Gaál)
Kronika wypadków miłosnych, 1985 (Wajda)
Krótki dzień pracy, 1981 (Kieślowski)
Krótki film o milóści, 1988 (Kieślowski)
Krótki film o zabi janiu, 1988 (Kieślowski)
Krov’za krov’, smert’za smert’: slodeianiya Nemetsko-Fashistkih zakhvatchikov na territorii C.C.C.P. me ne zabudem, 1941 (Vertov)
Krudt med Knald, 1931 (Holger-Madsen)
Krylya, 1966 (Shepitko)
Krzysztof Penderecki, 1968 (Zanussi)
Ku Klux Klan—The Invisible Empire, 1965 (Leacock)
Kuarup, 1989 (Guerra)
Kuckucksei, 1948 (Forst)
Kuduz recep, 1967 (Güney)
Kumbha Mela, 1989 (Antonioni)
Kumo ga chigireru toki, 1961 (Gosho)
Kumonosu-jo, 1957 (Kurosawa)
Kun en Tigger, 1912 (Holger-Madsen)
Kundskabens træ, 1981 (Malmros)
Kundun, 1997 (Scorsese)
!Kung Bushmen Hunting Equipment, 1972 (Marshall)
!Kung San Exhibit/Peabody Museum, 1991 (Marshall)
!Kung San Traditional Life, 1987 (Marshall)
!Kung San: Resettlement, 1988 (Marshall)
Kung Fu Master, 1988 (Varda)
K’ung Shan Ling Yü, 1979 (King)
Kungajakt, 1944 (Sjöberg)
Kunstseidene Mädchen, 1960 (Duvivier)
Kuragejima: Tales from a Southern Island. *See* Kamigami no fukaki yokubo, 1968
Kurayama no ushimatsu, 1935 (Kinugasa)
Kurbanlik katil, 1967 (Güney)
Kurekar Noroursins, 1984 (Fridriksson)
Kuroda seichuroku, 1938 (Kinugasa)
Kuroi Ame, 1988 (Imamura)
Kuroi kawa, 1957 (Kobayashi)
Kuroi ushio, 1954 (Imamura)
Kuroijunin no onna, 1961 (Ichikawa; Itami)
Kurosawa: The Last Emperor, 1999 (Bertolucci; Woo)
Kursunlarin kanunu, 1969 (Güney)
Kurutta ippeiji, 1926 (Kinugasa)
Kusa Meikyu, 1980 (Itami)
Kustom Kar Kommandos, 1965 (Anger)
Kutsukate tokijiro, 1934 (Kinugasa)
Kvartetten som sprängdes, 1950 (Sjöström)
Kvinna utan ansikte, 1947 (Bergman)
Kvinnodröm, 1955 (Bergman)
Kvinnors väntan, 1952 (Bergman)
Kwaidan, 1964 (Kobayashi)
Kyo mo mata kakute arinan, 1959 (Kinoshita)
Kyohubadan no joo, 1925 (Mizoguchi)
Kyoren no buto, 1924 (Kinugasa)
Kyoren no onna shisho, 1926 (Mizoguchi)
Kyoshitsu no kodomotachi, 1954 (Hani)

Kyoto, 1969 (Ichikawa)
Kyoto, My Mother's Place, 1991 (Oshima)
Kyupora no aru machi, 1962 (Imamura)

L.627, 1992 (Tavernier)
L.A. Babysitter. *See* Jeune fille libre le soir, 1975
L.A. Takedown, 1989 (Mann)
L.A. without a Map, 1998 (Skolimowski)
L.B.J., 1968 (Alvarez)
La Course du lièvre à travers les champs, 1972 (Clément)
La Rivolta delle Gladiatrici. *See* Arena, 1973
Laberinto de pasiones, 1982 (Almodóvar)
Labors of Hercules. *See* Fatiche di Ercole, 1957
Laburnum Grove, 1936 (Reed)
Labyrinth, 1986 (Lucas)
Labyrinth, 1991 (Jireš)
Labyrinth des Grauens. *See* Wege des Schreckens, 1921
Labyrinth in the Field. *See* Kusa Meikyu, 1980
Labyrinth of Passions. *See* Laberinto de pasiones, 1982
Lace. *See* Grevindens Aere, 1918
Lacemaker. *See* **Dentellière**, 1977
Lachende Erben, 1933 (Ophüls)
Lachende Stern, 1983 (Schroeter)
Lacombe, Lucien, 1973 (Malle)
Laddie, 1935 (Stevens)
Ladies First, 1918 (Sennett)
Ladies' Journal. *See* Damernes Blad, 1911
Ladies' Man, 1961 (Lewis)
Ladies Must Eat, 1929 (Sennett)
Ladies Must Love, 1933 (Dupont)
Ladies of Leisure, 1926 (Lewin)
Ladies of Leisure, 1930 (Capra)
Ladies of the Bois de Boulogne. *See* **Dames du Bois de Boulogne**, 1945
Ladies of the Mob, 1928 (Wellman)
Ladies Past, 1930 (Stevens)
Ladri di biciclette, 1948 (de Sica)
Lady, 1925 (Borzage)
Lady and the Beard. *See* Shukujo to hige, 1931
Lady and the Monster, 1944 (von Stroheim)
Lady and the Mouse, 1913 (Griffith)
Lady Barber, 1924 (Sennett)
Lady Be Good, 1941 (Berkeley)
Lady Charlie. *See* A Busy Day, 1914
Lady Eve, 1941 (Sturges)
Lady for a Day, 1933 (Capra)
Lady from Hell. *See* Jigoku no kifujin, 1949
Lady from Shanghai, 1948 (Welles)
Lady Gangster, 1941 (Florey)
Lady Godiva, 1955 (Eastwood)
Lady Godiva Rides Again, 1951 (Launder, Frank, and Sidney Gilliat)
Lady Hamilton. *See* That Hamilton Woman, 1941
Lady Helen's Escapade, 1909 (Griffith)
Lady in a Jam, 1942 (La Cava)
Lady in Red, 1979 (Sayles)
Lady in the Train. *See* Sayidet el Kitar, 1952
Lady-Killer. *See* Leon Drey, 1915
Lady-Killer of Rome. *See* Assassino, 1961
Lady Lion, 1928 (Sandrich)
Lady Macbeth of Mtsensk. *See* Sibirska Ledi Magbet, 1972
Lady Marions sommarflirt, 1913 (Sjöström)
Lady Mary's Love. *See* Den naadige Frøken, 1911
Lady Musashino. *See* Musashino Fujin, 1951
Lady of Burlesque, 1943 (Wellman)
Lady of Chance, 1928 (Goulding)
Lady of Scandal, 1930 (Franklin)
Lady of the Boulevard. *See* Nana, 1934
Lady of the Harem, 1926 (Walsh)
Lady of the Pavements, 1929 (Griffith)
Lady of the Shadows. *See* Terror, 1963
Lady or the Tiger?, 1942 (Zinnemann)
Lady Oscar, 1978 (Demy; Varda)
Lady Pays Off, 1951 (Sirk)
Lady! Please!, 1932 (Sennett)
Lady Surrenders, 1930 (Stahl)
Lady Takes a Sailor, 1949 (Curtiz)
Lady to Love, 1930 (Sjöström)
Lady Vanishes, 1938 (Hitchcock; Launder, Frank, and Sidney Gilliat)
Lady Windermere's Fan, 1925 (Lubitsch)
Lady Windermere's Fan. *See* Fan, 1949
Lady with Sunflowers. *See* A napraforgós hölgy, 1918
Lady with the Black Glove. *See* Dame mit dem schwarzen Handschuh, 1919
Lady with the Little Dog. *See* Dama s sobachkoi, 1960
Ladybird Ladybird, 1994 (Loach)
Ladykiller, 1996 (Corman)
Ladykillers, 1955 (Mackendrick)
Lady's Morals, 1930 (Franklin)
Lady's Tailor, 1919 (Sennett)
Laegens Hustru. *See* Mens Pesten raser, 1913
Lærerværelset, 1994 (Von Trier)
Lafayette, 1961 (Welles)
Lafayette Escadrille, 1958 (Eastwood; Wellman)
Lage landen, 1960 (Haanstra)
Lagourdette, gentleman cambrioleur, 1913/16 (Feuillade)
Laisen no zenya, 1943 (Yoshimura)
Laisse aller, c'est une valse, 1970 (Blier)
Laliberté, 1987 (Lefebvre)
Lamb. *See* Lamm, 1964
Lamb, the Woman, the Wolf, 1914 (Dwan)
Lament for a Bandit. *See* Llanto por un bandido, 1964
Lamm, 1964 (Staudte)
Lamuru, 1933 (Gosho)
Lan Fengzheng, 1993 (Tian Zhuangzhuang)
Lana Turner and More Milk Evette. *See* More Milk Evette, 1966
Lanai-Loa, 1998 (Coppola)
Lancelot du Luc, 1974 (Bresson)
Lancement d'un navire à La Ciotat, 1895 (Lumière)
Land, 1942 (Flaherty)
Land. *See* Ard, 1969
Land and Freedom, 1941 (Eisenstein)
Land and Freedom, 1995 (Loach)
Land Baron of San Tee, 1912 (Dwan)
Land before Time, 1988 (Lucas; Spielberg)
Land des Schweigens und der Dunkelheit, 1971 (Herzog)
Land in Anguish. *See* Terra em transe, 1967
Land in Trance. *See* Terra em transe, 1967
Land Is Forever Land. *See* Terra sempere terra, 1951
Land o' Lizards, 1916 (Borzage)
Land of Death, 1912 (Dwan)
Land of Desire. *See* Skepp till Indialand, 1947
Land of Fate. *See* Praesten i Vejlby, 1920
Land of Mirages. *See* Délibábok országa, 1983
Land of Promise, 1945 (Rotha)
Land of Silence and Darkness. *See* Land des Schweigens und der Dunkelheit, 1971
Land of the Lawless, 1923 (Fejös)
Land of the Pharaohs, 1955 (Hawks)
Land Salesman, 1913 (Sennett)
Land Thieves, 1911 (Dwan)
Land without Bread. *See* Hurdes—Tierra sin pan, 1932
Landlady, 1938 (Boulting)
Landlord, 1970 (Ashby; Jewison)

Landlord's Troubled, 1913 (Sennett)
Landru, 1962 (Chabrol; Melville)
Landsbykirken, 1947 (Dreyer)
Landscape after the Battle. *See* Krajobraz po bitwie, 1970
Landscape in the Mist. *See* Topio stia Omichli, 1988
Landscapes of Southern China. *See* Dél-Kína tájain, 1957
Lane That Had No Turning, 1922 (Fleming)
Lang Gespräch mit dem Vogel, 1992 (Zanussi)
Lanka Dahan, 1916/17 (Phalke)
Lankshövdingens dottrar, 1916 (Sjöström)
Lantern Under a Full Moon. *See* Meigatsu somato, 1951
Lanton Mills, 1969 (Malick)
Lao jing, 1987 (Zhang Yimou)
Lao ren he gou, 1993 (Xie Jin)
Laos, the Forgotten War. *See* Guerra olvidados, 1967
Laputa, 1986 (Sanders-Brahms)
Larceny, Inc., 1942 (Bacon)
Largest Boat Ever Launched Sidewalks, 1913 (Sennett)
Larks on a String. *See* Skriváncі na niti, 1969
Larle Naba's Funeral. *See* Funerailles du Larle Naba, 1983
Larmar och gör sig till, 1997 (Bergman)
Lars Ole, 5C, 1973 (Malmros)
Láska, 1972 (Kachyňa)
Láska mezi kapkami deště, 1979 (Kachyňa)
Lásky jedné plavovlásky, 1965 (Forman)
Lass from the Stormy Croft. *See* Tösen från stormyrtorpet, 1918
Lasse-Maja, 1941 (Zetterling)
Last Adventure of Arsène Lupin. *See* Arsén Lupin utolsó kalandja, 1921
Last Adventure of the Skeleton's Hand. *See* Juvelerernes Skrœk, eller Skelethaanden, eller Skelethaandens sidste bedrift, 1915
Last Aristocrats, 1989 (Xie Jin)
Last Betrothal. *See* Dernières Fiançailles, 1973
Last Bohemian. *See* Az utolsó bohém, 1912
Last Bolshevik. *See* Dernier Bolchevik, 1993
Last Butterfly, 1990 (Kachyňa)
Last Call from Passenger Faber, 1991 (Schlöndorff)
Last Command, 1928 (von Sternberg)
Last Couple Out. *See* Sista paret ut, 1956
Last Coupon, 1932 (Launder, Frank, and Sidney Gilliat)
Last Dance, 1991 (Zanussi)
Last Dance, 1996 (Beresford)
Last Dance. *See* Daibyonin, 1995
Last Dawn. *See* Az utolsó hajnal, 1917
Last Day of the War. *See* Ultimo dia de la guerra, 1969
Last Days, 1998 (Spielberg)
Last Days of Chez Nous, 1992 (Armstrong)
Last Days of Disco, 1998 (Stillman)
Last Days of Gomorrah. *See* Letzten tage von Gomorrah, 1974
Last Days of Kennedy and King, 1998 (Stone)
Last Days of Pompeii, 1935 (Schoedsack)
Last Days of Pompeii. *See* Derniers Jours de Pompéi, 1948
Last Days of Pompeii. *See* Ultimi giorni di Pompeii, 1959
Last Deal, 1909 (Griffith)
Last Detail, 1973 (Ashby)
Last Drink of Whiskey, 1914 (Browning)
Last Drop of Water, 1911 (Griffith; Sennett)
Last Embrace, 1979 (Demme)
Last Emperor, 1987 (Bertolucci; Chen Kaige)
Last Exit to Earth, 1996 (Corman)
Last Five Minutes. *See* Ultimi cinque minuti, 1955
Last Frontier, 1955 (Mann)
Last Gangster. *See* Roger Touhy, Gangster, 1943
Last Gasp. *See* Sista skriket, 1995
Last Goal. *See* Két Félidö a pokolban, 1961
Last Grenade, 1969 (Attenborough)
Last Hour, 1930 (Launder, Frank, and Sidney Gilliat)
Last House on the Left, 1973 (Craven)
Last House on the Left, Part II. *See* Reazione a catena, 1971
Last Hurrah, 1958 (Ford)
Last Hurrah for Chivalry, 1978 (Woo)
Last Hustle in Brooklyn, 1977 (Lee)
Last Laugh. *See* Letzte Mann, 1924
Last Man. *See* Poslední muž, 1934
Last Man Standing, 1996 (Hill)
Last Man to Hang?, 1956 (Schlesinger)
Last Metro. *See* Dernier Metro, 1980
Last Moment, 1928 (Fejös)
Last Movie, 1971 (Fuller)
Last Movie. *See* Splendor, 1989
Last Night, 1998 (Cronenberg)
Last Notch, 1911 (Dwan)
Last of England, 1987 (Jarman)
Last of Mrs. Cheyney, 1929 (Franklin)
Last of Mrs. Cheyney, 1937 (Arzner)
Last of Sheila, 1972 (Schumacher)
Last of the Mobile Hot Shots, 1970 (Lumet)
Last of the Mohicans, 1920 (Tourneur)
Last of the Mohicans, 1992 (Mann)
Last of the Vikings. *See* Ultimo dei Vikinghi, 1961
Last Orders, 2001 (Schepisi)
Last Outlaw, 1919 (Ford)
Last Pair Out. *See* Sista paret ut, 1956
Last Party, 1993 (Lee; Stone)
Last Performance, 1929 (Fejös)
Last Picture Show, 1971 (Bogdanovich; Rafelson)
Last Run, 1971 (Huston)
Last September, 1999 (Jordan)
Last Shot. *See* Poslední výstřel, 1950
Last Stage. *See* Ostatni etap, 1947
Last Sunset, 1961 (Aldrich)
Last Supper. *See* Última cena, 1976
Last Tango in Paris, 1972 (Bertolucci; Breillat; Varda)
Last Temptation of Christ, 1988 (Schrader; Scorsese)
Last Ten Days. *See* Letzte Akt, 1955
Last Tycoon, 1976 (Kazan)
Last Wagon, 1956 (Daves)
Last Waltz, 1978 (Scorsese)
Last Warning, 1929 (Leni)
Last Wave, 1977 (Weir)
Last Will of Dr. Mabuse. *See* **Testament des Dr. Mabuse**, 1933
Last Witness. *See* Letzte Zeuge, 1960
Last Woman on Earth, 1958 (Corman)
Last Word, 1979 (Boulting)
Last Words. *See* Letzte Worte, 1968
Last Year at Marienbad. *See* **Année dernière à Marienbad**, 1961
Late amented, 1917 (Sennett)
Late Autumn. *See* Akibiyori, 1960
Late George Apley, 1947 (Mankiewicz)
Late Great Planet Earth, 1979 (Welles)
Late Mathias Pascal. *See* **Feu Mathias Pascal**, 1925
Late Season. *See* Utószezon, 1967
Late Show, 1977 (Altman; Benton)
Late Spring. *See* **Banshun**, 1949
Latest in Life Saving, 1913 (Sennett)
Latin Lovers, 1953 (Leroy)
Latino Bar, 1990 (Leduc)
Läufer von Marathon, 1933 (Dupont)
Laugh and Get Rich, 1931 (La Cava)
Laugh and the World Laughs. *See* Habit of Happiness, 1916
Laughing Gas, 1907 (Porter)
Laughing Gas, 1914 (Chaplin; Sennett)
Laughing Saskia. *See* A nevetö Szaszkia, 1916

Laughing Times, 1981 (Woo)
Laughter in the Dark, 1969 (Richardson)
Laundromat, 1985 (Altman)
Laura, 1944 (Preminger)
Lausbubengeschichten, 1964 (Käutner)
Lauter Lügen, 1950 (Staudte)
L'Autre, 1999 (Chahine)
Lavatori della pietra, 1955-59 (Taviani)
Lavatory moderne, 1900/01 (Guy)
Lavender Hill Mob, 1951 (Crichton)
Laveuses, 1896-97 (Lumière)
Laviamoci il cervello. *See* RoGoPaG, 1962
Law, 1974 (Badham)
Law. *See* Tilaï, 1990
Law and Disorder, 1958 (Crichton)
Law and Order, 1969 (Wiseman)
Law of Desire. *See* Ley del deseo, 1986
Law of God, 1912 (Dwan)
Law of Smuggling. *See* Hudutlarin kanunu, 1966
Law of the Land, 1917 (Tourneur)
Law of the Lawless, 1923 (Fleming)
Lawful Holdup, 1911 (Dwan)
Lawful Larceny, 1923 (Dwan)
Lawine, 1923 (Curtiz)
Lawless, 1950 (Losey)
Lawless Breed, 1952 (Walsh)
Lawless Land, 1987 (Corman)
Lawless Rider, 1952 (Wood, Edward D., Jr.)
Lawrence of Arabia, 1962 (Lean; Roeg)
Laxdale Hall, 1952 (Grierson)
Lay Down Your Arms. *See* Ned med Vaabnene, 1914
Lazy Lightning, 1926 (Wyler)
Lazybones, 1925 (Borzage)
Lazybones, 1935 (Powell, Michael, and Emeric Pressburger)
Lea Lyon. *See* Lyon Lea, 1915
Leadbelly, 1976 (Parks)
Leaden Times. *See* **Bleierne Zeit**, 1981
Leading Lizzie Astray, 1914 (Sennett)
Leading Man, 1911 (Sennett)
League of Gentlemen, 1959 (Attenborough; Dearden)
Léanyportre, 1971 (Szabó)
Leap into the Void, 1980 (Bellocchio)
Leap Year Cowboy, 1912 (Dwan)
Leapfrog as Seen by the Frog, 1900 (Hepworth)
Learning Modules for Rural Children, 1974/5 (Benegal)
Learning to Love, 1925 (Franklin)
Learning Tree, 1969 (Parks)
Leather Girls. *See* Faster Pussycat! Kill! Kill!, 1965
Leather Stockings, 1909 (Griffith)
Leave 'em Laughing, 1928 (Stevens)
Leave Her to Heaven, 1946 (Stahl)
Leave It to Me. *See* Nechte to na mně, 1955
Leave It to Smiley, 1914 (Browning)
Leaves from Satan's Book. *See* Blade af Satans Bog, 1921
Leaving Las Vegas, 1995 (Ward)
Lebassi Baraye Arossi, 1976 (Kiarostami)
Leben—ein Traum, 1917 (Wiene)
Leben von Adolf Hitler, 1961 (Rotha)
Lebende Buddhas, 1924 (Ruttmann)
Lebende Tote, 1919 (Wiene)
Lebender Schatten. *See* Schatten, 1918
Lebenskünstler, 1925 (Holger-Madsen)
Lebenszeichen, 1967 (Herzog)
Leckerbissen, 1948 (Forst)
Leçon de bicyclette, 1896-97 (Lumière)
Leçon de danse, 1897 (Guy)
Leçons de boxe, 1898/99 (Guy)
Lecture quotidienne, 1900/01 (Guy)
Lecumberri, 1976 (Ripstein)
Leda. *See* A double tour, 1959
Ledolom, 1931 (Barnet)
Left Hand of God, 1955 (Dmytryk)
Left-handed Gun, 1958 (Penn)
Left, Right, and Centre, 1959 (Launder, Frank, and Sidney Gilliat)
Legacy. *See* Dedictví aneb Kurvahosigutntag, 1992
Legal Discussion of a Hit and Run, 1973 (Marshall)
Legand Hall Bombing, 1978 (Joffé)
Legato, 1977 (Gaál)
Legend, 1985 (Scott)
Legend of a Duel to the Death. *See* Shito no densetsu, 1963
Legend of Lylah Clare, 1968 (Aldrich)
Legend of the Holy Drinker. *See* Leggenda del santo bevitore, 1988
Legend of the Mountain. *See* Shan Chung Ch'uan Chi, 1978
Legend of the Suram Fortress. *See* Legenda o Suramskoj kreposti, 1985
Legend of Tianyun Mountain, 1981 (Xie Jin)
Legenda o Suramskoj kreposti, 1985 (Paradzhanov)
Legenda Sinfonica, 1947 (Bava)
Légende de la fileuse, 1907 (Feuillade)
Légende de l'arc-en-ciel, 1909 (Gance)
Légende de Sainte Ursule, 1948 (Cocteau)
Légende des phares, 1909 (Feuillade)
Legge, 1959 (Dassin)
Leggenda del santo bevitore, 1988 (Olmi)
Legion Condor, 1950 (Staudte)
Legion of Death, 1918 (Browning)
Legion of the Condemned, 1928 (Wellman)
Lehrer im Wandel, 1963 (Kluge)
Leibgardist, 1925 (Wiene)
Leise flehen meine Lieder, 1933 (Forst)
Lek pa regnbagen, 1958 (Zetterling)
Lekcja anatomii. *See* Anatomie stunde, 1977
Lekkamraterna, 1914 (Stiller)
Lektionen in Finsternis, 1992 (Herzog)
Lemon Drop Kid, 1950 (Tashlin)
Lena and the Geese, 1912 (Griffith)
Leningrad Cowboys Go America, 1989 (Jarmusch; Kaurismaki)
Leningrad Cowboys Meet Moses, 1994 (Kaurismaki)
Lenny, 1974 (Fosse)
Leo and Loree, 1980 (Howard)
Leo the Last, 1970 (Boorman)
Léolo, 1992 (Arcand)
Leon Drey, 1915 (Bauer)
Léon Morin, prêtre, 1963 (Melville)
Leonardo da Vinci, 1972 (Castellani)
Leone have sept cabecas, 1970 (Rocha)
Leont. *See* Professional, 1995
Leontines Ehemänner, 1928 (Wiene)
Leopard. *See* **Gattopardo**, 1963
Leopard Man, 1943 (Tourneur)
Leoš Janáček, 1974 (Jireš)
Less than the Dust, 1916 (von Stroheim)
Lesser Evil, 1912 (Griffith)
Lesson, 1910 (Griffith)
Lesson. *See* Tsena cheloveka, 1928
Lesson in Love. *See* En lektion i kärlek, 1954
Lessons of Darkness. *See* Lektionen in Finsternis, 1992
Lester Persky Story, 1964 (Warhol)
Let 'er Go, 1920 (Sennett)
Let George Do It, 1940 (Dearden)
Let It Be Known to All Your Loves. *See* Oznamuje se láskam vasim, 1988
Let Joy Reign Supreme. *See* Que la fête commence, 1975

Let Katie Do It, 1916 (Franklin)
Let My People Go, 1960 (Anderson)
Let My People Live, 1939 (Ulmer)
Let There Be Light, 1946 (Huston)
Let There Be Light. *See* Es Werde Licht, 1918
Let's Get Married, 1926 (La Cava)
Let's Have a Party, 1963 (Verhoeven)
Let's Make Love, 1960 (Cukor)
Let's Speak, Grandmother. *See* Parlons, grand-mère, 1989
Let's Spend the Night Together, 1982 (Ashby)
Let's Talk about Women. *See* Se permette parliamo di donne, 1964
Letter from a Friend, 1982 (Haynes)
Letter from an Unknown Woman, 1948 (Ophüls)
Letter, 1940 (Wyler)
Letter. *See* A Carta, 1999
Letter for Evie, 1946 (Dassin)
Letter from Home, 1941 (Reed)
Letter from Siberia. *See* Lettre de Sibérie, 1958
Letter of Introduction, 1938 (Stahl)
Letter to Jane or Investigation about a Still, 1972 (Godard)
Letter to Three Wives, 1949 (Mankiewicz)
Lettere di una novizia, 1960 (Lattuada)
Letters. *See* Stanley and Iris, 1989
Letters from China. *See* Before Spring, 1958
Letters from Marusia. *See* Actas de Marusia, 1985
Letters from the Park. *See* Cartas del parque, 1988
Letto. *See* Secrets d'alcôve, 1953
Lettre, 1997 (Tavernier)
Lettre à Jane. *See* A Letter to Jane or Investigation about a Still, 1972
Lettre de Sibérie, 1958 (Marker)
Lettre d'un cinéaste, 1982 (Ioseliani)
Lettres, 1914 (Feuillade)
Lettres d'amour, 1942 (Autant-Lara)
Lettres de mon moulin, 1954 (Pagnol)
Lettres de Stalingrad, 1969 (Cavalcanti)
Letzte Akt, 1955 (Pabst)
Letzte Brücke, 1954 (Käutner)
Letzte Dokumentarfilm, 1999 (Leacock)
Letzte Mann, 1924 (Murnau)
Letzte Worte, 1968 (Herzog)
Letzte Zeuge, 1960 (Staudte)
Letzten tage von Gomorrah, 1974 (Sanders-Brahms)
Leuchtfeuer, 1954 (Staudte)
Leutnant auf Befehl, 1916 (Lubitsch)
Lev s bílou hřívou, 1987 (Jireš)
Lev Tolstoj, 1984 (Gerasimov)
Level Five, 1997 (Marker; Oshima)
Lèvres closes, 1906 (Guy)
Lewis & Clark & George, 1997 (Bartel)
Ley del deseo, 1986 (Almodóvar)
Li Lianying, the Imperial Eunuch, 1991 (Tian Zhuangzhuang)
Liaisons dangereuses, 1959 (Vadim)
Liam, 2000 (Frears)
Liang Shan-po yü Chu Ying T'ai, 1963 (King)
Lianna, 1981 (Sayles)
Liar, 1912 (Dwan)
Liberated China, 1950 (Gerasimov)
Liberation. *See* Osvobozhdenie, 1940
Liberation of L.B. Jones, 1970 (Wyler)
Liberty, 1929 (Mccarey)
Liberty Heights, 1999 (Levinson)
Libido, 1973 (Schepisi)
Lidé jednoho srdce, 1953 (Kachyňa)
Lidé na kře, 1937 (Frič)
Lidé z maringotek, 1966 (Frič)
Lidé z metra, 1974 (Jireš)
Lidércnyomás, 1920 (Fejös)
Liduška of the Stage. *See* Muzikantská Liduška, 1940
Lie, 1914 (Dwan)
Lieb' mich und die Welt ist mein, 1923 (Forst)
Liebe der Jeanne Ney, 1927 (Pabst)
Liebe des van Royk, 1918 (Pick)
Liebe en Deutschland, 1984 (Holland)
Liebe in Deutschland, 1983 (Wajda)
Liebe ist kälter als der Tod, 1969 (Fassbinder)
Liebelei, 1933 (Ophüls)
Liebes Pielgerfahrt, 1920/23 (Protazanov)
Liebesbrief der Königin, 1916 (Wiene)
Liebesexpress, 1931 (Wiene)
Liebeskonzil, 1982 (Schroeter)
Liebfraumilch, 1928 (Forst)
Liebling der Matrosen, 1937 (Sirk)
Lied der Sonne, 1933 (de Sica)
Lied der Ströme, 1954 (Ivens)
Lied einer Nacht, 1932 (Clouzot)
Lied für dich, 1933 (Clouzot)
Lied ist aus, 1930 (Forst)
Lien Lien Feng Ch'eng, 1986 (Hou Hsiao-Hsien)
Liens de sang. *See* Blood Relatives, 1978
Lies. *See* Uso, 1963
Lies My Father Told Me, 1975 (Kadár)
Lieu du crime, 1986 (Téchiné)
Lieutenant Wore Skirts, 1955 (Tashlin)
Life. *See* Zhizn, 1927
Life and Adventures of Nicholas Nickleby, 1947 (Cavalcanti)
Life and Death of a Hollywood Extra, 1927 (Florey)
Life and Death of Colonel Blimp, 1943 (Powell, Michael, And Emeric Pressburger)
Life and Extraordinary Adventures of Private Ivan Chonkin, 1995 (Menzel)
Life and Loves of Beethoven. *See* Grande Amour de Beethoven, 1936
Life and Nothing But. *See* Vie et rien d'autre, 1989
Life, and Nothing More. *See* Zendegi Edame Darad, 1991
Life and Times of a Criminal. *See* En Forbryders Liv og Levned, eller En Forbryders Memoirer, 1916
Life and Times of Judge Roy Bean, 1972 (Huston)
Life and Times of the Reverend Buck Shotte, 1968 (Weir)
Life at Stake. *See* Hra o život, 1956
Life Boat, 1944 (Hitchcock)
Life-bringing Water. *See* Éltetö Tisza-víz, 1954
Life for a Kiss, 1912 (Dwan)
Life for a Life. *See* Zhizn' za Zhizn', 1916
Life for a Life. *See* Zycie Za Zycie, 1991
Life for Ruth, 1962 (Dearden)
Life Goes On. *See* Az élet megy tovább, 1959
Life in Sometown, U.S.A., 1938 (Keaton)
Life in the Balance, 1913 (Sennett)
Life Is a Bed of Roses. *See* Vie est un roman, 1983
Life Is like a Somersault. *See* Jinsei tonbo-gaeri, 1946
Life Is Rising from the Ruins, 1945 (Kadár)
Life Is Sweet, 1990 (Leigh)
Life Line, 1919 (Tourneur)
Life Love Death. *See* Vie, l'amour, la mort, 1968
Life of a Communist Writer. *See* Kobayashi Takiji, 1974
Life of a Cowboy, 1906 (Porter)
Life of a Film Director: Record of Kenji Mizoguchi. *See* Aru eiga-kantoku no shogai: Mizoguchi Kenji no kiroku, 1975
Life of a London Shopgirl, 1914 (Goulding)
Life of a Mother. *See* Historien om en Moder, 1912
Life of a Woman, 1953 (Shindo)
Life of Adolf Hitler. *See* Leben von Adolf Hitler, 1961
Life of an American Fireman, 1903 (Porter)

Life of an American Policeman, 1905 (Porter)
Life of an Office Worker. *See* Kaisha-in seikatsu, 1929
Life of Chikuzan. *See* Chikuzan hitori-tabi, 1977
Life of General Villa, 1912 (Walsh)
Life of Her Own, 1950 (Cukor)
Life of Juanita Castro, 1965 (Warhol)
Life of Luxury. *See* Hidari uchiwa, 1935
Life of Oharu. *See* **Saikaku ichidai onna**, 1952
Life of Reilly, 1923 (La Cava)
Life on a String. *See* Bian zou bian chang, 1991
Life Signs. *See* Eletjel, 1954
Life Size. *See* Tamaño natural, 1973
Life Stinks!, 1991 (Brooks)
Life Story. *See* Zyciorys, 1975
Life Was at Stake. *See* Hra o život, 1956
Life with an Idiot, 1993 (Rogozhkin)
Life with Father, 1947 (Curtiz)
Life with Henry, 1941 (Niblo)
Lifeforce, 1985 (Hooper)
Lifers Group: World Tour, 1992 (Spheeris)
Life's Harmony, 1916 (Borzage)
Life's Very Good. *See* Otchen kharacho dziviosta, 1932
Light. *See* Yeelen, 1987
Light Ahead. *See* Tlatsche, 1939
Light Fantastic. *See* Love Is Better than Ever, 1952
Light Keeps Me Company. *See* Ljuset håller mig sällskap, 2000
Light of Day, 1987 (Schrader)
Light Sleeper, 1992 (Schrader)
Light Snack, 1975 (Leigh)
Light That Came, 1909 (Griffith)
Light That Failed, 1939 (Wellman)
Light Years Away. *See* Années lumière, 1981
Lighthouse. *See* Yorokobi mo kanashimi mo ikutoshitsuki, 1957
Lighthouse Love, 1932 (Sennett)
Lightnin', 1925 (Ford)
Lightning over Water, 1981 (Jarmusch; Ray; Wenders)
Lightning Strikes Twice, 1951 (Vidor)
Lightning, 1927 (Stevens)
Lights from Circus Life. *See* Det store Hjerte, 1924
Lights of Night. *See* Nishi Ginza eki mae, 1958
Lightship, 1985 (Skolimowski)
Ligne de démarcation, 1966 (Berri; Chabrol)
Like a Bird on a Wire. *See* Wie ein Vogel auf dem Draht, 1974
Like Most Wives, 1914 (Weber)
Likely Stories, Volume 1, 1990 (Reiner)
Li'l Abner, 1940 (Keaton)
Li'l Abner, 1960 (Lewis)
Lili Marleen, 1980 (Fassbinder)
Lilies of the Field, 1930 (Korda)
Liliom, 1919 (Curtiz)
Liliom, 1930 (Borzage)
Liliom, 1934 (Lang)
Lilith, 1964 (Rossen)
Lilith und Ly, 1919 (Lang)
Lille Cirkus, 1984 (Roos)
Lily of the Tenements, 1910 (Griffith)
Lily Turner, 1933 (Wellman)
Lily's Lovers, 1911 (Sennett)
Limbo, 1972 (Silver)
Limbo, 1999 (Sayles)
Limelight, 1952 (Aldrich; Chaplin; Keaton)
Limey, 1999 (Soderbergh)
Lina Pod Ekspertizoi ili Buinyi Pokoinik, 1917 (Bauer)
Lina Under Examination. *See* Lina Pod Ekspertizoi ili Buinyi Pokoinik, 1917
Lina's Adventure in Sochi. *See* PriklyuchenieLiny v Sochi, 1916
Lincoln, 1992 (Parks)
Lincoln Cycle, 1917 (Stahl)
Line, 1969 (Rainer)
Line Cruising South, 1933 (Grierson)
Line of Demarcation. *See* Ligne de démarcation, 1966
Line to Tschierva Hut, 1937 (Cavalcanti; Grierson)
Line-up, 1958 (Siegel)
Línea del cielo, 1983 (Stillman)
Lines of White on the Sullen Sea, 1909 (Griffith)
Lion and the Girl, 1916 (Sennett)
Lion and the House, 1932 (Sennett)
Lion and the Mouse, 1928 (Bacon)
Lion and the Souse, 1924 (Sennett)
Lion des Mogols, 1924 (Epstein)
Lion Game, 1970 (Marshall)
Lion Has Seven Heads. *See* Leone have sept cabecas, 1970
Lion Has Wings, 1939 (Powell, Michael, And Emeric Pressburger)
Lion Hunters. *See* Chasse au lion à l'arc, 1965
Lion in the Streets, 1953 (Walsh)
Lion nommé l'Américain, 1968 (Rouch)
Lion savant, 1902 (Guy)
Lion with the White Mane. *See* Lev s bílou hřívou, 1987
Lionheart, 1987 (Schaffner)
Lion's Love, 1969 (Bogdanovich; Clarke; Varda)
Lion's Roar, 1928 (Sennett)
Lion's Whiskers, 1925 (Sennett)
Liqueur du couvent, 1903 (Guy)
Liquid Dreams, 1992 (Bartel)
Lisa and the Devil. *See* Casa dell'esorcismo, 1974
Lisboa Cultural, 1983 (Oliveira)
Lisbon Story, 1995 (Oliveira; Wenders)
Lisetta, 1933 (de Sica)
List of Adrian Messenger, 1963 (Huston)
Listen to Britain, 1942 (Jennings)
Listen Up! The Lives of Quincy Jones, 1990 (Lumet)
Listen with Your Eyes, 2000 (Frankenheimer)
Listening In, 1932 (Sennett)
Listopad, 1966 (Ioseliani)
Lit à deux places, 1965 (Delannoy)
Little, 1916 (Franklin)
Little American, 1917 (de Mille)
Little Angels of Luck, 1910 (Griffith)
Little Big Man, 1970 (Penn)
Little Big Shot, 1935 (Curtiz)
Little Billy Triumphs, 1914 (Sennett)
Little Billy's City Cousin, 1914 (Sennett)
Little Billy's Strategy, 1914 (Sennett)
Little Black Book, 1999 (Forman)
Little Bricks. *See* Kirpitchiki, 1925
Little Brother. *See* Bratichka, 1926
Little Buddha, 1994 (Bertolucci)
Little Caesar, 1930 (Leroy)
Little Chaos. *See* Kleine Chaos, 1966
Little Chauffeur. *See* Den lille Chauffør, 1914
Little Cupids, 1916 (Franklin)
Little Darling, 1909 (Griffith)
Little Dick's First Adventure. *See* Ash Can, or Little Dick's First Adventure, 1915
Little Dick's First Case, 1916 (Franklin)
Little Dieter Needs to Fly, 1997 (Herzog)
Little Foxes, 1941 (Wyler)
Little Girl Who Sold the Sun. *See* Petite vendeuse de soleil, 1998
Little Hero, 1913 (Sennett)
Little Johnny Jones, 1923 (Leroy)
Little Journey, 1927 (Lewin)
Little Lord Fauntleroy, 1936 (Cromwell)

Little Man, What Now?, 1934 (Borzage; Ulmer)
Little Marie, 1915 (Browning)
Little Match Girl. *See* Petite Marchande d'allumettes, 1928
Little Meena's Romance, 1916 (Fleming)
Little Mermaid. *See* Malá mořská víla, 1976
Little Miss Smiles, 1922 (Ford)
Little Mr. Jim, 1945 (Zinnemann)
Little Monastery in Tuscany. *See* Petit monastère en Toscane, 1988
Little People, 1926 (Cavalcanti)
Little Prince, 1974 (Donen; Fosse)
Little Princess, 1917 (Hawks)
Little Rascals, 1994 (Brooks; Spheeris)
Little Robinson Corkscrew, 1924 (Sennett)
Little Runaway. *See* Chiisana tobosha, 1967
Little Shop of Horrors, 1960 (Corman)
Little Sugar House. *See* Cukrová bouda, 1980
Little Teacher, 1909 (Griffith)
Little Teacher, 1915 (Sennett)
Little Tease, 1913 (Griffith)
Little Terror, 1917 (Ingram)
Little Theatre of Jean Renoir. *See* Petit Théâtre de Jean Renoir, 1970
Little Thief. *See* Petite Voleuse, 1988
Little Train Robbery, 1905 (Porter)
Little Vilma: The Last Diary. *See* Kisvilma: Az Utolso Naplo, 2000
Little White Dove. *See* Palomita blanca, 1973
Little Widow, 1919 (Sennett)
Little Women, 1933 (Cukor)
Little Women, 1949 (Leroy)
Little Women, 1994 (Armstrong)
Liv, 1998 (Altman; Antonioni)
Liv till varje pris, 1998 (Kazan)
Liv Ullmann scener fra et liv, 1997 (Allen)
Live by the Fist, 1993 (Corman)
Live Flesh. *See* Carne trémula, 1997
Live for Life. *See* Vivre pour vivre, 1967
Lives of Performers, 1972 (Rainer)
Livets Gøglespil, 1916 (Holger-Madsen)
Livets konflikter, 1913 (Sjöström; Stiller)
Livets Storme, 1910 (Blom)
Living Corpse. *See* Ikeru shikabane, 1920
Living Corpse. *See* Nuits de feu, 1936
Living Corpse. *See* Zhivoi trup, 1928
Living Death, 1915 (Browning)
Living End, 1992 (Araki; Bartel)
Living Idol, 1957 (Lewin)
Living in a Big Way, 1947 (Donen; La Cava)
Living It Up, 1954 (Lewis)
Living Magoroku. *See* Ikite-iru Magoroku, 1943
Living on Velvet, 1935 (Borzage)
Living Sea. *See* Umi wa ikiteiru, 1958
Living Things. *See* Zhivye dela, 1929
Living Tree . . . An Old Folk Song. *See* Hej, te eleven Fa . . . , 1963
Living Water, 1962 (Shepitko)
Liykken draeber, 1914 (Holger-Madsen)
Lizard Too Much, 1960 (Verhoeven)
Lizards. *See* I basilischi, 1963
Lizzies of the Field, 1924 (Sennett)
Ljepotica 62, 1962 (Makavejev)
Ljubavni Slučaj, tragedija sluzbenice PTT, 1967 (Makavejev)
Ljuset häller mig sällskap, 2000 (Allen; Polanski)
Llanto por un bandido, 1964 (Buñuel; Saura)
Lö jen och tårar, 1913 (Sjöström)
Loaf. *See* Sousto, 1960
Loaf of Bread. *See* Sousto, 1960
Local Hero, 1983 (Forsyth)
Locataire, 1976 (Polanski)
Locations. *See* Schauplätze, 1967
Locked Out: Ravenswood, 1992 (Kopple)
Locket, 1912 (Dwan)
Locksmith and Chancellor. *See* Slesar i kantzler, 1923
Locomotive No. B-1000. *See* Parovoz B-1000, 1929
Locomotives, 1935 (Jennings)
Locusts, 1974 (Howard)
Lodger, 1926 (Hitchcock)
Lodging for the Night, 1912 (Griffith)
Log Cabin. *See* Srub, 1965
Logis de l'horreur. *See* Unheimliche Gast, 1922
Lohengrin, 1936 (de Sica)
Loi. *See* Legge, 1959
Loi du nord, 1942 (Feyder)
Loin du Vietnam, 1967 (Godard; Guerra; Ivens; Lelouch; Marker; Resnais; Varda)
Lola, 1961 (Demy)
Lola la trailera, 1983 (Fernández)
Lola Montès, 1955 (Ophüls)
Lola, 1981 (Fassbinder)
Lolita, 1962 (Kubrick)
London After Midnight, 1927 (Browning)
London Belongs to Me, 1948 (Attenborough; Launder, Frank, and Sidney Gilliat)
London Can Take It, 1940 (Jennings)
London Connection, 1979 (Coolidge)
Londoners, 1939 (Grierson)
Lone Cowboy, 1915 (Walsh)
Lone Star, 1927 (Wyler)
Lone Star, 1995 (Sayles)
Lone Star Kid, 1988 (Howard)
Lonedale Operator, 1911 (Griffith)
Loneliness of Neglect, 1912 (Dwan)
Loneliness of the Long-Distance Runner, 1962 (Richardson)
Lonely Boat, 1951 (Leacock)
Lonely Hearts, Happiness. *See* Kofuku, 1982
Lonely Hoodlum. *See* Sabishiki ranbomono, 1927
Lonely Night, 1951 (Leacock)
Lonely Passion of Judith Hearne, 1988 (Clayton)
Lonely Range, 1911 (Dwan)
Lonely Villa, 1909 (Griffith; Sennett)
Lonely Village. *See* Sabishi mura, 1924
Lonely Wife. *See* **Charulata**, 1964
Lonely Woman, 1953 (Rossellini)
Lonely Woman. *See* A Woman Alone, 1982
Lonesome, 1928 (Fejös)
Lonesome Cowboys, 1968 (Morrissey; Warhol)
Long Absence. *See* Aussi longue absence, 1961
Long Blue Road. *See* Grande strada azzurra, 1957
Long Day's Journey into Night, 1962 (Lumet)
Long Goodbye, 1973 (Altman; Rudolph)
Long Gray Line, 1955 (Ford)
Long Hot Summer, 1957 (Ritt; Welles)
Long Live the Bride and Groom. *See* Vivan los novios, 1969
Long Live the Deceased. *See* Ať žije nebožtik, 1935
Long Live the King, 1926 (Mccarey)
Long Live the Lady!. *See* Lunga Vita alla Signora, 1987
Long Live the Republic. *See* At žije republika, 1965
Long, Long Trailer, 1954 (Minnelli)
Long Lost Father, 1934 (Schoedsack)
Long Pants, 1927 (Capra)
Long Ride Home. *See* A Time for Killing, 1967
Long Riders, 1980 (Hill)
Long Road, 1911 (Griffith)
Long Shot, 1978 (Frears)
Long Shot. *See* Target of an Assassin, 1976

Long Silence. *See* Lungo silenzio, 1993
Long Voyage Home, 1940 (Ford)
Long Way Home, 1989 (Apted)
Long Weekend (o' Despair), 1989 (Araki)
Longest Yard, 1974 (Aldrich)
Longshot, 1986 (Bartel)
Longue Marche, 1966 (Astruc)
Look at Life, 1965-67 (Lucas)
Look at Liv, 1977 (Bergman)
Look at the 6th FESPACO. *See* Regard sur le VIème FESPACO, 1979
Look Back in Anger, 1959 (Richardson)
Look Back. *See* Blick zurück, 1944
Look Who's Laughing, 1941 (Dwan)
Look Who's Talking, Too!, 1991 (Brooks)
Lookin' to Get Out, 1982 (Ashby)
Looking for a Flat. *See* Nevité o byte?, 1947
Looking for His Murderer. *See* Mann der seinen Mörder sucht, 1931
Looking for Nothing, 1988 (Egoyan)
Looking for Richard, 1996 (Branagh)
Looking for Sally, 1925 (Mccarey)
Looking for Trouble, 1934 (Wellman)
Lookout,. *See* Another Stakeout, 1993
Looks and Smiles, 1981 (Loach)
Loop, 1986 (Brakhage)
Loot, 1971 (Attenborough)
Lorca, la Muerte de un Poeta, 1987 (Bardem)
Lord Arthur Saville's Crime. *See* Lidércnyomás, 1920
Lord Babs, 1932 (Launder, Frank, and Sidney Gilliat)
Lord Camber's Ladies, 1932 (Hitchcock)
Lord Feathertop, 1908 (Porter)
Lord for a Night. *See* Aru yo no tonosama, 1946
Lord Jim, 1925 (Fleming)
Lord Jim, 1964 (Itami)
Lord of the Rings: The Fellowship of the Ring, 2001 (Jackson)
Lord of the Rings: The Return of the King, 2003 (Jackson)
Lord of the Rings: The Two Towers, 2002 (Jackson)
Lord Richard in the Pantry, 1930 (Launder, Frank, and Sidney Gilliat)
Lord's Lantern in Budapest. *See* Pesten Nkem lámpást adott kezembe az Úr, 1999
Lords of Little Egypt, 1961 (Zetterling)
Lorenzo's Oil, 1992 (Miller)
Lorgnon accusateur, 1905 (Guy)
Lorna, 1964 (Meyer)
Lorna Doone, 1922 (Tourneur)
Lost a Cook, 1917 (Sennett)
Lost and Found on a South Sea Island, 1923 (Walsh)
Lost and Won, 1917 (de Mille)
Lost Art of Minding One's Business, 1913 (Griffith)
Lost Bag. *See* Naar Fruen gaar paa Eventyr, 1913
Lost Boys, 1987 (Schumacher)
Lost Highway, 1997 (Lynch)
Lost Honor of Katharina Blum. *See* Verlorene Ehre der Katharina Blum, 1975
Lost Horizon, 1937 (Capra)
Lost Illusions, 1911 (Porter)
Lost in America, 1985 (Brooks)
Lost in Prague. *See* Návrat domu, 1948
Lost in the Alps, 1907 (Porter)
Lost in the Deep Cloud. *See* Yun shen Pu Chih Ch'u, 1974
Lost in Yonkers, 1993 (Coolidge)
Lost Lost Lost, 1975 (Bogdanovich; Mekas)
Lost Luck. *See* Ashi ni sawatta koun, 1930
Lost Patrol, 1934 (Ford)
Lost People, 1949 (Attenborough; Zetterling)
Lost Squadron, 1932 (von Stroheim)
Lost Track. *See* Ztracená stopa, 1956
Lost Weekend, 1945 (Wilder)
Lost World: Jurassic Park, 1997 (Attenborough; Landis; Spielberg)
Lost Youth. *See* Gioventù perduta, 1947
Lothringen!, 1994 (Straub, Jean-Marie, And Danièle Huillet)
Lotna, 1959 (Polanski; Wajda)
Lotta dell'uomo per la sua sopravvivenza, 1967 (Rossellini)
Lotte in Italia, 1969 (Godard)
Lottekens Feldzug, 1915 (Wiene)
Lotteriseddel No. 22152, 1915 (Blom)
Lottery Lover, 1935 (Wilder)
Loud Visual Noises, 1987 (Brakhage)
Loudest Whisper. *See* Children's Hour, 1962
Louis Lumière, 1964-69 (Rohmer)
Louis Lumière. *See* Lumière et l'invention du cinématographe, 1953
Louisa May Alcott's The Inheritance. *See* Inheritance, 1997
Louise, 1939 (Gance)
Louisiana, 1984 (de Broca)
Louisiana Story, 1946)
Louisiana Story, 1948 (Flaherty; Leacock)
Louisiane. *See* Louisiana, 1984
Loulou, 1979 (Pialat)
Loup des Malveneur, 1943 (L'herbier)
Loup y es-tu?, 1983 (Rohmer)
Lourdes et ses miracles, 1954 (Demy)
Love, 1927 (Goulding; Tourneur)
Love, 1982 (Zetterling)
Love. *See* Karleken, 1980
Love. *See* Koi, 1924
Love. *See* Láska, 1972
Love. *See* Mirsu, 1924
Love & Basketball, 2000 (Lee)
Love & Hate, 1995 (Zanussi)
Love & Human Remains, 1993 (Arcand)
Love à la Carte. *See* Adua e le compagne, 1960
Love Affair, 1939 (Daves; Dmytryk; Mccarey)
Love Affair. *See* Ljubavni Slučaj, tragedija sluzbenice PTT, 1967
Love after Love. *See* Après l'amour, 1992
Love Among the Roses, 1910 (Griffith)
Love among the Ruins, 1975 (Cukor)
Love and a Warrior. *See* Koi to bushi, 1925
Love and Anger. *See* Amore e rabbia, 1967
Love and Bullets, 1914 (Sennett)
Love and Courage, 1913 (Sennett)
Love and Death, 1975 (Allen)
Love and Doughnuts, 1922 (Sennett)
Love and Dynamite, 1914 (Sennett)
Love and Gasoline, 1914 (Sennett)
Love and Happiness, 1995 (Bartel)
Love and Hate. *See* Lyubov' i nenavist', 1936
Love and Journalism. *See* Kärlek och journalistik, 1916
Love and Kisses, 1925 (Sennett)
Love and Larceny. *See* Mattatore, 1960
Love and Law. *See* Amour et la loi, 1920/23
Love and Lemons, 1912 (Dwan)
Love and Lobsters. *See* He Did and He Didn't, 1916
Love and Lunch. *See* Mabel's Busy Day, 1914
Love and Pain, 1913 (Sennett)
Love and Pain and the Whole Damn Thing, 1972 (Pakula)
Love and Pledge. *See* Ai to chikai, 1945
Love and Rubbish, 1913 (Sennett)
Love and Salt Water, 1914 (Sennett)
Love and Separation in Sri Lanka. *See* Suri Lanka no ai to wakare, 1976
Love and the Devil, 1929 (Korda)
Love and the Frenchwoman. *See* Française et l'amour, 1960
Love and War. *See* Krig og Kaerlighed, 1914
Love at First Sight, 1928 (Sennett)

Love at Large, 1989 (Rudolph)
Love at Twenty. *See* Amour a vingt ans, 1962
Love between the Raindrops. *See* Láska mezi kapkami deštĕ, 1979
Love by the Light of the Moon, 1901 (Porter)
Love Cage, 1964 (Clément)
Love Can Build a Bridge. *See* Naomi & Wynonna: Love Can Build a Bridge, 1995
Love Comet, 1916 (Sennett)
Love Crimes, 1991 (Borden)
Love Film. *See* Szerelmesfilm, 1970
Love Finds a Way, 1908 (Griffith)
Love Flower, 1920 (Griffith)
Love Game. *See* Jeux de l'amour, 1960
Love Happy, 1948 (Tashlin)
Love Has Tomorrow. *See* Ai Yu Ming T'ien, 1976
Love, Honor, and Behave, 1920 (Sennett)
Love in a Hammock, 1901 (Porter)
Love in a Police Station, 1927 (Sennett)
Love in an Apartment Hotel, 1912 (Griffith)
Love in Armor, 1915 (Sennett)
Love in Germany. *See* Liebe in Deutschland, 1983
Love in Germany, 1989 (Dörrie)
Love in Morocco. *See* Baroud, 1931
Love in the Afternoon, 1957 (Wilder)
Love in the City. *See* Amore in città, 1953
Love in the Hills, 1911 (Griffith)
Love in the Tropics. *See* Tropisk Kaerlighed, 1911
Love in Tokyo. *See* Koi no Tokyo, 1932
Love Is a Funny Thing. *See* Homme qui me plaît, 1969
Love Is a Racket, 1932 (Wellman)
Love Is Better than Ever, 1952 (Donen)
Love Is Blind, 1909 (Porter)
Love Is Blind, 1913 (Dwan)
Love Is Blind. *See* Kaerlighed gør blind, 1912
Love Is Blonde, 1928 (Sandrich)
Love Is Colder than Death. *See* Liebe ist kälter als der Tod, 1969
Love Is My Profession. *See* En Cas de malheur, 1958
Love Letter, 1999 (Spielberg)
Love Letters, 1984 (Corman)
Love Letters, 1999 (Donen)
Love Loops the Loop, 1918 (Sennett)
Love, Loot, and Crash, 1915 (Sennett)
Love Lottery, 1953 (Crichton)
Love Love Love, 1968 (Greenaway)
Love Mask, 1916 (de Mille)
Love Me and the World Is Mine, 1927 (Dupont)
Love Me and the World Is Mine. *See* Lieb' mich und die Welt ist mein, 1923
Love Me Tonight, 1932 (Mamoulian)
Love Nest, 1923 (Keaton)
Love Nest on Wheels, 1937 (Keaton)
Love Never Dies, 1921 (Vidor)
Love of a Clown—Pagliacci. *See* Pagliacci, 1947
Love of Jeanne Ney. *See* Liebe der Jeanne Ney, 1927
Love of Sumako the Actress. *See* Joyu Sumako no koi, 1947
Love of the West, 1911 (Dwan)
Love Old and New. *See* Shamisen to otobai, 1961
Love on a Pillow. *See* Repos du guerrier, 1962
Love on a Train. *See* Subway Stories: Tales from the Underground, 1997
Love on Credit. *See* Kaerlighed pa kredit, 1955
Love on Skates, 1916 (Sennett)
Love on Skis. *See* Amor auf Ski, 1928
Love on the Run, 1936 (Mankiewicz)
Love on the Run. *See* Amour en fuite, 1979
Love on Toast, 1937 (Dupont)
Love One Another. *See* Gezeichneten, 1922
Love Parade, 1929 (Lubitsch)
Love Riot, 1916 (Sennett)
Love Root. *See* Mandragola, 1965
Love Route, 1915 (Dwan)
Love Should Be Guarded. *See* Asya, 1977
Love Sickness at Sea, 1913 (Sennett)
Love, Speed, and Thrills, 1915 (Sennett)
Love Storm. *See* Cape Forlorn, 1930
Love Story. *See* Douce, 1943
Love Streams, 1984 (Cassavetes)
Love Stronger than Hatred. *See* Kärlek starkare än hat, 1914
Love Sublime, 1917 (Browning)
Love Sundae, 1926 (Sennett)
Love Test, 1935 (Powell, Michael, And Emeric Pressburger)
Love That Lives. *See* Det Største i Verden, 1919
Love That Whirls, 1949 (Anger)
Love the Magician. *See* Amor brujo, 1985
Love Thief, 1914 (Sennett)
Love Thy Neighbor, 1940 (Sandrich)
Love Trap, 1929 (Wyler)
Love Undefeated: Conversations with Derek Jarman, 1993 (Jarman)
Love Will Conquer, 1916 (Sennett)
Love Will Find a Way, 1908 (Porter)
Love with the Proper Stranger, 1963 (Pakula; Mulligan)
Loveable Cheat, 1949 (Keaton)
Loved By Two. *See* Akit ketten szeretnek, 1915
Loved One, 1965 (Ashby; Richardson)
Loveless, 1983 (Bigelow)
Lovely Flute and Drum. *See* Natsukashiki fue ya taiko, 1967
Lovely to Look At, 1952 (Leroy; Minnelli)
Lovemaker. *See* Calle Mayor, 1956
Lovemaking, 1968 (Brakhage)
Lover. *See* Ai-jin, 1953
Lover. *See* Amant, 1991
Lover. *See* Koibito, 1951
Lover and His Lass, 1975 (Hallstrom)
Loverboy, 1990 (Silver)
Lovers?, 1927 (Stahl)
Lovers. *See* Amants, 1958
Lover's Call. *See* Nedaa el Ochak, 1961
Lovers' Council. *See* Liebeskonzil, 1982
Lovers, Happy Lovers, 1954 (Clément)
Lover's Lost Control, 1915 (Sennett)
Lover's Luck, 1914 (Sennett)
Lovers Must Learn. *See* Rome Adventure, 1962
Lovers on the Bridge. *See* Amants du Pont-Neuf, 1991
Lovers' Post Office, 1914 (Sennett)
Love's Berry. *See* Yahidka kokhannya, 1926
Love's Boomerang. *See* Perpetua, 1922
Love's Crucible. *See* Vem dömer, 1922
Love's Debris. *See* Poussières d'amour, 1996
Love's Devotee. *See* Elskovsleg, 1913
Love's False Faces, 1919 (Sennett)
Love's Intrigue, 1924 (Sennett)
Love's Labour's Lost, 2000 (Branagh)
Love's Languid Lure, 1927 (Sennett)
Love's Last Laugh, 1926 (Sennett)
Loves of a Blonde. *See* **Lásky jedné plavovlásky**, 1965
Loves of Carmen, 1927 (Walsh)
Loves of Isadora. *See* Isadora, 1968
Loves of Ondine, 1967 (Morrissey; Warhol)
Loves of Zero, 1927 (Florey)
Love's Outcast, 1921 (Sennett)
Love's Sweet Piffle, 1924 (Sennett)
Lovesick, 1983 (Huston)
Lovin' Molly, 1974 (Lumet)

Loving, 1957 (Brakhage)
Loving Couples. *See* Alskande par, 1964
Lower Depths. *See* Bas-Fonds, 1936
Lower Depths. *See* Donzoko, 1957
Lowland. *See* **Tiefland**, 1944
Loyal 47 Ronin. *See* Chushingura, 1932
Loyal Soldier of Pancho Villa. *See* Dorado de Pancho Villa, 1967
Lu, a kokott, 1918 (Curtiz)
Luanda ya no es de San Pablo, 1976 (Alvarez)
Lucette, 1924 (Feuillade)
Luch smerti, 1925 (Kuleshov; Pudovkin)
Luci del varietà, 1950 (Fellini; Lattuada)
Lucía, 1968 (Solas)
Luciano Serra, pilota, 1938 (Rossellini)
Lucie Aubrac, 1997 (Berri)
Lucien Leuwen, 1973 (Autant-Lara)
Lucifer Rising, 1974 (Anger)
Lucille Love, the Girl of Mystery, 1914 (Ford)
Luck and Love. *See* Chance et l'amour, 1964
Luck o' the Foolish, 1924 (Capra; Sennett)
Luck of the Irish, 1920 (Dwan)
Luck, Trust & Ketchup: Robert Altman in Carver County, 1993 (Altman)
Lucky Horseshoe, 1911 (Sennett)
Lucky Jim, 1909 (Griffith)
Lucky Jim, 1957 (Boulting)
Lucky Lady, 1926 (Walsh)
Lucky Lady, 1975 (Donen)
Lucky Leap, 1915 (Sennett)
Lucky Luciano. *See* A proposito Lucky Luciano, 1973
Lucky Partners, 1940 (Milestone)
Lucky Star, 1929 (Borzage)
Lucky Stars, 1925 (Capra; Sennett)
Lucky Toothache, 1910 (Sennett)
Lucky Transfer, 1915 (Browning)
Lucrèce Borgia, 1935 (Gance)
Ludwig, 1973 (Visconti)
Ludwig II—Glanz und Elend eines Königs, 1954 (Käutner; Syberberg)
Ludwig's Cook. *See* Theodor Hierneis oder: Wie man ehem. Hofkoch wird, 1972
Lugar sin límites, 1977 (Ripstein)
Lullaby. *See* Kolibel 'naya, 1937
Lullaby of Hamagure. *See* Hamagure no komoriuta, 1973
Lulu, 1918 (Curtiz)
Lulu, 1967 (Leacock)
Lulu the Tool. *See* Classe operaia va in paradiso, 1971
Lumber Yard Gang, 1916 (Ford)
Lumière d'été, 1943 (Grémillon)
Lumière et compagnie, 1995 (Angelopoulos; Boorman; Chahine; Costa-Gavras; Greenaway; Ivory; Kaboré; Kiarostami; Leconte; Lynch; Miller; Ouedraogo; Penn; Sanders-Brahms; van Dormael; Zhang Yimou)
Lumière et l'invention du cinématographe, 1953 (Gance)
Luna, 1979 (Bertolucci)
Luna de miel, 1956 (Powell, Michael, and Emeric Pressburger)
Luna sleva, 1928 (Heifitz)
Lunatics: A Love Story, 1991 (Raimi)
Lunch, 1899/1900 (Guy)
Lune dans le caniveau, 1983 (Beineix)
Lune des Lapins, 1950 (Anger)
Lung Men Fêng Yun, 1976 (King)
Lung Men K'o Chan, 1967 (King)
Lung sing jing yuet, 1997 (Zhang Yimou)
Lunga notte del '43, 1960 (Pasolini)
Lunga strada azzurra. *See* Grande strada azzurra, 1957
Lunga Vita alla Signora, 1987 (Olmi)
Lungo il fiume, 1992 (Olmi)
Lungo silenzio, 1993 (Von Trotta)
Lunkhead, 1929 (Sennett)
Lupa, 1953 (Lattuada)
Lupe, 1965 (Warhol)
Lure, 1914 (Guy)
Lure of the Gown, 1909 (Griffith)
Lure of the Jungle. *See* Paw, 1959
Lured, 1947 (Sirk)
Lust for Evil, 1959 (Clément)
Lust for Life, 1956 (Minnelli)
Lust in the Dust, 1985 (Bartel)
Lust of the Vampire. *See* I Vampiri, 1956
Lust Seekers. *See* Good Morning . . . and Goodbye!, 1967
Lustgården, 1961 (Bergman)
Lustige Ehemann, 1919 (Lubitsch)
Lustigen Vagabunden, 1928 (Forst)
Lustigen Weiber von Wien, 1930 (Forst)
Lusty Men, 1952 (Ray)
Luttes en Italie. *See* Lotte in Italia, 1969
Lutteurs américains, 1903 (Guy)
Lyana, 1955 (Barnet)
Lyckonälen, 1915 (Stiller)
Lydia, 1918 (Dreyer; Holger-Madsen)
Lydia, 1941 (Duvivier)
Lydia Gilmore, 1916 (Porter)
Lying Lips, 1939 (Micheaux)
Lykken, 1916 (Holger-Madsen)
Lynet, 1934 (Holger-Madsen)
Lyon, le regard intérieur, 1988 (Tavernier)
Lyon Lea, 1915 (Korda)
Lyon, place Bellecour, 1895 (Lumière)
Lyon, place des Cordeliers, 1895 (Lumière)
Lys de la Vie, 1920 (Clair)
Lyset i natten, 1953 (Roos)
Lysten styret. *See* Et Huskors, 1914
Lyubit cheloveka, 1972 (Gerasimov)
Lyubov' i nenavist', 1936 (Barnet)
Lyulya Bek, 1914 (Bauer)

M, 1951 (Aldrich; Losey)
M. Butterfly, 1992-93 (Cronenberg)
M Is for Man, Music, Mozart, 1991 (Greenaway)
M, Mörder unter Uns, 1931 (Lang)
Ma and Pa, 1922 (Sennett)
Ma Cousine de Varsovie, 1931 (Clouzot)
Ma es holnap, 1912 (Curtiz)
Ma femme's appelle reviens, 1982 (Leconte)
Ma no ike, 1923 (Kinugasa)
Ma non è una cosa seria!, 1936 (de Sica)
Ma Nuit chez Maud, 1969 (Rohmer)
Ma Olsen, 1977 (Ward)
Ma saison préferée, 1993 (Téchiné)
Maaneprinsessen, 1916 (Holger-Madsen)
Maangamizi: The Ancient One, 2000 (Demme)
Mabel and Fatty's Simple Life, 1915 (Sennett)
Mabel at the Wheel, 1914 (Chaplin; Sennett)
Mabel, Fatty and the Law, 1915 (Sennett)
Mabel Lost and Won, 1915 (Sennett)
Mabel's Adventures, 1912 (Sennett)
Mabel's and Fatty's Wash Day, 1915 (Sennett)
Mabel's Awful Mistake, 1913 (Sennett)
Mabel's Bare Escape, 1914 (Sennett)
Mabel's Blunder, 1914 (Sennett)
Mabel's Busy Day, 1914 (Chaplin; Sennett)
Mabel's Dramatic Career, 1913 (Sennett)
Mabel's Flirtation. *See* Her Friend the Bandit, 1914

Mabel's Heroes, 1913 (Sennett)
Mabel's Latest Prank, 1914 (Sennett)
Mabel's Lovers, 1912 (Sennett)
Mabel's Married Life, 1914 (Chaplin; Sennett)
Mabel's Nerve, 1914 (Sennett)
Mabel's New Hero, 1913 (Sennett)
Mabel's New Job, 1914 (Sennett)
Mabel's Stormy Love Affair, 1914 (Sennett)
Mabel's Strange Predicament, 1914 (Chaplin; Sennett)
Mabel's Strategem, 1912 (Sennett)
Mabel's Wilful Way, 1915 (Sennett)
Macadam, 1946 (Feyder)
Macao, 1943 (Delannoy)
Macao, 1951 (von Sternberg)
Macao, l'enfer du jeu, 1939 (Delannoy; von Stroheim)
Macaroni. *See* Maccheroni, 1985
MacArthur's Children. *See* Setouchi shonen yakyu dan , 1985
Macbeth, 1916 (Fleming; von Stroheim)
Macbeth, 1948 (Welles)
Macbeth, 1971 (Schroeter)
Macbeth, 1972 (Polanski)
Macbeth. *See* Makbet, 1969
Maccheroni, 1985 (Scola)
Macchina ammazzacattivi, 1947 (Rossellini)
Machi no hitobito, 1926 (Gosho)
Machi to gesui, 1953 (Hani)
Machiboke no onna, 1946 (Shindo)
Machine, 1973 (Sanders-Brahms)
Machine, 1994 (Berri)
Machine à refaire la vie, 1924 (Duvivier)
Machine Age. *See* Kalyug, 1981
Machine Gun Kelly, 1958 (Corman)
Machine Gun McCain. *See* Intoccabili, 1968
Machine of Eden, 1970 (Brakhage)
Machorka-Muff, 1963 (Straub, Jean-Marie, And Danièle Huillet)
Macht der Bilder: Leni Riefenstahl, 1993 (Riefenstahl)
Macht der Finsternis, 1923 (Wiene)
Macht der Gefühle, 1983 (Kluge)
Maciste alpino, 1916 (Pastrone)
Maciste, 1915 (Pastrone)
Mack at It Again, 1914 (Sennett)
Mackintosh Man, 1973 (Hill; Huston)
Maclovia, 1948 (Fernández)
Macomber Affair, 1947 (Korda)
Macon County Jail, 1997 (Corman)
Maçons, 1905 (Guy)
Mad about the Opera. *See* Follie per l'opera, 1948
Mad Cap. *See* Premi Pagal, 1933
Mad City, 1997 (Costa-Gavras; Landis)
Mad Dog and Glory, 1990 (Scorsese)
Mad Dog Time, 1996 (Reiner)
Mad Genius, 1931 (Curtiz)
Mad Little Island. *See* Rockets Galore, 1958
Mad Man of Martinique, 1979 (Stone)
Mad Wednesday, 1947 (Sturges)
Mad Max, 1979 (Miller)
Mad Max II, 1981 (Miller)
Mad Max III: Beyond Thunderdome, 1985 (Miller)
Madadayo, 1993 (Kurosawa)
Madam Water. *See* Madame L'eau, 1993
Madame Bovary, 1934 (Becker; Renoir)
Madame Bovary, 1949 (Minnelli)
Madame Bovary, 1991 (Chabrol)
Madame Curie, 1943 (Franklin; Leroy)
Madame de . . . , 1953 (de Sica; Ophüls)
Madame de Thèbes, 1915 (Stiller)
Madame L'eau, 1993 (Rouch)
Madame Pompadour, 1927 (Dupont)
Madame Q, 1929 (Mccarey)
Madame Rex, 1911 (Griffith)
Madame Rosa. *See* Vie devant soi, 1977
Madame Sans Gène, 1909 (Blom)
Madame Satan, 1930 (de Mille)
Madame Sousatzka, 1988 (Schlesinger)
Madame Wang's, 1981 (Morrissey)
Madame wünscht keine Kinder, 1926 (Korda)
Madame wünscht keine Kinder, 1933 (Wilder)
Madamu to nyobo, 1931 (Gosho)
Mädchen aus Flandern, 1956 (Käutner)
Madchen vom Moorhof, 1935 (Sirk)
Maddalena, 1970 (Kawalerowicz)
Maddelena zero in condotta, 1941 (de Sica)
Made for Each Other, 1939 (Cromwell)
Made in Bangkok, 1991 (Joffé)
Made in Heaven, 1987 (Rudolph)
Made in Italy, 1965 (Scola)
Made in the Kitchen, 1921 (Sennett)
Made in U.S.A., 1966 (Godard)
Made Manifest, 1980 (Brakhage)
Mädel vom Ballett, 1918 (Lubitsch)
Madeleine, 1950 (Lean)
Madeleine und der Legionär, 1958 (Staudte)
Mademoiselle, 1965 (Richardson)
Mademoiselle 100 millions, 1913 (Tourneur)
Mademoiselle Docteur, 1937 (Pabst; von Stroheim)
Mademoiselle Fifi, 1944 (Wise)
Mademoiselle France. *See* Reunion, 1942
Mademoiselle Gobette. *See* Presidentessa, 1952
Madigan, 1968 (Polonsky; Siegel)
Madman. *See* Fou, 1970
Madman in the Dark. *See* Krok do tmy, 1938
Mado, 1976 (Sautet)
Madone des sleepings, 1955 (von Stroheim)
Madonna of Avenue A, 1929 (Curtiz)
Madonne et le dragon, 1990 (Fuller)
Madriguera, 1969 (Saura)
Mae Day: The Crumbling of a Documentary, 1992 (Smith)
Maedelia la Breche, 1980 (van Dormael)
Maestro di Vigevano, 1963 (Petri)
Maffia, 1972 (Torre Nilsson)
Mafia. *See* In nome della legge, 1949
Mafioso, 1962 (Lattuada)
Magasiskola, 1970 (Gaál)
Magdalene, 1908 (Holger-Madsen)
Maggie, 1954 (Mackendrick)
Maggie's First False Step, 1917 (Sennett)
Mágia, 1917 (Korda)
Magic, 1978 (Attenborough)
Magic. *See* Mágia, 1917
Magic Box, 1951 (Attenborough; Boulting)
Magic Christian, 1968 (Attenborough; Polanski)
Magic Fire, 1956 (Dupont)
Magic Flame, 1926 (Florey)
Magic Flute. *See* Trollflöjten, 1975
Magic of the Diamond. *See* Magie du diamant, 1958
Magic Prague of Rudolph II. *See* Kouzelna Praha Rudolfa II, 1982
Magic Town, 1947 (Wellman)
Magic Voice. *See* Forget Me Not, 1936
Magic Voyage of Sinbad, 1962 (Coppola; Corman)
Magic Waltz. *See* Varázskeringö, 1918
Magic World. *See* Mundo mágico, 1966
Magical Death, 1974 (Asch)

Magical World of Chuck Jones, 1992 (Dante; Howard)
Magician, 1926 (Ingram)
Magician. *See* Ansiktet, 1958
Magician. *See* Tarot, 1972
Magicians of the Silver Screen. *See* Báječni muži s klikou, 1979
Magiciens, 1975 (Chabrol)
Magiciens de Wanzerbé, 1948 (Rouch)
Magie du diamant, 1958 (Roos)
Magie noire, 1904 (Guy)
Magirama, 1956 (Gance)
Mágnás Miska, 1916 (Korda)
Magnet Laboratory, 1959 (Leacock)
Magnificent Ambersons, 1942 (Welles; Wise)
Magnificent Cuckold. *See* Magnifico cornuto, 1964
Magnificent Doll, 1946 (Borzage)
Magnificent Fraud, 1939 (Florey)
Magnificent Matador, 1955 (Boetticher)
Magnificent Obsession, 1935 (Stahl)
Magnificent Obsession, 1954 (Sirk)
Magnifico cornuto, 1964 (Scola)
Magnifique, 1973 (de Broca)
Magnum Force, 1973 (Cimino; Eastwood)
Magokoro, 1953 (Kobayashi)
Magot de Joséfa, 1964 (Autant-Lara)
Magpie Strategy. *See* Strategija svrake, 1987
Magyarok, 1977 (Fábri)
Mahanagar, 1963 (Ray)
Mahaprithivi, 1992 (Sen)
Maharadjaens Yndlingshustru II, 1918 (Blom)
Mahiru no ankoku, 1956 (Imai)
Mahiru no enbukyoku, 1949 (Yoshimura)
Mahjong, 1996 (Yang)
Maid and the Man, 1912 (Dwan)
Maid Mad, 1916 (Sennett)
Maiden and Men, 1912 (Dwan)
Maiden's Trust, 1917 (Sennett)
Maidstone, 1968 (Leacock)
Maigret et l'affaire Saint-Fiacre, 1958 (Delannoy)
Maigret tend un piège, 1957 (Delannoy)
Maihime, 1989 (Shinoda)
Main Attraction, 1962 (Zetterling)
Main du diable, 1942 (Tourneur)
Main du professeur Hamilton ou Le Roi des dollars, 1903 (Guy)
Main Nashe Me Hoon, 1959 (Kapoor)
Mainland. *See* Great Land, 1944
Mains négatives, 1978/79 (Duras)
Mais qu'est-ce qu'elles veulent?, 1976 (Serreau)
Maison aux images, 1955 (Grémillon)
Maison de danses, 1931 (Tourneur)
Maison des bois, 1971 (Pialat)
Maison des lions, 1912 (Feuillade)
Maison sous les arbres, 1971 (Clément)
Maisons de la misère, 1937 (Storck)
Maître de forges, 1933 (Gance)
Maître de la foudre, 1915/16 (Feuillade)
Maître d'ecole, 1981 (Berri)
Maître du temps, 1970 (Guerra)
Maître Galip, 1962 (Pialat)
Maîtres fous, 1954 (Rouch)
Major and the Minor, 1942 (Wilder)
Major Barbara, 1941 (Lean)
Major Dundee, 1965 (Peckinpah)
Majordome, 1964 (Delannoy)
Majority of One, 1961 (Leroy)
Makbet, 1969 (Wajda)
Make Way for Tomorrow, 1937 (Mccarey)
Makin' It, 1970 (Hitchcock)
Making a Film for Me Is Living, 1995 (Antonioni)
Making a Living, 1914 (Chaplin; Sennett)
Making a Splash (d only), 1984 (Greenaway)
Making Mr. Right, 1987 (Seidelman)
Making of a Man, 1911 (Griffith)
Making of an Automobile Tire, 1913 (Sennett)
Makioka sisters. *See* Sasame Yuki, 1983
Makkhetes, 1916 (Curtiz)
Makwayela, 1977 (Rouch)
Mal du siècle, 1953 (Lelouch)
Malá mořská víla, 1976 (Kachyňa)
Mala Noche, 1985 (van Sant)
Malakhov Kurgan, 1944 (Heifitz)
Malcolm X, 1992 (Lee; Sayles)
Maldone, 1927 (Grémillon)
Maldoror, 1951/52 (Anger)
Male and Female, 1919 (de Mille)
Male Companion. *See* Monsieur de compagnie, 1964
Mâle du siècle, 1975 (Beineix; Berri; Forman)
Maléfice, 1912 (Feuillade)
Malencontre, 1920 (Dulac)
Maleta, 1960 (Ruiz)
Malfray, 1948 (Resnais)
Malgache Adventure. *See* Aventure Malgache, 1944
Malheur qui passe, 1916 (Feuillade)
Malheurs de la guerre, 1962 (Storck)
Malia, 1945 (Castellani)
Malibran, 1943 (Cocteau)
Malina, 1991 (Schroeter)
Mallarmé, 1964-69 (Rohmer)
Mallrats, 1995 (Smith)
Malombra, 1942 (Castellani)
Malpertius, 1972 (Welles)
Malquerida, 1949 (Fernández)
Maltese Falcon, 1941 (Huston)
Malvados, 1965 (Fernández)
Mama Behave, 1926 (Mccarey)
Mamá cumple cien años, 1979 (Saura)
Mama Loves Papa, 1931 (Stevens)
Mama, There's a Man in Your Bed. *See* Romuald et Juliette, 1989
Mama Turns One Hundred. *See* Mamá cumple cien años, 1979
Maman Colibri, 1929 (Duvivier)
Maman et la putain, 1973 (Eustache)
Mambo, 1955 (Rossen)
Mamie Rose. *See* Det mørke Punkt, 1911
Mamma Roma, 1962 (Pasolini)
Mammals. *See* Ssaki, 1962
Mammals of Victoria, 1994 (Brakhage)
Mammame, 1986 (Ruiz)
Mamma's Affair, 1921 (Fleming)
Mammo, 1994 (Benegal)
Mammo Kenkoku no Reimei, 1932 (Mizoguchi)
Mammy, 1930 (Curtiz)
Mammy Water, 1953 (Rouch)
Mammy's Rose, 1916 (Borzage)
Mam'zelle Bonaparte, 1941 (Tourneur)
Man, 1910 (Griffith)
Man about Town, 1939 (Sandrich)
Man and a Woman. *See* Homme et une femme, 1966
Man and a Woman: Twenty Years Later. *See* Homme et une femme: Vingt ans déja, 1986
Man and His Wife Make a Hammock, 1974 (Asch)
Man and His World, 1967 (Vanderbeek)
Man and the Stars. *See* O homem das estrelas, 1971
Man and the Woman, 1908 (Griffith)

Man and the Woman, 1917 (Guy)
Man behind the Mask, 1936 (Powell, Michael, And Emeric Pressburger)
Man Between, 1953 (Reed)
Man Called Back, 1932 (Florey)
Man Called “Bee”, 1975 (Asch)
Man Called John. *See* e venne un uomo, 1965
Man-Eating Sharks, 1932 (Sennett)
Man for All Seasons, 1966 (Welles; Zinnemann)
Man for All That, 1915 (Walsh)
Man for Burning. *See* Uomo da bruciare, 1962
Man Forgets Love. *See* Mann vergisst die Liebe, 1955
Man from Frisco, 1943 (Florey)
Man from Home, 1914 (de Mille)
Man from Home, 1922 (Hitchcock)
Man from Laramie, 1955 (Mann)
Man from Naples. *See* Mann aus Neapel, 1922
Man from Painted Post, 1917 (Fleming)
Man from Planet X, 1951 (Ulmer)
Man from the Alamo, 1953 (Boetticher)
Man from the Diner’s Club, 1963 (Tashlin)
Man from the East, 1912 (Dwan)
Man from the Meteor, 1954/6 (Romero)
Man from the Restaurant, 1929 (Protazanov)
Man from Yesterday, 1932 (Zinnemann)
Man ham Mitoumam, 1975 (Kiarostami)
Man Hunt, 1911 (Dwan)
Man Hunt, 1941 (Lang)
Man I Killed, 1932 (Lubitsch)
Man I Love, 1929 (Wellman)
Man I Love, 1946 (Walsh)
Man in a Cocked Hat. *See* Carlton-Browne of the F.O., 1959
Man in Love, 1987 (Kurys)
Man in Milan, 1990 (Scorsese)
Man in My Life. *See* Rajol fi Hayati, 1961
Man in Polar Regions, 1967 (Clarke)
Man in the Couch, 1914 (Browning)
Man in the Iron Mask, 1939 (Whale)
Man in the Moon, 1960 (Dearden)
Man in the Moon, 1991 (Mulligan)
Man in the Moonlight, 1919 (Franklin)
Man in the Net, 1959 (Curtiz)
Man in the Sky, 1956 (Crichton)
Man in the White Suit, 1951 (Mackendrick)
Man in the Wilderness, 1971 (Huston)
Man Inside, 1958 (Roeg)
Man Is Not a Bird. *See* Covek nije tica, 1966
Man Is Ten Feet Tall. *See* Edge of the City, 1957
Man Next Door, 1913 (Sennett)
Man och Kvinna, 1938 (Fejös)
Man of Africa, 1953 (Grierson)
Man of Aran, 1934 (Flaherty)
Man of Bronze. *See* Jim Thorpe—All American, 1951
Man of Iron. *See* Człowiek z żelaza, 1981
Man of Iron. *See* Ferroviere, 1956
Man of Marble. *See* **Człowiek z marmuru**, 1977
Man of Stone, 1921 (Goulding)
Man of the Hour, 1914 (Tourneur)
Man of the Moment. *See* Toki no ujigami, 1932
Man of the Soil. *See* A föld embere, 1917
Man of the West, 1958 (Mann)
Man on a Tightrope, 1952 (Kazan)
Man on the Beach, 1955 (Losey)
Man on the Box, 1914 (de Mille)
Man on the Case, 1914 (Dwan)
Man on the Moon, 1999 (Forman)
Man Sa Yay, 1980 (Faye)
Man spielt nicht mit der Liebe, 1926 (Pabst)
Man There Was. *See* Terje Vigen, 1917
Man to Man, 1930 (Dwan)
Man Trouble, 1930 (Zinnemann)
Man Trouble, 1992 (Rafelson)
Man under Cover, 1922 (Browning)
Man Upstairs, 1958 (Attenborough)
Man Vanishes. *See* Ningen johatsu, 1967
Man Who Came Back, 1924 (Goulding)
Man Who Came Back, 1931 (Walsh)
Man Who Changed His Mind, 1936 (Launder, Frank, and Sidney Gilliat)
Man Who Dared God, 1917 (Weber)
Man Who Envied Women, 1985 (Rainer)
Man Who Fell to Earth, 1976 (Roeg)
Man Who Finally Died, 1962 (Zetterling)
Man Who Haunted Himself, 1970 (Dearden)
Man Who Killed Don Quixote, 2001 (Gilliam)
Man Who Knew Too Much, 1934 (Hitchcock)
Man Who Knew Too Much, 1955 (Hitchcock)
Man Who Laughs, 1928 (Leni)
Man Who Left His Will on Film. *See* Tokyo senso sengo hiwa, 1970
Man Who Lived Again. *See* Man Who Changed His Mind, 1936
Man Who Loved Women. *See* Homme qui aimait les femmes, 1977
Man Who Saw Tomorrow, 1981 (Welles)
Man Who Shot Liberty Valance, 1962 (Ford)
Man Who Stayed at Home, 1915 (Hepworth)
Man Who Tamed the Victors. *See* Manden, der sejrede, 1918
Man Who Won, 1923 (Wellman)
Man Who Would Be King, 1975 (Huston)
Man with a Movie Camera. *See* **Chelovek s kinoapparatom**, 1929
Man with an Umbrella. *See* Det regnar på vår kärlek, 1946
Man with Connections. *See* Pistonne, 1970
Man with the Axe. *See* Parashuram, 1978
Man with the Golden Arm, 1955 (Preminger)
Man with the Golden Touch. *See* Az aranyember, 1918
Man with the X-Ray Eyes. *See* X, 1963
Man with Two Hearts. *See* A kétszívü férfi, 1916
Man Within, 1947 (Attenborough)
Man without a Future. *See* Manden uden Fremtid, 1915
Man without a Nationality. *See* Mukokuseki-sha, 1951
Man without a Star, 1955 (Vidor)
Manchurian Candidate, 1962 (Frankenheimer)
Mandabi, 1968 (Sembene)
Mandacaru vermelho, 1961 (Pereira Dos Santos)
Mandalay, 1934 (Curtiz)
Mandela, 1996 (Demme)
Manden, der sejrede, 1918 (Holger-Madsen)
Manden uden Fremtid, 1915 (Holger-Madsen)
Manden uden Smil, 1916 (Holger-Madsen)
Mandi, 1983 (Benegal)
Mandragola, 1965 (Lattuada)
Mandragore. *See* Alraune, 1952
Mandy, 1952 (Mackendrick)
Mangler, 1995 (Hooper)
Manhandled, 1924 (Dwan)
Manhattan, 1979 (Allen)
Manhattan Cocktail, 1928 (Arzner)
Manhattan Madness, 1916 (Dwan; Fleming)
Manhattan Melodrama, 1934 (Mankiewicz)
Manhattan Murder Mystery, 1993 (Allen)
Manhattan Parade, 1932 (Bacon)
Manhunter, 1986 (Mann)
Mani sporche, 1978 (Petri)
Mani sulla città, 1963 (Rosi)
Maniac, 1977 (Corman)
Maniac Cook, 1908 (Griffith)

Maniac Cop, 1988 (Raimi)
Maniac Cop 2, 1990 (Raimi)
Manicure Lady, 1911 (Sennett)
Manicurist, 1916 (Sennett)
Manifesto, 1989 (Makavejev)
Manifold Controversy, 1973 (Marshall)
Manin densha, 1957 (Ichikawa)
Mankillers. *See* Faster Pussycat! Kill! Kill!, 1965
Mankinda, 1957 (Vanderbeek)
Manmohan, 1936 (Mehboob Khan)
Mann aus Neapel, 1922 (Dupont)
Mann, dem man den Namen stahl, 1945 (Staudte)
Mann der seinen Mörder sucht, 1931 (Siodmak; Wilder)
Mann Spiegel, 1916 (Wiene)
Mann um Mitternacht, 1924 (Holger-Madsen)
Mann vergisst die Liebe, 1955 (Forst)
Mannekägen, 1913 (Stiller)
Mannequin, 1938 (Borzage; Mankiewicz)
Männer . . . , 1986 (Dörrie)
Manner um Lucie, 1931 (Korda)
Mannesmann, 1937 (Ruttmann)
Mano en la trampa, 1961 (Torre Nilsson)
Manoeuvre, 1980 (Wiseman)
Manoever. *See* Geteilte liebe, 1988
Manolete, 1944 (Gance)
Manon, 1948 (Clouzot)
Manon de Montmartre, 1914 (Feuillade)
Manon des sources, 1952 (Pagnol)
Manon des sources, 1986 (Berri; Pagnol)
Manon Lescaut, 1926 (Leni)
Manon Lescaut, 1940 (de Sica)
Manpower, 1941 (Walsh)
Man's Calling, 1912 (Dwan)
Man's Castle, 1933 (Borzage)
Man's Duty, 1913 (Dwan)
Man's Face Is His History. *See* Otoko no kao wa rirekisho, 1966
Man's Favorite Sport, 1963 (Hawks)
Man's Genesis, 1912 (Griffith)
Man's Great Adversary. *See* Elskovs Magt, 1912
Man's Heart. *See* Otokogokoro, 1925
Man's Life. *See* Hito no issho, 1928
Man's Lust for Gold, 1912 (Griffith)
Man's Man, 1929 (Daves)
Man's Value. *See* Tsena cheloveka, 1928
Man's Worldly Appearance. *See* Hito no yo no sugata, 1928
Manslaughter, 1922 (de Mille)
Manthan, 1976 (Benegal)
Mantrap, 1926 (Fleming)
Manuel Rodriquez, 1972 (Guzmán)
Manuela, 1965 (Solas)
Manuel's Destinies. *See* Destins de Manoel, 1985
Manufacture of Musical Instruments. *See* Proizvodstvo muzykal'nykh instrumentov, 1930
Manxman, 1928 (Hitchcock; Launder, Frank, and Sidney Gilliat)
Many a Pickle, 1938 (Cavalcanti)
Many a Sip, 1931 (Sandrich)
Map of the Human Heart, 1992 (Ward)
Mapuches, 1971 (Ruiz)
Maputo, 1976 (Alvarez)
Mar, 1974 (Leduc)
Mar y tú, 1951 (Fernández)
Maranhão 66, 1965 (Rocha)
Marathon, 1992 (Saura)
Marathon Man, 1976 (Schlesinger)
Marathon Runner. *See* Läufer von Marathon, 1933
Marâtre, 1906 (Guy)
Marauders, 1912 (Dwan)
March of Time, 1940 (Buñuel)
March to Aldermaston, 1958 (Anderson)
Marcha del pueblo combatiente, 1980 (Alvarez)
Marchand de ballons, 1902 (Guy)
Marchand de coco, 1899/1900 (Guy)
Marchand de plaisir, 1923 (Autant-Lara)
Marché, 1896-97 (Lumière)
Marché à la volaille, 1899/1900 (Guy)
Marche des machines, 1927 (Zinnemann)
Marche des rois, 1913 (Feuillade)
Marcheurs de Sainte Rolende, 1974-75 (Storck)
Marcia trionfale, 1976 (Bellocchio)
Mardi Gras, 1958 (Goulding)
Mare Matto, 1962 (Castellani)
Mare Nostrum, 1925 (Ingram)
Maréchalferrant, 1895 (Lumière)
Marg Deegari, 1982 (Makhmalbaf)
Margaret Head: Portrait of a Friend. *See* Ciné-Portrait de Margaret Head, 1977
Margin for Error, 1943 (Preminger)
Marguerite: 3—Eine Frau für Drei, 1939 (Käutner)
Marguerite de la nuit, 1956 (Autant-Lara)
Mari de la coiffeuse, 1990 (Leconte)
Mari garçon, 1932 (Cavalcanti)
Maria Callas porträt, 1968 (Schroeter)
Maria Callas singt 1957 Rezitativ und Arie der Elvira aus Ernani 1844 von Giuseppe Verdi, 1968 (Schroeter)
María Candelaria, 1943 (Fernández)
Maria Chapdelaine, 1934 (Duvivier)
Maria Dabrowska, 1966 (Zanussi)
Mariá Elena, 1935 (Fernández)
Maria no Oyuki, 1935 (Mizoguchi)
Maria of the Street of Ants. *See* Ari no Machi no Maria, 1958
Maria Rosa, 1916 (de Mille)
Mariage, 1974 (Lelouch)
Mariage de Chiffon, 1942 (Autant-Lara)
Mariage de l'aînée, 1911/13 (Feuillade)
Mariage de Mademoiselle Beulemans, 1927 (Duvivier)
Mariage de Miss Nelly, 1913 (Feuillade)
Mariage de raison, 1916 (Feuillade)
Marianne and Julianne. *See* **Bleierne Zeit**, 1981
Marianne de ma jeunesse, 1955 (Duvivier)
Marie-Antoinette, 1955 (Delannoy)
Marie-Chantal contre le Docteur Kha, 1965 (Chabrol)
Marie de Nazareth, 1995 (Delannoy)
Marie du port, 1949 (Carné)
Marie, légende hongroise. *See* Tavaszi zápor, 1932
Marie Octobre, 1959 (Duvivier)
Mariée était en noir, 1967 (Truffaut)
Mariés d'un jour, 1916 (Feuillade)
Marie's Millions. *See* Tillie's Punctured Romance, 1914
Marijuana, 1936 (Fernández)
Marilyn's Window, 1988 (Brakhage)
Marine Law, 1913 (Dwan)
Marines et Cristeaux, 1928 (Gance)
Marines, Let's Go, 1961 (Walsh)
Mario Banana, 1964 (Warhol)
Mario, Maria e Mario, 1993 (Scola)
Marionetki, 1934 (Protazanov)
Marionetten der Leidenschaft, 1919 (Pick)
Marionettes. *See* Marionetki, 1934
Marisa la civetta, 1957 (Pasolini)
Marito per Anna Zaccheo, 1953 (Petri)
Marito povero, 1946 (de Sica)
Marius, 1931 (Korda; Pagnol)

Marius; Zum Goldenen Anker, 1931 (Korda)
Marizza, genannt die Schmuggler-Madonna, 1922 (Murnau)
Marjolin ou la fille manquée, 1921/22 (Feuillade)
Mark of the Vampire, 1935 (Browning)
Mark of Zorro, 1920 (Niblo)
Mark of Zorro, 1940 (Mamoulian)
Marked Man, 1917 (Ford)
Marked Men, 1919 (Ford)
Marked Time-Table, 1910 (Griffith)
Marked Woman, 1937 (Bacon; Rossen)
Market Place. *See* Mandi, 1983
Markisinnan de Sade, 1992 (Bergman)
Markurells I Wadköping, 1931 (Sjöström)
Marmara hasan, 1968 (Güney)
Marnie, 1964 (Hitchcock)
Marquise d'O . . . , 1976 (Rohmer)
Marquise Von O, 1989 (Syberberg)
Marquitta, 1927 (Renoir)
Marriage. *See* Kekkon, 1947
Marriage. *See* Mariage, 1974
Marriage Agency. *See* Äktenskapsbrydån, 1913
Marriage Broker. *See* Americaner Schadchen, 1939
Marriage Circle, 1924 (Lubitsch)
Marriage Circus, 1925 (Sennett)
Marriage Clause, 1926 (Weber)
Marriage, Italian Style. *See* Matrimonio all'italiana, 1964
Marriage License?, 1926 (Borzage)
Marriage of Convenience. *See* Børnevennerne, 1914
Marriage of Maria Braun. *See* **Ehe der Maria Braun**, 1978
Marriage of the Blessed. *See* Arousi-ye Khouban, 1989
Marriage of William Ashe, 1916 (Hepworth)
Marriage Ring, 1918 (Niblo)
Marriage Time. *See* Konki, 1961
Married for the First Time. *See* Vpervye zamuzhem, 1979
Married in Haste. *See* A Jitney Elopement, 1915
Married Lady Borrows Money. *See* Okusama shakuyosho, 1936
Married Life, 1920 (Sennett)
Married Life. *See* Kekkon no seitai, 1941
Married to the Mob, 1988 (Demme; Solondz)
Marry Me Again, 1953 (Tashlin)
Marry Me! Marry Me!. *See* Mazel Tov ou le mariage, 1969
Marrying Kind, 1952 (Cukor)
Mars Attacks!, 1995 (Burton; Skolimowski)
Marseillaise, 1938 (Becker; Renoir)
Marseillaise. *See* Captain of the Guard, 1930
Martha, 1973 (Fassbinder)
Martha und Ich, 1990 (Weiss)
Martha's Vindication, 1916 (Franklin)
Marthe Richard, 1936 (von Stroheim)
Martian Chronicles, 2001 (Spielberg)
Martin, 1977 (Romero)
Martin Andersen Nexos sidste rejse, 1954 (Roos)
Martin Fierro, 1968 (Torre Nilsson)
Martin Missil Quarterly Reports, 1957 (Brakhage)
Martin of the Mounted, 1926 (Wyler)
Martin Soldat, 1966 (Miller)
Martyr of the Garden of the Pear Trees, 1949 (Xie Jin)
Martyre de l'Obèse, 1932 (L'herbier)
Martyred Presidents, 1901 (Porter)
Martyrs of Love. *See* Mučedníci lásky, 1967
Marusa no onna, 1987 (Itami)
Marusa no onna II, 1988 (Itami)
Marutai no onna, 1997 (Itami)
Mary Ann, 1918 (Korda)
Mary, Mary, 1963 (Leroy)
Mary of Scotland, 1936 (Ford)
Mary of the Movies, 1923 (Ingram)
Mary Regan, 1919 (Weber)
Mary Reilly, 1996 (Frears)
Mary Shelley's Frankenstein, 1994 (Branagh; Coppola)
Mary, Sir John greift ein!. *See* Murder, 1930
Mary Stevens M.D., 1933 (Bacon)
Marya Sklodowska-Curie. Ein Mädchen, das die Welt verändert, 1972 (Staudte)
Maschera del demonio, 1960 (Bava)
Mascot, 1914 (Browning)
Mascot of Troop "C", 1911 (Guy)
Masculin-féminin, 1966 (Godard)
M*A*S*H, 1970 (Altman)
Masher, 1910 (Sennett)
Mashgh-e Shab, 1989 (Kiarostami)
Mask, 1984 (Bogdanovich)
Mask of Dijon, 1945 (von Stroheim)
Mask of the Demon. *See* Maschera del demonio, 1960
Mask of Zorro, 1998 (Spielberg)
Maske, 1919 (Dupont)
Masked Bride, 1925 (Florey; von Sternberg)
Masked Mamas, 1926 (Sennett)
Maskerade, 1934 (Forst)
Masks of the Devil, 1928 (Sjöström)
Masque d'horreur, 1912 (Gance)
Masque of the Red Death, 1964 (Corman; Roeg)
Masquerade, 1941 (Gerasimov)
Masquerade, 1964 (Dearden)
Masquerade in Vienna. *See* Maskerade, 1934
Masquerader, 1914 (Chaplin; Sennett)
Masques, 1986 (Chabrol)
Mass for the Dakota Sioux, 1964 (Baillie)
Mass Is Ended. *See* Massa e finita, 1985
Mass Production of Eggs. *See* Nagyüzemi tojástermelés, 1962
Massa e finita, 1985 (Moretti)
Massacre, 1912 (Griffith)
Massnahmen gegen Fanatiker, 1968 (Herzog)
Master. *See* Det röda tornet, 1914
Master Ideál. *See* Kantor Ideál, 1932
Master Mind, 1914 (de Mille)
Master of Love. *See* Herr der Liebe, 1919
Master of the House. *See* Du Skal Aere Din Hustru, 1925
Master of the Vineyard, 1911 (Dwan)
Master Samuel. *See* Mästerman, 1920
Master Zoard. *See* Zoárd Mester, 1917
Mästerman, 1920 (Sjöström)
Masters of the Sea. *See* Heeren der Meere, 1922
Masters of Ukrainian Art in Concert. *See* Kontsert masterov ukrainskogo iskusstva, 1952
Mästertjuven, 1915 (Stiller)
Mastery of the Sea, 1941 (Cavalcanti)
Mat, 1926 (Pudovkin)
Mat, 1956 (Donskoi)
Mata au hi made, 1932 (Ozu)
Mata au hi made, 1950 (Imai)
Matador, 1986 (Almodóvar)
Matatabi, 1973 (Ichikawa)
Match Factory Girl. *See* Tulitikkutehtaan Tytto, 1989
Match Play, 1929 (Sennett)
Matches, 1913 (Dwan)
Matchless, 1966 (Lattuada)
Matchmaker. *See* Yeuh Hsia Lao Jen, 1975
Matchmaking Mamas, 1929 (Sennett)
Matelas alcoolique, 1906 (Guy)
Mater dolorosa, 1910 (Feuillade)
Mater Dolorosa, 1917 (Gance)

Materi i docheri, 1974 (Gerasimov)
Matewan, 1987 (Sayles)
Matières nouvelles, 1964 (Storck)
Matinee, 1992 (Dante; Sayles)
Matinee Idol, 1928 (Capra)
Matins, 1988 (Brakhage)
Matiouette, 1983 (Téchiné)
Matira Manisha, 1967 (Sen)
Matka Joanna od Aniolów, 1961 (Kawalerowicz)
Matrimaniac, 1916 (Fleming)
Matrimonial Bed, 1930 (Curtiz)
Matrimonial Problem. *See* Matrimonial Bed, 1930
Matrimonio, 1953 (de Sica)
Matrimonio all'italiana, 1964 (Castellani; de Sica)
Mattatore, 1960 (Scola)
Mattei Affair. *See* Caso Mattei, 1972
Matter of Dignity. *See* Final Lie, 1958
Matter of Life and Death, 1946 (Attenborough)
Matter of Life and Death, 1946 (Powell, Michael, And Emeric Pressburger)
Matter of Morals. *See* De Sista Stegen, 1960
Matter of Time, 1976 (Minnelli)
Matthaus-Passion, 1951 (Flaherty)
Matthias Kneissl, 1970 (Fassbinder)
Maturareise, 1943 (Feyder)
Maudite galette, 1972 (Arcand)
Maudite soit la guerre, 1910 (Feuillade)
Maudits, 1947 (Clément)
Maudits sauvages, 1971 (Lefebvre)
Maulkorb, 1958 (Staudte)
Mauprat, 1926 (Buñuel; Epstein)
Maurice, 1987 (Ivory)
Maurya Patan, 1929 (Mehboob Khan)
Mauvais coeur puni, 1904 (Guy)
Mauvais Fils, 1980 (Sautet)
Mauvais Sang, 1986 (Carax)
Mauvaise fille, 1990 (Téchiné)
Mauvaise graine, 1933 (Wilder)
Mauvaise passe, 1999 (Berri)
Mauvaise Soupe, 1899/1900 (Guy)
Mauvaises fréquentations, 1966 (Eustache)
Mauvaises rencontres, 1955 (Astruc)
Max et les ferrailleurs, 1971 (Sautet)
Max, Mon Amour, 1986 (Oshima)
Maximenko Brigade. *See* A Maksimenko brigád, 1950
May 1, 1920 in Moscow. *See* Pervoye maya 1920 v Moskve, 1919
May 1st 1952. *See* 1952 Május 1, 1952
May Blossom, 1915 (Dwan)
May Fools. *See* Milou en Mai, 1990
May-Fly. *See* Maaneprinsessen, 1916
Maybe It's Love, 1930 (Wellman)
Mayerling to Sarajevo. *See* De Mayerling à Sarajevo, 1940
Mayo de las tres banderas, 1980 (Alvarez)
Mayol, 1900/07 (Guy)
Mazazo macizo, 1981 (Alvarez)
Mazel Tov ou le mariage, 1969 (Berri)
Mazlíček, 1934 (Frič)
Mazurka di papà, 1938 (de Sica)
Mazurka, 1935 (Forst)
McCabe and Mrs. Miller, 1971 (Altman)
Me & Isaac Newton, 1999 (Apted)
Me alquilo para sonar, 1991 (Guerra)
Me and Him. *See* Ich und er, 1987
Me and My Gal, 1932 (Walsh)
Me and You. *See* Mig og dig, 1969
Me Gangster, 1928 (Walsh)
Me! I'm Afraid of Virginia Woolf, 1978 (Frears)
Me, Naked Childhood. *See* Enfance nue, 1970
Me Want You. *See* Moi vouloir toi, 1984
Meadow. *See* Prato, 1979
Mean Machine. *See* Longest Yard, 1974
Mean Streets, 1973 (Scorsese)
Meantime, 1983 (Leigh)
Meat, 1975 (Wiseman)
Meat Fight, 1974 (Marshall)
Mécaniciens de l'armée de l'air, 1959 (Lelouch)
Mechanical Ballet. *See* Ballet mécanique, 1924
Mechanics of the Brain. *See* Mekhanikha golovnovo mozga, 1926
Med livet som insats, 1940 (Sjöberg)
Med tuld Musik, 1933 (Holger-Madsen)
Medals. *See* Seven Days' Leave, 1930
Medan staden sover, 1950 (Bergman)
Medbejlerens Haevn, 1910 (Blom)
Meddlers, 1912 (Dwan)
Medea, 1969 (Pasolini)
Medea, 1988 (Von Trier)
Médecines et médecins, 1976 (Rouch)
Medicine Ball Caravan, 1979 (Scorsese)
Medicine Bottle, 1909 (Griffith)
Medico e lo stregone, 1957 (de Sica)
Meditation on Violence, 1948 (Deren)
Medium Is the Masseuse: A Balinese Massage, 1983 (Asch)
Meet Boston Blackie, 1940 (Florey)
Meet John Doe, 1941 (Capra)
Meet Marlon Brando, 1965 (Maysles)
Meet Me at the Fair, 1952 (Sirk)
Meet Me in Moscow. *See* Ya shagayu po Moskve, 1964
Meet Me in St. Louis, 1944 (Minnelli)
Meet My Girl, 1926 (Sennett)
Meet the Feebles, 1989 (Jackson)
Meet the Pioneers, 1948 (Anderson)
Meeting Hearts. *See* Hjärtan som mötas, 1914
Meeting in July. *See* Setkání v červenci, 1977
Meeting on the Atlantic. *See* Spotkanie na Atlantyku, 1979
Meeting Ships. *See* Skepp som motas, 1916
Meeting Venus, 1990 (Szabó)
Meeting with Maxim, 1941 (Gerasimov)
Még kér a nép, 1972 (Jancsó)
Mégano, 1955 (Gutiérrez Alea)
Megavixens. *See* Cherry, Harry, and Raquel!, 1969
Meigatsu somato, 1951 (Kinugasa)
Meiji haruaki, 1968 (Gosho)
Meilleure façon de marcher, 1976 (Miller)
Mein Herz—Niemandem!, 1997 (Sanders-Brahms)
Mein Kind, 1956 (Ivens)
Mein liebster Feind—Klaus Kinski, 1999 (Herzog)
Mein Schulefreund, 1960 (Siodmak)
Mein Vater der Schauspieler, 1956 (Siodmak)
Mein Wille ist Gesetz, 1919 (Pick)
Meine Frau, die Filmschauspielerin; Meyer aus Berlin, 1919 (Lubitsch)
Meito Bijomaru, 1945 (Mizoguchi)
Mekhanikha golovnovo mozga, 1926 (Pudovkin)
Melba, 1953 (Milestone)
Mélo, 1986 (Resnais)
Melodie der Welt, 1929 (Ruttmann)
Melody, 1971 (Parker)
Melody Cruise, 1933 (Sandrich)
Melon-Drama, 1931 (Sandrich)
Melvin and Howard, 1980 (Demme)
Melvin's Revenge, 1949 (Lewis)
Member of the Government. *See* Chlen pravitelstva, 1940
Member of the Wedding, 1952 (Kramer; Zinnemann)

Memento Mori, 1989 (Jireš)
Memento Mori, 1992 (Clayton)
Memoire. *See* Hadota Misreya, 1982
Memoire des apparences, 1987 (Ruiz)
Memoire retrouvée, 1996 (Weir)
Memoirs of a Criminal. *See* En Forbryders Liv og Levned, eller En Forbryders Memoirer, 1916
Memoirs of an Invisible Man, 1991 (Carpenter)
Memorandum on Ana. *See* Apunte sobre Ana, 1971
Memorias de un reencuentro, 1986 (Alvarez)
Memorias del subdesarrollo, 1968 (Gutiérrez Alea)
Memorias do carcere, 1984 (Pereira Dos Santos)
Memórias e confissoes, 1982 (Oliveira)
Memories. *See* Zwischengleis, 1978
Memories of Jail. *See* Memorias do carcere, 1984
Memories of Underdevelopment. *See* Memorias del subdesarrollo, 1968
Memories of Young Days. *See* Wakaki hi no kangeki, 1931
Memory Lane, 1926 (Stahl)
Memory of Our Day, 1963 (Nemec)
Memory of the Heart, 1958 (Gerasimov)
Memphis Belle, 1944 (Wyler)
Men, 1950 (Kramer; Zinnemann)
Men . . . . *See* Männer . . . , 1986
Men: A Passion Playground, 1985 (Egoyan)
Men and Beasts, 1962 (Gerasimov)
Men and Wolves. *See* Uomini e lupi, 1956
Men Are Such Fools, 1938 (Berkeley)
Men Bathing, 1973 (Marshall)
Men Can't Be Raped. *See* Miesta ei voi raiskata, 1977
Men in Black, 1997 (Spielberg)
Men in Danger, 1939 (Cavalcanti)
Men in War, 1957 (Mann)
Men of Novgorod. *See* Novgorodtsy, 1943
Men of the Lightship, 1940 (Cavalcanti; Hitchcock)
Men of the Sea. *See* Midshipman Easy, 1933
Men of the World. *See* Herrin der Welt, 1918
Men of Tohoku. *See* Tohoku no zummu-tachi, 1957
Men of Tomorrow, 1932 (Crichton; Korda)
Men of War, 1994 (Sayles)
Men Who Tread on the Tiger's Tail. *See* Tora no o o fumu otokotachi, 1945
Men with Guns, 1997 (Sayles)
Men with Wings, 1938 (Wellman)
Men without Women, 1930 (Ford)
Men, Women: A User's Manual. *See* Hommes, femmes, mode d'emploi, 1996
Menace, 1913 (Dwan)
Menace to Carlotta, 1914 (Dwan)
Menaces, 1939 (von Stroheim)
Menage. *See* Tenue de soirée, 1986
Mended Lute, 1909 (Griffith)
Mender of the Nets, 1912 (Griffith)
Ménestrel de la reine Anne, 1913 (Feuillade)
Menino de engenho, 1965 (Rocha)
Mens Pesten raser, 1913 (Holger-Madsen)
Mensch verstreut und Welt verkehrt. *See* Cuerpo repartido y el mundo al revez, 1975
Menschen am Sonntag, 1929 (Siodmak; Ulmer; Wilder; Zinnemann)
Menschen, die die Staufer-Austellung vorbereiten, 1977 (Kluge)
Menschen hinter Gittern, 1930 (Fejös)
Menschen im Käfig, 1930 (Dupont)
Mental Suicide, 1913 (Dwan)
Menteurs, 1961 (Chabrol)
Menthe—la bienheureuse, 1979 (Von Trier)
Mentiras Piadosos, 1989 (Ripstein)
Menty. *See* Cops, 1998
Menuisiers, 1896-97 (Lumière)
Meoto boshi, 1926 (Kinugasa)
Mephisto, 1981 (Szabó)
Mépris, 1963 (Godard; Lang)
Mer des corbeaux. *See* Mor-Vran, 1931
Mera Naam Joker, 1970 (Kapoor)
Meraviglie di Aladino, 1961 (Bava; de Sica)
Mercenarios, 1983 (Fernández)
Merchant Convoy. *See* Merchant Seamen, 1941
Merchant of the Four Seasons. *See* Händler der vier Jahreszeiten, 1971
Merchant of Venice, 1914 (Weber)
Merchant Seamen, 1941 (Cavalcanti)
Merci la vie, 1991 (Blier)
Merci pour le chocolat, 2000 (Chabrol)
Mère du moine, 1909 (Feuillade)
Mère et l'infant, 1959 (Demy)
Merely a Married Man, 1915 (Sennett)
Mères tou 36, 1972 (Angelopoulos)
Meri Jaan. *See* Romantic Prince, 1932
Meridiano Novo, 1976 (Alvarez)
Merlusse, 1935 (Pagnol)
Mermaids of Tiburon, 1961 (Corman)
Merrill's Marauders, 1962 (Fuller)
Merrily We Go to Hell, 1932 (Arzner)
Merry Christmas, Mr. Lawrence, 1983 (Oshima)
Merry Vagabonds. *See* Lustigen Vagabunden, 1928
Merry Widow, 1925 (von Stroheim)
Merry Widow, 1934 (Lubitsch)
Merry Widow. *See* Vig özvegy, 1918
Merry Widow Waltz Craze, 1908 (Porter)
Merry Wives of Vienna. *See* Lustigen Weiber von Wien, 1930
Merry-Go-Round, 1922 (von Stroheim)
Merry-Go-Round, 1979 (Rivette)
Merry-Go-Round. *See* Körhinta, 1955
Merveilleuse Visite, 1974 (Carné)
Mes entretiens filmés, 1998 (Storck)
Me's Outing. *See* Herrenpartie, 1964
Mes petites amoureuses, 1974 (Eustache)
Mésaventure d'un charbonnier, 1899/1900 (Guy)
Mesék az írógépröl, 1916 (Korda)
Meshes of the Afternoon, 1943 (Deren)
Message, 1909 (Griffith)
Message from Geneva, 1936 (Cavalcanti)
Message from the Moon, 1911 (Sennett)
Message of the Violin, 1910 (Griffith)
Message to Napoleon. *See* Et Budskab til Napoleon paa Elba, 1909
Messagère, 1975 (Palcy)
Messe de minuit, 1906 (Guy)
Messenger. *See* Messagère, 1975
Messenger Boy's Mistake, 1903 (Porter)
Messenger: The Story of Joan of Arc, 1999 (Besson)
Messia, 1978 (Rossellini)
Messiah. *See* Messia, 1978
Messidor, 1978 (Tanner)
Mestiere delle armi, 2000 (Olmi)
Městomä svou tvář, 1958 (Kachyňa)
Mészáros László emlékére, 1968 (Mészáros)
Metal neccanico e parrucchiera in un turbine di sesso e di politica, 1996 (Wertmuller)
Metall des Himmels, 1934 (Ruttmann)
Métamorphoses du paysage industriel, 1964-69 (Rohmer)
Metamorphosis, 1975 (Nemec)
Metro lungo cinque, 1961 (Olmi)
Metropolis, 1927 (Lang)
Metropolitan, 1990 (Stillman)
Metropolitan Symphony. *See* Tokai kokyogaku, 1929

Meurtre est un meurtre, 1972 (Chabrol)
Meurtrier, 1963 (Autant-Lara)
Meurtrière. *See* Demütige und die Sängerin, 1925
Mewad No Mawali, 1930 (Mehboob Khan)
Mexican, 1911 (Dwan)
Mexican Sweethearts, 1909 (Griffith)
Mexican Symphony, 1941 (Eisenstein)
Mexico Marches, 1941 (Eisenstein)
México norte, 1977 (Fernández)
Meyer als Soldat, 1914 (Lubitsch)
Meyer auf der Alm, 1913 (Lubitsch)
Mi abuelo, mi perro y yo, 1983 (Fernández)
Mi Hermano Fidel, 1977 (Alvarez)
Mi hijo, el Chei: Un retrato de familia de Don Ernesto Guevara, 1985 (Birri)
Mi nombre es sombra, 1996 (Almodóvar)
Mi Prazane me Rozùmeji, 1991 (Chytilová)
Mia Aiwniothta kai Mia Mera, 1998 (Angelopoulos)
Mia valle, 1955 (Olmi)
Miami Blues, 1990 (Demme)
Miami Vice, 1985 (Ferrara)
Michael, 1924 (Christensen; Dreyer)
Michael Collins, 1996 (Jordan)
Michael Jackson: Making Michael Jackson's "Thriller'', 1983 (Landis)
Michael Jordan to the Max, 2000 (Lee)
Michael Kohlhaas—Der Rebell, 1969 (Schlöndorff)
Michael Nyman Songbook, 1992 (Schlöndorff)
Michael Strogoff; or The Courier to the Czar, 1914 (Guy)
Michael the Brave, 1969 (Welles)
Michel Strogoff, 1935 (Delannoy)
Michelino la B, 1956 (Olmi)
Michki protiv Youdenitsa, 1925 (Gerasimov; Kozintsev)
Michurin, 1948 (Dovzhenko)
Mickey, 1918 (Sennett)
Mickey One, 1965 (Penn)
Mickey's Pal, 1912 (Guy)
Midare-gami, 1961 (Kinugasa)
Middle Child. *See* Welcome to the Dollhouse, 1995
Middle of the Road Is a Very Dead End. *See* In Gefahr und grösster Not bringt der Mittelweg den Tod, 1974
Middle of the World. *See* Milieu du monde, 1974
Middle Watch, 1930 (Launder, Frank, and Sidney Gilliat)
Middleman. *See* **Jana Aranya**, 1975
Midnight, 1939 (Wilder)
Midnight Adventure, 1909 (Griffith)
Midnight Cowboy, 1969 (Morrissey; Schlesinger)
Midnight Cupid, 1910 (Griffith)
Midnight Daddies, 1929 (Sennett)
Midnight Elopement, 1912 (Sennett)
Midnight Express, 1978 (Parker; Stone)
Midnight Supper, 1909 (Porter)
Midnight in the Garden of Good and Evil, 1997 (Eastwood)
Midnight Mary, 1933 (Wellman)
Midnight Ride of Paul Revere, 1907 (Porter)
Midnight Romance, 1919 (Weber)
Midshipman Easy, 1933 (Reed)
Midsommer. *See* Det gamle Købmandshus, 1911
Midsummer Day's Work, 1939 (Cavalcanti)
Midsummer Night's Sex Comedy, 1982 (Allen)
Midsummer Night's Steam, 1927 (Sandrich)
Midsummer-Time. *See* Det gamle Købmandshus, 1911
Midwinter Trip to Los Angeles, 1912 (Dwan)
Midwinter's Tale. *See* In the Bleak Midwinter, 1995
Miedzy Wrocławiem a Zielona Góra, 1972 (Kieślowski)
Miesta ei voi raiskata, 1977 (August)
Mig og dig, 1969 (Henning-Jensen)
Mighty, 1929 (Cromwell)
Mighty Aphrodite, 1995 (Allen)
Mighty Joe Young, 1949 (Schoedsack)
Mighty like a Moose, 1926 (Mccarey)
Mignon, 1900/07 (Guy)
Mignon or The Child of Fate, 1912 (Guy)
Migrants, 1974 (Howard)
Migratory Birds under the Moon. *See* Tsuki no watari-dori, 1951
Mikey and Nicky, 1976 (Cassavetes)
Mikkel, 1948 (Roos)
Miklós Borsós. *See* Borsós Miklós, 1966
Mil, 1962 (Rouch)
Mil huit cent quatorze, 1910 (Feuillade)
Milan noir, 1987 (Breillat)
Milano '83, 1984 (Olmi)
Mildred Pierce, 1945 (Curtiz)
Milieu du monde, 1974 (Tanner)
Militaire et nourrice, 1904 (Guy)
Militant Suffragette. *See* A Busy Day, 1914
Militarismo y tortura, 1969 (Ruiz)
Milk We Drink, 1913 (Sennett)
Milky Way, 1935 (Mccarey)
Milky Way. *See* Voie lactée, 1969
Mill on the Po. *See* Mulino del Po, 1949
Miller's Crossing, 1990 (Coen; Raimi)
Millhouse: A White House Comedy, 1971 (de Antonio)
Million, 1931 (Clair)
Million Bid, 1927 (Curtiz)
Million-Dollar Bride, 1914 (Browning)
Million-Dollar Hotel, 2000 (Wenders)
Million-Dollar Infield, 1982 (Reiner)
Million-Dollar Job. *See* A Film Johnnie, 1914
Million-Dollar Legs, 1932 (Dmytryk; Mankiewicz)
Millio- Dollar Mermaid, 1952 (Berkeley; Leroy)
Million-Dollar Robbery, 1914 (Guy)
Million-Dollar Trio. *See* Trio: Rubinstein, Heifetz and Piatigorsky, 1952
Million Girls. *See* Hyakumanin no musumetachi, 1963
Millionaerdrengen, 1913 (Holger-Madsen)
Millionaire Cat, 1932 (Sandrich)
Millionairess, 1960 (de Sica)
Millionärin, 1918 (Wiene)
Millions de la bonne, 1913/16 (Feuillade)
Millions en fuite. *See* Flugten fra millionerne, 1934
Millions like Us, 1943 (Launder, Frank, and Sidney Gilliat)
Mills of the Gods, 1909 (Griffith)
Milosierdzie platne z gory, 1975 (Zanussi)
Milou en Mai, 1990 (Malle)
Mimi metallurgio ferito nell'onore, 1972 (Wertmuller)
Mimikry, 1992 (Jireš)
Min bedstefar er en stok, 1967 (Henning-Jensen)
Min første Monocle, 1911 (Blom)
Min Ven Levy, 1914 (Holger-Madsen)
Minami ni kaze, 1942 (Yoshimura)
Minbo No Onna, 1991 (Itami)
Minbo, Or the Gentle Art of Japanese Extortion. *See* Minbo No Onna, 1991
Mind Benders, 1963 (Dearden)
Mindennapi történetek, 1955 (Mészáros)
Mine Pilot. *See* Minlotsen, 1915
Mineral Waters of the Caucasus. *See* Kavkazskiye mineralniye vody, 1924
Miner's Wife, 1911 (Dwan)
Minerva traduce el mar, 1962 (Solas)
Ming Green, 1966 (Markopoulos)
Minin i Pozharsky, 1939 (Pudovkin)
Ministères de L'Art, 1988 (Carax)

Ministry of Fear, 1944 (Lang)
Miniver Story, 1950 (Franklin)
Minlotsen, 1915 (Stiller)
Minnie and Moskowitz, 1971 (Cassavetes)
Minor Apocalypse. *See* Petite Apocalypse, 1993
Minority Report, 2002 (Spielberg)
Minshu no teki, 1946 (Imai)
Minuit, quai de Bercy, 1952 (von Stroheim)
Minute de vérité, 1952 (Delannoy)
Minute Hands, The Street Photographer. *See* Minuteros, 1972
Minuteros, 1972 (Ruiz)
Mio, 1970 (Hani)
Mio figlio Nerone, 1956 (Bava; de Sica)
Mio Figlio Professore, 1946 (Castellani)
Miquette et sa mère, 1949 (Clouzot)
Miracle, 1991 (Jordan)
Miracle. *See* Miracolo, 1947
Miracle Can Happen, 1946 (Huston)
Miracle in Harlem, 1937 (Micheaux)
Miracle in Milan. *See* **Miracolo a Milano**, 1950
Miracle in Soho, 1957 (Powell, Michael, And Emeric Pressburger)
Miracle of Morgan’s Creek, 1944 (Sturges)
Miracle on 34th Street, 1994 (Attenborough)
Miracle Woman, 1931 (Capra)
Miracle Worker, 1962 (Penn)
Miracles for Sale, 1939 (Browning)
Miracles Still Happen. *See* Es geschehen noch Wunder, 1951
Miracolo, 1947 (Rossellini)
Miracolo a Milano, 1950 (de Sica)
Mirada de los otros, 1979 (Solanas, Fernando E., And Octavio Getino)
Mirage, 1964 (Dmytryk)
Mirage. *See* Fata Morgana, 1969
Miraklet, 1913 (Sjöström)
Miramar praia das rosas, 1939 (Oliveira)
Mireille, 1906 (Feuillade; Guy)
Mirror. *See* Egy tukor, 1971
Mirror. *See* **Zerkalo**, 1975
Mirror from India, 1971 (Anderson)
Mirror of Holland. *See* Spiegel van Holland, 1950
Mirrored Reason, 1980 (Vanderbeek)
Mirsu, 1924 (Kinugasa)
Mirt Sost Shi Amit (Harvest: 3000 Years), 1975 (Gerima)
Mis Fatty’s Seaside Lover, 1915 (Sennett)
Misadventures of a Claim Agent, 1912 (Dwan)
Misadventures of Buster Keaton, 1955 (Keaton)
Misappropriated Turkey, 1912 (Griffith)
Misc. Happenings, 1961-62 (Vanderbeek)
Mischief of Love. *See* Unfug der Liebe, 1928
Miserables, 1952 (Milestone)
Miserables, 1995 (Lelouch)
Misérables, 1998 (August)
Misère au Borinage, 1933 (Ivens; Storck)
Misericordia, 1919 (Pick)
Miser’s Heart, 1911 (Griffith)
Misery, 1990 (Reiner)
Misfits, 1961 (Huston)
Misfortune, 1973 (Loach)
Mishaps of Seduction and Conquest, 1984 (Campion)
Mishima: A Life in Four Chapters, 1985 (Coppola; Lucas; Schrader)
Mishka against Yudenitch. *See* Michki protiv Youdenitsa, 1925
Miska the Magnate. *See* Mágnás Miska, 1916
Misplaced Foot, 1914 (Sennett)
Misplaced Jealousy, 1911 (Sennett)
Miss Ensign. *See* Fräulein Fähnrich, 1929
Miss Gaby, 1971 (Jarman)
Miss Grant Takes Richmond, 1949 (Bacon; Tashlin)
Miss Helyett, 1926 (Delannoy)
Miss Italia, 1950 (Bava)
Miss Julie. *See* **Fröken Julie**, 1951
Miss Lina Esbrard Danseuse Cosmopolite et Serpentine, 1902 (Guy)
Miss Mary, 1987 (Bemberg)
Miss Mary. *See* Miss Meri, 1918
Miss Mend, 1926 (Barnet)
Miss Meri, 1918 (Kuleshov)
Miss Millionaire, 1988 (Rogozhkin)
Miss Nobody. *See* Panna Nikt, 1996
Miss Oyu. *See* Oyu-sama, 1951
Miss Pinkerton, 1932 (Bacon)
Miss Robin Crusoe, 1954 (Dupont)
Miss Sherlock Holmes, 1908 (Porter)
Miss Tutti Frutti, 1921 (Curtiz)
Miss Yugoslavia 62. *See* Ljepotica 62, 1962
Missile, 1988 (Wiseman)
Missing, 1982 (Costa-Gavras)
Missing Admiralty Plans. *See* Det stjaalne Ansigt, 1914
Missing Bride, 1914 (Sennett)
Missing Husbands. *See* Atlantide, 1921
Missing Juror, 1944 (Boetticher)
Mission, 1986 (Joffé)
Mission: Impossible, 1996 (de Palma)
Mission Impossible II, 2000 (Woo)
Mission to Mars, 2000 (de Palma)
Mission to Moscow, 1943 (Curtiz; Siegel)
Mississippi Blues, 1983 (Tavernier)
Mississippi Burning, 1988 (Parker)
Mississippi Masala, 1991 (Nair)
Mississippi Mermaid. *See* Sirène du Mississippi, 1969
Missouri Breaks, 1976 (Penn)
Mist in the Valley, 1922 (Hepworth)
Mistake, 1913 (Griffith)
Mistaken Masher, 1913 (Sennett)
Mr. , 1912 (Sennett)
Mister 420. *See* Shri 420, 1955
Mr. and Mrs. Bridge, 1990 (Ivory)
Mr. and Mrs. Smith, 1941 (Hitchcock)
Mr. Arkadin, 1955 (Welles)
Mr. Baseball, 1992 (Schepisi)
Mr. Billion, 1977 (Bartel)
Mr. Borland Thinks Again, 1940 (Rotha)
Mr. Bragg, A Fugitive, 1911 (Sennett)
Mr. Broadway, 1933 (Ulmer)
Mr. Death: The Rise and Fall of Fred A. Leuchter Jr., 1999 (Morris)
Mr. Deeds Goes to Town, 1936 (Capra)
Mr. Eight Hundred Eighty, 1950 (Goulding)
Mr. Fix-It, 1918 (Dwan)
Mister Flow, 1936 (Siodmak)
Mr. Grouch at the Seashore, 1911 (Sennett)
Mr. Hayashi, 1961 (Baillie)
Mr. Hoover and I, 1989 (de Antonio)
Mr. Hughes, 2000 (de Palma)
Mr. Hulot’s Holiday. *See* **Vacances de Monsieur Hulot**, 1953
Mr. Jealousy, 1997 (Bogdanovich)
Mister Johnson, 1991 (Beresford)
Mr. Jones at the Ball, 1908 (Griffith; Sennett)
Mr. Jones Has a Card Party, 1909 (Griffith; Sennett)
Mr. King paa Eventyr. *See* Aegteskab og Pigesjov, 1914
Mr. Klein, 1977 (Losey)
Mr. Lucky. *See* Rakkii-san, 1952
Mr. Orchid. *See* Père tranquille, 1946
Mr. Peck Goes Calling, 1911 (Sennett)
Mr. Proudfoot Shows a Light, 1941 (Launder, Frank, and Sidney Gilliat)
Mr. Pu. *See* Puu-san, 1953

Mister Roberts, 1955 (Ford; Leroy)
Mr. Saturday Night, 1992 (Lewis)
Mr. Shome. *See* Bhuvan Shome, 1969
Mr. Sleepy's Good Luck, 1914/15 (Phalke)
Mr. Slotter's Jubilee. *See* Een pak slaag, 1979
Mr. Smith Goes to Washington, 1939 (Capra)
Mr. Stitch TV, 1995 (Dante)
Mr. Teas and His Playthings. *See* Immoral Teas, 1959
Mr. Tomkins Inside Himself, 1962 (Brakhage)
Mr. What's His Name, 1935 (Launder, Frank, and Sidney Gilliat)
Mister Wu, 1918 (Pick)
Mistero di Oberwald, 1979 (Antonioni)
Mistons, 1957 (Truffaut)
Mrs. Erricker's Reputation, 1920 (Hepworth)
Mrs. Jones' Burglar, 1909 (Griffith)
Mrs. Jones Entertains, 1908 (Griffith)
Mrs. Jones' Lover, 1909 (Griffith)
Mrs. Miniver, 1942 (Franklin; Wyler)
Mistress of a Foreigner. *See* Tojin okichi, 1930
Mrs. Parker and the Vicious Circle, 1994 (Rudolph)
Mrs. Peabody, 1922 (Hitchcock)
Mrs. Soffel, 1984 (Armstrong)
Mistrovstvi světa leteckých modelářu, 1957 (Kachyňa)
Misunderstood. *See* En Aeresoprejsning, 1914
Misunderstood Boy, 1913 (Griffith)
Mit fünfzig küssen Männer anders, 1998 (Von Trotta)
Mit livs eventyr, 1955 (Roos)
Mit mir will keiner spielen, 1976 (Herzog)
Mitasareta seikatsu, 1962 (Hani)
Mitico Gianluca, 1988 (Scola)
Mitten ins herz, 1983 (Dörrie)
Mitternacht, 1918 (Dupont)
Mittsu no ai, 1954 (Kobayashi)
Mix-up in Raincoats, 1911 (Sennett)
Mixed Blood, 1985 (Morrissey)
Mixed Magic, 1936 (Keaton)
Mixed Nuts, 1994 (Reiner)
Miyamoto Musashi, 1944 (Mizoguchi)
Miyazawa Kenji sono ai, 1995 (Shindo)
Mladý muž a bílá velryba, 1978 (Jireš)
Mo' Better Blues, 1990 (Lee)
Moana, 1926 (Flaherty)
Mobster. *See* I, Mobster, 1958
Moby Dick, 1930 (Bacon; Curtiz)
Moby Dick, 1956 (Huston; Welles)
Moby Dick, 1998 (Coppola)
Mockery, 1927 (Christensen)
Mod Lyset, 1918 (Holger-Madsen)
Mod Stjernerne. *See* Hans gode Genius, 1920
Mode rêvée, 1939 (L'herbier)
Model, 1981 (Wiseman)
Model. *See* Mannekägen, 1913
Model and the Marriage Broker, 1951 (Cukor)
Model Shop, 1969 (Demy)
Modelage express, 1903 (Guy)
Moderato Cantabile, 1960 (Duras)
Modern Dubarry. *See* Dubarry von heute, 1927
Modern Enoch Arden, 1916 (Sennett)
Modern Hero, 1934 (Pabst)
Modern Jack the Ripper. *See* En farlig Forbryder, 1913
Modern Musketeer, 1917 (Dwan; Fleming)
Modern Prodigal, 1910 (Griffith)
Modern Romance, 1981 (Brooks)
Modern Times, 1936 (Chaplin)
Moderno Barba azul, 1946 (Keaton)
Moderns, 1988 (Rudolph)
Modesty Blaise, 1966 (Losey)
Modigliani of Montparnasse. *See* Montparnasse 19, 1957
Mogambo, 1953 (Ford)
Mohawk's Way, 1910 (Griffith)
Mohini Bhasmasur, 1914 (Phalke)
Moi fatigué debout, moi couché, 1997 (Rouch)
Moi, un noir, 1957 (Rouch)
Moi universiteti, 1940 (Donskoi)
Moi vouloir toi, 1984 (Leconte)
Moine, 1972 (Buñuel)
Mokuseki, 1940 (Gosho)
Moldavian Fairy Tale. *See* Moldavskaia skazka, 1951
Moldavskaia skazka, 1951 (Paradzhanov)
Molière, 1909 (Gance)
Mollenard, 1938 (Siodmak)
Molly Bawn, 1916 (Hepworth)
Molly Maguires, 1970 (Ritt)
Molly O, 1921 (Sennett)
Mollycoddle, 1920 (Fleming)
Molodaya gvardiya, 1947 (Gerasimov)
Molotov Cocktail. *See* Cocktail Molotov, 1980
Moment. *See* Øjeblikket, 1980
Moment d'egarement, 1977 (Berri)
Moment in Love, 1957 (Clarke)
Moment of Darkness, 1915 (Hepworth)
Moment of Indiscretion, 1958 (Roeg)
Moment of Innocence. *See* Nun va Goldoon, 1996
Moment of Truth. *See* Minute de vérité, 1952
Moment of Truth. *See* Momento della verità, 1965
Moment to Moment, 1965 (Leroy)
Momento della verità, 1965 (Rosi)
Momentos, 1981 (Bemberg)
Moments. *See* Momentos, 1981
Momma Don't Allow, 1955 (Richardson; Reisz)
Mon Amie Pierrette, 1967 (Lefebvre)
Mon and Ino. *See* Ani imoto, 1976
Mon Cas. *See* O Meu Caso—Repeticoes, 1986
Mon homme, 1996 (Blier)
Mon oeil, 1966 (Lefebvre)
Mon oncle, 1917 (Feuillade)
Mon oncle, 1958 (Tati)
Mon oncle d'Amérique, 1980 (Resnais)
Mon Paris, 1928 (Dulac)
Mon père avait raison, 1996 (Vadim)
Mona Lisa, 1968 (Schroeter)
Mona Lisa, 1986 (Jordan)
Monarki og demokrati, 1977 (Roos)
Monastery of Sendomir. *See* Klostret I Sendomir, 1920
Monday Morning in a Coney Island Police Court, 1908 (Griffith)
Monday's Child. *See* Chica del lunes, 1966
Monde de Paul Delvaux, 1944 (Storck)
Monde du silence, 1956 (Malle)
Monde jeune. *See* Monde nouveau, 1965
Monde nouveau, 1965 (de Sica)
Monde tremblera, 1939 (Clouzot)
Mondo dei miracoli, 1959 (de Sica)
Mondo Girls. *See* Mondo Topless, 1966
Mondo nuovo, 1982 (Scola)
Mondo nuovo. *See* Monde nouveau, 1965
Mondo Teeno, 1967 (Lester)
Mondo Topless, 1966 (Meyer)
Mondo Trasho, 1969 (Waters)
Mondo vuole cosi, 1945 (de Sica)
Money. *See* Kane, 1926
Money. *See* Penge, 1916
Money. *See* Thune, 1992

Money Crazy, 1977 (Woo)
Money Dance. *See* Zeni no odori, 1964
Money from Home, 1954 (Lewis)
Money Mad, 1908 (Griffith)
Money Money Money. *See* Aventure c'est l'aventure, 1972
Money Movers, 1978 (Beresford)
Money Order. *See* Mandabi, 1968
Money Pit, 1986 (Spielberg)
Money Talks. *See* Zeni no odori, 1964
Monika. *See* Sommaren med Monika, 1953
Monjas coronadas, 1978 (Leduc)
Monkey Business, 1952 (Hawks)
Monkey Business, 1994 (Scott)
Monkey Business in America, 1931 (Sennett)
Monkey Shines, 1988 (Romero)
Monkey Talks, 1927 (Walsh)
Monnaie de lapin, 1899/1900 (Guy)
Monolutteur, 1904 (Guy)
Monsanto, 1999 (Guerra)
Monsieur Albert Prophète, 1963 (Rouch)
Monsieur Brotonneau, 1939 (Pagnol)
Monsieur de compagnie, 1964 (de Broca)
Monsieur Hire, 1989 (Leconte)
Monsieur le Duc, 1932 (Autant-Lara)
Monsieur Lecocq, 1914 (Tourneur)
Monsieur Pinson, policier, 1915 (Feyder)
Monsieur Ripois, 1954 (Clément)
Monsieur Verdoux, 1947 (Chaplin; Florey)
Monsignor, 1982 (Polonsky)
Monster and the Girl, 1914 (Guy)
Monster from Galaxy 27, 1958 (Corman)
Monster from the Ocean Floor, 1954 (Corman)
Monster of Highgate Ponds, 1960 (Cavalcanti)
Monsters. *See* I mostri, 1963
Monstruo verde. *See* Marijuana, 1936
Montagne infidèle, 1923 (Epstein)
Montana, 1950 (Walsh)
Montana Belle, 1952 (Dwan)
Monte Carlo, 1926 (Florey)
Monte Carlo, 1930 (Lubitsch)
Monte Carlo Story, 1956 (de Sica)
Monte Cassino, 1946 (Germi)
Monte Cristo, 1921 (Florey)
Montenegro, 1981 (Makavejev)
Monterey Pop, 1967 (Leacock)
Month in the Country, 1987 (Branagh)
Montiel's Widow. *See* Viuda de Montiel, 1980
Montparnasse 19, 1957 (Becker)
Montpi, 1957 (Käutner)
Montreal Sextet. *See* Montréal vu par. . . , 1991
Montréal vu par. . . , 1991 (Arcand; Egoyan)
Monty Python and the Holy Grail, 1975 (Gilliam)
Monty Python Live at the Hollywood Bowl, 1982 (Gilliam)
Monty Python's Life of Brian, 1979 (Gilliam)
Monty Python's The Meaning of Life, 1983 (Gilliam)
Monument of Totsuseki. *See* Totsuseki iseki, 1966
Mooching through Georgia, 1939 (Keaton)
Mookie, 1998 (Berri)
Moon and Sixpence, 1942 (Lewin)
Moon in the Gutter. *See* Lune dans le caniveau, 1983
Moon Is Blue, 1953 (Preminger)
Moon Is to the Left. *See* Luna sleva, 1928
Moon of Israel. *See* Slavenkönigin, 1924
Moon over Harlem, 1939 (Ulmer)
Moonblood, 1975 (Asch)
Moonfleet, 1955 (Lang)
Moonlight and Monkey Business, 1930 (Sandrich)
Moonlight in Havana, 1942 (Mann)
Moonlight Madness. *See* Gekka no kyojin, 1926
Moonlight Serenade. *See* Setouchi munraito serenade, 1997
Moonlighting, 1982 (Skolimowski)
Moonlighting, 1985 (Donen)
Moonrise, 1948 (Borzage)
Moonrise. *See* Tsukiwa noborinu, 1955
Moonshine County Express, 1977 (Corman)
Moonshine Maid and the Man, 1914 (Ingram)
Moonshine, 1918 (Keaton)
Moonshiners, 1916 (Sennett)
Moonstruck, 1988 (Jewison)
Moontide, 1942 (Lang)
Mor defter, 1964 (Güney)
Mor och dotter, 1912 (Stiller)
Mor-Vran, 1931 (Epstein)
Moral der Ruth Halbfass, 1971 (Schlöndorff; Von Trotta)
Moralista, 1959 (de Sica)
Moravia, 1955-59 (Taviani)
Mord ohne Täter, 1920 (Dupont)
Mord und Totschlag, 1967 (Schlöndorff)
Mörder sind unter uns, 1946 (Staudte)
Morderstwo, 1957/58 (Polanski)
Mordsache Holm, 1950 (Staudte)
More about the Children of Bullerby Village, 1987 (Hallstrom)
More American Graffiti, 1979 (Howard; Lucas)
More Milk Evette, 1966 ()
More Milk, Evette, 1965 (Morrissey; Warhol)
More than a Miracle. *See* C'era una volta, 1967
More than a School, 1974 (Coolidge)
More than Friends, 1979 (Reiner)
More the Merrier, 1943 (Stevens)
Morella, 1990 (Corman)
Morena, 1986 (Kaurismaki)
Morgan, a Suitable Case for Treatment, 1966 (Frears; Reisz)
Mori no Ishimatsu, 1949 (Shindo; Yoshimura)
Móricz Zsigmond, 1956 (Jancsó)
Morir por la patria es vivir, 1976 (Alvarez)
Mormon, 1912 (Dwan)
Mormonens Offer, 1911 (Blom)
Morning After, 1934 (Dwan)
Morning After, 1986 (Lumet)
Morning Departure, 1950 (Attenborough)
Morning for the Osone Family. *See* Osone-ke no asa, 1946
Morning Papers, 1914 (Sennett)
Morning Premiere. *See* Jutro premiera, 1946
Morning Schedule. *See* Gozenchu no jikanwari, 1972
Morning Sun Shines. *See* Asahi wa kagayaku, 1929
Moro Naba, 1958 (Rouch)
Morocco, 1930 (von Sternberg)
Moros y cristianos, 1987 (García Berlanga)
Morphia the Death Drug, 1914 (Hepworth)
Mors aux dents, 1979 (Tavernier)
Morsel. *See* Sousto, 1960
Mort, 1909 (Feuillade)
Mort de Lucrèce, 1913 (Feuillade)
Mort de Mario Ricci, 1983 (Goretta)
Mort de Mozart, 1909 (Feuillade)
Mort de Robert Macaire et Bertrand, 1905 (Guy)
Mort de Vénus, 1930 (Storck)
Mort du Duc d'Enghien, 1912 (Gance)
Mort du soleil, 1921 (Dulac)
Mort en ce jardin, 1956 (Buñuel)
Mort en direct, 1980 (Tavernier)
Mort vivant, 1912 (Feuillade)

Mortal Storm, 1940 (Borzage)
Mortal Thoughts, 1991 (Rudolph)
Morte a Venezia, 1971 (Visconti)
Morte di un amico, 1960 (Pasolini)
Morte d'Isotta, 1968 (Schroeter)
Morte viene dallo spazio, 1958 (Bava)
Mortel Tranfert, 2000 (Beineix)
Mortelle randonnée, 1983 (Miller)
Morts reviennent-ils?. *See* Drame au Château d'Acre, 1915
Mortuary Academy, 1988 (Bartel)
Moscow in October. *See* Moskva v oktyabre, 1927
Mosedale Horseshoe, 1971 (Apted)
Moses und Aron, 1975 (Straub, Jean-Marie, And Danièle Huillet)
Moskva v oktyabre, 1927 (Barnet)
Mosquito Coast, 1986 (Schrader; Weir)
Mossafer, 1974 (Kiarostami)
Mossane, 1996 (Faye)
Most Beautiful. *See* Ichiban utsukushiku, 1944
Most Beautiful Swindles in the World. *See* Plus Belles Escroqueries du monde, 1963
Most Dangerous Game, 1932 (Schoedsack)
Most Dangerous Man Alive, 1961 (Dwan)
Most Useful Tree in the World. *See* Världens mest Användbara Träd, 1935/36
Mot de l'. *See* Lénigme, 1919
Mot nya tider, 1939 (Sjöström)
Mother, 1914 (Tourneur)
Mother, 1996 (Brooks)
Mother. *See* Haha, 1963
Mother. *See* **Mat**, 1926
Mother. *See* Mat, 1956
Mother and Daughter. *See* Anya és leánya, 1981
Mother and Daughter. *See* Mor och dotter, 1912
Mother and Eleven Children. *See* Kachan to Juichi-nin no Kodomo, 1966
Mother and Son, 1967 (Nemec)
Mother and the Whore. *See* Maman et la putain, 1973
Mother, Do Not Shame Your Name. *See* Haha yo, kimi no na o kegasu nakare, 1928
Mother, Get Married. *See* Kachan kekkon shiroyo, 1962
Mother, I Miss You. *See* Hahayo koishi, 1926
Mother India. *See* **Bharat Mata**, 1957
Mother Is a Freshman, 1949 (Bacon)
Mother Joanna of the Angels. *See* **Matka Joanna od Aniolów**, 1961
Mother Küster's Trip to Heaven. *See* Mutter Küsters Fahrt zum Himmel, 1975
Mother Machree, 1928 (Ford)
Mother o' Mine, 1921 (Niblo)
Mother of Mine. *See* Gribiche, 1925
Mother of the Ranch, 1911 (Dwan)
Mother Should Be Loved. *See* Haha o kowazu-ya, 1934
Mothering Heart, 1913 (Griffith)
Mothers and Daughters. *See* Materi i docheri, 1974
Mother's Boy, 1913 (Sennett)
Mother's Heart. *See* Serdtse materi, 1966
Mother's Love, 1910 (Walsh)
Mother's Love. *See* Hahayo koishi, 1926
Mother's Loyalty. *See* Vernost materi, 1967
Mothlight, 1963 (Brakhage)
Motor Boat Mamas, 1928 (Sennett)
Motor Mods and Rockers. *See* Motorpsycho, 1965
Motorcar Apaches. *See* Lyckonälen, 1915
Motorcycles. *See* Pětistovka, 1949
Motoring Mamas, 1929 (Sennett)
Motorpsycho, 1965 (Meyer)
Mots ont un sens, 1970 (Marker)
Mouche, 1903/04 (Guy)
Mouchette, 1967 (Bresson)
Mouettes, 1994 (Kaplan)
Moule, 1936 (Delannoy)
Moulin-Rouge, 1928 (Dupont)
Moulin Rouge, 1952 (Clayton; Huston)
Mountain, 1956 (Dmytryk)
Mountain Eagle, 1926 (Hitchcock)
Mountain Justice, 1937 (Curtiz)
Mountain King. *See* Yedi da in aslani, 1966
Mountain Music, 1937 (Florey)
Mountain Pass of Love and Hate. *See* Aizo toge, 1934
Mountaineer's Honor, 1909 (Griffith)
Mountains and Rivers with Scars. *See* Kizudarake no sanga, 1964
Mountains at Dusk. *See* Gory o zmierzchu, 1970
Mountains of the Moon, 1989 (Rafelson)
Mouse Heaven, 1989 (Anger)
Mouse on the Moon, 1963 (Lester)
Move Along, There's Nothing to See. *See* Circulez y a rien a voir, 1983
Movie Days. *See* Biodagar, 1994
Movie Fans, 1920 (Sennett)
Movie Hound, 1927 (Sandrich)
Movie Movie, 1978 (Donen)
Movie Nut. *See* A Film Johnnie, 1914
Movie Star, 1916 (Sennett)
Movie-Town, 1931 (Sennett)
Moving Finger, 1985 (Boulting)
Moving In, 1993 (Akerman)
Moving Perspectives, 1967 (Sen)
Moving the Mountain, 1994 (Apted)
Moving Violation, 1976 (Corman)
Moya rodina, 1933 (Heifitz)
Mrigaya, 1976 (Sen)
Ms.45, 1981 (Ferrara)
Ms. Don Juan. *See* Don Juan 1973 ou si Don Juan était une femme, 1973
Mučedníci lásky, 1967 (Anderson; Nemec)
Much Ado about Nothing, 1993 (Branagh)
Muddy Hands, 1988 (Haynes)
Muddy Romance, 1913 (Sennett)
Muddy Water. *See* Nigori-e, 1953
Müde Tod: Ein Deutsches Volkslied in Sechs Versen, 1921 (Lang)
Mudhoney, 1965 (Meyer)
Mueda, memória e massacre, 1979 (Guerra)
Muerte al invasor, 1961 (Alvarez; Gutiérrez Alea)
Muerte de Pio Baroja, 1957 (Bardem)
Muerte de un burócrata, 1966 (Gutiérrez Alea)
Muerte de un ciclista, 1955 (Bardem)
Muerte en este jardin. *See* Mort en ce jardin, 1956
Muggsy's First Sweetheart, 1910 (Griffith)
Mugs Game, 1972 (Leigh)
Muhammad and Larry, 1980 (Maysles)
Muharraj el Kabir, 1951 (Chahine)
Muj přítel Fabián, 1953 (Weiss)
Mujer del Puerto, 1992 (Ripstein)
Mujer sin alma, 1943 (de Fuentes)
Mujer sin amor. *See* Cuando los hijos nos juzgan, 1951
Mujeres al borde de un ataque de nervios, 1988 (Almodóvar)
Mujeres mandan, 1936 (Fernández; de Fuentes)
Mukokuseki-sha, 1951 (Ichikawa)
Mulher de verdade, 1954 (Cavalcanti)
Mulholland Drive, 2001 (Lynch)
Mulino del Po, 1948 (Fellini; Lattuada)
Multi-Handicapped, 1986 (Wiseman)
Multiple Maniacs, 1970 (Waters)
Mumford, 1999 (Kasdan)
Mum's the Word, 1926 (Mccarey)
Munchie, 1992 (Corman)

Munchies, 1987 (Bartel; Corman)
Mundo de la Mujer, 1972 (Bemberg)
Mundo mágico, 1966 (Littin)
Munekata shimai, 1950 (Ozu)
Municipal Elections. *See* Elecciones municipales, 1970
Munition Conspiracy. *See* Krigens Fjende, 1915
Munka vagy hivatás?, 1963 (Mészáros)
Munsters Scary Little Christmas, 1996 (Landis)
Muppet Movie, 1979 (Brooks; Welles)
Muppets Take Manhattan, 1984 (Landis)
Mur, 1970 (Guerra)
Mur, 1982 (Güney)
Mur. *See* Démolition d'un mur, 1895
Mur Murs, 1980 (Varda)
Mura di Malapaga, 1948 (Clément)
Mura no hanayome, 1928 (Gosho)
Mural Murals. *See* Mur Murs, 1980
Murarz, 1973 (Kieślowski)
Murder, 1930 (Hitchcock)
Murder a la Mod, 1967 (de Palma)
MURDER and murder, 1996 (Rainer)
Murder Czech Style. *See* Vražda po našem, 1966
Murder Goes to College, 1937 (Dmytryk)
Murder in the Family. *See* Crime d'Ovide Plouffe, 1984
Murder Is My Beat, 1955 (Ulmer)
Murder My Sweet. *See* Farewell, My Lovely, 1944
Murder on the Orient Express, 1974 (Lumet)
Murder Psalm, 1980 (Brakhage)
Murder without Cause. *See* Mord ohne Täter, 1920
Murder without Motive: The Edmund Perry Story, 1992 (Apted)
Murderers Are among Us. *See* **Mörder sind unter uns**, 1946
Murderers Are on Their Way. *See* Ubitzi vykhodyat na dorogu, 1942
Murders in the Rue Morgue, 1932 (Florey; Huston)
Muri-shinju: Nihon no natsu, 1967 (Oshima)
Muriel, ou le temps d'un retour, 1963 (Resnais)
Murmur of the Heart. *See* **Souffle au coeur**, 1971
Muro, 1947 (Torre Nilsson)
Murphy's I.O.U., 1913 (Sennett)
Murphy's Romance, 1986 (Ritt)
Musashi Miyamoto. *See* Miyamoto Musashi, 1944
Musashino Fujin, 1951 (Mizoguchi)
Muscle-bound Music, 1926 (Sennett)
Muse, 1999 (Brooks; Cameron; Reiner)
Musée Grévin, 1958 (Cocteau; Demy)
Musée vivant, 1965 (Storck)
Musen fusen, 1924 (Mizoguchi)
Museo dell'amore, 1935 (Lattuada)
Museumsmysteriet, 1909 (Blom)
Music. *See* Muzsika, 1984
Music and Faith, 1992 (Jireš)
Music and Pain, 1993 (Jireš)
Music Box, 1990 (Costa-Gavras)
Music from Mars. *See* Hudba z Marsu, 1954
Music Hall. *See* Tango Tangles, 1914
Music Hall Star. *See* Lydia, 1916
Music Hath Its Charms, 1915 (Browning)
Music in Darkness. *See* Musik i mörker, 1948
Music in the Air, 1934 (Wilder)
Music Man, 1962 (Howard)
Music Master, 1927 (Dwan)
Music of the Heart, 1999 (Craven)
Music Room. *See* Jalsaghar, 1958
Musica, 1966 (Duras)
Musical Tramps. *See* His Musical Career, 1914
Musicians' Girl. *See* Muzikantská Liduška, 1940
Musik i mörker, 1948 (Bergman; Zetterling)
Musique et danse des chasseurs Gow, 1965 (Rouch)
Musketeers of Pig Alley, 1912 (Griffith)
Musuko no seishun, 1952 (Kobayashi)
Musume, 1926 (Gosho)
Musume Dojoji, 1946 (Ichikawa)
Mutant Action. *See* Acción mutante, 1993
Mute Witness, 1913 (Dwan)
Mutiny, 1952 (Dmytryk)
Mutiny on the Bounty, 1935 (Lewin)
Mutiny on the Bounty, 1962 (Milestone)
Mutter Küsters Fahrt zum Himmel, 1975 (Fassbinder)
Muyder Circle Lives Again. *See* De Muiderkring herleeft, 1948
Muž z neznáma, 1939 (Frič)
Muzikantská Liduška, 1940 (Frič)
Muzsika, 1984 (Jancsó)
Muzzle. *See* Kanonen-Serenade, 1958
My Apprenticeship. *See* Vlyudyakh, 1939
My Baby, 1912 (Griffith)
My Beautiful Laundrette, 1985 (Frears)
My Best Friend's Girl. *See* Femme de mon pote, 1982
My Best Gal, 1944 (Mann)
My Brilliant Career, 1979 (Armstrong)
My Brother Talks to Horses, 1946 (Zinnemann)
My Brother's Wedding, 1983 (Burnett)
My Child. *See* Mein Kind, 1956
My Country. *See* Moya rodina, 1933
My Darling Clementine, 1946 (Ford)
My Dear Bodyguard. *See* Sevgili muhafizin, 1970
My Dear Fellow. *See* Dorogoi moi chelovek, 1958
My Dear Man. *See* Dorogoi moi chelovek, 1958
My Dinner with Andre, 1981 (Malle)
My Dream Is Yours, 1949 (Curtiz)
My Enemy, the Sea. *See* Taiheiyo hitoribotchi, 1963
My Eye. *See* Mon Oeil, 1966
My Face Red in the Sunset. *See* Yuhi ni akai ore no kao, 1961
My Fair Lady, 1964 (Cukor)
My Family, Mi Familia, 1995 (Coppola; Nava)
My Fatherland. *See* Moya rodina, 1933
My Fault, New Version. *See* Shin ono ga tsumi, 1926
My Favorite Season. *See* Ma saison préferée, 1993
My Favorite Wife, 1940 (Mccarey)
My First Mister, 2000 (Brooks)
My Friend Fabian. *See* Muj přítel Fabián, 1953
My Friend Irma, 1949 (Lewis)
My Friend Irma Goes West, 1950 (Lewis)
My Friend Levy. *See* Min Ven Levy, 1914
My Friend the Gypsy. *See* Muj přítel Fabián, 1953
My Friend the King, 1931 (Powell, Michael, And Emeric Pressburger)
My Generation, 2000 (Kopple)
My Girlfriend's Boyfriend. *See* Ami de mon amie, 1987
My Goodness, 1920 (Sennett)
My Heart Belongs to Daddy, 1942 (Siodmak)
My Heart Is Calling, 1934 (Launder, Frank, and Sidney Gilliat)
My Heart Is Mine Alone. *See* Mein Herz—Niemandem!, 1997
My Hero, 1912 (Griffith)
My Husband Lies. *See* Hazasodik az uram, 1913
My Hustler, 1966 (Morrissey; Warhol)
My Kingdom for. . . , 1985 (Boetticher)
My Lady's Garter, 1920 (Tourneur)
My Learned Friend, 1943 (Dearden)
My Left Foot, 1989 (Sheridan)
My Life as a Dog, 1985 (Hallstrom)
My Life for Zarah Leander, 1986 (Sirk)
My Life Story. *See* Mit livs eventyr, 1955
My Life to Live. *See* **Vivre sa vie**, 1962
My Life with Caroline, 1941 (Milestone)

My Life’s Bright Day. *See* Waga shogai no kagayakeru hi, 1948
My Life’s in Turnaround, 1993 (Sayles)
My Little Loves. *See* Mes petites amoureuses, 1974
My Love Burns. *See* Waga koi wa moenu, 1949
My Love to the Swallows. *See* a pozdravuji vlaštovky, 1972
My Loving Child. *See* Itoshi no wagako, 1926
My Madonna, 1915 (Guy)
My Man. *See* Mon homme, 1996
My Man and I, 1952 (Wellman)
My Man Godfrey, 1936 (La Cava)
My Mountain Song 27, 1969 (Brakhage)
My Name Is Joe, 1998 (Loach)
My Name Is Joker. *See* Mera Naam Joker, 1970
My Name Is Kerim. *See* Benim adim Kerim, 1967
My Name Is Nobody, 1973 (Leone)
My New Friend, 1984 (van Sant)
My Night at Maud’s. *See* Ma Nuit chez Maud, 1969
My Own Country, 1998 (Nair)
My Own Private Idaho, 1991 (van Sant)
My Partner Mr. Davis, 1936 (Autant-Lara)
My Praguers Understand Me. *See* Mi Prazane me Rozùmeji, 1991
My s Urala, 1944 (Kuleshov)
My Second Brother. *See* Nianchan, 1959
My Sister Eileen, 1955 (Fosse)
My Sister, My Love. *See* Imoto, 1974
My Six Convicts, 1952 (Kramer)
My Son. *See* Shodo satsujin: Musukoyo, 1979
My Son John, 1952 (Mccarey)
My Son, the Hero, 1943 (Ulmer)
My Sons’ Youth. *See* Musuko no seishun, 1952
My Stupid Brother. *See* Niisan no baka, 1932
My Sweet Little Village. *See* Vesnicko ma strediskova, 1985
My Universities. *See* Moi universiteti, 1940
My Valet, 1915 (Sennett)
My Way. *See* Waga michi, 1974
My Way Home. *See* Igyjöttem, 1964
My Wife’s Relations, 1922 (Keaton)
Mya—la mère, 1970 (Rouch)
Mynte—den lyksalige. *See* Menthe—la bienheureuse, 1979
Myra Breckenridge, 1970 (Huston)
Myrte en de demonen, 1949 (Haanstra)
Mystère de la chambre jaune, 1930 (L’herbier)
Mystère de la Tour Eiffel, 1927 (Duvivier)
Mystère de l’atelier, 1957 (Marker)
Mystère de l’Atelier Quinze, 1957 (Resnais)
Mystère Koumiko, 1965 (Marker)
Mystère Picasso, 1956 (Clouzot)
Mystères du château de Dé, 1929 (Ray)
Mysteries, 1968 (Markopoulos)
Mysterious Cafe, 1901 (Porter)
Mysterious Companion. *See* Den mystiske Selskabsdame, 1916
Mysterious Island, 1926 (Tourneur)
Mysterious Island, 1973 (Bardem)
Mysterious Lady, 1928 (Niblo)
Mysterious Lady. *See* Maaneprinsessen, 1916
Mysterious Lady’s Companion. *See* Den Mystiske Selskabsdame, eller Legationens Gidsel, 1917
Mysterious Mr. Davis. *See* My Partner Mr. Davis, 1936
Mysterious Mrs. M, 1917 (Weber)
Mysterious Rose, 1914 (Ford)
Mysterious X. *See* Det hemmelighedsfulde X, 1913
Mysterium, 1978 (Clarke)
Mystery in Mexico, 1948 (Wise)
Mystery of the Bermuda Triangle. *See* Triangulo diabolico de la Bermudas, 1977
Mystery of the Hindu Image, 1913 (Walsh)
Mystery of the Leaping Fish, 1916 (Browning; Fleming)
Mystery of the Museum. *See* Museumsmysteriet, 1909
Mystery of the Wax Museum, 1933 (Curtiz)
Mystery of the Yellow Room, 1919 (von Sternberg)
Mystery Road, 1921 (Hitchcock)
Mystery Sea Raider, 1940 (Dmytryk)
Mystery Submarine, 1950 (Sirk)
Mystery Train, 1989 (Jarmusch)
Mystic Swing, 1900 (Porter)
Mystic, 1925 (Browning)
Mystical Maid of Jamasha Pass, 1912 (Dwan)

N!ai, the Story of a !Kung Woman, 1980 (Marshall)
N!um Tchai: The Ceremonial Curing Dance of the !Kung Bushmen, 1969 (Marshall)
N.U., 1948 (Antonioni)
N.V.V. Congres, 1929/30 (Ivens)
Na estrada da vida, 1980 (Pereira Dos Santos)
Na krasnom fronte, 1920 (Kuleshov)
Na samote u lesa, 1977 (Menzel)
Na vernom sledu, 1925 (Barnet)
Naar Fruen gaar paa Eventyr, 1913 (Blom)
Naar Fruen skifter Pige. *See* Husassistenten, 1914
Naar man kun er ung, 1943 (Henning-Jensen)
Nabat, 1917 (Bauer; Kuleshov)
Nacer en Leningrado, 1977 (Solas)
Nach Meinem letzten Umzug, 1970 (Syberberg)
Nachi chempiony. *See* Sportivnaya slava, 1950
Nacht, 1985 (Syberberg)
Nacht der Konigin Isabeau, 1920 (Wiene)
Nacht der Regisseure, 1995 (Riefenstahl)
Nacht in London, 1928 (Pick)
Nacht in Venedig, 1934 (Wiene)
Nachtdienst. *See* Milosierdzie platne z gory, 1975
Nächte des Grauens, 1916 (Pick)
Nachts auf den Strassen, 1951 (Käutner)
Nachts wann der Teufel kam, 1957 (Siodmak)
Nacion clandestina, 1989 (Sanjinés)
Nacional III, 1982 (García Berlanga)
Nada, 1974 (Chabrol)
NADA Gang. *See* Nada, 1974
Nadare, 1952 (Shindo)
Nadeje, 1963 (Kachyňa)
Nadezhda, 1954 (Gerasimov)
Nadezhda, 1973 (Donskoi)
Nadie dijo nada, 1971 (Ruiz)
Nadine, 1987 (Benton)
Nadja, 1994 (Lynch)
Nadja à Paris, 1964 (Rohmer)
Nagaya no shinshi roku, 1947 (Ozu)
Nagurareta kochiyama, 1934 (Kinugasa)
Nagyüzemi tojástermelés, 1962 (Mészáros)
Nails, 1995 (Kopple)
Naïs, 1945 (Pagnol)
Naissance des cigognes, 1925 (Grémillon)
Najma, 1943 (Mehboob Khan)
Naked and the Dead, 1958 (Walsh)
Naked Angels, 1969 (Corman)
Naked Camera, 1960 (Meyer)
Naked City, 1948 (Dassin)
Naked City: A Killer Christmas, 1998 (Bogdanovich)
Naked Dawn, 1955 (Ulmer)
Naked Face of Night. *See* Yoru no sugao, 1958
Naked Gals of the Golden West. *See* Wild Gals of the Naked West!, 1962
Naked in New York, 1994 (Scorsese)
Naked Island. *See* **Hadaka no shima**, 1960

Naked Kiss, 1963 (Fuller)
Naked Lunch, 1991 (Cronenberg)
Naked Night. *See* **Gycklarnas afton**, 1953
Naked Nineteen-year-old. *See* Hadaka no jukyu-sai, 1970
Naked Paradise, 1957 (Corman)
Naked Spur, 1953 (Mann)
Naked Sun. *See* Hadaka no taiyo, 1958
Naked Warriors. *See* Arena, 1973
Naked Youth, a Story of Cruelty. *See* Seishun zankoku monogatari, 1960
Naked, 1993 (Leigh)
Name the Man, 1924 (Sjöström)
Namenlos, 1923 (Curtiz)
Namida o shishi no tategami ni, 1962 (Shinoda)
Namus ve silah, 1971 (Güney)
Nan Hai Yü Nü Hai Tê Chan Chêng, 1976 (Hou Hsiao-Hsien)
Nan of Music Mountain, 1917 (de Mille)
Nan va Koutcheh, 1970 (Kiarostami)
Nana, 1926 (Autant-Lara; Renoir)
Nana, 1934 (Arzner)
Nanairo yubi wa, 1918 (Kinugasa)
Nanami: Inferno of First Love. *See* Hatsuoki jig ok uhen, 1968
Nancy Keith. *See* Testamentets Hemmelighed, 1916
Nanguila Tomorrow. *See* Demain à Nanguila, 1960
Nanguo zaijan, nanguo, 1996 (Hou Hsiao-Hsien)
Naniwa ereji, 1936 (Mizoguchi)
Nanni Moretti, 1990 (Moretti)
Nanny. *See* Balia, 1999
Nanook of the North, 1922 (Flaherty)
Nanshin josei, 1939 (Shindo)
Nanto no haru, 1925 (Gosho)
Não ou a Vã Glória de Mandar, 1990 (Oliveira)
Naomi & Wynonna: Love Can Build a Bridge, 1995 (Bartel)
Naomi and Rufus Kiss, 1964 (Warhol)
Naples Is a Battlefield, 1944 (Clayton)
Napló apámnak, anyámnak, 1990 (Mészáros)
Napló gyermekeimnek, 1982 (Mészáros)
Napló szerelmeimnek, 1987 (Mészáros)
Napoléon, 1927 (Gance)
Napoléon, 1954 (von Stroheim; Welles)
Napoléon à Saint-Hélène. *See* Napoléon auf St. Helena, 1929
Napoléon auf St. Helena, 1929 (Gance)
Napoléon Bonaparte, 1934 (Gance)
Napoleon Junior, 1926 (Sandrich)
Napoléon vu par Abel Gance. *See* **Napoléon**, 1927
Napoleone ad Austerlitz. *See* Austerlitz, 1960
Napoleon’s Barber, 1928 (Ford)
Napoli che non muore, 1939 (de Sica)
Napoli d’altri tempi, 1938 (de Sica)
Naponta két vonat, 1977 (Gaál)
Nappali sötétség, 1963 (Fábri)
Naprozod mlodziezy, 1952 (Ivens)
När kärleken dödar, 1913 (Sjöström; Stiller)
När konstnärer älska, 1914 (Stiller)
När larmhlockan ljuder, 1913 (Stiller)
När svärmor regerar, 1912 (Stiller)
Nära livet, 1958 (Bergman)
Narayama bushi-ko, 1958 (Kinoshita)
Narayama bushi-ko, 1983 (Imamura)
Narrow Road, 1912 (Griffith)
Narrow Valley, 1921 (Hepworth)
Naruto hicho, 1957 (Kinugasa)
Nas wal Nil, 1968 (Chahine)
Nasce un campione, 1954 (Petri)
Naser Salah el Dine, 1963 (Chahine)
Nashville, 1975 (Altman; Rudolph)
Nashville Girl, 1976 (Corman)
Nasooh’s Repentance. *See* Tobeh Nosuh, 1982
Nasreddin in Bukhara. *See* Nasreddin v Bukhare, 1943
Nasreddin v Bukhare, 1943 (Protazanov)
Nasseroddin Shah, hactore Cinema, 1992 (Makhmalbaf)
Nata di marzo, 1958 (Scola)
Natale al campo 119, 1948 (Bava; de Sica)
Natalka Poltavka, 1938 (Ulmer)
Natasha, 1994 (Wajda)
Nathalie Granger, 1972 (Duras)
Nathan Dixon, 1999 (Apted)
National Flag. *See* A Bandeira Nacional, 1988
National Lampoon’s Animal House. *See* Animal House, 1978
National Lampoon’s European Vacation, 1985 (Bartel)
National Parks . . . a Necessity, National Parks in the Netherlands. *See* Nationale Parken . . . noodzaak, 1978
National Rifle. *See* Escopeta nacional, 1978
Nationale Parken . . . noodzaak, 1978 (Haanstra)
Native Land. *See* Strana rodnaya, 1946
Natsu no imoto, 1972 (Oshima)
Natsukashiki fue ya taiko, 1967 (Kinoshita)
Natten før Kristians Fødelsdag, 1908 (Holger-Madsen)
Nattens Mysterium, 1916 (Holger-Madsen)
Nattens väv, 1955 (Sjöström)
Nattevandreren, 1916 (Holger-Madsen)
Nattlek, 1966 (Zetterling)
Nattvardsgästerna, 1963 (Bergman)
Natura e chimica, 1959 (Olmi)
Natural, 1984 (Levinson)
Natural Born Killers, 1994 (Stone; Tarantino)
Nature of the Beast, 1919 (Hepworth)
Naufrago de la Calle de la Providencia, 1970 (Ripstein)
Naufragos, 1994 (Littin)
Naughts, 1994 (Brakhage)
Naughty Baby, 1929 (Leroy)
Naughty Nurses. *See* Tender Loving Care, 1973
Nausicaa, 1970 (Varda)
Nautch Girl, 1934 (Mehboob Khan)
Nave bianca, 1941 (Rossellini)
Navigator, 1924 (Keaton)
Navigator: A Medieval Odyssey, 1988 (Ward)
Navire des hommes perdus. *See* Schiff der verlorene Menschen, 1929
Navire Night, 1978 (Duras)
Návrat domu, 1948 (Frič)
Navy Blues, 1941 (Bacon)
Navy Wife, 1935 (Dwan)
Nayak, 1966 (Ray)
Nazarín, 1958 (Buñuel)
Nazi Agent, 1942 (Dassin)
Nazraana, 1961 (Kapoor)
Ne bougeons plus, 1903 (Guy)
Ne faut pas mourir pour ça, 1967 (Lefebvre)
Ne jouez pas avec les Martiens, 1967 (de Broca)
Ne me demandez pas pourquoi. *See* Testament d’Orphée, 1960
Ne nado krovi, 1917 (Protazanov)
Ne tuez pas Dolly!, 1937 (Delannoy)
Néa: A New Woman, 1976 (Kaplan)
Neanderthal Man, 1953 (Dupont)
Neapolitan Diary, 1993 (Rosi)
Neapolitanische Geschwister. *See* Regno di Napoli, 1978
Near Dark, 1987 (Bigelow)
Near Death, 1989 (Wiseman)
Near to Earth, 1913 (Griffith)
Near-Tragedy, 1911 (Sennett)
Nearer My God to Thee, 1917 (Hepworth)
Nebo zovet/The Heavens Call, 1962 (Corman)
Nechte to na mně, 1955 (Forman; Frič)

Necklace, 1909 (Griffith)
Necklace of Ramses, 1914 (Ingram)
Necklace of the Dead. *See* Den dø des Halsbaand, 1910
Necromancy, 1973 (Welles)
Necromania, 1971 (Wood, Edward D., Jr.)
Ned Kelly, 1970 (Richardson)
Ned med Vaabnene, 1914 (Dreyer; Holger-Madsen)
Nedaa el Ochak, 1961 (Chahine)
Nederland, 1983 (Haanstra)
Nederlandse beeldhouwkunst tijdens de late Middeleeuwen, 1951 (Haanstra)
Neel Akasher Neechey, 1959 (Sen)
Neel Kamal, 1947 (Kapoor)
Neglected. *See* Glaedens Dag, eller Miskendt, 1918
Nègre blanc, 1912 (Gance)
Negro Soldier, 1944 (Capra)
Neighbor Trouble, 1932 (Sennett)
Neighbors, 1911 (Sennett)
Neighbors, 1921 (Keaton)
Neighbor's Wife and Mine. *See* Madamu to nyobo, 1931
Neither in Nor Out. *See* Se ki, se be, 1919
Nejlepší ženská mého života, 1968 (Frič)
Nel blu dipinto di blu, 1959 (de Sica)
Nel nome del padre, 1971 (Bellocchio)
Nel segno di Roma, 1958 (Leone)
Nell, 1994 (Apted)
Nell Dale's Men Folks, 1916 (Borzage)
Nell of the Pampas, 1912 (Dwan)
Nella città l'inferno, 1959 (Castellani)
Nelly & Monsieur Arnaud, 1995 (Sautet)
Nelly & Mr. Arnaud. *See* Nelly & Monsieur Arnaud, 1995
Nelly Raintseva, 1916 (Bauer)
Nelson Touch. *See* Corvette K-225, 1943
Nema Kiáltás, 1982 (Mészáros)
Nema-ye Nazdik, 1990 (Kiarostami; Makhmalbaf)
Nemesis. *See* Faedrenes Synd, 1914
Nemico di mia moglie, 1959 (de Sica)
Nemureru bijo, 1968 (Yoshimura)
Nenavist, 1978 (Mikhalkov)
Není stále zamrečeno, 1950 (Kachyňa)
Neobyˇejná léta, 1952 (Kachyňa)
Neobychainye priklucheniya Mistera Vesta v stranye bolshevikov, 1924 (Barnet; Kuleshov; Pudovkin)
Neokontchennaya piesa dlia mekhanitcheskogo pianino, 1977 (Mikhalkov)
Neon Jungle. *See* Neon taiheiki-keieigaku nyumon, 1967
Neon taiheiki-keieigaku nyumon, 1967 (Imamura)
Nepokorenniye, 1945 (Donskoi)
Nero and the Burning of Rome, 1908 (Porter)
Nero's Big Weekend. *See* Mio figlio Nerone, 1956
Nero's Weekend. *See* Mio figlio Nerone, 1956
Nerze Nachts am Strassenrand, 1973 (Staudte)
Nessa bala Rejal, 1952 (Chahine)
Nessuno o tutti—Matti da slegare, 1974 (Bellocchio)
Nessuno torna indietro, 1943 (Germi; de Sica)
Nest, 1943 (Anger)
Net. *See* Madriguera, 1969
Net. *See* Red, 1953
Nest of Gentry. *See* Dvorianckoe gnezdo, 1969
Nest of Noblemen. *See* Dvorianckoe gnezdo, 1969
Netherlands. *See* Nederland, 1983
Netsudeichi, 1950 (Ichikawa)
Netsujo no ichiya, 1929 (Gosho)
Nettezza urbana. *See* N.U., 1948
Nettoyage par le vide, 1908 (Feuillade)
Network, 1977 (Lumet)
Neunzing Nächte and ein Tag. *See* Sette contro la morte, 1964
Neúplné zatmění, 1982 (Jireš)
Neurasia, 1968 (Schroeter)
Neuvaine, 1914 (Feuillade)
Never Again!, 1910 (Sennett)
Never Let Me Go, 1953 (Daves)
Never on Sunday. *See* Pote tin kyriaki, 1960
Never Say Goodbye, 1956 (Eastwood; Sirk)
Never the Twain Shall Meet, 1925 (Tourneur)
Never Too Old, 1919 (Sennett)
NeverEnding Story, 1984 (Fincher; Petersen)
Neveu de Beethoven, 1985 (Morrissey)
Nevidimi chelovek, 1935 (Donskoi)
Nevinost bez zaśtite, 1968 (Makavejev)
Nevité o byte?, 1947 (Kadár)
Nevjeste dolaze, 1978 (Kusturica)
New Age, 1994 (Stone)
New Architecture. *See* Nieuwe architectur, 1929
New Aunt, 1929 (Sennett)
New Baby, 1911 (Sennett)
New Baby, 1913 (Sennett)
New Babylon. *See* **Novyi Vavilon**, 1929
New Bankroll, 1929 (Sennett)
New Chilean Song. *See* Nueva canción Chileña, 1973
New Conductor, 1913 (Sennett)
New Cook. *See* Husassistenten, 1914
New Cowpuncher, 1912 (Dwan)
New Domestic Animal. *See* Nova domaća zivotinja, 1964
New Dress, 1911 (Griffith)
New Earth. *See* **Nieuwe Gronden**, 1934
New Enchantment. *See* Inhumaine, 1924
New Frontier, 1950 (Leacock)
New Frontiers, 1940 (Ivens)
New Generation, 1932 (Grierson)
New Gentlemen. *See* Nouveaux Messieurs, 1928
New Girl in Town. *See* Nashville Girl, 1976
New Half-Back, 1929 (Sennett)
New Horizons in Steel, 1977 (Benegal)
New Horizons. *See* Vyborgskaya storona, 1939
New House on the Left. *See* Reazione a catena, 1971
New Janitor, 1914 (Chaplin; Sennett)
New Jersey Drive, 1995 (Lee)
New Kind of Woman. *See* Shin josei kagami, 1929
New Klondike, 1926 (Milestone)
New Land. *See* Nybyggarna, 1970
New Lot, 1942 (Reed)
New Mexico, 1951 (Aldrich)
New Monsters. *See* I nuovi mostri, 1977
New Neighbor, 1912 (Sennett)
New Operator, 1932 (Grierson)
New Rates, 1934 (Cavalcanti)
New Rose Hotel, 1998 (Ferrara)
New School Teacher, 1924 (La Cava)
New Snow. *See* Shinsetsu, 1942
New Tales of the Taira Clan. *See* Shin Heike monogatari, 1955
New Town. *See* Ville nouvelle, 1980
New Toy. *See* Nova igračka, 1964
New Tribes Mission, 1974 (Asch)
New Trick, 1909 (Griffith)
New Warriors Will Arise. *See* Vstanou noví bojovníci, 1950
New Wave. *See* Nouvelle Vague, 1990
New Way. *See* Shindo, 1936
New World, 1982 (Jarmusch)
New Worlds for Old, 1939 (Rotha)
New Year's Day, 1989 (Forman)
New Year's Eve in Skane. *See* Nyar i Skane, 1961
New Year's Eve. *See* Sylvester, 1923

New York Cinderella, 1939 (von Sternberg)
New York Diary—Alexander Hackenschmied, 1993 (Jireš)
New York Girl, 1914 (Sennett)
New York Hat, 1912 (Griffith)
New York Nights, 1929 (Milestone)
New York Stories, 1989 (Allen; Coppola; Scorsese)
New York, 1954 (Leacock)
New York, New York, 1977 (Scorsese)
New York, New York Bis, 1984 (Akerman)
Newborn, 1953 (Roos)
Newcomers. *See* Wild Country, 1971
Newly Rich, 1931 (Mankiewicz)
Newlyweds, 1910 (Griffith; Sennett)
News from Home, 1977 (Akerman)
News from the Soviet Union. *See* Film-notities uit de Sovjet-Unie, 1930
News No. 3, 1962 (Baillie)
Newsreel of Dreams No.1, 1968 (Vanderbeek)
Newsreel of Dreams No.2, 1969 (Vanderbeek)
Newsreel-Lightning. *See* Khronika-molniya, 1924
Newton Boys, 1998 (Linklater)
Next Best Thing, 2000 (Schlesinger)
Next Door Madame and My Wife. *See* Madamu to nyobo, 1931
Next of Kin, 1984 (Egoyan)
Next Time We Love, 1936 (Sturges)
Next Voice You Hear, 1950 (Wellman)
Nezabivaemoe, 1968 (Dovzhenko)
Ni Luo Ho Nü Erh, 1987 (Hou Hsiao-Hsien)
Nianchan, 1959 (Imamura)
Niaye, 1964 (Sembene)
Nibelungen, 1924 (Lang; Ruttmann)
Nicaragua, 1969 (Schroeter)
Nice à propos de Jean Vigo, 1984 (Oliveira)
Nice and Friendly, 1922 (Chaplin)
Nice Time, 1957 (Goretta; Tanner)
Nichirin, 1925 (Kinugasa)
Nicholas and Alexandra, 1971 (Schaffner)
Nicht versöhnt oder Es hilft nur Gewalt, wo Gewalt herrscht, 1965 (Straub, Jean-Marie, And Danièle Huillet)
Nick Carter et la trèfle rouge, 1965 (Miller)
Nick Carter, Master Detective, 1939 (Tourneur)
Nick of Time, 1995 (Badham)
Nick of Time Baby, 1917 (Sennett)
Nickel Ride, 1975 (Mulligan)
Nickelodeon, 1976 (Bogdanovich)
Nick's Film. *See* Lightning over Water, 1981
Nick's Movie. *See* Lightning over Water, 1981
Nico Icon, 1995 (Morrissey)
Nie wiem, 1977 (Kieślowski)
Niedzielne Dzieci, 1976 (Holland)
Niemand weiss es, 1920 (Pick)
Niet genoeg. *See* Pas assez, 1968
Nieuwe architectur, 1929 (Ivens)
Nieuwe Gronden, 1934 (Ivens)
Niewinni czarodzieje, 1960 (Polanski; Skolimowski; Wajda)
Niger, jeune républiquem, 1961 (Rouch)
Night. *See* **Notte**, 1960
Night. *See* Yoru, 1923
Night Ambush. *See* Ill Met by Moonlight, 1956
Night and Day, 1946 (Curtiz)
Night and Fog. *See* **Nuit et brouillard**, 1955
Night and Fog in Japan. *See* Nihon no yoru to kiri, 1960
Night and the City, 1950 (Dassin)
Night Angel, 1931 (Goulding)
Night at the Crossroads. *See* Nuit du carrefour, 1932
Night before Christian's Birthday. *See* Natten før Kristians Fødelsdag, 1908
Night before the Divorce, 1942 (Siodmak)
Night before the War Begins. *See* Laisen no zenya, 1943
Night Butterfly. *See* Yoru no cho, 1957
Night Call Nurses, 1972 (Corman)
Night Club, 1928 (Florey)
Night Drum. *See* Yoru no tsuzumi, 1958
Night Duty. *See* Milosierdzie platne z gory, 1975
Night Falls on Manhattan, 1997 (Lumet)
Night Flyer, 1928 (Daves)
Night Full of Rain. *See* Fine del mondo in una notte piena di poggia, 1978
Night Games, 1979 (Vadim)
Night Games. *See* Nattlek, 1966
Night Holds Terror, 1955 (Cassavetes)
Night in London. *See* Nacht in London, 1928
Night in Marseilles, 1931 (Launder, Frank, and Sidney Gilliat)
Night in the Show, 1915 (Chaplin)
Night Is My Future. *See* Musik i mörker, 1948
Night Is Young. *See* Mauvais Sang, 1986
Night Life in New York, 1925 (Dwan)
Night Mail, 1936 (Cavalcanti; Grierson)
Night Moves, 1975 (Penn)
Night Music. *See* Bartók Béla: az éjszaka zenéje, 1970
Night Must Fall, 1964 (Reisz)
Night Noises. *See* Tapage nocturne, 1979
Night Nurse, 1931 (Wellman)
Night of Mystery, 1937 (Dupont)
Night of January 16th, 1941 (Daves)
Night of Nights, 1939 (Milestone)
Night of Passion. *See* Netsujo no ichiya, 1929
Night of the Blood Beast, 1958 (Corman)
Night of the Bride. *See* Noc nevěsty, 1967
Night of the Cobra Woman, 1972 (Corman)
Night of the Demon, 1957 (Tourneur)
Night of the Filmmakers. *See* Nacht der Regisseure, 1995
Night of the Flesh Eaters. *See* Night of the Living Dead, 1968
Night of the Ghouls, 1958 (Wood, Edward D., Jr.)
Night of the Iguana, 1964 (Fernández; Huston)
Night of the Living Dead, 1968 (Romero)
Night of the Living Dead, 1990 (Romero)
Night of the Party, 1934 (Powell, Michael, And Emeric Pressburger)
Night of the Shooting Stars, 1983 (Taviani)
Night on Earth, 1992 (Jarmusch)
Night Out, 1915 (Chaplin)
Night Owls, 1927 (Sandrich)
Night Porter's Point of View. *See* Z punktu widzenia nocnego portiera, 1977
Night River. *See* Yoru no kawa, 1956
Night Shift, 1982 (Howard)
Night Song, 1947 (Cromwell)
Night Sun. *See* Sole anche di notte, 1990
Night That Heaven Fell. *See* Bijoutiers du clair de lune, 1958
Night the Banshee Cried, 1957 (Wood, Edward D., Jr.)
Night They Raided Minsky's, 1968 (Friedkin)
Night Tide, 1961 (Corman)
Night to Remember. *See* Kazoku no jijo, 1962
Night Train. *See* Night Train to Munich, 1940
Night Train. *See* Pociag, 1959
Night Train to Munich, 1940 (Launder, Frank, and Sidney Gilliat; Reed)
Night unto Night, 1949 (Siegel)
Night Visions, 1990 (Craven)
Night Watch, 1928 (Korda)
Night Watch; The Hole. *See* Trou, 1960
Night Watchman's Mistake, 1929 (Sennett)
Night We Never Met, 1993 (Seidelman)
Night Women. *See* Femme spectacle, 1960

Night World, 1932 (Berkeley)
Night Zoo. *See* Zoo la nuit, 1987
Nightbreed, 1990 (Cronenberg)
Nightcats, 1956 (Brakhage)
Nightfall, 1957 (Tourneur)
Nightfall, 1988 (Corman)
Nighthawks, 1979 (Jarman)
Nightjohn, 1996 (Burnett)
Nightmare. *See* Lidércnyomás, 1920
Nightmare Alley, 1947 (Goulding)
Nightmare Cafe, 1992 (Craven)
Nightmare in Chicago, 1964 (Altman)
Nightmare on Elm Street (+ sc) , 1984 (Craven)
Nightmare on Elm Street 3: Dream Warriors, 1986 (Craven)
Nightmare Series, 1978 (Brakhage)
Nightmusic, 1986 (Brakhage)
Night's End. *See* Nishant, 1975
Night's End. *See* Raat Bhore, 1956
Nights of Cabiria. *See* Notti di Cabiria, 1956
Nights of Zaendeh-Rood. *See* Shabhaye Zayendeh-Rood, 1991
Nightshade Flower. *See* Ieraishan, 1951
Nightwatch, 1998 (Soderbergh)
Nigori-e, 1953 (Imai)
Nihombashi, 1929 (Mizoguchi)
Nihon no buyo, 1958 (Hani)
Nihon no higeki, 1953 (Kinoshita)
Nihon no seishun, 1968 (Kobayashi)
Nihon no yoru to kiri, 1960 (Oshima)
Nihon shunka-ko, 1967 (Itami; Oshima)
Nihon to Nihonjin, 1970 (Ichikawa)
Nihon-maru Ship. *See* Nihon-maru, 1976
Nihon-maru, 1976 (Shinoda)
Nihonbashi, 1956 (Ichikawa)
Niisan no baka, 1932 (Gosho)
Nijushi no hitomi, 1954 (Kinoshita)
Nikita. *See* Femme Nikita, 1990
Nikita Mikhalkov: A Sentimental Trip Home. Music of Russian Painting. *See* Nikita Mikhalkov: Sentimentalnoye puteshestviye na rodinu. Muzyka russkoj zhivopisi, 1995
Nikita Mikhalkov: Sentimentalnoye puteshestviye na rodinu. Muzyka russkoj zhivopisi, 1995 (Mikhalkov)
Niklashausen Journey. *See* Niklashauser Fahrt, 1970
Niklashauser Fahrt, 1970 (Fassbinder)
Nikolai Stavrogin, 1915 (Protazanov)
Nikutai bi, 1928 (Ozu)
Nil by Mouth, 1997 (Besson)
Nile's Son. *See* Ibn el Nil, 1951
Nille, 1968 (Henning-Jensen)
Nina B Affair. *See* Affaire Nina B, 1962
Nine Men, 1942 (Crichton)
Nine Months. *See* Kilenc hónap, 1976
Nineteenth Spring. *See* Jukyu-sai no haru, 1933
Ninety in the Shade. *See* Třicet jedna ve stínu, 1965
Ninfa plebea, 1996 (Wertmuller)
Ningen, 1925 (Mizoguchi)
Ningen, 1962 (Shindo)
Ningen johatsu, 1967 (Imamura)
Ningen moyo, 1949 (Ichikawa)
Ningen no joken I, 1959 (Kobayashi)
Ningen no joken II, 1959 (Kobayashi)
Ningen no joken III, 1961 (Kobayashi)
Ninja bugeicho, 1967 (Oshima)
Ninotchka, 1939 (Lubitsch; Wilder)
Ninth Gate, 1999 (Polanski)
Nip and Tuck, 1923 (Sennett)
Nippon konchuki, 1963 (Imamura)
Nippon no obachan, 1962 (Imai)
Nippon sengoshi: Madamu Omboro no seikatsu, 1970 (Imamura)
Nise Daigakusei, 1960 (Itami)
Nishant, 1975 (Benegal)
Nishi Ginza eki mae, 1958 (Imamura)
Nishi Ginza Station. *See* Nishi Ginza eki mae, 1958
Nishijin no shimai, 1952 (Yoshimura)
Nishizumi sanshacho den, 1940 (Yoshimura)
Nitchevo, 1936 (Delannoy)
Nitwits, 1935 (Stevens)
Niwa no kotori, 1922 (Kinugasa)
Niwatori wa futatabi naku, 1954 (Gosho)
Nixon, 1995 (Stone)
No Clouds in the Sky. *See* Sora wa haretari, 1925
No Defense, 1929 (Bacon)
No Down Payment, 1957 (Ritt)
No End. *See* Bez końca, 1984
No Exit No Panic. *See* Beruhrte, 1981
No Father to Guide Him, 1925 (Mccarey)
No Greater Gift, 1985 (Howard)
No Greater Glory, 1934 (Borzage)
No Leave, No Love, 1946 (Donen)
No, Mama, No, 1979 (Joffé)
No Man of Her Own, 1932 (Goulding)
No Man's Land, 1985 (Tanner)
No Man's Land, 1987 (Howard)
No Man's Law, 1927 (Stevens)
No Mercy No Future. *See* Beruhrte, 1981
No Minor Vices, 1948 (Aldrich; Milestone)
No Money, No Fight. *See* Musen fusen, 1924
No More Ladies, 1933 (Cukor)
No More Women, 1934 (Daves)
No Mother to Guide Him, 1919 (Sennett)
No, No, Lady, 1931 (Sennett)
No Nukes, 1981 (Kopple)
No One to Guide Him, 1916 (Sennett)
No One Will Play with Me. *See* Mit mir will keiner spielen, 1976
No One Writes to the Colonel. *See* Coronel no tiene quien le escriba, 1999
No Other Way, 1953/55 (Rotha)
No Parking, 1937 (Reed)
No Place to Go, 1927 (Leroy)
No Regret, 1992 (Riggs)
No Regrets for Our Youth. *See* Waga seishun ni kuinashi, 1946
No Resting Place, 1950 (Rotha)
No Return. *See* Kaeranu sasabue, 1926
No Room for the Groom, 1952 (Sirk)
No Smoking, 1993 (Resnais)
No somos de piedra, 1967 (García Berlanga)
No Sun in Venice. *See* Sait-on jamais?, 1957
No Time for Flowers, 1952 (Siegel)
No Time for Sergeants, 1958 (Leroy)
No Trace of Romanticism. *See* Von romantik keine spur, 1980
No Way Out, 1950 (Mankiewicz)
No Woman Knows, 1921 (Browning)
No-Gun Man, 1924 (Arzner)
Noah's Ark, 1929 (Curtiz)
Nobat e Asheqi, 1990 (Makhmalbaf)
Nobi, 1959 (Ichikawa)
Nobody Loves Me. *See* Keiner Liebt Mich, 1994
Nobody Said Nothing. *See* Nadie dijo nada, 1971
Nobody Shall Be Laughing, 1965 (Menzel)
Nobody's Darling, 1943 (Mann)
Nobody's Daughter. *See* Syndens Datter, 1915
Nobody's Fool, 1994 (Benton)
Nobody's Son. *See* A senki fia, 1917

Nobody’s Woman. *See* Señora de Nadie, 1982
Noc nevěsty, 1967 (Kachyňa)
Noce au lac Saint-Fargeau, 1905 (Guy)
Noces d’argent, 1915 (Feuillade)
Noces de sable, 1948 (Cocteau)
Noces rouges, 1973 (Chabrol)
Noces sanglantes, 1915/16 (Feuillade)
Noces siciliennes, 1912 (Feuillade)
Noces vénitiennes. *See* Prima notte, 1958
Noch’ v sentyabre, 1939 (Barnet)
Noche oscura, 1989 (Saura)
Nocní hovory s matkou, 2000 (Nemec)
Noctámbulos, 1995 (Bardem)
Nocturne, 1919 (Feuillade)
Nocturne, 1980 (Von Trier)
Nodes, 1981 (Brakhage)
Noël de Francesca, 1912 (Feuillade)
Noël du poilu, 1915 (Feuillade)
Nogent, Eldorado du dimanche, 1929 (Carné)
Nogi Taisho to Kuma-san, 1926 (Mizoguchi)
Nogiku no gotoki kimi nariki, 1955 (Kinoshita)
Noi donne siamo fatte cosi, 1971 (Scola)
Noi siamo le colonne, 1956 (de Sica)
Noire de. . ., 1966 (Sembene)
Noise from the Deep, 1913 (Sennett)
Noise of Bombs, 1914 (Sennett)
Noises Off, 1992 (Bogdanovich)
Nomad Bus. *See* Brodyachij avtobus, 1989
Non me lo dire!, 1940 (Fellini)
Non or the Vain Glory of Command. *See* Não ou a Vã Glória de Mandar, 1990
Non sono superstizioso, ma. . .!, 1943 (de Sica)
Non stuzzicate la zanzara, 1967 (Wertmuller)
Non ti conosco più, 1936 (de Sica)
Non uccidere. *See* Tu ne tueras point, 1961
Noon. *See* Polden, 1931
Noon Wine, 1966 (Peckinpah)
Noon Wine, 1985 (Ivory)
Nora Helmer, 1973 (Fassbinder)
Nora inu, 1949 (Kurosawa)
Norma Rae, 1979 (Ritt)
Noroît, 1976 (Rivette)
Norte, 1983 (Nava)
North, 1995 (Reiner)
North Bridge. *See* Pont du Nord, 1981
North by Northwest, 1959 (Hitchcock)
North of 57, 1924 (Sennett)
North of Hudson Bay, 1923 (Ford)
North or Northwest, 1938 (Cavalcanti)
North Sea, 1938 (Cavalcanti)
North Star, 1943 (Milestone; von Stroheim)
North West Mounted Police, 1940 (de Mille)
Northern Pursuit, 1943 (Siegel; Walsh)
Northwest. *See* Noroît, 1976
Northwest Outpost, 1947 (Dwan)
Northwest Passage, 1940 (Vidor)
Nos Bon Etudiants, 1903/04 (Guy)
Nosferatu the Vampire. *See* **Nosferatu—Eine Symphonie des Grauens**, 1921
Nosferatu the Vampire. *See* Zwolfte Stunde—Eine Nacht des Grauens, 1930
Nosferatu, the Vampire. *See* Nosferatu—Phantom der Nacht, 1979
Nosferatu—Eine Symphonie des Grauens, 1921 (Murnau)
Nosferatu—Phantom der Nacht, 1979 (Herzog)
Nosferatu. *See* Zwolfte Stunde—Eine Nacht des Grauens, 1930
Nostalghia, 1983 (Tarkovsky)
Nostalgia di protezione, 1997 (Pontecorvo)
Nostalgia. *See* Nostalghia, 1983
Nostra guerra, 1945 (Lattuada)
Nostros dos, 1954 (Fernández)
Not a Drum Was Heard, 1924 (Wellman)
Not a Pretty Picture, 1975 (Coolidge)
Not as a Stranger, 1955 (Kramer)
Not as Wicked as That. *See* Pas si méchant que ça, 1975
Not Enough. *See* Pas assez, 1968
Not for Publication, 1984 (Bartel)
Not Fourteen Again, 1996 (Armstrong)
Not Guilty, 1921 (Franklin)
Not Guilty: For Keith Richards, 1977 (Ferrara)
Not like Us, 1995 (Bartel)
Not of This Earth, 1957 (Corman)
Not on Your Life. *See* **Verdugo**, 1963
Not One Less. *See* Yi ge dou bu neng shao, 1999
Not Reconciled. *See* Nicht versöhnt oder Es hilft nur Gewalt, wo Gewalt herrscht, 1965
Not So Dumb, 1930 (Vidor)
Note in the Shoe, 1909 (Griffith)
Notebook on Cities and Clothes. *See* Aufzeichnungen zu Kleidern und Städten, 1989
Notes for an African Oresteia. *See* Appunti per una Orestiade africana, 1969
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One Flew over the Cuckoo's Nest, 1975 (Forman)
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Operazione paura. *See* Spie vengono dal semifreddo, 1966
Operette, 1940 (Forst)
Opfer der Gesellschaft, 1918 (Wiene)
Ophélia, 1962 (Chabrol)
Opiate '67. *See* I mostri, 1963
Opium Smoker's Dream. *See* Opiumsdrømmen, 1914
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Opiumsdrømmen, 1914 (Holger-Madsen)
Opus 1, 1947 (Roos)
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Opus V, 1925-26 (Ruttmann)
Or des mers, 1932 (Epstein)
Or du Cristobal, 1939 (Becker)
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Or Pigs and Pearls. *See* Montenegro, 1981
Örökbefogadás, 1975 (Mészáros)
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Ora della veritá. *See* Minute de vérité, 1952
Oracle, 1952 (Grierson)
Oratorio for Prague, 1968 (Nemec)
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Orchestra Rehearsal. *See* Prova d'orchestra, 1978
Orchid for the Tiger. *See* Tigre se parfume à la dynamite, 1965
Orchidégartneren, 1977 (Von Trier)
Orchids and Ermines, 1927 (Leroy)

Ordeal of Rosetta, 1918 (Goulding)
Orderly or Unorderly. *See* Be Tartib ya Bedoun-e Tartib, 1981
Orders Are Orders, 1953 (Grierson)
Orders Is Orders, 1933 (Launder, Frank, and Sidney Gilliat)
Ordet, 1943 (Sjöström)
Ordet, 1955 (Dreyer)
Ordinary Madness of a Daughter of Cham. *See* Folie ordinaire d'une fille de Cham, 1986
Ordinary Ways. *See* Közös útan, 1953
Ordinateur des pompes funèbres, 1976 (Miller)
Ore Riders, 1927 (Wyler)
Orecchio, 1946 (Bava)
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Orfeo, 1985 (Goretta)
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Orfeusz es Eurydike, 1985 (Gaál)
Org, 1979 (Birri)
Organist at St. Vitus. *See* Varhaník v sv. Víta, 1929
Orgy of the Dead, 1965 (Wood, Edward D., Jr.)
Oribe's Crime. *See* Crimen de Oribe, 1950
Orient Express, 1954 (Rossellini)
Oriental Love, 1917 (Sennett)
Origin of Sex. *See* Sei no kigen, 1967
Original Kings of Comedy, 2000 (Lee)
Origine du XXIème siècle, 2000 (Godard)
Orizuru osen, 1934 (Mizoguchi)
Orlacs Hände, 1924 (Wiene)
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Ornette, Made in America, 1985 (Clarke)
Oro di Napoli, 1954 (de Sica)
Oròlogio a Cucu, 1938 (Castellani)
Orologio a cucù, 1938 (de Sica)
Oros, 1960 (Guerra)
Orphans, 1987 (Pakula)
Orphan's Mine, 1913 (Dwan)
Orphans of the Storm, 1921 (Griffith)
Orphée, 1949 (Cocteau; Melville)
Orphelin de Paris, 1923 (Feuillade)
Orpheline, 1921 (Clair; Feuillade; Florey)
Orrori del castello di Norimberga, 1972 (Bava)
Országutak vándora, 1956 (Mészáros)
Orthopedic Paradise. *See* Paraiso ortopedico, 1969
Os cafajestes, 1962 (Guerra)
Os Canibais, 1988 (Oliveira)
Os deuses e os mortos, 1970 (Guerra)
Os filhos do medo, 1978 (Diegues)
Os fuzis, 1964 (Guerra)
Os herdeiros, 1969 (Diegues)
Os mendigos, 1963 (Guerra)
Osaka Elegy. *See* **Naniwa ereji**, 1936
Osaka monogatari, 1957 (Mizoguchi; Yoshimura)
Osaka natsu no jin, 1937 (Kinugasa)
Osaka no onna, 1958 (Kinugasa)
Osaka no yado, 1954 (Gosho)
Osaka Story. *See* Osaka monogatari, 1957
Ösbemutató, 1974 (Szabó)
Oscar, 1991 (Dante; Landis)
Oscar and Lucinda, 1997 (Armstrong)
Oscar, champion de tennis, 1932 (Tati)
Oslo, 1963 (Roos)
Osman the Wanderer. *See* Piyade Osman, 1970
Osmjeh 61, 1961 (Makavejev)
Osmosis Jones, 2001 (Howard)
Osobennosti natsional'noi okhoty. *See* Peculiarities of the National Hunt, 1995
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Osone-ke no asa, 1946 (Kinoshita)
Osore-zan no onna, 1964 (Gosho)
Ososhiki, 1984 (Itami)
Ossessione, 1942 (Visconti)
Ossis Tagebuch, 1917 (Lubitsch)
Ostatni etap, 1947 (Kawalerowicz)
Ostende, reine des plages, 1930 (Storck)
Osterman Weekend, 1983 (Peckinpah)
Ostia, 1969 (Pasolini)
Ostia, 1986 (Jarman)
Ostre sledované vlaky, 1966 (Menzel)
Ostrov stříbrných volavek, 1976 (Jireš)
Ostroznie yeti, 1960 (Polanski)
Osvobozhdenie, 1940 (Dovzhenko)
Ösz Badacsonyban, 1954 (Jancsó)
Otac na sluzbenoh putu, 1985 (Kusturica)
Otaku, 1994 (Beineix)
Otchen kharacho dziviosta, 1932 (Pudovkin)
Otello, 1986 (Zeffirelli)
Otets Sergii, 1918 (Protazanov)
Othello, 1952 (Welles)
Othello, 1995 (Branagh)
Othello. *See* Otello, 1986
Other, 1972 (Mulligan)
Other, 1980 (Brakhage)
Other. *See* Otro, 1984
Other Francisco. *See* Otro Francisco, 1975
Other Half, 1919 (Vidor)
Other Man, 1916 (Sennett)
Other Men's Women, 1931 (Wellman)
Other People's Business, 1914 (Sennett)
Other People's Money, 1991 (Jewison)
Other Shore. *See* Chuzoi bereg, 1930
Other Side of the Tracks. *See* De l'autre côté du périph, 1998
Other Side of the Wind, 1972 (Bogdanovich; Welles)
Other Tomorrow, 1930 (Bacon)
Other Wise Man, 1912 (Dwan)
Othon, 1969 (Straub, Jean-Marie, And Danièle Huillet)
Otoko no kao wa rirekisho, 1966 (Itami)
Otokogokoro, 1925 (Gosho)
Ototo, 1960 (Ichikawa; Itami)
Otro, 1984 (Ripstein)
Otro Francisco, 1975 (Gutiérrez Alea)
Otto e mezzo, 1963 (Fellini; Wertmuller)
Ouagadougou, Ouaga deux roues, 1985 (Ouedraogo)
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Ouigours—Minorité nationale—Sinkiang, 1977 (Ivens)
Our Betters, 1933 (Cukor)
Our Champions. *See* Sportivnaya slava, 1950
Our Children, 1913 (Sennett)
Our Cissy, 1973 (Parker)
Our Corner, 1980 (Tian Zhuangzhuang)
Our Country. *See* Strana rodnaya, 1946
Our Country Cousin, 1914 (Sennett)
Our Daily Bread, 1930 (Murnau)
Our Daily Bread, 1934 (Mankiewicz; Vidor)
Our Dare Devil Chief, 1915 (Sennett)
Our God's Brother, 1997 (Zanussi)
Our Hitler. *See* **Hitler. Ein Film aus Deutschland**, 1977
Our Hollywood Education, 1992 (Bartel)
Our Hospitality, 1923 (Keaton)
Our Large Birds, 1914 (Sennett)
Our Last Spring, 1959 (Cacoyannis)

Our Man in Havana, 1960 (Reed)
Our Marriage. *See* Watakushi-tachi no kekkon, 1962
Our Mother's House, 1967 (Clayton)
Our Mr. Sun, 1956 (Capra)
Our Russian Front, 1942 (Ivens; Milestone)
Our Story. *See* Notre Histoire, 1984
Our Teacher. *See* Waga kyokan, 1939
Our Visit to China. *See* Kína vendégei voltunk, 1957
Our Wife, 1941 (Stahl)
Our Wonderful Years. *See* Kachan to Juichi-nin no Kodomo, 1966
Ouragan sur la montagne, 1922 (Duvivier)
Ours, 1988 (Berri)
Out 1: noli me tangere, 1971 (Rivette)
Out 1: ombre, 1974 (Rivette)
Out Again—In Again, 1914 (Browning)
Out and In, 1913 (Sennett)
Out in the World. *See* Vlyudyakh, 1939
Out of Africa, 1985 (Pollack)
Out of College. *See* Gakuso o idete, 1925
Out of Darkness, 1955 (Welles)
Out of Darkness, 1990 (Kopple)
Out of Rosenheim, 1987 (Adlon)
Out of Season, 1949 (Anderson)
Out of Sight, 1998 (Brooks; Soderbergh)
Out of the Blue. *See* Hsiao Pa Pa Te T'ien K'ung, 1984
Out of the Clouds, 1954 (Dearden)
Out of the Dark, 1988 (Bartel)
Out of the Darkness. *See* Teenage Caveman, 1958
Out of the Fog, 1941 (Rossen)
Out of the Night. *See* Strange Illusion, 1945
Out of the Past, 1947 (Tourneur)
Out of the Underworld. *See* Nattevandreren, 1916
Out to Sea, 1997 (Coolidge)
Out West, 1918 (Keaton)
Outbreak, 1995 (Petersen)
Outcast, 1936 (Florey)
Outcast. *See* Hakai, 1962
Outcast among Outcasts, 1912 (Griffith)
Outcast of the Islands, 1951 (Reed)
Outcasts of Poker Flat, 1919 (Ford)
Outcast's Return. *See* Tugthusfange No. 97, 1914
Outcry. *See* Grido, 1957
Outdoor Pajamas, 1924 (Mccarey)
Outer and Inner Space, 1965 (Warhol)
Outlaw, 1941 (Hawks)
Outlaw and His Wife. *See* Berg-Ejvind och hans hustru, 1918
Outlaw Colony, 1912 (Dwan)
Outlaw Josey Wales, 1976 (Eastwood; Kaufman)
Outlaws of the Orient, 1937 (Schoedsack)
Outlaw's Revenge, 1912 (Walsh)
Outlaw's Trail, 1911 (Dwan)
Outomlionnye solntsem, 1994 (Mikhalkov)
Outpost in Morocco, 1948 (Florey)
Outrage, 1915 (Hepworth)
Outrage, 1964 (Ritt)
Outrage, 1998 (Coppola)
Outside Chance, 1978 (Corman)
Outside the Law, 1921 (Browning)
Outside the Law, 1930 (Browning)
Outsider. *See* Guinea Pig, 1948
Outsiders, 1983 (Coppola)
Outsiders. *See* Oka Oorie Katha, 1977
Outskirts. *See* Okraina, 1933
Ouvert pour cause d'inventaire, 1946 (Resnais)
Over Again. *See* Punnascha, 1961
Over glas gesproken, 1958 (Haanstra)
Over Here, 1924 (Sennett)
Over Silent Paths, 1910 (Griffith)
Over, under, and up!. *See* Up!, 1976
Overcoat. *See* Cappotto, 1952
Overdrive, 1997 (Corman)
Overexposed, 1990 (Corman)
Overnight Delivery, 1998 (Smith)
Overnight Stay in the Tyrol. *See* Übernachtung in Tirol, 1974
Ovoce strom rajských jíme, 1969 (Chytilová)
Owd Bob, 1938 (Launder, Frank, and Sidney Gilliat)
Owl's Legacy. *See* Héritage de la chouette, 1989
Ox-Bow Incident, 1943 (Wellman)
Oxford and Cambridge Boat Race, 1898 (Hepworth)
Oyaji to sono ko, 1929 (Gosho)
Oyu-sama, 1951 (Mizoguchi)
Oyuki the Madonna. *See* Maria no Oyuki, 1935
Oz, 1997 (Levinson)
Ozawa, 1986 (Maysles)
Oznamuje se láskam vasim, 1988 (Kachyňa)

P . . . respecteuse, 1949 (Astruc)
P tissier et ramoneur, 1904 (Guy)
P-38 Pilot, 1990 (Baillie)
På livets ödesvägar, 1913 (Sjöström)
Paa Besög hos Kong Tingeling, 1947 (Roos)
Paa Livets Skyggeside, 1912 (Holger-Madsen)
Paapi, 1953 (Kapoor)
Pace That Thrills, 1925 (Leroy)
Pacific Heights, 1990 (Schlesinger)
Pacifist. *See* Pacifista, 1970
Pacifista, 1970 (Jancsó)
Padatik, 1973 (Sen)
Paddy, 1969 (Corman)
Padlocked, 1926 (Dwan)
Padre, 1912 (Pastrone)
Padre padrone, 1977 (Moretti; Taviani)
Padri e figli, 1957 (de Sica)
Paean. *See* Sanka, 1972
Paganini, 1910 (Gance)
Page Miss Glory, 1935 (Daves; Leroy)
Page of Madness. *See* Kurutta ippeiji, 1926
Pages d'un catalogue, 1980 (Ruiz)
Pages from a Catalogue. *See* Pages d'un catalogue, 1980
Pages from a Life. *See* Stranitsy zhizni, 1948
Pagliacci, 1947 (Bava)
Pagode, 1915 (Pick)
Paid in Full, 1912 (Dwan)
Paid to Love, 1927 (Hawks)
Pain. *See* Aci, 1971
Painel, 1951 (Cavalcanti)
Paint Your Wagon, 1969 (Eastwood)
Painted Boats, 1945 (Crichton)
Painted Lady, 1912 (Griffith)
Painted Lips. *See* Boquitas pintadas, 1974
Painted Skin. *See* Hua Pi Zhi Yinyang Fawang, 1992
Painter and the Town. *See* O pintor e a cidade, 1956
Painters Painting, 1972 (de Antonio)
Painter's Revenge, 1908 (Porter)
Pair of Tights, 1928 (McCarey)
Paisa Hi Paisa, 1956 (Mehboob Khan)
Paisà, 1946 (Fellini; Rossellini)
Paisan. *See* **Paisà**, 1946
Pajama Game, 1957 (Donen; Fosse)
Pajama Party, 1964 (Keaton)
Pajarico, 1998 (Saura)
Pájaro del faro, 1971 (Alvarez)

Palaces of Peking. *See* Pekingi palotái, 1957
Palanquin. *See* Dochu sugoruku kago, 1926
Palavra e Utopia, 2000 (Oliveira)
Pale Flower. *See* Kawaita hana, 1963
Pale Rider, 1985 (Eastwood)
Paleface, 1922 (Keaton)
Paleface, 1947 (Tashlin)
Paleontologie, 1959 (Haanstra)
Palermo oder Wolfsburg, 1980 (Schroeter)
Palermo or Wolfsburg. *See* Palermo oder Wolfsburg, 1980
Pålivets ödesväger, 1913 (Stiller)
Palle alene i Verden, 1949 (Henning-Jensen)
Palle Alone in the World. *See* Palle alene i Verden, 1949
Palm Beach Story, 1942 (Sturges)
Palmetto, 1998 (Schlöndorff)
Palmier à l'huile, 1963 (Rouch)
Palmy Days, 1931 (Berkeley)
Paloma herida, 1963 (Fernández)
Palombella rossa, 1989 (Moretti)
Palomilla brava, 1973 (Ruiz)
Palomita blanca, 1973 (Ruiz)
Palookah from Paducah, 1935 (Keaton)
Pals, 1912 (Dwan)
Pályamunkások, 1957 (Gaál)
Pam Kuso Kar, 1974 (Rouch)
Pampa gringa, 1962 (Birri)
Pamyati Sergo Ordzhonikidze, 1937 (Vertov)
Pan, 1920 (Fejös)
Pan Tadeusz, 1999 (Wajda)
Pan Tadeusz: The Last Foray in Lithuania. *See* Pan Tadeusz, 1999
Pandora and the Flying Dutchman, 1951 (Lewin)
Pandora's Box. *See* **Büchse der Pandora**, 1928
Pane, amore e . . . , 1955 (de Sica)
Pane, amore e Andulasia, 1958 (de Sica)
Pane, amore e fantasia, 1953 (de Sica)
Pane, amore e gelosia, 1954 (de Sica)
Panel. *See* Painel, 1951
Panels for the Walls of the World, 1967 (Vanderbeek)
Panelstory, 1979 (Chytilová)
Panic in the Parlor. *See* Sailor Beware!, 1956
Panic in the Streets, 1950 (Kazan)
Panik in Chicago, 1931 (Wiene)
Panique, 1946 (Duvivier)
Panna Nikt, 1996 (Wajda)
Panny z Wilka, 1979 (Wajda)
Panorama of the Esplanade by Night, 1901 (Porter)
Panta Rhei, 1951 (Haanstra)
Pantalon coupé, 1905 (Guy)
Pantano d'avio, 1956 (Olmi)
Panthea, 1917 (Dwan; von Stroheim)
Pantomimes, 1956 (Cocteau)
Pants and Pansies, 1911 (Sennett)
Panzergewölbe, 1914 (Leni)
Panzergewölbe, 1926 (Pick)
Papa diventa mamma, 1952 (Bava)
Papa les Petits Bateaux, 1971 (Kaplan)
Papacito lindo, 1939 (de Fuentes)
Paparazzi, 1963 (Godard)
Papa's Movies. *See* Cinema du papa, 1970
Paper, 1994 (Howard)
Paper. *See* Papir, 1943
Paper Doll's Whisper of Spring. *See* Kaminingyo haru no sayaki, 1926
Paper Hanger. *See* Work, 1915
Paper Moon, 1973 (Bogdanovich)
Papillon, 1973 (Schaffner)
Papir, 1943 (Henning-Jensen)
Paquebot 'Tenacity', 1933 (Duvivier)
Paques rouges, 1914 (Feuillade)
Paquet embarrassant, 1907 (Feuillade)
Par le sang des autres, 1973 (Beineix)
Par ou t'est rentre? On t'a pas vu sortir, 1984 (Lewis)
Para recibir el canto de los pajaros, 1995 (Sanjinés)
Para vestir, 1955 (Torre Nilsson)
Paracelsus, 1943 (Pabst)
Parachute, 1969 (Anderson)
Parada, 1962 (Makavejev)
Parade, 1973 (Tati)
Parade. *See* Parada, 1962
Paradies, 1986 (Dörrie)
Paradigme. *See* Pouvoir du mal, 1985
Paradine Case, 1947 (Hitchcock)
Paradis de Satan, 1938 (Delannoy)
Paradis perdu, 1939 (Gance)
Paradise. *See* Paradies, 1986
Paradise for Buster, 1952 (Keaton)
Paradise for Two, 1927 (La Cava)
Paradise Lost, 1911 (Sennett)
Paradise Lost. *See* Bristet Lykke, 1913
Paradise Not Yet Lost, or Oona's Fifth Year, 1980 (Mekas)
Paradise Road, 1997 (Beresford)
Paradise Road. *See* Ulička v ráji, 1936
Paradiso e inferno, 1999 (Bertolucci)
Paradistorg, 1976 (Bergman)
Paraiso ortopedico, 1969 (Guzmán)
Parallax View, 1974 (Pakula)
Paralytic, 1912 (Guy)
Paramount on Parade, 1930 (Arzner; Goulding; Lubitsch)
Paranoia Corridor, 1994 (Brakhage)
Parapluies de Cherbourg, 1964 (Demy)
Parash Pathar, 1957 (Ray)
Parashuram, 1978 (Sen)
Parasite Murders. *See* Shivers, 1975
Paratroop Command, 1958 (Corman)
Pardessus de demi-saison, 1917 (Feyder)
Pardners, 1956 (Lewis)
Pardon Me, but Your Teeth Are in My Neck. *See* Fearless Vampire Killers, 1967
Pardon My Berth Marks, 1940 (Keaton)
Pardon My Past, 1946 (Aldrich)
Parent terribles, 1948 (Cocteau)
Parenthood, 1989 (Howard)
Parfait amour!, 1996 (Breillat)
Parfum de la dame en noir, 1931 (L'herbier)
Parfums, 1924 (Grémillon)
Pari, 1997 (Berri)
Parias du cinéma, 1997 (Ouedraogo)
Parigi e sempre parigi, 1951 (Rosi)
Parigina a Roma, 1954 (Scola)
Paris, 1926 (Florey; Goulding)
Paris 1900, 1947 (Resnais)
Paris à l'automne, 1958 (Resnais)
Paris Belongs to Us. *See* Paris nous appartient, 1961
Paris Blues, 1961 (Ritt)
Paris brûle-t-il?, 1966 (Clément; Coppola; Welles)
Paris-Deauville, 1935 (Delannoy)
Paris Does Strange Things. *See* Elena et les hommes, 1956
Paris Frills. *See* Falbalas, 1945
Paris Holiday, 1958 (Sturges)
Paris in the Spring, 1935 (Milestone)
Paris la nuit ou Exploits d' apaches à Montamartre, 1904 (Guy)
Paris—New York, 1939 (von Stroheim)
Paris nour appartient, 1960 (Chabrol)

Paris nous appartient, 1958 (Godard)
Paris nous appartient, 1960 (Demy)
Paris nous appartient, 1961 (Rivette)
Paris på to måder, 1949 (Roos)
Paris, Texas, 1984 (Wenders)
Paris qui dort, 1923 (Clair)
Paris s'en va, 1981 (Rivette)
París Tombuctú, 1999 (García Berlanga)
Paris Underworld. *See* Apachen, 1919
Paris vu par . . . 20 ans après, 1984 (Akerman)
Paris vu par . . . , 1965 (Chabrol; Godard; Rohmer; Rouch)
Parisette, 1921 (Clair; Feuillade)
Parisian Nights, 1924 (Florey)
Parivartan, 1949 (Kapoor)
Park Row, 1952 (Fuller)
Parking, 1985 (Demy)
Parlons, grand-mère, 1989 (Mambety)
Parlor, Bedroom & Bath, 1931 (Keaton)
Parlor, Bedroom, and Bath, 1930 (Autant-Lara)
Parnell, 1937 (Stahl)
Parole Fixer, 1939 (Florey)
Parovoz B-1000, 1929 (Kuleshov)
Parrish, 1961 (Daves)
Parsifal, 1983 (Syberberg)
Parson's Widow. *See* Prästänkan, 1920
Part de l'ombre, 1945 (Delannoy)
Part of a documentary on Karl Gass made in East Germany, 1960 (Pereira Dos Santos)
Part Time Wife, 1930 (Mccarey)
Partial Eclipse. *See* Neúplné zatmění, 1982
Partie de campagne, 1936 (Becker; Visconti)
Partie de campagne, 1946 (Renoir)
Partie de plaisir, 1975 (Chabrol)
Partie de tric-trac, 1895 (Lumière)
Partie d'ecarté, 1895 (Lumière)
Parting Trails, 1911 (Dwan)
Partir . . . , 1931 (Tourneur)
Partir!. *See* Partir . . . , 1931
Partir, revenir, 1985 (Lelouch)
Partire, 1938 (de Sica)
Partner, 1968 (Bertolucci)
Partners in Crime, 1942 (Launder, Frank, and Sidney Gilliat)
Partners Three, 1919 (Niblo)
Parto psicoprofiláctico, 1969 (Leduc)
Party, 1964 (Altman)
Party, 1970 (Schepisi)
Party, 1996 (Oliveira)
Party and the Guests. *See* **O slavnosti a hostech**, 1966
Party Girl, 1958 (Ray)
Party Is Over. *See* Fin de fiesta, 1959
Parvarish, 1958 (Kapoor)
Pas assez, 1968 (Haanstra)
Pas de la mule, 1930 (Epstein)
Pas de violence entre nous. *See* Quem e beta, 1972
Pas folle la guêpe, 1972 (Delannoy)
Pas si méchant que ça, 1975 (Goretta)
Pascal, 1964-69 (Rohmer)
Paseo sobre una guerra antigua, 1948/49 (Bardem; García Berlanga)
Pasht, 1965 (Brakhage)
Pasqualino settebellezze, 1976 (Wertmuller)
Pasqualino. *See* Pasqualino settebellezze, 1976
Pass the Dumpling, 1927 (Sennett)
Pass the Gravy, 1928 (Mccarey)
Passage Through: A Ritual, 1990 (Brakhage)
Passage to India, 1984 (Lean)
Passage to Marseille, 1944 (Curtiz)
Passager de la pluie, 1969 (Clément)
Passante, 1972 (Faye)
Passatore, 1947 (Fellini)
Passé de Monique, 1917 (Feuillade)
Passe ton bac d'abord, 1979 (Pialat)
Passenger. *See* **Professione: Reporter**, 1975
Passerby. *See* Passante, 1972
Passing Fancy. *See* Dekigokoro, 1933
Passing of a Soul, 1915 (Hepworth)
Passing of Izzy, 1914 (Sennett)
Passing Quietly Through, 1971 (Coolidge)
Passing Through. *See* Good Bad Man, 1916
Passion, 1954 (Dwan)
Passion, 1982 (Godard)
Passion. *See* En passion, 1969
Passion Béatrice, 1987 (Tavernier)
Passion de Bernadette, 1990 (Delannoy)
Passion de Jeanne d'Arc, 1928 (Dreyer)
Passion Fish, 1992 (Sayles)
Passion in the Desert. *See* Baroud, 1931
Passion Island. *See* Isla de la pasión, 1941
Passion of a Woman Teacher. *See* Kyoren no onna shisho, 1926
Passion of Anna. *See* En passion, 1969
Passion of Jesus. *See* Acto da primavera, 1963
Passion without End. *See* Hateshinaki jonetsu, 1949
Passionate Adventure, 1924 (Hitchcock)
Passionate Friends, 1949 (Lean)
Passionate Plumber, 1932 (Autant-Lara; Keaton)
Passione d'amore, 1981 (Scola)
Passionless Moments, 1984 (Campion)
Passions of the Sea. *See* Lost and Found on a South Sea Island, 1923
Passions—He Had Three, 1913 (Sennett)
Passport to Shame, 1959 (Roeg)
Past, 1950 (Frič)
Past and Present. *See* O passado e o presente, 1972
Past Midnight, 1992 (Tarantino)
Past, Present, and Future. *See* Trikaal, 1985
Pasteur, 1922 (Epstein)
Pasti, pasti, pasticky, 1998 (Chytilová)
Pastor Hall, 1940 (Boulting)
Pastoral, 1976 (Ioseliani)
Pat and Mike, 1952 (Cukor)
Pat Garrett and Billy the Kid, 1973 (Fernández; Peckinpah)
Patates, 1969 (Autant-Lara)
Pater, 1910 (Feuillade)
Páter Vojtěch, 1928 (Frič)
Pater Vojtěch, 1936 (Frič)
Path of Hope. *See* Cammino della speranza, 1950
Pather Panchali, 1955 (Ray)
Paths into the Night. *See* Wagen in der Nacht, 1979
Paths of Glory, 1957 (Kubrick)
Patience, 1920 (Leni)
Patricia et Jean-Baptiste, 1966 (Lefebvre)
Patrick Dewaere, 1992 (Blier)
Patrimonio nacional, 1980 (García Berlanga)
Patriot, 1928 (Lubitsch)
Patriote, 1938 (Tourneur)
Patriotic Woman. *See* Patriotin, 1979
Patriotin, 1979 (Kluge)
Patriots. *See* Okraina, 1933
Patron est mort, 1938 (Storck)
Patrouille en zone minée, 1964 (Miller)
Pat's Day Off, 1912 (Sennett)
Patsy, 1928 (Vidor)
Patsy, 1964 (Lewis)
Pattern of Supply. *See* Olie op reis, 1957

Pattes blanches, 1949 (Grémillon)
Pattes de mouches, 1936 (Grémillon)
Patton, 1970 (Coppola; Schaffner)
Patton—Lust for Glory. *See* Patton, 1970
Patton: A Salute to a Rebel. *See* Patton, 1970
Pattuglia di passo San Giacomo, 1954 (Olmi)
Patty Hearst, 1988 (Schrader)
Paul Delvaux ou les femmes défendues, 1969-70 (Storck)
Paul Revere’s Ride, 1910 (Walsh)
Paul Swan, 1965 (Warhol)
Paula aus Portugal, 1979 (Dörrie)
Paula—‘‘je reviens’’, 1968 (Schroeter)
Paulie, 1998 (Spielberg)
Paulina s’en va, 1969 (Téchiné)
Pauline à la plage, 1983 (Rohmer)
Pauline at the Beach. *See* Pauline à la plage, 1983
Paura e amore, 1988 (Von Trotta)
Paura. *See* Angst, 1954
Pauvre pompier, 1906 (Guy)
Pavé, 1905 (Guy)
Pavillonens Hemmelighed, 1916 (Dreyer)
Pavlínka, 1974 (Kachyňa)
Paw, 1959 (Henning-Jensen)
Pawn of Fate, 1916 (Tourneur)
Pawnbroker, 1965 (Lumet)
Pawnbroker’s Heart, 1917 (Sennett)
Pawnshop, 1916 (Chaplin)
Pax Aeterna, 1916 (Holger-Madsen)
Pay as You Enter, 1928 (Bacon)
Pay Day, 1922 (Chaplin)
Pay the Devil, 1957 (Welles)
Pay-Off. *See* T-Bird Gang, 1959
Payoff, 1935 (Florey)
Pays d’Octobre. *See* Mississippi Blues, 1983
Pays d’où je viens, 1956 (Carné)
Pazza di giola, 1940 (de Sica)
Peace of Britain, 1936 (Rotha)
Peace Tour. *See* Wyscig pokoju Warszawa-Berlin-Praga, 1952
Peace Will Win. *See* Pokoj zwyciezy swiat, 1951
Peaceable Kingdom, 1971 (Brakhage)
Peach Basket Hat, 1909 (Griffith)
Peaches and Plumbers, 1927 (Sennett)
Peacock Alley, 1921 (Goulding)
Peanuts and Bullets, 1915 (Sennett)
Pearl. *See* Perla, 1945
Pearl Necklace. *See* Zhemchuzhnoe Ozherel’e, 1915
Pearl of the South Pacific, 1955 (Dwan)
Pearls in the Deep. *See* Perličky na dně, 1964
Pearls of the Deep. *See* Perličky na dně, 1964
Peau d’ane, 1971 (Demy)
Peau de Torpedo, 1969 (Delannoy)
Peau douce, 1964 (Truffaut)
Pečat, 1955 (Makavejev)
Peccato che sia una canaglia, 1954 (de Sica)
Peccatrice, 1940 (de Sica)
Péchés de jeunesse, 1941 (Tourneur)
Pêche au hareng, 1930 (Storck)
Pêche aux poissons rouges, 1895 (Lumière)
Pêcheur dans le torrent, 1897 (Guy)
Pêcheurs du Niger, 1962 (Rouch)
Pechmarie, 1950 (Staudte)
Pecker, 1999 (Waters)
Peculiarities of National Fishing, 1998 (Rogozhkin)
Peculiarities of the National Hunt, 1995 (Rogozhkin)
Pedagoška bajka, 1961 (Makavejev)
Pedales sobra Cuba, 1965 (Alvarez)
Peddler, 1913 (Sennett)
Peddler. *See* Dastforoush, 1987
Pedestrian Subway. *See* Przajście podziemne, 1973
Pedreira de São Diogo, 1962 (Pereira Dos Santos)
Pedro’s Dilemma, 1912 (Sennett)
Pee-Wee’s Big Adventure, 1985 (Burton)
Peel, 1982 (Campion)
Peep Show, 1981 (Egoyan)
Peeping Pete, 1913 (Sennett)
Peeping Tom, 1960 (Powell, Michael, And Emeric Pressburger)
Peg o’ the Ring, 1916 (Ford)
Peg-o-My-Heart, 1923 (Vidor)
Peggy Sue Got Married, 1986 (Coppola)
Peggy, The Will o’ th’ Wisp, 1917 (Browning)
Pègre de Paris, 1906 (Guy)
Pei Chih Ch’iu, 1977 (Hou Hsiao-Hsien)
Pei Ch’ing Ch’êng Shih, 1989 (Hou Hsiao-Hsien)
Peine du talion, 1916 (Feuillade)
Peintre et ivrogne, 1905 (Guy)
Pekingi palotái, 1957 (Jancsó)
Pelea cubana contra los demonios, 1971 (Gutiérrez Alea)
Pelican Brief, 1993 (Pakula)
Pelileo Earthquake, 1944/49 (Leacock)
Pelle erobreren, 1987 (August)
Pelle the Conqueror. *See* Pelle erobreren, 1987
Penal Colony. *See* Colonia penal, 1971
Penalty of Fame. *See* Gudernes Yndling, 1919
Penderecki, Lutoslawa, 1977 (Zanussi)
P’eng P’eng I Ch’uan Hsin, 1980 (Hou Hsiao-Hsien)
Penge, 1916 (Dreyer)
Péniche tragique, 1924 (Pick)
Penn and Teller Get Killed, 1989 (Penn)
Penny Journey, 1938 (Jennings)
Penny Paradise, 1938 (Dearden; Reed)
Penny Serenade, 1941 (Stevens)
Pension Groonen, 1924 (Wiene)
Pension Mimosas, 1935 (Feyder)
Pensioners, 1912 (Dwan)
Pente, 1931 (Autant-Lara)
Penthesilea, 1987 (Syberberg)
People. *See* Ceddo, 1977
People and the Nile. *See* Nas wal Nil, 1968
People and Their Guns. *See* Peuple et ses fusils, 1969
People from the Metro. *See* Lidé z metra, 1974
People in the Sun, 1935 (Weiss)
People of France. *See* Vie est à nous, 1936
People of One Heart. *See* Lidé jednoho srdce, 1953
People of the Cumberlands, 1937 (Kazan)
People on a Glacier. *See* Lidé na kře, 1937
People on Sunday. *See* Menschen am Sonntag, 1929
People on Wheels. *See* Lidé z maringotek, 1966
People under the Stairs, 1991 (Craven)
People vs. John Doe, 1916 (Weber)
People vs. Larry Flynt, 1996 (Forman; Stone)
People Who Are Preparing the Year of the Hohenstaufens. *See* Menschen, die die Staufer-Austellung vorbereiten, 1977
People Will Talk, 1951 (Mankiewicz)
People’s Enemy. *See* Minshu no teki, 1946
Pépé-le-Moko, 1937 (Duvivier)
Pepi, Luci, Bom and Lots of Other Girls. *See* Pepi, Luci, Bom y otras chicas de montón, 1980
Pepi, Luci, Bom y otras chicas de montón, 1980 (Almodóvar)
Pepita Jiménez, 1945 (Fernández)
Peppermint frappé, 1967 (Saura)
Peppermint Soda. *See* Diabolo Menthe, 1977
Perceval, 1964-69 (Rohmer)

Per qualche dollaro in più, 1965 (Eastwood; Leone)
Per un pugno di dollari, 1964 (Leone)
Perceval le Gaullois, 1978 (Rohmer)
Perdición de los Hombres, 2000 (Ripstein)
Perdonami, 1952 (Bava)
Pére de mademoiselle, 1953 (L'herbier)
Père Noël a les yeux bleus, 1966 (Eustache)
Père prématuré, 1933 (Delannoy)
Père tranquille, 1946 (Clément)
Perez Family, 1995 (Nair)
Perfect Couple, 1979 (Altman)
Perfect Crime, 1921 (Dwan)
Perfect Lady. *See* A Woman, 1915
Perfect Love, 1919 (Goulding)
Perfect Love. *See* Parfait amour!, 1996
Perfect Marriage. *See* Beau Mariage, 1982
Perfect Specimen, 1937 (Curtiz)
Perfect Storm, 2000 (Levinson; Petersen)
Perfect Strangers, 1945 (Korda)
Perfect World, 1993 (Eastwood)
Perfidy of Mary, 1913 (Griffith)
Performance, 1970 (Roeg)
Perils of Petersboro, 1926 (Sennett)
Perils of the Park, 1916 (Sennett)
Périscope, 1916 (Gance)
Perjurer, 1957 (Ulmer)
Perla, 1945 (Fernández)
Perličky na dn , 1964 (Nemec)
Perličky na dně, 1965 (Chytilová; Jireš)
Permanent Vacation, 1980 (Jarmusch)
Permeke, 1985 (Storck)
Permette? Rocco Papaleo, 1971 (Scola)
Permissive Society, 1975 (Leigh)
Perón: actualización politica y doctrinaria para la toma del poder, 1971 (Solanas, Fernando E., And Octavio Getino)
Perón: La revolución justicialista, 1971 (Solanas, Fernando E., And Octavio Getino)
Perpetua, 1922 (Hitchcock)
Persiane chiuse, 1950 (Fellini)
Persona, 1966 (Bergman)
Personal Column. *See* Pièges, 1939
Personal History, Adventures, Experience, and Observations of David Copperfield, the Younger. *See* David Copperfield, 1933
Personal History of British Cinema by Stephen Frears, 1994 (Apted: Frears)
Personel, 1975 (Kieślowski)
Personnel. *See* Personel, 1975
Peru—Istituto de Verano, 1956 (Olmi)
Pervaya Lyubov', 1915 (Bauer)
Perversions of Science, 1997 (Hooper; Zemeckis)
Pervoye maya 1920 v Moskve, 1919 (Kuleshov)
Pervyi paren, 1958 (Paradzhanov)
Pesn o Gerojach, 1932 (Ivens)
Pesn o metallye, 1928 (Heifitz)
Pesnya katorzhanina, 1911 (Protazanov)
Pesnya Manshuk, 1971 (Mikhalkov)
Pesnya o shchastye, 1934 (Donskoi)
Pest from the West, 1939 (Keaton)
Pest in Florenz, 1919 (Lang)
Pest of Friends, 1927 (Sennett)
Pesten Nkem lámpást adott kezembe az Úr, 1999 (Jancsó)
Petal on the Current, 1919 (Browning)
Pete 'n' Tillie, 1972 (Ritt)
Pete Roleum and His Cousins, 1939 (Losey)
Peter and Pavla. *See* Cerný Petr, 1963
Peter Voss Who Stole Millions. *See* Peter Voss, der Millionendieb, 1931
Peter Voss, der Millionendieb, 1931 (Dupont; Forst)
Peter's Friends, 1992 (Branagh)
Petersburg Slums. *See* Petersburgskiye trushchobi, 1915
Petersburgskiye trushchobi, 1915 (Protazanov)
Petey and Johnny, 1961 (Leacock)
Pětistovka, 1949 (Frič)
Petit à petit, 1971 (Rouch)
Petit Babouin, 1932 (Grémillon)
Petit Chaperon rouge, 1929 (Cavalcanti; Renoir)
Petit Chapiteau. *See* Circo mas pequeño, 1963
Petit frèree et petite soeur, 1896-97 (Lumière)
Petit Hamlet. *See* Hamles, 1960
Petit Jour, 1963 (Godard)
Petit Manuel d'histoire de France, 1979 (Ruiz)
Petit monastère en Toscane, 1988 (Ioseliani)
Petit Monde de Don Camillo, 1951 (Duvivier)
Petit officier . . . Adieu!, 1930 (Forst)
Petit Roi, 1933 (Duvivier)
Petit Soldat, 1963 (Godard)
Petit Théâtre de Jean Renoir, 1970 (Renoir)
Petite, 1978 (Malle)
Petite Andalouse, 1914 (Feuillade)
Petite Apocalypse, 1993 (Costa-Gavras)
Petite danseuse, 1913 (Feuillade)
Petite Lise, 1930 (Grémillon)
Petite magicienne, 1900 (Guy)
Petite Marchande d'allumettes, 1928 (Renoir)
Petite vendeuse de soleil, 1998 (Mambety)
Petite voleuse, 1989 (Berri; Miller)
Petites apprenties, 1911 (Feuillade)
Petites Filles modèles, 1952 (Rohmer)
Petites marionnettes, 1918 (Feuillade)
Petits Coupeurs de bois vert, 1904 (Guy)
Petrified Forest, 1936 (Daves)
Petrified Forest. *See* Kaseki no mori, 1973
Pett and Pott, 1934 (Cavalcanti; Grierson; Jennings)
Petulia, 1968 (Lester; Roeg)
Peuple est invincible, 1969 (Ivens)
Peuple et ses fusils, 1969 (Ivens)
Peuple ne peut rien sans ses fusils, 1969 (Ivens)
Peuple peut tout, 1969 (Ivens)
Peur des coups, 1932 (Autant-Lara)
Pezzo, capopezzo e capitano. *See* Kanonenserenade, 1958
Phaedra, 1962 (Dassin)
Phantasmes, 1918 (L'herbier)
Phantom Chariot. *See* **Körkarlen**, 1921
Phantom Eye, 1999 (Corman)
Phantom India. *See* Inde fantôme, 1969
Phantom Lady, 1944 (Siodmak)
Phantom Life. *See* Vie fantôme , 1992
Phantom Light, 1935 (Powell, Michael, And Emeric Pressburger)
Phantom of Liberty. *See* Fantôme de la liberté, 1974
Phantom of Love. *See* Ai no borei, 1978
Phantom of the Paradise, 1974 (de Palma)
Phantom Outlaw, 1927 (Wyler)
Phantom Raiders, 1940 (Tourneur)
Phantom Riders, 1918 (Ford)
Phantom Strikes. *See* Gaunt Stranger, 1938
Phantom, 1922 (Murnau)
Phantom, 1996 (Dante)
Pharaoh. *See* Faraon, 1965
Pharmacist, 1933 (Sennett)
Phenomenon No.1, 1964 (Vanderbeek)
Philadelphia, 1993 (Corman; Demme)
Philadelphia Experiment, 1984 (Carpenter)
Philadelphia Story, 1940 (Cukor; Mankiewicz)

Philippe Soupault et le surréalisme, 1982 (Tavernier)
Philips-Radio, 1931 (Ivens)
Philosopher's Stone. *See* Parash Pathar, 1957
Phir Subah Hogi, 1958 (Kapoor)
Phobia, 1980 (Huston)
Phoenix. *See* Fujicho, 1947
Phoenix. *See* Hi no tori, 1980
Phone My Wife. *See* Zadzwoncie do mojej zony, 1958
Phoney University Student. *See* Nise Daigakusei, 1960
Photogénie mécanique, 1924 (Grémillon)
Photograph. *See* Zdjecie, 1968
Photographe, 1895 (Lumière)
Photos d'Alix , 1980 (Eustache)
Phynx, 1970 (Berkeley)
Physical Culture Romance, 1914 (Browning)
Pianist, 2001 (Polanski)
Piano, 1993 (Campion)
Piano Movers. *See* His Musical Career, 1914
Pianos mécanicos, 1965 (Bardem)
Pianos méchaniques. *See* Pianos mécanicos, 1965
Pibe cabeza, 1975 (Torre Nilsson)
Picador, 1932 (Dulac)
Piccadilly, 1928 (Dupont)
Piccadilly Third Stop, 1960 (Zetterling)
Piccolo mondo antico, 1941 (Lattuada)
Piccolo mondo di Don Camillo. *See* Petit Monde de Don Camillo, 1951
Picket Guard, 1913 (Dwan)
Picking Peaches, 1924 (Capra; Sennett)
Picking up the Pieces, 2000 (Allen)
Pickpocket, 1959 (Bresson)
Pickup on South Street, 1953 (Fuller)
Picnic at Hanging Rock, 1975 (Weir)
Picnic at Ray's, 1975 (Jarman)
Picnic on the Grass. *See* Déjeuner sur l'herbe, 1959
Picture of Dorian Gray, 1945 (Lewin)
Picture of Madame Yuki. *See* Yuki Fujin ezu, 1950
Picture of the Time. *See* **Bild der Zeit**, 1921/22
Picture Snatcher, 1933 (Bacon)
Picture Windows, 1995 (Dante)
Pictures at an Exhibition. *See* Egy kiállítás képei, 1954
Pictures of My Brother Julio. *See* As pinturas de meu irmão Júlio, 1965
Pida huivsta kiinnim Tatjana, 1994 (Kaurismaki)
Pie in the Sky, 1934 (Kazan)
Piece of Pleasure. *See* Partie de plaisir, 1975
Pied Piper, 1942 (Preminger)
Pied Piper. *See* Pied Piper of Hamelin, 1972
Pied Piper of Hamelin, 1972 (Demy)
Pied qui etreint, 1916 (Feyder)
Piednadze albo zycie, 1961 (Skolimowski)
Piedra libre, 1976 (Torre Nilsson)
Piedra sobre piedra, 1970 (Alvarez)
Pieds-Nickeles, 1964 (de Broca)
Piège à pucelles, 1972 (Chabrol)
Pièges, 1939 (Siodmak; von Stroheim)
Piel de verano, 1961 (Torre Nilsson)
Pierre et Paul, 1968 (Miller)
Pierre philosophe, 1912 (Gance)
Pierres chantantes d'Ayorou, 1968 (Rouch)
Pierrot assassin, 1903/04 (Guy)
Pierrot le fou, 1965 (Fuller; Godard)
Pierrot Pierrette, 1924 (Feuillade)
Pierwsza miłość, 1973 (Kieślowski)
Pierwsze lata, 1949 (Ivens)
Piety. *See* Kegyelet, 1967
Pig. *See* Cochon, 1970
Pigpen. *See* Porcile, 1969
Pigsty. *See* Porcile, 1969
Pikoo, 1981 (Ray)
Pikovaya dama, 1916 (Protazanov)
Pilate and Others. *See* Pilatus und andere—ein Film für Karfreitag, 1972
Pilatus und andere—ein Film für Karfreitag, 1972 (Wajda)
Pile Driver. *See* Fatal Mallet, 1914
Pile Driving. *See* Heien, 1929
Piles of Perils, 1916 (Sennett)
Pilgrim, 1923 (Chaplin)
Pilgrimage, 1933 (Ford)
Pill Pounder, 1923 (La Cava)
Pillars of Society, 1916 (Walsh)
Pillole di Ercole, 1960 (de Sica)
Pillow Book, 1996 (Greenaway)
Pilota ritorna, 1942 (Rossellini)
Pimp. *See* Zegen, 1987
Pinched in the Finish, 1917 (Sennett)
Pine à ongles, 1968 (Forman)
Pink Cadillac, 1989 (Eastwood)
Pink Flamingoes, 1972 (Waters)
Pink Floyd—The Wall, 1982 (Parker)
Pink Pajamas, 1929 (Sennett)
Pinky, 1949 (Kazan)
Pinky, Elmyra & the Brain, 1998 (Spielberg)
Pinnacle Rider, 1926 (Wyler)
Pinned to the Ground. *See* Auf's kreuz gelegt, 1974
Pinocchio, 1972 (de Sica)
Pioneers in Ingolstadt. *See* Pioniere in Ingolstadt, 1971
Pioniere in Ingolstadt, 1971 (Fassbinder)
Pipes of Pan, 1922 (Hepworth)
Pippa Passes, 1909 (Griffith; Sennett)
Pir v Girmunka, 1941 (Pudovkin)
Pirañas, 1967 (García Berlanga)
Piranha, 1978 (Bartel; Corman; Dante; Sayles)
Pirata sono io!, 1940 (Fellini)
Pirate, 1948 (Minnelli)
Pirate Gold, 1912 (Griffith)
Pirate Tape, 1982 (Jarman)
Pirates, 1985 (Polanski)
Pirates Bold, 1916 (Franklin)
Pirates du rail, 1938 (von Stroheim)
Pirate's Fiancée, Dirty Mary. *See* Fiancée du Pirate, 1969
Pirate's Gold, 1908 (Griffith)
Pirates of Capri. *See* I pirati de Capri, 1949
Pire Nuri, 1968 (Güney)
Pirhana II: Flying Killers,. *See* Pirhana II: The Spawning, 1981
Pirhana II: The Spawning, 1981 (Cameron)
Pirogov, 1947 (Kozintsev)
Piroska és a farkas, 1988 (Mészáros)
Píseň o sletu I, II, 1949 (Weiss)
Piste du nord, 1942 (Feyder)
Pistonne, 1970 (Berri)
Pit, 1914 (Tourneur)
Pit. *See* Ana, 1957
Pit and the Pendulum, 1913 (Guy)
Pit and the Pendulum, 1961 (Corman)
Pit and the Pendulum. *See* Puits et le pendule, 1963
Pit Stop, 1969 (Corman)
Pitfalls of a Big City, 1923 (Sennett)
Pithache Panje, 1914 (Phalke)
Pittori in città, 1955-59 (Taviani)
Pittsburgh Documents, 1971 (Brakhage)
Piú bella serata della mia vita, 1972 (Scola)
Piyade Osman, 1970 (Güney)
Pizhon, 1929 (Donskoi)

Pizza Triangle: A Drama of Jealousy, and Other Things. *See* Dramma della gelosia—Tutti i particolari in cronaca, 1970
Place for Lovers. *See* Amanti, 1968
Place in a Crowd, 1964 (Menzel)
Place in the Sun, 1951 (Stevens)
Place in the Sun. *See* A Spot in the Shade, 1949
Place to Go, 1963 (Dearden)
Place without Limits. *See* Lugar sin límites, 1977
Places in the Heart, 1984 (Benton)
Placido Domingo: A Musical Life, 1995 (Zeffirelli)
Plácido, 1961 (García Berlanga)
Plague in Florence. *See* Pest in Florenz, 1919
Plain and Fancy Girls, 1925 (Mccarey)
Plain Clothes, 1925 (Capra; Sennett)
Plain Clothes, 1988 (Coolidge)
Plain Jane to the Rescue, 1982 (Woo)
Plain People. *See* Prostiye Lyudi, 1945
Plain Song, 1910 (Griffith)
Plain Woman. *See* Okame, 1927
Plainsman, 1937 (de Mille)
Plaisir, 1952 (Ophüls)
Plaisir d'Amour, 1994 (Kaplan)
Plaisirs défendus, 1933 (Cavalcanti)
Plan Nine from Outer Space, 1956 (Wood, Edward D., Jr.)
Planet of the Apes, 1968 (Schaffner)
Planet of the Vampires. *See* Terrore nello spazio, 1965
Planeta Burg, 1966 (Bogdanovich)
Plannbung, 1977 (Petersen)
Planter's Wife, 1908 (Griffith)
Planton du colonel, 1897 (Guy)
Plastiques, 1963 (Storck)
Plateau, 1905 (Guy)
Platinum Blonde, 1931 (Capra)
Platonische Ehe, 1919 (Leni)
Platoon, 1986 (Stone)
Plato's Cave Inn, 1980 (Vanderbeek)
Platters. *See* écuelles, 1983
Play It Again, Sam, 1972 (Allen)
Play It as It Lays, 1972 (Schumacher)
Play Misty for Me, 1971 (Eastwood; Siegel)
Play Murder for Me, 1992 (Corman)
Playa prohibida, 1955 (Bardem)
Playboy's Voluptuous Vixens, 1997 (Meyer)
Player, 1992 (Altman; Pollack; Rudolph)
Playgirls and the Bellboy, 1962 (Coppola)
Playgrounds of the Mammals, 1932 (Sennett)
Playhouse, 1921 (Keaton)
Playing Around, 1930 (Leroy)
Playing with Scorpions, 1972 (Marshall)
Playmates. *See* Lekkamraterna, 1914
Plays for Britain, 1976 (Leigh)
Playtime, 1967 (Tati)
Pleasantville, 1998 (Soderbergh)
Please, Not Now!. *See* Bride sur le cou, 1961
Pleasure Garden, 1926 (Hitchcock)
Pleasure Garden, 1952 (Anderson)
Pleasure Garden. *See* Lustgården, 1961
Pleasure of Love. *See* Plaisir d'Amour, 1994
Pleasure Party. *See* Partie de plaisir, 1975
Pleasures of the Flesh. *See* Etsuraku, 1965
Plebei, 1915 (Protazanov)
Plebeian. *See* Plebei, 1915
Plein soleil, 1959 (Clément)
Plein Sud, 1981 (Miller)
Plenty, 1985 (Schepisi)
Ples v dezju, 1961 (Chabrol)
Plokhoy khoroshyi chelovek, 1973 (Heifitz)
Plötzliche Reichtum der armen Leute von Kombach, 1970 (Fassbinder)
Plötzliche Reichtum der armen Leute von Kombach, 1971 (Schlöndorff; Von Trotta)
Plough and the Stars, 1936 (Ford)
Plow That Broke the Plains, 1936 (Lorentz)
Plumber, 1914 (Sennett)
Plumber, 1925 (Sennett)
Plumber, 1978 (Weir)
Plumber. *See* Work, 1915
Plumber and the Lady, 1933 (Sennett)
Plumber's Daughter, 1927 (Sennett)
Plumbier amoureux, 1931 (Autant-Lara)
Plumitas calientes, 1994 (Birri)
Plus Belles Escroqueries du monde, 1963 (Polanski)
Plus Belles Escroqueries du monde, 1964 (Chabrol; Godard)
Plus vieux métier du monde, 1967 (Autant-Lara; de Broca; Godard; Miller)
Plusz minusz egy nap, 1973 (Fábri)
Po ceste pustým lesem, 1999 (Nemec)
Po zakonu, 1926 (Kuleshov)
Po: forza 50.000, 1961 (Olmi)
Pobeda na pravoberezhnoi Ukraine i izgnanie Nemetskikh zakhvatchikov za predeli Ukrainskikh Sovetskikh zemel, 1945 (Dovzhenko)
Pobeda, 1938 (Pudovkin)
Pobočník Jeho Výsosti, 1933 (Frič)
Počestné paní pardubické, 1944 (Frič)
Pociag, 1959 (Kawalerowicz)
Pocket Money, 1972 (Malick)
Pocketful of Miracles, 1961 (Capra)
Pod gwiazda frygijska, 1954 (Kawalerowicz)
Pod severnym siyaniyem, 1990 (Mikhalkov)
Poder local, poder popular, 1970 (Gómez)
Poder popular, 1979 (Guzmán)
Podor del deseo, 1976 (Bardem)
Podstawy BHP w kopalni miedzi, 1972 (Kieślowski)
Podsudimy, 1985 (Heifitz)
Podvig razvedchika, 1947 (Barnet)
Podwójne życie Weroniky, 1991 (Kieślowski)
Poem Field No.1, 1967 (Vanderbeek)
Poem Field No.2, 1966 (Vanderbeek)
Poem Field No.5, 1967 (Vanderbeek)
Poem Field No.7, 1967 (Vanderbeek)
Poem of an Inland Sea. *See* Poema o more, 1958
Poema o more, 1958 (Dovzhenko)
Poet, 1957 (Barnet)
Poet Remembers, 1989 (Nemec)
Poète et sa folle amante, 1916 (Feuillade)
Poetic Justice, 1993 (Singleton)
Poil de carotte, 1925 (Duvivier; Feyder)
Poil de carotte, 1932 (Duvivier)
Poil de carotte, 1972 (Kurys)
Point Blank, 1967 (Boorman)
Point Break, 1991 (Bigelow; Cameron)
Point de fuite, 1983 (Ruiz)
Point Loma, Old Town, 1912 (Dwan)
Point of No Return, 1993 (Badham; Besson)
Point of Order, 1963 (de Antonio)
Pointe courte, 1956 (Resnais; Varda)
Pointing Finger, 1919 (Browning)
Points of Reference, 1959 (Leacock)
Poison, 1911/13 (Feuillade)
Poison, 1991 (Haynes)
Poison of Gold. *See* Guldets Gift, eller Lerhjertet, 1916
Poisoned Flume, 1911 (Dwan)
Poisonous Arrow. *See* Giftpilen, 1915

Poisonous Love. *See* Fader og Søn, 1911
Pojken och draken, 1962 (Troell)
Poker Windows, 1931 (Sennett)
Pokerspiel, 1966 (Kluge)
Pokhozdeniya Oktyabrini, 1924 (Kozintsev)
Poko, 1981 (Ouedraogo)
Pokoj zwyciezy swiat, 1951 (Ivens)
Pokolenie, 1955 (Polanski; Wajda)
Pokoritel' Zhenskikh Serdets. *See* Leon Drey, 1915
Pokušeni, 1957 (Kachyňa)
Pola X, 1999 (Carax)
Polden, 1931 (Heifitz)
Polibek ze stadionu, 1948 (Frič)
Police!, 1916 (Chaplin)
Police, 1985 (Breillat; Pialat)
Police Film. *See* Polizeifilm, 1970
Poliche, 1934 (Gance)
Polin, 1900/07 (Guy)
Polioty vo sne naiavou, 1983 (Mikhalkov)
Polite Invasion, 1960 (Zetterling)
Politician's Love Story, 1909 (Griffith; Sennett)
Politimesteren, 1911 (Blom)
Polizeiakte 909, 1933 (Wiene)
Polizeifilm, 1970 (Wenders)
Polly West est de Retour, 1996 (Kaplan)
Polowanie na muchy, 1969 (Wajda)
Poltergeist, 1982 (Hooper; Spielberg)
Polustanok, 1963 (Barnet)
Polyecran for International Exposition of Labor Turin. *See* Polyekrán pro Mezinárodní výstavu práce Turin, 1961
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Polyekrán pro BVV, 1960 (Jireš)
Polyekrán pro Mezinárodní výstavu práce Turin, 1961 (Jireš)
Polyester, 1981 (Waters)
Pommier, 1902 (Guy)
Pomodoro, 1961 (Olmi)
Pompadourtasken. *See* Naar Fruen gaar paa Eventyr, 1913
Pömperly's Kampf mit dem Schneeschuh, 1922 (Holger-Madsen)
Pompiers, 1895 (Lumière)
Pompon malencontreux 1, 1903/04 (Guy)
Pont d' Iéna, 1900 (Lumière)
Pont du Nord, 1981 (Rivette)
Pontcarral, Colonel d'Empire, 1942 (Delannoy)
Pontormo and Punks at Santa Croce, 1982 (Jarman)
Pony Express, 1909 (Porter)
Poodle Springs, 1998 (Pollack; Rafelson)
Pool of London, 1950 (Dearden)
Poor Cow, 1967 (Loach)
Poor Fish, 1924 (Mccarey)
Poor Fish, 1931 (Sennett)
Poor Girl, 1974 (Apted)
Poor Girl. *See* Chudá holka, 1929
Poor Little Rich Girl, 1917 (Tourneur)
Poor Little Rich Girl, 1965 (Warhol)
Poor Ones. *See* Zavallilar, 1975
Poor Relations, 1919 (Vidor)
Poovanam, 1969 (Benegal)
Popas in tabara de vara, 1958 (Mészáros)
Pope Must Die, 1991 (Bartel)
Pope Must Diet. *See* Pope Must Die, 1991
Popeye, 1980 (Altman)
Popiół i diament, 1958 (Wajda)
Popioły, 1965 (Wajda)
Poppy. *See* Gubijinso, 1935
Popular Crafts. *See* Artesania popular, 1966
Popular Power. *See* **Poder popular**, 1979
Por la puerta falsa, 1950 (de Fuentes)
Por la tierra ajena, 1968 (Littin)
Por primera vez elecciones libres, 1984 (Alvarez)
Porcile, 1969 (Pasolini)
Porgy and Bess, 1959 (Preminger)
Pork Chop Hill, 1959 (Milestone)
Pornographers: Introduction to Anthropology. *See* Jinruigaku nyumon, 1966
Port Chicago Vigil, 1966 (Baillie)
Port of Call. *See* Hamnstad, 1948
Port of Seven Seas, 1938 (Sturges; Whale)
Port of Shadows. *See* **Quai des brumes**, 1938
Porta del cielo, 1946 (de Sica)
Portaborse, 1991 (Moretti)
Porte des Lilas, 1957 (Clair)
Porte du large, 1936 (L'herbier)
Porter. *See* New Janitor, 1914
Portes de la maison, 1954 (Storck)
Portes de la nuit, 1946 (Carné)
Porteuse de pain, 1906 (Feuillade)
Porto Novo—la danse des reines, 1971 (Rouch)
Portrait, 1993 (Penn)
Portrait. *See* Shozo, 1948
Portrait de Mireille, 1909 (Gance)
Portrait de Raymond Depardon, 1983 (Rouch)
Portrait d'Henri Goetz, 1947 (Resnais)
Portrait d'un assassin, 1949 (von Stroheim)
Portrait from Life, 1949 (Zetterling)
Portrait of a Girl. *See* Léanyportre, 1971
Portrait of a Lady, 1996 (Campion)
Portrait of a Man. *See* Férfiarckép, 1964
Portrait of a Sinner. *See* Rough and the Smooth, 1959
Portrait of a Woman. *See* Femme disparait, 1942
Portrait of a Young Girl at the End of the 1960s in Brussels, 1994 (Akerman)
Portrait of Arshile, 1995 (Egoyan)
Portrait of Asa. *See* Portratt av Asa, 1965
Portrait of Geza Anda, 1964 (Leacock)
Portrait of Jason, 1967 (Clarke)
Portrait of One Who Proved His Mettle. *See* Porträt einer Bewährung, 1964
Portrait of Paul Burkhard, 1964 (Leacock)
Portrait of the Patriotic Heroes. *See* Chung Lieh T'u, 1974
Portrait of Van Cliburn, 1966 (Leacock)
Porträt einer Bewährung, 1964 (Kluge)
Portratt av Asa, 1965 (Troell)
Poslední muž, 1934 (Frič)
Poslední výstřel, 1950 (Weiss)
Posse, 1993 (Bartel)
Possédés, 1987 (Holland; Wajda)
Possessed. *See* Possédés, 1987
Possession de l'enfant, 1909 (Feuillade)
Post Haste, 1933 (Launder, Frank, and Sidney Gilliat)
Post Haste, 1934 (Grierson; Jennings)
Post Office Europe. *See* Europa-Postlagernd, 1918
Postcards from the Edge, 1990 (Nichols; Reiner)
Postman Always Rings Twice, 1981 (Rafelson)
Posto, 1961 (Olmi)
Postrižny, 1980 (Menzel)
Pot au Feu, 1965 (Altman)
Pot Bouille, 1957 (Duvivier)
Potage indigeste, 1903 (Guy)
Pote tin kyriaki, 1960 (Dassin)
Potifars Hustru, 1911 (Blom)
Potomok Chingis-khana, 1928 (Barnet; Pudovkin)
Pottery of Ilzecka. *See* Ceramika Iłżecka, 1951

Potterymaker, 1925 (Flaherty)
Pottsville Palooka, 1931 (Sennett)
Poudre d’escampette, 1971 (de Broca)
Poule fantaisiste, 1903 (Guy)
Poulet, 1963 (Berri)
Poulet au vinaigre, 1984 (Chabrol)
Pounding Hearts. *See* P’eng P’eng I Ch’uan Hsin, 1980
Pour être aimée, 1933 (Tourneur)
Pour le mérite, 1950 (Staudte)
Pour le mistral, 1966 (Ivens)
Pour secourer la salade, 1902 (Guy)
Pour toutes, 1999 (Lelouch)
Pour un maillot jaune, 1965 (Lelouch)
Pour un sou d’amour, 1931 (Grémillon)
Pour une nuit d’amour, 1920/23 (Protazanov)
Pour vos beaux yeux, 1929-30 (Storck)
Pourquoi?, 1981 (Ouedraogo)
Pourquoi, Israel?, 1973 (Lanzmann)
Pourquoi pas?, 1977 (Serreau)
Poussières d’amour, 1996 (Schroeter)
Pouta, 1961 (Kachyňa)
Pouvoir du mal, 1985 (Zanussi)
Povere bimbe, 1923 (Pastrone)
Poverty and Other Delights. *See* Joyeux Calvaire, 1996
Povest plamennykh let, 1961 (Dovzhenko)
Povodeň, 1958 (Frič)
Power, 1986 (Lumet)
Power and the Glory, 1933 (Sturges)
Power and the Land, 1940 (Ivens)
Power Flash of Death, 1913 (Dwan)
Power of Emotions. *See* Macht der Gefühle, 1983
Power of Evil. *See* Pouvoir du mal, 1985
Power of Love, 1912 (Dwan)
Power of Love. *See* Kaerlighedens Styrke, 1911
Power of the Image: Leni Riefenstahl. *See* Macht der Bilder: Leni Riefenstahl, 1993
Power of the Press, 1928 (Capra)
Power of the Press, 1943 (Fuller)
Power to the People, 1972 (Benegal)
Pozor vizita!, 1981 (Kachyňa)
Přísně tajné premiéry, 1967 (Frič)
Práče, 1960 (Kachyňa)
Practical Joke and a Sad End. *See* En grov Spøg, 1908
Practice Makes Perfect. *See* Cavaleur, 1978
Praesidenten, 1919 (Dreyer)
Praesten i Vejlby, 1920 (Blom)
Praesten i Vejlby, 1931 (Holger-Madsen)
Praestens Datter, 1916 (Holger-Madsen)
Prague, 1985 (Menzel)
Prague, the Restless Heart of Europe. *See* Praha, neklidne srace Europy, 1985
Praha, neklidne srace Europy, 1985 (Chytilová)
Prangasiz mahkumlar, 1964 (Güney)
Prästänkan, 1920 (Dreyer)
Prästen, 1914 (Sjöström)
Pratidwandi, 1970 (Ray)
Pratinidhi, 1964 (Sen)
Prato, 1979 (Taviani)
Pravda, 1969 (Godard)
Prawdziwy koniec wielkiej wojny, 1957 (Kawalerowicz)
Prazdnik svyatovo Iorgena, 1930 (Protazanov)
Preacher, 2000 (Smith)
Precautions against Fanatics. *See* Massnahmen gegen Fanatiker, 1968
Precious Grain. *See* Dragotsennye zerna, 1948
Precursores de la pintura argentina, 1957 (Torre Nilsson)
Prefab Story. *See* Panelstory, 1979
Prelude à l’apres-midi d’une faune, 1938 (Rossellini)
Prem Rog, 1982 (Kapoor)
Préméditation, 1912 (Feuillade)
Premature Burial, 1962 (Coppola; Corman)
Premi Pagal, 1933 (Mehboob Khan)
Première Cigarette, 1904 (Guy)
Premiere fois, 1976 (Berri)
Première Gamelle, 1902 (Guy)
Premiere. *See* Ösbemutató, 1974
Premiers pas de Bébé, 1896-97 (Lumière)
Premonition, 1970 (Rudolph)
Prenom: Carmen, 1983 (Godard)
Preparez vos mouchoirs, 1977 (Blier)
Présence réelle, 1983 (Ruiz)
Presence, 1972 (Brakhage)
Presence. *See* Jelenlét, 1965
Présentation ou Charlotte et son steak, 1951 (Godard; Rohmer)
President. *See* Praesidenten, 1919
President Vanishes, 1934 (Wellman)
Presidentessa, 1952 (Germi)
Pressens Magt, 1913 (Blom)
Pressure Point, 1962 (Kramer)
Presumed Innocent, 1990 (Pakula; Pollack)
Pret a Porter. *See* Ready to Wear, 1995
Pretty Angels, 1990 (Fridriksson)
Pretty as a Picture: The Art of David Lynch, 1997 (Lynch)
Pretty Baby, 1978 (Malle)
Pretty Maids All in a Row, 1971 (Vadim)
Pretty Sister of Jose, 1915 (Dwan)
Preview Murder Mystery, 1935 (Florey)
Prey of the Jaguar, 1996 (Bartel)
Price of a Good Time, 1917 (Weber)
Price of a Song, 1935 (Powell, Michael, And Emeric Pressburger)
Price of Beauty. *See* Den farlige Alder, 1911
Price of Coal, 1977 (Loach)
Price of Heaven, 1997 (Bogdanovich)
Price of Man. *See* Tsena cheloveka, 1928
Price of the Necklace, 1914 (Ingram)
Priceless Watch. *See* Anmol Ghadi, 1946
Prick up Your Ears, 1987 (Frears; Jarman)
Pride. *See* Aan, 1952
Pride and the Man, 1916 (Borzage)
Pride and the Passion, 1957 (Kramer)
Pride of New York, 1918 (Walsh)
Pride of Palomar, 1922 (Borzage)
Pride of Pickeville, 1927 (Sennett)
Pride of the Clan, 1917 (Tourneur)
Pride of the Marines, 1945 (Daves)
Prière, 1900/07 (Guy)
Priest. *See* Prästen, 1914
Priest and Empress. *See* Yoso, 1963
Prigioniero della montagna, 1955 (Pasolini)
PriklyuchenieLiny v Sochi, 1916 (Bauer)
Prima Angélica, 1974 (Saura)
Prima della rivoluzione, 1964 (Bertolucci)
Prima notte, 1958 (Cavalcanti; de Sica)
Prima sezona, 1994 (Kachyňa)
Primal Call, 1911 (Griffith)
Primary, 1960 (Leacock; Maysles)
Primary Colors, 1998 (Nichols; Reiner)
Primary Target, 1990 (Corman)
Primate, 1974 (Wiseman)
Primer año, 1970 (Guzmán)
Primer delegado, 1975 (Alvarez)
Primera fundacion de Buenos Aires, 1959 (Birri)
Primeros Juegos Deportivos Militares, 1964 (Alvarez)

Primitive Lover, 1922 (Franklin)
Primrose Path, 1940 (La Cava)
Prince and the Pauper, 1915 (Porter)
Prince and the Pauper. *See* Seine Majestät das Bettelkind, 1920
Prince of Arcadia. *See* Prinz von Arkadien, 1932
Prince of Avenue A, 1920 (Ford)
Prince of Darkness, 1987 (Carpenter)
Prince of Egypt, 1998 (Brooks; Spielberg)
Prince of Foxes, 1948 (Welles)
Prince of Homburg. *See* Principe di Homburg, 1997
Prince of the City, 1981 (Lumet)
Princess and the Plumber, 1930 (Korda)
Princess Bride, 1987 (Reiner)
Princess Chang Ping, 1975 (Woo)
Princess from the Moon. *See* Taketori Monogatari, 1987
Princess of New York, 1921 (Hitchcock)
Princess Pongyola. *See* A hercegnö Pongyolaban, 1914
Princess with the Golden Star. *See* Princezna se zlatou hvězdou, 1959
Princess Yang Kwei-fei. *See* Yokihi, 1955
Princesse de Clèves, 1960 (Cocteau; Delannoy)
Princesse Mandane, 1928 (Dulac)
Princess's Dilemma. *See* Prinsesse Elena, 1913
Princezna se zlatou hvězdou, 1959 (Frič)
Principe di Homburg, 1997 (Bellocchio)
Principio y fin, 1993 (Ripstein)
Prins Gustaf, 1944 (Zetterling)
Prinsesse Elena, 1913 (Holger-Madsen)
Printemps, 1909 (Feuillade)
Prinz Kuckuk, 1919 (Leni)
Prinz Sami, 1918 (Lubitsch)
Prinz und Bettelknabe. *See* Seine Majestät das Bettelkind, 1920
Prinz von Arkadien, 1932 (Forst)
Prinzessin und der Geiger. *See* Blackguard, 1925
Prinzessin von Neutralien, 1917 (Wiene)
Prípad pro Selwyn, 1968 (Weiss)
Priscilla and the Umbrella, 1911 (Sennett)
Priscilla's April Fool Joke, 1911 (Sennett)
Priscilla's Capture, 1911 (Sennett)
Prise de pouvoir par Louis XIV, 1966 (Rossellini)
Prisionero trece, 1933 (de Fuentes)
Prison, 1965 (Warhol)
Prison. *See* Fängelse, 1949
Prison Farm, 1938 (Dmytryk)
Prison Stories: Women on the Inside, 1991 (Silver; Spheeris)
Prison sur le gouffre, 1912 (Feuillade)
Prison Taint. *See* Den Aereløse, 1916
Prison without Bars, 1938 (Crichton)
Prisoner from Stambul. *See* Häftling aus Stambul, 1929
Prisoner No. 1. *See* Fange nr. 1, 1935
Prisoner No. 113. *See* Fange Nr. 113, 1917
Prisoner of Honor, 1991 (Anderson)
Prisoner of Japan, 1942 (Ulmer)
Prisoner of Mars, 1942 (Anger)
Prisoner of Second Avenue, 1975 (Schumacher)
Prisoner of Shark Island, 1936 (Ford)
Prisoner of the Harem, 1914 (Guy)
Prisoner of Zenda, 1913 (Porter)
Prisoner of Zenda, 1922 (Ingram)
Prisoner of Zenda, 1937 (Cromwell)
Prisoners of Hope, 1995 (Kopple)
Prisoner's Song. *See* Pesnya katorzhanina, 1911
Prisonnière, 1968 (Clouzot)
Private Affairs of Bel Ami, 1947 (Aldrich; Lewin)
Private Benjamin, 1980 (Brooks)
Private Confessions. *See* Enskilda samtal, 1996
Private Conversation. *See* Bes svideteley, 1983
Private Detective 62, 1933 (Curtiz)
Private Duty Nurses, 1971 (Corman)
Private Hell 36, 1954 (Siegel)
Private Izzy Murphy, 1926 (Bacon)
Private Life of a Cat, 1945 (Deren)
Private Life of Don Juan, 1934 (Korda)
Private Life of Helen of Troy, 1927 (Korda)
Private Life of Henry VIII, 1933 (Crichton; Korda)
Private Life of Sherlock Holmes, 1970 (Wilder)
Private Lives, 1931 (Franklin)
Private Lives of Elizabeth and Essex, 1939 (Curtiz)
Private Matter, 1992 (Silver)
Private Navy of Sergeant O'Farrell, 1968 (Tashlin)
Private Parts, 1972 (Bartel)
Private Wives, 1933 (Sandrich)
Private Worlds, 1935 (La Cava)
Private's Affair, 1959 (Walsh)
Private's Progress, 1956 (Attenborough; Boulting)
Privilege, 1990 (Rainer)
Privileged, 1981 (Schlesinger)
Privy Councillor Geiger. *See* Hofrat Geiger, 1947
Prix de beauté, 1930 (Clair)
Prize of Gold, 1954 (Zetterling)
Prizefighter and the Lady, 1933 (Hawks)
Prizzi's Honor, 1985 (Huston)
Pro Patria, 1914 (Blom)
Probation Wife, 1919 (Franklin)
Probation, 1975 (Leigh)
Problem Girls, 1953 (Dupont)
Procès, 1962 (Welles)
Procès de Jeanne d'Arc, 1962 (Bresson)
Process, 1972 (Brakhage)
Processo alla città, 1952 (Rosi)
Processo Clémenceau, 1918 (de Sica)
Proclamation. *See* Kiáltó, 1964
Procureur Hallers. *See* Andere, 1930
Prodigal Bridegroom, 1926 (Sennett)
Prodigal Knight. *See* Affairs of Anatol, 1921
Prodigal Son. *See* Tuhlaajapoika, 1993
Prodloužený čas, 1984 (Jireš)
Producers, 1968 (Brooks)
Production sélective du réseau à soixante-dix, 1934 (Storck)
Prof. Kelpha's Magic, 1914/15 (Phalke)
Professional, 1995 (Besson)
Professione: Reporter, 1975 (Antonioni)
Professor Bean's Removal, 1913 (Sennett)
Professor Beware, 1938 (Daves)
Professor de mi Señora, 1930 (Florey)
Professor Hannibal. *See* Hannibál tonár úr, 1956
Professor My Son. *See* Mio Figlio Professore, 1946
Professor's Daughter, 1913 (Sennett)
Profeta, 1967 (Scola)
Profezia di un delitto. *See* Magiciens, 1975
Profit by Their Example, 1964 (Loach)
Profound Desire of the Gods. *See* Kamigami no fukaki yokubo, 1968
Profundo carmesí, 1996 (Ripstein)
Progresso in agricoltura, 1957 (Olmi)
Proibito, 1954 (Rosi)
Proie du vent, 1926 (Clair)
Proie pour l'ombre, 1960 (Astruc)
Proizvodstvo muzykal'nykh instrumentov, 1930 (Barnet)
Prokleti praznik, 1958 (Makavejev)
Prokliatiye millioni, 1917 (Protazanov)
Prokuror, 1917 (Protazanov)
Prolonged Time. *See* Prodloužený čas, 1984
Promesse de l'aube, 1971 (Dassin)

Prométhé, 1908 (Feuillade)
Prométhée . . . banquier, 1921 (L'herbier)
Prometheus I-II, 1919 (Blom)
Promise, 1912 (Dwan)
Promise. *See* Versprechen, 1994
Promise at Dawn. *See* Promesse de l'aube, 1971
Promised Land. *See* Tierra prometida, 1973
Promised Land. *See* Ziemia obiecana, 1974
Property Man, 1914 (Chaplin; Sennett)
Prophecy, 1979 (Frankenheimer)
Prophecy. *See* Jóslat, 1920
Propos sur le cinéma, 1986 (Kaboré)
Proposition, 1998 (Branagh)
Propre de l'homme, 1960 (Lelouch)
Proprietà non è piú un furto, 1973 (Petri)
Proschanie s Matyoroy, 1981 (Shepitko)
Proscrit, L'oubliette, 1912/13 (Feuillade)
Prosperity Race, 1962 (Zetterling)
Prospero's Books, 1991 (Greenaway)
Prostitute. *See* Prostitutka, 1926
Prostitutka, 1926 (Donskoi)
Prostiye Lyudi, 1945 (Kozintsev)
Prostoi sluchai, 1932 (Pudovkin)
Protéa, 1913 (Feyder)
Protecting San Francisco from Fire, 1913 (Sennett)
Protector, 1999 (Corman)
Protégé. *See* Protegido, 1956
Protegido, 1956 (Torre Nilsson)
Protest at 48 Years Old. *See* Yonjuhassai no teiko, 1956
Protsess Eserov, 1922 (Vertov)
Protsess Mironova, 1919 (Vertov)
Protsess o tryokh millionakh, 1926 (Barnet; Protazanov)
Proud Flesh, 1925 (Vidor)
Proud Ones. *See* Cheval d'Orgueil, 1980
Proud Rebel, 1958 (Curtiz)
Prova de Fogo, 1980 (Diegues)
Prova d'orchestra, 1978 (Fellini)
Providence, 1977 (Resnais)
Provincial Actors. *See* Aktorzy prowincjonalni, 1979
Provinciale, 1980 (Goretta)
Prowler, 1951 (Aldrich; Losey)
Proyekt inzhenera Praita, 1918 (Kuleshov)
Prozess, 1947 (Pabst)
Prstýnek, 1944 (Frič)
Prudence of Broadway, 1919 (Borzage)
Prude's Fall, 1924 (Hitchcock)
Prunella, 1918 (Tourneur)
Prussian Cur, 1918 (Walsh)
Prussian Spy, 1909 (Griffith)
Przajście podziemne, 1973 (Kieślowski)
Przed rajdem, 1970 (Kieślowski)
Przekładaniec, 1968 (Wajda)
Przemysl, 1966 (Zanussi)
Przesluchanie, 1982 (Holland)
Prześwietlenie, 1973 (Kieślowski)
Przy Jaciel, 1960 (Skolimowski)
Przypadek, 1981 (Kieślowski)
Psohlavci, 1954 (Frič)
Psy, 1980 (de Broca)
Psyche, Lysis, 1947 (Markopoulos)
Psychiatry in Russia, 1955 (Maysles)
Psycho, 1960 (Hitchcock)
Psycho, 1998 (van Sant)
Psycho IV: The Beginning, 1991 (Landis)
P'Tang Yang, Kipperbang. *See* Kipperbang, 1983
P'tite Lilie, 1927 (Cavalcanti)
Puberty Blues, 1982 (Beresford)
Public Enemy, 1931 (Wellman)
Public Eye, 1992 (Zemeckis)
Public Eye. *See* Follow Me, 1972
Public Housing, 1997 (Wiseman)
Public Prosecutor. *See* Prokuror, 1917
Publicity Pays, 1924 (Mccarey)
Puce Moment, 1949 (Anger)
Puce Women, 1948 (Anger)
Puebla hoy, 1978 (Leduc)
Pueblerina, 1948 (Fernández)
Pueblito, 1961 (Fernández)
Pueblo Legend, 1912 (Griffith)
Pueblos en armas, 1961 (Ivens)
Puente, 1977 (Bardem)
Pugilist. *See* Knock Out, 1914
Puits et le pendule, 1963 (Astruc)
Puits mitoyen, 1913 (Tourneur)
Pull Ourselves up or Die Out, 1985 (Marshall)
Pullman Bride, 1917 (Sennett)
Pulp Fiction, 1994 (Tarantino)
Pulsating Giant, 1971 (Benegal)
Pulse of Life, 1917 (Ingram)
Puma Action. *See* Daihao meizhoubao, 1989
Pumpkin. *See* Kabocha, 1928
Pumpkin Eater, 1964 (Clayton)
Punishment, 1912 (Griffith)
Punishment Island. *See* Shokei no shima, 1966
Punishment Room. *See* Shokei no heya, 1956
Punition, 1962 (Rouch)
Punnascha, 1961 (Sen)
Punt'a a čtyřlístek, 1954 (Weiss)
Punta and the Four-Leaf Clover. *See* Punt'a a čtyřlístek, 1954
Punter's Mishap, 1900 (Hepworth)
Puntila, 1970 (Syberberg)
Pupils of the Seventh Grade, 1938 (Protazanov)
Puppe, 1919 (Lubitsch)
Puppenmacher von Kiang-Ning, 1923 (Wiene)
Puppetmaster, 1993 (Hou Hsiao-Hsien)
Puppets, 1916 (Browning)
Puppies. *See* Stěnata, 1957
Puppy Lovetime, 1926 (Sennett)
Pur Sang, 1931 (Autant-Lara)
Purchase Price, 1932 (Wellman)
Pure Air. *See* Friluft, 1959
Pure Hell of St. Trinian's, 1960 (Launder, Frank, and Sidney Gilliat)
Purgation, 1910 (Griffith)
Purity and After, 1978 (Brakhage)
Purple Heart, 1944 (Milestone)
Purple Noon. *See* Plein soleil, 1959
Purple Rose of Cairo, 1985 (Allen)
Pursued, 1947 (Walsh)
Pursuit at Dawn. *See* Akatsuki no tsuiseki, 1950
Pursuit of Happiness, 1971 (Mulligan)
Pursuit of the Graf Spee. *See* Battle of the River Plate, 1956
Pusher-in-the-Face, 1928 (Florey)
Pushing Hands, 1991 (Lee)
Pussycat. *See* Faster Pussycat! Kill! Kill!, 1965
Putting One Over. *See* Masquerader, 1914
Putting Pants on Philip, 1926 (Stevens)
Puu-san, 1953 (Ichikawa)
Pyaar, 1950 (Kapoor)
Pyat vecheroc, 1979 (Mikhalkov)
Pygmalion, 1938 (Lean)
Pyramide des Sonnengottes, 1965 (Siodmak)
Pyramide humaine, 1961 (Rouch)

Pyramides bleues, 1988 (Marker)
Pytel blech, 1962 (Chytilová)
Pytlákova schovanka, 1949 (Frič)

Q & A, 1990 (Lumet)
Q-bec My Love. *See* Succès commercial, 1970
Qiang xing qi fei, 1984 (Chen Kaige)
Qin yong, 1989 (Zhang Yimou)
Qiu Jin, 1983 (Xie Jin)
Qiu Ju da guan si, 1992 (Zhang Yimou)
Quack Doctor, 1920 (Sennett)
Quadrille, 1950 (Godard; Rivette)
Quadrille réaliste, 1902 (Guy)
Quai des brumes, 1938 (Carné)
Quai des Orfèvres, 1947 (Clouzot)
Quality Street, 1927 (Franklin; Lewin)
Quality Street, 1937 (Stevens)
Quand le rideau se lève, 1957 (Lelouch)
Quand les feuilles tombent, 1911 (Feuillade)
Quand minuit sonna, 1914 (Feyder)
Quand tu liras cette lettre, 1953 (Melville)
Quando a Carnaval chegar, 1972 (Diegues)
Quando de donne avevano la coda, 1970 (Wertmuller)
Quante volte. . .quella notte, 1972 (Bava)
Quarrelsome Anglers, 1898 (Hepworth)
Quarry Mystery, 1914 (Hepworth)
Quarta pagina, 1942 (Fellini)
Quartet, 1948 (Zetterling)
Quartet, 1981 (Ivory)
Quartieri alti, 1944 (Castellani)
Quatorze Juillet, 1932 (Clair)
Quatorze Juillet, 1954 (Gance)
Quatre Aventures de Reinette et Mirabelle, 1987 (Rohmer)
Quatre Cents Coups, 1959 (Demy; Truffaut)
Quatre Cents Coups, 1959 (de Broca)
Quatre Nuits d'un rêveur, 1971 (Bresson)
Quatres Vagabonds, 1931 (Pick)
Quatres vérités, 1962 (Clair)
Que el viento se llevó, 1980 (Alvarez)
Que hacer, 1970 (Ruiz)
Que la bête meure, 1969 (Chabrol; Pialat)
Que la fête commence, 1975 (Tavernier)
Qué me hecho yo para merecer esto?, 1984 (Almodóvar)
Que sont-ils devenus?, 1997 (Téchiné)
Que Viva Mexico!, 1933 (Eisenstein)
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Que Viva Mexico!, 1958 (Eisenstein)
Québec et aprés. *See* Confort et l'indifférence, 1982
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Québec: Duplessis et après. . . , 1972 (Arcand)
Queen and the Cardinal. *See* Jérome Perreau, héro des barricades, 1936
Queen Bee. *See* Jo-bachi, 1978
Queen Christina, 1933 (Mamoulian)
Queen Is Dead, 1986 (Jarman)
Queen Kelly, 1928 (von Stroheim)
Queen Margot. *See* Reine Margot, 1994
Queen of Apollo, 1970 (Leacock)
Queen of Blood, 1966 (Corman)
Queen of Modern Times. *See* Gendai no joo, 1924
Queen of Sin. *See* **Sodom und Gomorrha**, 1922
Queen of Spades, 1948 (Clayton)
Queen of Spades. *See* Pikovaya dama, 1916
Queen of the Band, 1915 (Browning)
Queen of the Circus. *See* Kyohubadan no joo, 1925
Queen of the Night. *See* Reina de la Noche, 1994
Queen's Diamonds. *See* Three Musketeers, 1974
Queen's Guards, 1961 (Powell, Michael, And Emeric Pressburger)
Queen's Necklace. *See* Affaire du collier de la Reine, 1946
Queen's Secret. *See* Taina koroloevy, 1919
Queimada, 1969 (Pontecorvo)
Quel bandito sono io, 1949 (Bava)
Quelle joie de vivre. *See* Che gioia vivere, 1961
Quelques Jours avec moi, 1988 (Sautet)
Quem e beta, 1972 (Pereira Dos Santos)
Quemando tradiciones, 1971 (Alvarez)
Quentin Crisp in America. *See* Resident Alien, 1991
Querelle, 1982 (Fassbinder)
Querelle de jardins, 1982 (Ruiz)
Querelle enfantine, 1895 (Lumière)
Quest of Life, 1916 (Goulding)
Qu'est-ce qu'on attend pour être heureux!, 1982 (Serreau)
Questa volta parliamo di uomini, 1965 (Wertmuller)
Questi fantasmi, 1967 (Castellani)
Questi ragazzi, 1937 (de Sica)
Question, 1977 (Tavernier)
Question of Attribution, 1991 (Schlesinger)
Question ordinaire, 1969 (Miller)
Questions of Leadership, 1983 (Loach)
Qui commande aux fusils, 1969 (Ivens)
Quick, 1932 (Siodmak)
Quick and the Dead, 1995 (Raimi)
Quick Billy, 1970 (Baillie)
Quick—König der Clowns. *See* Quick, 1932
Quicksands, 1923 (Hawks)
Quicksilver Highway, 1997 (Landis)
Quién me quiere a mi?, 1936 (Buñuel)
Quiet American, 1958 (Mankiewicz)
Quiet American, 2001 (Pollack)
Quiet Day at the End of the War, 1970 (Mikhalkov)
Quiet Days in Clichy. *See* Jours tranquilles a Clichy, 1990
Quiet Little Wedding, 1913 (Sennett)
Quiet Man, 1952 (Ford)
Quiet Place in the Country. *See* Tranquillo posto di campagna, 1968
Quiet Please, 1933 (Stevens)
Quiet Revolution, 1975 (Benegal)
Quiet Village. *See* Vaiennut kyla, 1997
Quills, 2000 (Kaufman)
Quilombo, 1984 (Diegues)
Quintet, 1979 (Altman)
Quixote, 1964/65 (Baillie)
Quiz Show, 1994 (Levinson; Scorsese)
Qunian dongtian, 1995 (Hou Hsiao-Hsien)
Quo Vadis?, 1951 (Huston; Leroy)

R-Xmas, 2001 (Ferrara)
R.I.P., Rest in Pieces, 1997 (Jarmusch)
Raag Yaman Kalyan, 1972 (Benegal)
Raat Bhore, 1956 (Sen)
Raba lubvi, 1976 (Mikhalkov)
Rabbia, 1963 (Pasolini)
Rabbit Case. *See* Causa králík, 1979
Rabbit's Moon, 1971 (Anger)
Rabbit's Moon. *See* Lune des Lapins, 1950
Rabi, 1992 (Kaboré)
Rabi. *See* Rabi, 1992
Rabid, 1976 (Cronenberg)
Rabid Dogs. *See* Cani arrabbiati, 1974
Rabindranath Tagore, 1961 (Ray)
Rablélek, 1913 (Curtiz)
Racconti Romani, 1955 (Rosi; de Sica)

Race, 1914 (Sennett)
Race for a Bride, 1914 (Browning)
Racetrack, 1985 (Wiseman)
Rache einer Frau, 1921 (Wiene)
Rache ist mein, 1918 (Lang)
Rachel's Sin, 1911 (Hepworth)
Racines noires, 1985 (Faye)
Racing. *See* Rennen, 1961
Racket, 1928 (Milestone)
Racket, 1951 (Cromwell)
Racket Busters, 1938 (Rossen)
Racket Cheers, 1929 (Sennett)
Radeau avec baigneurs, 1896-97 (Lumière)
Radi neskol'kikh strochek. *See* For the Sake of a Few Lines, 1985
Radio Days, 1987 (Allen)
Radio Kisses, 1930 (Sennett)
Radioens Barndom, 1949 (Dreyer)
Radioland Murders, 1994 (Lucas)
Raduga, 1944 (Donskoi)
Rafael Alberti, un retrato del poeta por Fernando Birri, 1983 (Birri)
Raffles, 1914 (Sennett)
Rafle de chiens, 1904 (Guy)
Raga and the Emotions, 1971 (Benegal)
Ragazza che sapeva troppo, 1963 (Bava)
Ragazza di Piazza S. Pietro, 1958 (de Sica)
Ragazza in vetrina, 1961 (Pasolini)
Rage. *See* Rabid, 1976
Rage de dents, 1900 (Guy)
Rage Net, 1988 (Brakhage)
Ragged Flag. *See* Ranru no hata, 1974
Raging Bull, 1980 (Schrader; Scorsese)
Ragtime, 1981 (Forman)
Rah Hal-e Yek, 1978 (Kiarostami)
Raiders of the Lost Ark (Spielberg), 1981 (Kasdan; Kaufman; Lucas; Spielberg)
Rail Rider, 1916 (Tourneur)
Rail-rodder, 1965 (Keaton)
Railroad Man. *See* Ferroviere, 1956
Railroaded, 1947 (Mann)
Railroaders. *See* Pályamunkások, 1957
Rain, 1932 (Milestone)
Rain. *See* Regen, 1929
Rain. *See* Sadie Thompson, 1928
Rain Man, 1988 (Levinson)
Rain or Shine, 1930 (Capra)
Rain People, 1969 (Coppola)
Rainbow. *See* Raduga, 1944
Rainbow Dance, 1936 (Cavalcanti)
Rainbow Jacket, 1954 (Dearden)
Rainbow of This Sky. *See* Kono ten no niji, 1958
Raining in the Mountain. *See* K'ung Shan Ling Y&udieresis;, 1979
Raining Stones, 1993 (Loach)
Rainmaker, 1997 (Coppola)
Rain's Hat, 1978 (Zetterling)
Raintree County, 1957 (Dmytryk)
Rainy Knight, 1925 (Sennett)
Raise Ravens. *See* **Cria cuervos**, 1976
Raise the Red Lantern. *See* Da hong deng long gao gao gua, 1991
Raising Arizona, 1987 (Coen)
Raising Cain, 1992 (de Palma)
Raja Harishchandra, 1913 (Phalke)
Raja Harishchandra, 1916/17 (Phalke)
Rajol fi Hayati, 1961 (Chahine)
Rajtunk is mulik, 1960 (Mészáros)
Rake's Progress, 1945 (Launder, Frank, and Sidney Gilliat)
Rakkii-san, 1952 (Ichikawa)
Rakudai wa shita keredo, 1930 (Ozu)
Rakugaki kokuban, 1959 (Shindo)
Rallare, 1947 (Sjöström)
Rally 'round the Flag, Boys!, 1958 (Mccarey)
Rambling Rose, 1991 (Coolidge)
Rambo: First Blood Part II, 1984 (Cameron)
Ramona and Julian. *See* Lonesome Cowboys, 1968
Rampage, 1992 (Friedkin)
Ramuntcho, 1958 (de Broca)
Ramuz, passage d'un poète, 1959 (Tanner)
Ran, 1985 (Kurosawa)
Ranch Detective, 1912 (Dwan)
Ranch Girl, 1911 (Dwan)
Ranch Life on the Range, 1912 (Dwan)
Ranchero's Revenge, 1913 (Griffith)
Ranchman's Marathon, 1912 (Dwan)
Ranchman's Nerve, 1911 (Dwan)
Rancho alegre, 1940 (Fernández)
Rancho Notorious, 1952 (Lang)
Random Harvest, 1942 (Franklin; Leroy)
Random Hearts, 1999 (Pollack)
Rangha, 1976 (Kiarostami)
Rango, 1931 (Schoedsack)
Rank and File Film, 1971 (Loach)
Ranks and People. *See* Chiny i liudi, 1929
Ranru no hata, 1974 (Yoshimura)
Ransom, 1996 (Howard)
Ransom. *See* Tengoku to jigoku, 1963
Rape of Czechoslovakia, 1939 (Weiss)
Rappel immédiat, 1939 (von Stroheim)
Rapport du Gendarme, 1987 (Goretta)
Rapt d' enfant par les romanichels. *See* Volée par les bohémiens, 1904
Rapto, 1953 (Fernández)
Rascal Dazzle, 1981 (Lewis)
Rascal of Wolfish Ways, 1915 (Sennett)
Rashomon, 1950 (Kurosawa)
Raskolnikow, 1923 (Wiene)
Rasp, 1931 (Powell, Michael, And Emeric Pressburger)
Raspberry Romance, 1925 (Sennett)
Rasputin. *See* Tragédie impériale, 1938
Rastro de la Muerte, 1983 (Ripstein)
Rastro de muerte, 1981 (Ripstein)
Rastus and the Game-Cock, 1913 (Sennett)
Rat Race, 1960 (Mulligan)
Rated X, 2000 (Bogdanovich)
Rätsel von Bangalor, 1917 (Leni)
Ratten, 1955 (Siodmak)
Rattlesnakes and Gunpowder and The Ranch Tenor, 1911 (Dwan)
Raub der Mona Lisa, 1931 (Forst)
Räuberbraut, 1916 (Wiene)
Rausch; Madame DuBarry, 1919 (Lubitsch)
Raven, 1963 (Corman)
Raw Deal, 1948 (Mann)
Rayon vert, 1986 (Rohmer)
Raz, dwa, trzy, 1967 (Anderson)
Razbitaya vaza, 1913 (Protazanov)
Razbudite Lenochky, 1933 (Gerasimov)
Razgrom Japonii, 1945 (Heifitz)
Razord in Old Kentucky, 1930 (Sandrich)
Razor's Edge, 1946 (Goulding)
Razzle Dazzle, 1903 (Porter)
Re-Inforcer, 1949 (Lewis)
Reaching for the Moon, 1917 (Fleming)
Reaching for the Moon, 1931 (Goulding)
Reaching for the Sun, 1941 (Wellman)
Ready Money, 1914 (de Mille)

Ready to Wear, 1995 (Altman)
Real Adventure, 1922 (Vidor)
Real End of the Great War. *See* Prawdziwy koniec wielkiej wojny, 1957
Real Estate Fraud, 1912 (Dwan)
Real Genius, 1985 (Coolidge)
Real Life, 1979 (Brooks; Spheeris)
Real McTeague, 1994 (Altman)
Real Presence. *See* Présence réelle, 1983
Real Woman. *See* Mulher de verdade, 1954
Realismo socialista, 1973 (Ruiz)
Reap the Wild Wind, 1942 (de Mille)
Rear Window, 1954 (Hitchcock)
Reasons of State. *See* Recurso del m&eacute;todo, 1975
Reazione a catena, 1971 (Bava)
Rebecca, 1940 (Hitchcock)
Rebecca of Sunnybrook Farm, 1938 (Dwan)
Rebecca's Daughter, 1990 (Forsyth)
Rebecca's Wedding Day, 1914 (Sennett)
Rebel. *See* Amakusa shiro tokisada, 1962
Rebel without a Cause, 1955 (Ray)
Rebelión de los colgados, 1954 (Fernández)
Rebellion. *See* Joiuchi, 1967
Rebellion in Japan. *See* Utage, 1967
Rebound. *See* Rebound: The Legend of Earl 'The Goat' Manigault, 1996
Rebound: The Legend of Earl 'The Goat' Manigault, 1996 (Badham)
Rebuilding of Ronne and Nexø. *See* Rønnes og Nexøs
  Genopbygning, 1954
Rece do gory, 1967 (Skolimowski)
Recipe for a Crime. *See* Přísně tajné premiéry, 1967
Récit du colonel, 1908 (Feuillade)
Reckless, 1935 (Fleming)
Reckless Moment, 1949 (Ophüls)
Reckless Romeo, 1917 (Keaton)
Reckless Rosie. *See* Naughty Baby, 1929
Reckoning, 1908 (Griffith)
Recognition, 1912 (Dwan)
Reconstitution. *See* Anaparastassi, 1970
Reconstruction. *See* Anaparastassi, 1970
Record Breakers, 1914 (Browning)
Record of a Living Being. *See* Ikimono no kiroku, 1955
Record of a Tenement Gentleman. *See* Nagaya no shinshi roku, 1947
Record of Love. *See* Aijo no keifu, 1961
Record of Love and Desire. *See* Aiyoku no ki, 1930
Record of Youth. *See* Shonen ki, 1951
Recreation, 1914 (Chaplin; Sennett)
Récréation à la Martinière, 1895 (Lumière)
Recta final, 1964 (Fernández)
Recuerdos del Porvenir, 1968 (Ripstein)
Recurso del método, 1975 (Littin)
Red, 1953 (Fernández)
Red and Blue, 1968 (Richardson)
Red and the Blue, 1983 (Loach)
Red and the White. *See* **Csillagosok, katonák**, 1967
Red Badge of Courage, 1951 (Huston)
Red Ball Express, 1952 (Boetticher)
Red Baron. *See* Von Richthofen and Brown, 1971
Red Beard. *See* Hung Hu-Tzu, 1958
Red Beard. *See* Akahige, 1965
Red Dance, 1928 (Walsh)
Red Desert. *See* Deserto rosso, 1964
Red Dust, 1932 (Fleming; Hawks)
Red Elephant, 1982 (Tian Zhuangzhuang)
Red Ensign, 1934 (Powell, Michael, And Emeric Pressburger)
Red Girl, 1908 (Griffith)
Red-headed Woman, 1932 (Lewin)
Red Heat, 1988 (Hill)
Red Heels. *See* Celimene, Poupee de Montmartre, 1925
Red Hot Rhythm, 1929 (Mccarey)
Red Hot Romance, 1913 (Sennett)
Red Hot Romance, 1922 (Fleming)
Red House, 1947 (Daves)
Red Inn. *See* Auberge rouge, 1951
Red Italy, 1979 (Jarmusch)
Red Kimono, 1925 (Arzner)
Red Light. *See* Spinonen fra Tokio, 1910
Red Lily, 1924 (Niblo)
Red Line 7000, 1965 (Hawks)
Red Lob. *See* Palombella rossa, 1989
Red Margaret, Moonshiner, 1913 (Dwan)
Red Mark, 1928 (Daves)
Red May. *See* Vörös Május, 1968
Red Pearls, 1930 (Launder, Frank, and Sidney Gilliat)
Red Pony, 1949 (Aldrich; Milestone)
Red Psalm. *See* **Még kér a nép**, 1972
Red Ribbon Blues, 1995 (Bartel)
Red River, 1948 (Hawks)
Red Samson. *See* A vörös Sámson, 1917
Red Shoes, 1948 (Powell, Michael, And Emeric Pressburger)
Red Sorghum. *See* **Hong gao liang**, 1988
Red Tent. *See* Krasnaya palatka, 1971
Red Vase. *See* Kizil vazo, 1961
Redemption, 1930 (Niblo)
Redes, 1934/35 (Zinnemann)
Redhead Redhead, 1980 (Rogozhkin)
Redl Ezredes, 1985 (Szabó)
Redman and the Child, 1908 (Griffith)
Redman's View, 1909 (Griffith)
Reed: Insurgent Mexico. *See* Reed: México insurgente, 1973
Reel Fine, 1998 (Brakhage)
Reel Virginian, 1924 (Sennett)
Reencuentro, 1985 (Alvarez)
Reflections in a Golden Eye, 1967 (Coppola; Huston)
Reflections in the Dark, 1994 (Corman)
Reflections of Murder, 1974 (Badham)
Reflections on Black, 1955 (Brakhage)
Reflections on Cinema. *See* Propos sur le cinéma, 1986
Reflections on Citizen Kane, 1991 (Frankenheimer)
Reflet de Claude Mercoeur, 1923 (Duvivier)
Reflexfilm, 1947 (Roos)
Reformation. *See* Et Laereaar, 1914
Reformation of Sierra Smith, 1912 (Dwan)
Reformers, 1913 (Griffith)
Refrain. *See* Refren, 1972
Refren, 1972 (Kieślowski)
Refugee, 1918 (Hepworth)
Refugiados de la Cueva del Muertro, 1983 (Alvarez)
Regain, 1937 (Pagnol)
Régard des autres. *See* Mirada de los otros, 1979
Regard Picasso, 1967 (Kaplan)
Regard sur le VIème FESPACO, 1979 (Kaboré)
Regarde-moi quand je te quitte, 1993 (de Broca)
Regarding Henry, 1991 (Nichols; Reiner)
Regards sur la Belgique ancienne, 1936 (Storck)
Régates de San Francisco, 1960 (Autant-Lara)
Regen, 1929 (Ivens)
Regeneration, 1915 (Walsh)
Régime sans pain, 1986 (Ruiz)
Régiment moderne, 1906 (Guy)
Registered Nurse, 1933 (Florey)
Règle du jeu, 1939 (Becker; Renoir)
Regno di Napoli, 1978 (Schroeter)
Regular Girl, 1919 (Goulding)

Regularly or Irregularly. *See* Be Tartib ya Bedoun-e Tartib, 1981
Réhabilitation, 1905 (Guy)
Rehearsal, 1974 (Dassin)
Rehearsal. *See* Plannbung, 1977
Reifezeugnis, 1982 (Petersen)
Reign of Terror, 1949 (Mann)
Reilly's Wash Day, 1919 (Sennett)
Reimei izen, 1931 (Kinugasa)
Reina de la Noche, 1994 (Ripstein)
Réincarnation de Serge Renaudier, 1920 (Duvivier)
Reincarnation. *See* Ujraélök, 1920
Reindeer Games, 2000 (Frankenheimer)
Reine Margot, 1954 (Gance)
Reine Margot, 1994 (Berri)
Reise ins Licht, 1977 (Fassbinder)
Reise nach Wien, 1973 (Kluge)
Réjeanne Padovani, 1973 (Arcand; Lefebvre)
Releasing the Spirits, 1990 (Asch)
Relentless: Mind of a Killer, 1994 (Badham)
Relentless Outlaw, 1912 (Dwan)
Religieuse, 1966 (Rivette)
Reluctant Debutante, 1958 (Minnelli)
Reluctant Millionaire. *See* Muž z neznáma, 1939
Reluctant Saint, 1962 (Dmytryk)
Remains of the Day, 1993 (Ivory)
Remarkable Mr. Kipps. *See* Kipps, 1941
Rembrandt, 1936 (Korda)
Rembrandt, Etc. and Jane, 1976 (Brakhage)
Rembrandt, Painter of Man. *See* Rembrandt, schilder van de mens, 1957
Rembrandt, schilder van de mens, 1957 (Haanstra)
Remember Last Night, 1935 (Whale)
Remember Mary Magdalene, 1914 (Dwan)
Remember My Name, 1978 (Altman; Rudolph)
Remember the Night, 1940 (Sturges)
Remember When, 1925 (Capra; Sennett)
Reminiscences of a Journey to Lithuania, 1972 (Mekas)
Remorques, 1941 (Grémillon)
Removal Party. *See* Sloane Square, A Room of One's Own, 1976
Rencontre, 1914 (Feuillade)
Rencontre avec le Président Ho Chi Minh, 1969 (Ivens)
Rendez-vous, 1962 (Delannoy)
Rendez-vous, 1976 (Lelouch)
Rendez-vous, 1985 (Téchiné)
Rendez-vous d'Anna, 1978 (Akerman)
Rendez-vous de Cannes, 1929 (Becker)
Rendez-vous de Juillet, 1949 (Becker)
Rendez-vous de Paris, 1995 (Rohmer)
Rendezvous at Orchard Bridge, 1954 (Xie Jin)
Rendezvous in Paris. *See* Rendez-vous de Paris, 1995
Rendezvous with Annie, 1946 (Dwan)
Renegade's Heart, 1913 (Dwan)
Renegades, 1930 (Fleming)
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Rent Jumpers, 1915 (Sennett)
Renunciation, 1909 (Griffith)
Répétition dans un cirque, 1903 (Guy)
Répétition générale. *See* Generalprobe, 1980
Repas de bébé, 1895 (Lumière)
Repas en famille, 1896-97 (Lumière)
Replacement Killers, 1998 (Woo)
Réponses de femmes, 1975 (Varda)
Report. *See* Gozaresh, 1977
Report from Millbrook, 1966 (Mekas)
Report from the Aleutians, 1943 (Huston)
Report on the Chairman of a Farmers' Co-Operative. *See* Riport egy TSZ-elnökröl, 1960
Report on the Party and the Guests. *See* **O slavnosti a hostech**, 1966
Reportage sur Orly, 1964 (Godard)
Reportaje, 1953 (Fernández)
Reporters, 1972 (Apted)
Repos du guerrier, 1962 (Vadim)
Representative. *See* Pratinidhi, 1964
Republicans—The New Breed, 1964 (Leacock)
Repulsion, 1964 (Polanski)
Requiem, 1981 (Fábri)
Requiem, 1998 (Tanner)
Requiem for Those Who Overlived, 1992 (Jireš)
Requiescat, 1966 (Pasolini)
Resan bort, 1945 (Sjöberg)
Rescate, 1974 (Alvarez)
Rescued by Rover, 1905 (Hepworth)
Rescued from an Eagle's Nest, 1907 (Porter)
Rescuers: Stories of Courage: Two Women, 1997 (Bogdanovich)
Reserved for Ladies. *See* Service for Ladies, 1932
Reservoir Dogs, 1992 (Tarantino)
Resident Alien, 1991 (Morrissey)
Resourceful Lovers, 1911 (Sennett)
Response in October. *See* Respuesta de Octobre, 1972
Responsive Eye, 1966 (de Palma)
Respuesta de Octobre, 1972 (Guzmán)
Rest ist Schweigen, 1959 (Käutner)
Restaurant, 1965 (Warhol)
Restless Breed, 1957 (Dwan)
Restless Spirit, 1913 (Dwan)
Restless Wives, 1924 (La Cava)
Restless Years, 1958 (Käutner)
Restoration, 1909 (Griffith)
Resultado final, 1998 (Bardem)
Resurrection, 1909 (Griffith)
Resurrection. *See* En Opstandelse, 1914
Résurrection, 1923 (L'herbier)
Resurrection, 1999 (Cronenberg)
Resurrection of Bronco Billy, 1970 (Carpenter)
Resurrection of Love. *See* Ai ni yomigaeru hi, 1923
Resurrezione, 1958 (Castellani)
Retenex-moi . . . ou je fais un malheur, 1984 (Lewis)
Retour à la raison, 1924 (Ray)
Retour à la terre, 1938 (Tati)
Retour à la vie, 1949 (Clouzot)
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Retour d'Afrique, 1971 (Tanner)
Retour de Don Camillo, 1953 (Duvivier)
Retour de Manivel, 1916 (Feuillade)
Retour des champs, 1899/1900 (Guy)
Retour d'un amateur de bibliothèque, 1983 (Ruiz)
Retour d'une promenade en mer, 1896-97 (Lumière)
Retour Madrid, 1967 (Haanstra)
Retrato, 1963 (Solas)
Retroscena, 1939 (Germi)
Retten sejrer, 1917 (Holger-Madsen)
Return. *See* Rückkehr, 1990
Return Engagement, 1983 (Rudolph)
Return of Frank James, 1940 (Lang)
Return of Maxim. *See* **Vozvrashcheniye Maksima**, 1937
Return of the Edge of the World, 1978 (Powell, Michael, And Emeric Pressburger)
Return of the Heroes. *See* Aslanlarin dönüsü, 1966
Return of the Jedi, 1983 (Kasdan; Lucas; Marquand)
Return of the Musketeers, 1989 (Lester)
Return of the Prodigal Son. *See* Awdat al Ibn al Dal, 1976

Return of the Secaucus Seven, 1980 (Sayles)
Return of the Seven, 1965 (Fernández)
Return of the Texan, 1952 (Daves)
Return of Vasili Bortnikov. *See* Vozvrachenia Vassilya Bortnikov, 1953
Return Ticket to Madrid. *See* Retour Madrid, 1967
Return to Glennascaul, 1951 (Welles)
Return to Mayberry, 1986 (Howard)
Return to Reason. *See* Retour à la raison, 1924
Return to Treasure Island, 1954 (Dupont)
Reunion, 1942 (Dassin)
Reunion in France, 1942 (Mankiewicz)
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Reunion in Vienna, 1933 (Franklin)
Revanche, 1973 (Faye)
Rêve du chasseur, 1904 (Guy)
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Revenant, 1913 (Feuillade)
Revenge Is Mine. *See* Rache ist mein, 1918
Revenge of Milady. *See* Four Musketeers, 1975
Revenge of the Colossal Beasts, 1962-70 (Carpenter)
Revenge of the Creature, 1955 (Eastwood)
Revenge of Yukinojo. *See* Yukinojo henge, 1935
Revenge of Yukinojo. *See* Yukinojo henge, 1963
Revenge, 1918 (Browning)
Revenge. *See* Adauchi, 1964
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Revenge. *See* Fatto di sangue fra due uomini per causa di una vedova, 1978
Revengeful Spirit of Eros. *See* Erogami no onryo, 1930
Revêtement des routes, 1923 (Grémillon)
Revisor, 1933 (Frič)
Reviziya VTiSK v Tverskoi Gubernii, 1919 (Kuleshov)
Revizor, 1996 (Mikhalkov)
Revolt in the Desert, 1937 (Korda)
Revolt of Mamie Stover, 1956 (Walsh)
Révolté des vivants. *See* Monde tremblera, 1939
Révolté, 1938 (Clouzot)
Révoltée, 1947 (L'herbier)
Révolte des vivants, 1939 (von Stroheim)
Revolución, 1963 (Sanjinés)
Revolution, 1967 (Greenaway)
Revolution Marriage. *See* Revolutionsbryllup, 1914
Revolutionary. *See* Revolyutsioner, 1917
Revolutionary Romance, 1911 (Guy)
Révolutionnaire, 1965 (Lefebvre)
Revolutionsbryllup, 1909 (Blom)
Revolutionsbryllup, 1914 (Blom)
Revólver sangriento, 1963 (Fernández)
Revolyutsioner, 1917 (Bauer)
Revue Man and the Girl, 1911 (Griffith)
Revue Montmartroise, 1932 (Cavalcanti)
Reward, 1965 (Fernández)
Reward of Courage, 1913 (Dwan)
Reward of the Faithless, 1917 (Ingram)
Reward of Valor, 1912 (Dwan)
Reworking the Devils. *See* Devils at the Elgin, 1974
Rey se divierte, 1944 (de Fuentes)
Rhapsody in August. *See* Hachigatsu No Kyohshikyoku, 1991
Rhode Island Red, 1968 (Rainer)
Rhyme of Vengeance. *See* Akuma no temari-uta, 1977
Rhythme de travail, 1976 (Rouch)
Rice. *See* Kome, 1957
Rich and Famous, 1981 (Cukor; Morrissey)
Rich and Strange, 1932 (Hitchcock)
Rich in Love, 1993 (Beresford)
Rich Kids, 1979 (Altman)
Rich Man's Folly, 1931 (Cromwell)
Rich Revenge, 1910 (Griffith)
Richard III, 1974 (Kopple)
Richard III, 1985 (Ruiz)
Richard Lester!, 1998 (Lester)
Richard Mortensens bevaegelige Maleri, 1944 (Roos)
Richelieu, 1914 (Dwan)
Richter und sein Henker, 1975 (Ritt)
Riddance, Free Breathing. *See* Szabad lélegzet, 1973
Riddle of Lumen, 1972 (Brakhage)
Riddle of the Stinson, 1987 (Miller)
Ride Back, 1957 (Aldrich)
Ride for a Bride, 1913 (Sennett)
Ride in the Whirlwind, 1965 (Corman)
Ride Lonesome, 1959 (Boetticher)
Ride the High Country, 1962 (Peckinpah)
Ride with the Devil, 1999 (Lee)
Rideau cramoisi, 1953 (Astruc)
Rider of the Law, 1919 (Ford)
Rider on the Rain. *See* Passager de la pluie, 1969
Riders of the Purple Cows, 1924 (Sennett)
Riders of Vengeance, 1919 (Ford)
Ridicule, 1996 (Leconte)
Ridicule and Tears. *See* Lö jen och tårar, 1913
Ridin' for Love, 1926 (Wyler)
Riding High, 1950 (Capra)
Rien ne va plus, 1997 (Chabrol)
Rien que les heures, 1926 (Cavalcanti)
Riff-Raff, 1990 (Loach)
Rififi. *See* **Du Rififi chez les hommes**, 1955
Riget II, 1997 (Von Trier)
Riget, 1994 (Von Trier)
Right of Man. *See* Propre de l'homme, 1960
Right of Youth. *See* Ungdommens Ret, 1911
Right Stuff, 1983 (Kaufman)
Rika, the Mixed-Blood Girl. *See* Konketsuji Rika, 1973
Rikos ja Pangaistus, 1983 (Kaurismaki)
Rikugun, 1944 (Kinoshita)
Riley and Schultz, 1912 (Sennett)
Riley the Cop, 1928 (Ford)
Rimal min Zahab, 1966 (Chahine)
Rincón de las Virgenes, 1972 (Fernández)
Ring, 1927 (Hitchcock)
Ring Seller. *See* Baya el Khawatim, 1965
Ring with the Crowned Eagle, 1993 (Wajda)
Ring-a-Ding Rhythm. *See* It's Trad, Dad, 1962
Ringer, 1950 (Zetterling)
Rings on Her Fingers, 1942 (Mamoulian)
Rink, 1916 (Bacon; Chaplin)
Rio, 40 Degrees. *See* Rio, quarenta graus, 1955
Rio Bravo, 1959 (Hawks)
Rio das Mortes, 1970 (Fassbinder)
Río Escondido, 1947 (Fernández)
Rio Grande, 1950 (Ford)
Rio Lobo, 1970 (Hawks)
Rio Vengeance. *See* Motorpsycho, 1965
Rio y la muerte, 1954 (Buñuel)
Rio, quarenta graus, 1955 (Pereira Dos Santos)
Rio, zona norte, 1957 (Pereira Dos Santos)
Rio, zone nord. *See* Rio, zona norte, 1957
Riot, 1969 (Rudolph)
Rio's Love Songs, 1994 (Diegues)
Riot in Cell Block 11, 1954 (Siegel)
Rip & Stitch, Tailors, 1919 (Sennett)
Rip Girls, 2000 (Coolidge)
Ripa Hits the Skids. *See* Ripa ruostuu, 1993

Ripa ruostuu, 1993 (Kaurismaki)
Ripe Earth, 1938 (Boulting)
Riport egy TSZ-elnökröl, 1960 (Mészáros)
Riptide, 1934 (Goulding)
Rise and Fall of a Little Film Company. *See* Grandeur et Decadence d'un Petit Commerce du Cinema, 1986
Rise and Fall of Legs Diamond, 1960 (Boetticher)
Rise and Shine, 1941 (Dwan)
Rise of Jennie Cushing, 1917 (Tourneur)
Rise of Louis XIV. *See* Prise de pouvoir par Louis XIV, 1966
Rising of the Moon, 1957 (Ford)
Rising Sun, 1993 (Kaufman)
Rising Tide, 1933 (Rotha)
Risk. *See* Suspect, 1960
Rita. *See* Lettere di una novizia, 1960
Rita la zanzara, 1966 (Wertmuller)
Rita the Mosquito. *See* Rita la zanzara, 1966
Rita's Legends. *See* Stille nach dem Schuß, 1999
Rite. *See* Riten, 1969
Rite of Passage, 1972 (Marshall)Rite of Passage, 1972 (Marshall)
Riten, 1969 (Bergman)
Ritorna Za-la-mort. *See* Fumeria d'oppio, 1947
Ritorno di Don Camillo. *See* Retour de Don Camillo, 1953
Ritual in Transfigured Time, 1946 (Deren)
Ritual. *See* Riten, 1969
Ritz, 1976 (Lester)
Riusciranno i nostri eroi a trovare il loro amico misteriosamente scomparso in Africa?, 1968 (Scola)
Rival Mashers. *See* Those Love Pangs, 1914
Rival Servants. *See* To Tjenestepiger, 1910
Rival Sisters. *See* Zhizn' za Zhizn', 1916
Rival Suitors. *See* Fatal Mallet, 1914
Rival World, 1955 (Haanstra)
Rivals, 1912 (Sennett)
Rivals, 1916 (Franklin)
Rive Gauche, 1931 (Korda)
River, 1929 (Borzage)
River, 1937 (Lorentz)
River, 1951 (Renoir)
River Fuefuki. *See* Fuefuki-gawa, 1960
River of No Return, 1954 (Preminger)
River of Romance, 1929 (Cukor)
River Rat, 1984 (Apted)
River Solo Flows. *See* Bungawan Solo, 1951
River without Bridges. *See* Hashi no nai kawa, 1969
River without Bridges II. *See* Hashi no nai kawa, 1970
River's Edge, 1957 (Dwan)
River's End, 1930 (Curtiz)
RKO 281, 1999 (Scott)
Road Back, 1937 (Whale)
Road Home. *See* Wo de fu qin mu qin, 1999
Road of Truth, 1956 (Gerasimov)
Road Sign. *See* Wegweiser, 1920
Road to Bresson. *See* De Weg waar Bresson, 1984
Road to Corinth. *See* Route de Corinthe, 1967
Road to El Dorado, 2000 (Branagh; Spielberg)
Road to Fort Alamo. *See* Strada per Fort Alamo, 1964
Road to Glory, 1926 (Hawks)
Road to Glory, 1936 (Hawks)
Road to God. *See* Kami e no michi, 1928
Road to Happiness. *See* Goldene Schmetterling, 1926
Road to Happiness. *See* Lykken, 1916
Road to Heaven. *See* Himlaspelet, 1942
Road to Hell. *See* Tol'ko Raz v Godu, 1914
Road to Mandalay, 1926 (Browning)
Road to Peace. *See* A béke ut ja, 1917
Road to Ruin, 1913 (Dwan)
Road to Success, 1913 (Dwan)
Road to the Heart, 1909 (Griffith)
Road to Wellville, 1994 (Parker)
Road to Yesterday, 1925 (de Mille)
Road Trip, 2000 (Spielberg)
Road Warrior. *See* Mad Max II, 1981
Roadhouse Queen, 1933 (Sennett)
Roadie, 1980 (Rudolph)
Roads across Britain, 1939 (Rotha)
Roads of Exile. *See* Chemines de l'Exile ou Les Dernières Années de Jean-Jacques Rousseau, 1978
Roadways, 1937 (Cavalcanti)
Roaring Twenties, 1939 (Rossen; Walsh)
Roaring Years. *See* Anni ruggenti, 1962
Robber Spider. *See* Rovedderkoppen, eller Den røde Enke, 1916
Robber Symphony, 1936 (Wiene)
Robby the Coward, 1911 (Griffith)
Robert et Robert, 1978 (Lelouch)
Robert Frost: A Lover's Quarrel with the World, 1963 (Clarke)
Robert Macaire et Bertrand, 1904 (Guy)
Robert und Bertram, 1915 (Lubitsch)
Robert Zemeckis Presents: The Frighteners. *See* Frighteners, 1996
Robin and Marian, 1976 (Lester)
Robin Hood, 1922 (Dwan; Florey)
Robin Hood of Eldorado, 1936 (Wellman)
Robin Hood: Men in Tights, 1993 (Brooks)
Robinson Crusoe, 1910 (Blom)
Robinson Girl. *See* Robinsonka, 1974
Robinsonka, 1974 (Kachyňa)
Robocop, 1987 (Verhoeven)
Robotnicy 71 nic o nas bez nas, 1972 (Kieślowski)
Robust Romeo, 1914 (Sennett)
Rocco and His Brothers. *See* **Rocco e i suoi fratelli**, 1960
Rocco Papaleo. *See* Permette? Rocco Papaleo, 1971
Rock All Night, 1957 (Corman)
Rock in Reykjavik. *See* Rokk in Reykjavik, 1982
Rock 'n' Roll High School, 1979 (Bartel; Corman; Dante)
Rock 'n' Roll High School Forever, 1991 (Corman)
Rock 'n' Roll Kids, 1988 (Tian Zhuangzhuang)
Rock of Ages, 1902 (Porter)
Rock of Riches, 1916 (Weber)
Rockabye, 1932 (Cukor)
Rock-a-Bye Baby, 1958 (Lewis)
Rock-a-bye Baby, 1958 (Sturges)
Rock-a-Bye Baby, 1958 (Tashlin)
Rock-a-bye Cowboy, 1933 (Stevens)
Rock-Cut Temples of Ellora, 1914/15 (Phalke)
Rocket Busters, 1938 (Bacon)
Rocket Man, 1954 (Rudolph)
Rockets Galore, 1958 (Dearden)
Rocky Road, 1909 (Griffith)
Rocky Road to Dublin, 1968 (Huston)
Rodelkavalier, 1918 (Lubitsch)
Rodeo, 1929 (Sennett)
Rodin, 1995 (Jireš)
Rodina Electrichestva. *See* Homeland of Electricity, 1987
Rodnya, 1982 (Mikhalkov)
Roei no uta, 1938 (Mizoguchi)
Roger Touhy, Gangster, 1943 (Florey)
RoGoPaG, 1962 (Godard)
Rogopag, 1962 (Rossellini)
Rogopag, 1963 (Pasolini; Welles)
Rogue Regiment, 1948 (Florey)
Rogue's, 1919 (Franklin)
Rogues' Gallery, 1913 (Sennett)

Rogues of Paris, 1913 (Guy)
Rogues of Rajasthan. *See* Mewad No Mawali, 1930
Roi de coeur, 1966 (de Broca)
Roi de Thulé, 1910 (Feuillade)
Roi des Champs-Elysées, 1934 (Delannoy; Keaton)
Roi des palaces, 1932 (Clouzot)
Roi des parfums, 1910 (Gance)
Roi Lear au village, 1911/13 (Feuillade)
Rok spokojnego slonca, 1984 (Zanussi)
Rokk in Reykjavik, 1982 (Fridriksson)
Rola, 1971 (Zanussi)
Role. *See* **Bhumika**, 1977
Rolle. *See* Rola, 1971
Roller Skate, 1963 (Warhol)
Rollerball, 1975 (Jewison)
Rolling Home, 1935 (Launder, Frank, and Sidney Gilliat)
Rolling Thunder, 1977 (Schrader)
Rollover, 1981 (Pakula)
Roly-Poly. *See* Przekładaniec, 1968
Roma, 1972 (Fellini)
Roma '90, 1989 (Antonioni)
Roma, città aperta, 1945 (Rossellini; Fellini)
Roma città libera, 1946 (de Sica)
Roma coma Chicago, 1969 (Cassavetes)
Roma ore undici, 1952 (Petri)
Római szonáta, 1996 (Gaál)
Roman aus den Bergen. *See* Geier-Wally, 1921
Roman Candles, 1966 (Waters)
Roman de Sœur Louise, 1908 (Feuillade)
Roman de Werther. *See* Werther, 1938
Roman d'un jeune homme pauvre, 1935 (Gance)
Roman Holiday, 1953 (Wyler)
Roman Numeral Series, 1981 (Brakhage)
Roman Scandals, 1933 (Berkeley)
Romance, 1913 (Dwan)
Romance, 1919 (Franklin)
Romance, 1999 (Breillat)
Romance at the Studio: Guidance to Love. *See* Satsueijo romansu: Renai annai, 1932
Romance of a Horsethief, 1971 (Polonsky)
Romance of a Jewess, 1908 (Griffith)
Romance of a War Nurse, 1908 (Porter)
Romance of a Will. *See* Kaerlighedens Triumf, 1914
Romance of Happy Valley, 1919 (Griffith)
Romance of the Redwoods, 1917 (de Mille)
Romance of the Western Hills, 1910 (Griffith)
Romance of Yushima. *See* Yushima no shiraume, 1955
Romance on the High Seas, 1948 (Curtiz)
Romance sentimentale, 1930 (Eisenstein)
Romancing the Stone, 1984 (Zemeckis)
Romantic Age, 1927 (Florey)
Romantic Age, 1949 (Zetterling)
Romantic Englishwoman, 1975 (Losey)
Romantic Prince, 1932 (Mehboob Khan)
Romantica avventura, 1940 (Castellani)
Romantiki, 1941 (Donskoi)
Romany Tragedy, 1911 (Griffith)
Romanze in Moll, 1943 (Käutner)
Romanzo di un Giovane Povero, 1995 (Scola)
Rome Adventure, 1962 (Daves)
Rome Eleven O'Clock. *See* Roma ore undici, 1952
Rome Express, 1932 (Launder, Frank, and Sidney Gilliat)
Rome, Open City. *See* **Roma, città aperta**, 1945
Romeo and Juliet, 1924 (Sennett)
Romeo and Juliet, 1936 (Cukor)
Romeo and Juliet. *See* Giulietta e Romeo, 1954
Romeo and Juliet, 1968 (Zeffirelli)
Roméo pris au piége, 1905 (Guy)
Romeo und Julia im Schnee, 1920 (Lubitsch)
Romeo, Julie a tma, 1960 (Weiss)
Romeo, Juliet and the Darkness. *See* Romeo, Julie a tma, 1960
Romona, 1910 (Griffith)
Romp of Fanny Hill. *See* Fanny Hill, 1964
Romuald et Juliette, 1989 (Serreau)
Romy. Anatomie eines Gesichts, 1965 (Syberberg)
Romy. Anatomy of a Face. *See* Romy. Anatomie eines Gesichts, 1965
Ronde, 1950 (Ophüls)
Ronde, 1964 (Vadim)
Ronde enfantine, 1896-97 (Lumière)
Ronin, 1998 (Frankenheimer)
Rønnes og Nexøs Genopbygning, 1954 (Dreyer)
Roof. *See* Tetto, 1956
Roof Needs Mowing, 1971 (Armstrong)
Rooftops, 1989 (Wise)
Rookie, 1990 (Eastwood)
Room, 1987 (Altman)
Room 666, 1984 (Wenders)
Room at the Top, 1958 (Clayton)
Room in Town. *See* Chambre en ville, 1982
Room Mates, 1933 (Stevens)
Room with a View, 1986 (Ivory)
Rooster, 1981 (Hallstrom)
Root of Evil, 1911 (Griffith)
Roots of Heaven, 1958 (Huston; Welles)
Rope, 1948 (Hitchcock)
Rope. *See* Mudhoney, 1965
Rope of Flesh. *See* Mudhoney, 1965
Roped, 1919 (Ford)
Roping Her Romeo, 1917 (Sennett)
Roquevillard, 1922 (Duvivier)
Rosa (d only), 1992 (Greenaway)
Rosa blanca, 1953 (Fernández)
Rosa de los vientos, 1983 (Guzmán)
Rosa Luxemburg, 1986 (Von Trotta)
Rosalie Goes Shopping, 1988 (Adlon)
Rose Bernd, 1957 (Staudte)
Rose blanche, 1913 (Feuillade)
Rose des vents, 1982 (Birri)
Rose et Landry, 1963 (Rouch)
Rose in the Mud. *See* Warui yatsu hodo yoku nemuru, 1960
Rose King. *See* Rosenkönig, 1985
Rose Marie, 1954 (Berkeley; Leroy)
Rose o' Salem Town, 1910 (Griffith)
Rose o' the Sea, 1922 (Niblo)
Rose of Kentucky, 1911 (Griffith)
Rose of Old Mexico, 1913 (Dwan)
Rose of the Circus, 1911 (Guy)
Rose of the Rancho, 1914 (de Mille)
Rose of the Rancho, 1935 (Florey)
Rose of the Sea. *See* Umi no bara, 1945
Rose of the Winds. *See* Rosa de los vientos, 1983
Rose of the World, 1918 (Tourneur)
Rose of Thistle Island. *See* Rösen på Tistelön, 1916
Rose on His Arm. *See* Taiyo to bara, 1956
Rose scarlatte, 1940 (de Sica)
Rose-France, 1918 (L'herbier)
Roseaux sauvages, 1994 (Téchiné)
Rosebud, 1975 (Attenborough; Preminger)
Roseland, 1977 (Ivory)
Roselyne et les lions, 1989 (Beineix)
Rosemary's Baby, 1968 (Cassavetes; Polanski)
Rosen für Bettina, 1956 (Pabst)

Rosen für den Staatsanwalt, 1959 (Staudte)
Rösen på Tistelön, 1916 (Sjöström)
Rosenkavalier, 1925 (Wiene)
Rosenkönig, 1985 (Schroeter)
Roses de vie, 1962 (Eustache)
Roses for the Prosecutor. *See* Rosen für den Staatsanwalt, 1959
Rosewood, 1997 (Singleton)
Rosier de Madame Husson, 1950 (Pagnol)
Rosière de Pessac , 1979 (Eustache)
Rosière de Pessac, 1969 (Eustache)
Rosita, 1923 (Lubitsch)
Roslyn Romance (Is It Really True?): Intro. I and II, 1978 (Baillie)
Roslyn Romance, 1971-present (Baillie)
Rossa. *See* Rote, 1962
Rossetto, 1960 (Germi)
Rosso segno della follia, 1969 (Bava)
Rosso, 1985 (Kaurismaki)
Rotation, 1949 (Staudte)
Rote, 1962 (Käutner)
Rothenburger, 1918 (Pick)
Roti, 1942 (Mehboob Khan)
Rotten to the Core, 1965 (Boulting)
Rotterdam-Europoort, 1966 (Ivens)
Rotterdam-Europort. *See* Rotterdam-Europoort, 1966
Roue de la fortune, 1938 (Storck)
Roué, 1923 (Gance)
Roué's Heart, 1909 (Griffith)
Rouge est mis, 1953 (Cocteau)
Rouge et le blanc, 1971 (Autant-Lara)
Rouge et le noir, 1954 (Autant-Lara)
Rough and the Smooth, 1959 (Siodmak)
Rough Cut, 1980 (Siegel)
Rough House, 1917 (Keaton)
Rough Idea of Love, 1929 (Sennett)
Rough Riders, 1927 (Fleming)
Rough Treatment. *See* Bez znieczulenia, 1978
Roughhouse, 1988 (Coolidge)
Roughly Speaking, 1945 (Curtiz)
Roulement à billes, 1924 (Grémillon)
Rouletabille I: Le Mystère de la chambre jaune, 1914 (Tourneur)
Rouletabille II: La Dernière Incarnation de Larson, 1914 (Tourneur)
Round Midnight, 1986 (Tavernier)
Round Trip. *See* Volta redonda, 1952
Round Up, 1920 (Keaton)
Round-up. *See* Szegénylegények, 1965
Rounders, 1914 (Chaplin; Sennett)
Roustabout. *See* Property Man, 1914
Route de Corinthe, 1967 (Chabrol)
Route de l'Ouest, 1965 (Arcand)
Route est belle, 1929 (Florey)
Route impériale, 1935 (L'herbier)
Route Napoléon, 1953 (Delannoy)
Rovedderkoppen, 1915 (Blom)
Rovedderkoppen, eller Den røde Enke, 1916 (Dreyer)
Row-Boat Romance, 1914 (Sennett)
Rower, 1955/57 (Polanski)
Roxanne, 1987 (Schepisi)
Roxie Hart, 1942 (Wellman)
Roy Colt and Winchester Jack. *See* Roy Colt e Winchester Jack, 1970
Roy Colt e Winchester Jack, 1970 (Bava)
Royal Family of Broadway, 1930 (Cukor; Dmytryk)
Royal Flash, 1975 (Lester)
Royal Hunt. *See* Kungajakt, 1944
Royal Hunt. *See* Mrigaya, 1976
Royal Razz, 1924 (Mccarey)
Royal Remembrances, 1929 (Hepworth)
Royal Rogue, 1917 (Sennett)
Royal Scandal, 1945 (Preminger)
Royal Waltz. *See* Königswalzer, 1935
Royal Wedding, 1951 (Donen)
Royale goumbé, 1958 (Rouch)
Rozbijemy zabawe, 1958 (Polanski)
Rozmarné leto, 1968 (Menzel)
RPM, 1970 (Kramer)
RR, 1981 (Brakhage)
Rte.: Nicaragua, 1984 (Birri)
Rube and the Baron, 1913 (Sennett)
Rubens, 1947-48 (Storck)
Ruby Bridges, 1998 (Palcy)
Ruby Gentry, 1952 (Vidor)
Rückkehr, 1990 (Von Trotta)
Rude Hostess, 1909 (Griffith)
Rue cases nègres, 1983 (Palcy)
Rue de l'Estrapade, 1953 (Becker)
Rue des archives 79, 1979 (Ruiz)
Rue du pied de Grue, 1979 (Tavernier)
Ruggles of Red Gap, 1935 (Dmytryk; Mccarey)
Ruins. *See* Khandahar, 1983
Ruisseau, 1938 (Autant-Lara)
Rules of Engagement, 2000 (Friedkin)
Rules of the Game. *See* **Règle du jeu**, 1939
Ruling Passion, 1911 (Griffith)
Ruling Passion. *See* Reward of the Faithless, 1917
Rulleskøjterne, 1908 (Holger-Madsen)
Rum and Wall Paper, 1915 (Sennett)
Rumaensk Blod or Søstrene Corrodi, 1913 (Christensen)
Rumble Fish, 1983 (Coppola)
Rumble in the Streets, 1996 (Corman)
Rumyantsev Case. *See* Dyelo Rumyantseva, 1956
Run for Cover, 1955 (Ray)
Run for the Sun, 1956 (Boulting)
Run of the Arrow, 1957 (Fuller)
Run Silent, Run Deep, 1958 (Wise)
Run Tiger Run, 1985 (Woo)
Run, Girl, Run, 1928 (Sennett)
Runaway Daughters, 1994 (Dante)
Runaways, 1916 (Franklin)
Runaways Girls, 1928 (Sandrich)
Runner Stumbles, 1979 (Kramer)
Running Fence, 1977 (Maysles)
Running Man, 1963 (Reed)
Running on Empty, 1988 (Lumet)
Running Wild, 1927 (La Cava)
Running Woman, 1998 (Corman)
Running, Jumping, and Standing Still Film, 1959 (Lester)
Rupture, 1970 (Chabrol)
Rural Areas. *See* Utilisation des énergies nouvelles en milieu rural, 1980
Rural Demon, 1914 (Sennett)
Rural Elopement, 1908 (Griffith)
Rural Institute. *See* Selskaya uchitelnitsa, 1947
Rural Third Degree, 1913 (Sennett)
Ruri no kishi, 1956 (Shindo)
Ruscello di Ripasottile, 1941 (Rossellini)
Rush to Judgment, 1966 (de Antonio)
Rushing Rain of Last Night. *See* Tso Yeh Yü Hsiao Hsiao, 1978
Russ Meyer's Vixen. *See* Vixen!, 1968
Russia House, 1990 (Schepisi)
Russia—the Land of Oppression, 1910 (Porter)
Russians Are Coming, the Russians Are Coming, 1966 (Ashby; Jewison)
Rustler Sheriff, 1911 (Dwan)
Rustlers, 1919 (Ford)
Ruthless, 1948 (Ulmer)

Ruthless Romance. *See* Jestoki romans, 1984
Ruy Blas, 1947 (Cocteau)
Ryan's Daughter, 1970 (Lean)
Rynox, 1931 (Powell, Michael, And Emeric Pressburger)
Ryoju, 1961 (Gosho)
Rysopis, 1964 (Skolimowski)
Ryzhaiapryzhaia. *See* Redheadp Redhead, 1980

S vyloučením veřejnosti, 1933 (Frič)
S.O.S. Eisberg, 1933 (Riefenstahl)
S.O.S. hélicoptère, 1959 (Lelouch)
S.O.S. Kindtand, 1943 (Henning-Jensen)
S.O.S. Molars. *See* S.O.S. Kindtand, 1943
S.O.S. Noronha, 1956 (Demy; Guerra)
SOS Pacific, 1959 (Attenborough)
SS Ionian, 1939 (Jennings)
S.V.D., 1927 (Gerasimov; Kozintsev)
£20 a Ton, 1955 (Anderson)
Sa iro lu. *See* Ben öldükce yasarim, 1965
Sa Tête, 1929 (Epstein)
Så vit som snö, 2000 (Troell)
Sa zimbeasca toti copiii, 1957 (Mészáros)
Saadia, 1954 (Lewin)
Sabishi mura, 1924 (Kinugasa)
Sabishiki ranbomono, 1927 (Gosho)
Sabotage, 1936 (Hitchcock)
Saboteur, 1942 (Hitchcock)
Sabotier du Val de Loire, 1956 (Demy)
Sabrina, 1954 (Wilder)
Sabrina, 1995 (Pollack)
Sabte yar, 1972 (Güney)
Sabú principle ladro. *See* Buongiorno elefante!, 1952
Sacco in Plypac, 1961 (Olmi)
Sacred Protector. *See* Hito hada Kannon, 1937
Sacrifice, 1908 (Griffith)
Sacrifice. *See* **Offret**, 1986
Sacrifice d'honneur. *See* Veille d'armes, 1935
Sad Idiot. *See* Kanashiki hakuchi, 1924
Sad Sack, 1957 (Lewis)
Sad Story of a Barmaid. *See* Jokyu aishi, 1931
Saddle the Wind, 1958 (Cassavetes)
Sadgati, 1981 (Ray)
Sadie Thompson, 1928 (Walsh)
Sadko, 1962 (Corman)
Sadness of Autumn. *See* Pei Chih Ch'iu, 1977
Sado's Ondeko-za. *See* Sadono kuni ondeko-za, 1976
Sadono kuni ondeko-za, 1976 (Shinoda)
Safar, 1994 (Kiarostami)
Safari, 1940 (Daves)
Safe, 1995 (Haynes)
Safe Cracker. *See* Kasař, 1973
Safe in Hell, 1931 (Wellman)
Safe in Jail, 1913 (Sennett)
Safe Place, 1971 (Welles)
Safe Place, 1993 (Sayles)
Safety, 1918 (Franklin)
Safety First Ambrose, 1916 (Sennett)
S'affranchir, 1911/13 (Feuillade)
Saga of Anatahan. *See* Anatahan, 1953
Saga of the Great Buddha. *See* Daibutsu kaigen, 1952
Saga of the Vagabond. *See* Sengoku guntoden, 1960
Saga of the Viking Women and Their Voyage to the Waters of the Great Sea Serpent, 1957 (Corman)
Sage-femme de première classe, 1902 (Guy)
Sage of the Vagabond. *See* Sengoku gunto den, 1937
Sagebrush Phrenologist and The Elopements on Double L Ranch, 1911 (Dwan)
Sagolandet, 1988 (Troell)
Sahara, 1943 (Korda)
Saheiji Finds a Way. *See* Bakumatsu Taiyoden, 1958
Said the Preacher, 1972 (Apted)
Saigon: Year of the Cat, 1983 (Frears)
Saikaku ichidai onna, 1952 (Mizoguchi)
Sailor Beware, 1952 (Lewis)
Sailor Beware!, 1956 (Clayton)
Sailor from Gibraltar, 1967 (Richardson; Welles)
Sailor of the King. *See* Single-handed, 1953
Sailor's Lady, 1940 (Dwan)
Sailor's Luck, 1933 (Walsh)
Sailor's Sweetheart, 1927 (Bacon)
Sailor's Three Crowns. *See* Trois Couronnes du Matelot, 1982
Saimma Gesture. *See* Saimma Ilmio, 1981
Saimma Ilmio, 1981 (Kaurismaki)
Saint Jack, 1979 (Bogdanovich; Corman)
Saint Joan, 1957 (Preminger)
Saint-Tropez blues, 1960 (Chabrol)
Saint-Tropez, devoir de vacances, 1952 (Resnais)
Saintly Switch, 1999 (Bogdanovich)
Sait-on jamais?, 1957 (Vadim)
Sakpata, 1958 (Rouch)
Sakur Tai 8-6, 1988 (Shindo)
Sakura Dance. *See* Sakura Ondo, 1934
Sakura no mori no mankai no shita, 1975 (Shinoda)
Sakura Ondo, 1934 (Gosho)
Sal gorda, 1984 (Stillman)
Sál ztracených kroku, 1960 (Jireš)
Salaam Bombay!, 1988 (Nair)
Salaam Cinema, 1994 (Makhmalbaf)
Saladin. *See* Naser Salah el Dine, 1963
Salaire de la peur, 1952 (Clouzot)
Salamander. *See* Salamandre, 1971
Salamandre, 1971 (Tanner)
Salavat Yulayev, 1941 (Protazanov)
Sale comme un ange, 1990 (Breillat)
Sale destin!, 1987 (Chabrol)
Sale histoire, 1977 (Eustache)
Salem's Lot: The Movie, 1979 (Hooper)
Salesman, 1969 (Maysles)
Salesmanship. *See* Az eladás müvészete, 1960
Saliut Maria!, 1970 (Heifitz)
Salle des pas perdus, 1960 (Jireš)
Sally, 1925 (Leroy)
Sally, Irene and Mary, 1925 (Goulding)
Sally of the Sawdust, 1925 (Griffith)
Salmonberries, 1989 (Adlon)
Salò o le 120 giornate di Sodoma, 1975 (Bellocchio; Pasolini)
Salo—The 120 Days of Sodom. *See* Salò o le 120 giornate di Sodome, 1975
Salome, 1971 (Schroeter)
Salome, 1978 (Almodóvar)
Salome, 1980 (Brakhage)
Salome and Delilah, 1963 (Warhol)
Salome vs. Shenandoah, 1919 (Sennett)
Salón México, 1948 (Fernández)
Salon nautique, 1954 (de Broca)
Salonique, nid d'espions. *See* Mademoiselle Docteur, 1936
Salonwagen E 417, 1939 (Käutner)
Salt to the Devil. *See* Gives Us This Day, 1949
Salto Mortale, 1931 (Dupont)
Salto nel vuoto, 1979 (Bellocchio)
Salty O'Rourke, 1944 (Walsh)

Salut à France. *See* Salute to France, 1944
Salut les Cubains, 1963 (Varda)
Saluta e malato o I poveri muorioro prima, 1971 (Bertolucci)
Salutary Lesson, 1910 (Griffith)
Salute, 1929 (Ford)
Salute, Maria. *See* Saliut Maria!, 1970
Salute to Cuba. *See* Salut les Cubains, 1963
Salute to France, 1944 (Renoir)
Salvador, 1986 (Stone)
Salvage with a Smile, 1940 (Cavalcanti)
Salvation Army Lass, 1908 (Griffith)
Salvation Hunters, 1925 (von Sternberg)
Salvatore Giuliano, 1961 (Rosi)
Sam Suffit, 1992 (Chabrol)
Samaritan. *See* Du skal elske din Naeste, 1915
Samba Traoré, 1993 (Ouedraogo)
Same Old Song. *See* On connaît la chanson, 1997
Same Player Shoots Again, 1967 (Wenders)
Same Time, Next Year, 1979 (Mulligan)
Samidare zoshi, 1924 (Mizoguchi)
Samma no aji, 1962 (Ozu)
Sammy and Rosie Get Laid, 1987 (Frears)
Sammy Going South, 1963 (Mackendrick)
Samourai, 1967 (Melville)
Samson, 1936 (Tourneur)
Samson, 1961 (Wajda)
Samson and Delilah. *See* Samson und Delilah, 1922
Samson and Delilah, 1949 (de Mille)
Samson and Delilah, 1996 (Roeg)
Samson und Dalila, 1923 (Curtiz)
Samson und Delilah, 1922 (Korda)
Samuel de Champlain: Québec 1603, 1964 (Arcand)
Samurai no ko, 1963 (Imamura)
Samurai Spy. *See* Ibun sarutobi sasuke, 1965
Samvittighedsnag. *See* Hvem var Forbryderen?, 1912
San Antonio, 1944 (Walsh)
San Diego, 1912 (Dwan)
San Diego, I Love You, 1944 (Keaton)
San Domingo, 1970 (Syberberg)
San Francisco, 1936 (von Stroheim)
San Francisco Celebration, 1913 (Sennett)
San Massenza, 1955 (Olmi)
San Michele aveva un gallo, 1971 (Taviani)
San Miniato, luglio '44, 1954 (Taviani)
San Pietro, 1945 (Huston)
San Quentin, 1937 (Bacon)
Sanbyaku rokujugo-ya, 1948 (Ichikawa)
Sanctuary. *See* Santuario, 1951
Sanctuary, 1961 (Richardson)
Sand of Gold. *See* Rimal min Zahab, 1966
Sand Pebbles, 1966 (Attenborough; Wise)
Sand under the Pavement. *See* Unter dem pflaster ist der strand, 1975
Sanders of the River, 1935 (Crichton; Korda)
Sandino, 1990 (Littin)
Sandpiper, 1965 (Minnelli)
Sandra. *See* Vaghe stelle dell'orsa, 1965
Sands of Dee, 1912 (Griffith)
Sands of Iwo Jima, 1949 (Dwan)
Sandwich Man. *See* Erh Tzu Tê Ta Wan Ou, 1983
Sane Asylum, 1912 (Porter)
Sanford Meisner: The American Theatre's Best Kept Secret,
  1984 (Kazan)
Sanford Meisner—The Theater's Best Kept Secret, 1984 (Pollack)
Sang des autres, 1983 (Chabrol)
Sang d'un poète, 1930 (Cocteau)
Sang-o shisheh, 1994 (Makhmalbaf)
Sangam, 1964 (Kapoor)
Sången om den eldröda blomman, 1918 (Stiller)
Sangre y luces (Muñoz) (sc) (Spanish–language version of Georges
  Rouquier's Sang et lumières, 1953 (García Berlanga)
Sanjuro, 1962 (Kurosawa)
Sanka, 1972 (Shindo)
Sankofa, 1994 (Gerima)
Sans le joug, 1911 (Feuillade)
Sans lendemain, 1940 (Ophüls)
Sans soleil, 1983 (Marker)
Sans tambour ni trompette. *See* Gans von Sedan, 1959
Sans Titre, 1997 (Carax)
Sans Toit ni loi,. *See* Vagabonde, 1986
Sanshiro of Ginza. *See* Ginza Sanshiro, 1950
Sanshiro Sugata, Judo Saga. *See* Sugata Sanshiro, 1943
Sanshiro Sugata—Part 2. *See* Zoku Sugata Sanshiro, 1945
Sansho dayu, 1954 (Mizoguchi)
Sansho the Bailiff. *See* **Sansho dayu**, 1954
Sånt händer inte här, 1950 (Bergman)
Santa Anna Winds, 1988 (Cimino)
Santa Catalina Islands, 1914 (Sennett)
Santa Catalina, Magic Isle of the Pacific, 1911 (Dwan)
Santa Claus Has Blue Eyes. *See* Père Noël a les yeux bleus, 1966
Santa Fe Trail, 1940 (Curtiz)
Santa notte, 1947 (Bava)
Sante est malade ou Les Pauvres meurent les premiers. *See* Saluta e
  malato o I poveri muorioro prima, 1971
Sant'Elena piccola isola, 1943 (Bava)
Santo de la espada, 1969 (Torre Nilsson)
Santo Oficio, 1974 (Ripstein)
Santuario, 1951 (Cavalcanti)
Saphead, 1920 (Keaton)
Sapnon Ka Saudgar, 1968 (Kapoor)
Sapovnela, 1959 (Ioseliani)
Sapphire, 1959 (Dearden)
Sapporo Orimpikku, 1972 (Shinoda)
Sapporo Winter Olympic Games. *See* Sapporo Orimpikku, 1972
Saraband. *See* Saraband for Dead Lovers, 1948
Saraband for Dead Lovers, 1948 (Dearden)
Sarah, 1981 (Lee)
Sarah and Son, 1930 (Arzner; Cavalcanti)
Sarari be Diare Mosafer, 1993 (Kiarostami)
Saratoga-Koffer, 1918 (Dupont)
Sargam, 1950 (Kapoor)
Sarikat Sayfeya, 1986 (Chahine)
Sartre par lui-même, 1976 (Astruc)
Sarutobi. *See* Ibun sarutobi sasuke, 1965
Sasameyuki, 1983 (Ichikawa; Itami)
Sasek a kralovna, 1987 (Chytilová)
Sasha, 1930 (Kuleshov)
Saskatchewan, 1954 (Walsh)
Såsom i en spegel, 1961 (Bergman)
Satan Never Sleeps, 1961 (Mccarey)
Satan Triumphant. *See* Satana likuyushchii, 1917
Satan's Brew. *See* Satansbraten, 1976
Satana likuyushchii, 1917 (Protazanov)
Satanas, 1915/16 (Feuillade)
Satanas, 1920 (Murnau; Wiene)
Satansbraten, 1976 (Fassbinder)
Satdee Night, 1973 (Armstrong)
Sati Anjana, 1934 (Mehboob Khan)
Sati Mahananda, 1923 (Phalke)
Satin Slipper. *See* O Sapato de cetim, 1985
Sato-gashi ga kazureru toki, 1967 (Imai)
Satsueijo romansu: Renai annai, 1932 (Gosho)
Satsujinsha no kao, 1949 (Kinugasa)

Saturday Afternoon, 1925 (Capra; Sennett)
Saturday, July 27, 1963. *See* 1963.julius 27.szombat, 1963
Saturday Night, 1922 (de Mille)
Saturday Night and Sunday Morning, 1960 (Reisz; Richardson)
Saturday Night Fever, 1977 (Badham)
Saturday, Sunday, Monday, 1990 (Wertmuller)
Saturday the 14th Strikes Back, 1988 (Corman)
Saturday's Children, 1929 (La Cava)
Saturday's Shopping, 1903 (Hepworth)
Saturn 3, 1980 (Donen)
Saturnin, 1921 (Florey)
Saturnin ou le bon allumeur, 1921/22 (Feuillade)
Satyajit Ray, 1985 (Benegal)
Satyam Shivam Sundaram, 1978 (Kapoor)
Satyricon, 1969 (Fellini)
Saucy Madeline, 1918 (Sennett)
Sausalito, 1967 (Warhol)
Saut à la couverture, 1895 (Lumière)
Saut humidifié de M. Plick, 1900 (Guy)
Saut, Le Voyage du silence. *See* O Salto, 1967
Saute ma vie, 1968 (Akerman)
Sauve qui peut, 1980 (Godard)
Savage Brigade. *See* Brigade sauvage, 1938
Savage Gringo. *See* Spie vengono dal semifreddo, 1966
Savage Innocents, 1959 (Ray)
Savage/Love, 1981 (Clarke)
Savage Messiah, 1972 (Jarman)
Savage Triangle. *See* Garçon sauvage, 1951
Savages, 1972 (Ivory)
Save the Children Fund Film, 1971 (Loach)
Saved by Love, 1908 (Porter)
Saved by Wireless, 1915 (Sennett)
Saved from Himself, 1911 (Griffith)
Savetier et le financier, 1909 (Feuillade)
Saving Mabel's Dad, 1913 (Sennett)
Saving of Bill Blewett, 1936 (Cavalcanti; Grierson)
Saving Private Ryan, 1998 (Spielberg)
Saving the Family Name, 1916 (Weber)
Savior, 1998 (Stone)
Savitri Stayavan, 1914 (Phalke)
Sawdust and Tinsel. *See* **Gycklarnas afton**, 1953
Say It Again, 1926 (La Cava)
Say It with Sables, 1928 (Capra)
Say It with Songs, 1929 (Bacon)
Say One for Me, 1959 (Tashlin)
Sayat nova, 1969 (Paradzhanov)
Sayidet el Kitar, 1952 (Chahine)
Sayili kabadayilar, 1965 (Güney)
Sayonara, konnichiwa, 1959 (Ichikawa)
Sbaglio di essere vivo, 1945 (de Sica)
Sbanditi, 1955 (Birri)
Sbarco di Anzio, 1968 (Dmytryk)
Sbatti il mostro in prima pagina, 1972 (Bellocchio)
Scalphunters, 1968 (Pollack)
Scamp, 1957 (Attenborough)
Scampolo, ein Kind der Strasse, 1932 (Wilder)
Scandal, 1915 (Weber)
Scandal. *See* Shubun, 1950
Scandal in Paris, 1946 (Sirk)
Scandal Mongers, 1918 (Stahl; Weber)
Scandal Sheet, 1931 (Cromwell)
Scandal Sheet, 1952 (Fuller)
Scandale, 1934 (L'herbier)
Scandale, 1967 (Chabrol)
Scandale au village, 1913 (Feuillade)
Scandalous Adventures of Buraikan. *See* Buraikan, 1970
Scandalous Eva. *See* Skandal um Eva, 1930
Scanners, 1979 (Cronenberg)
Scapolo, 1956 (Scola)
Scar. *See* Blizna, 1976
Scarabea—How Much Land Does a Man Need?. *See* Scarabea—Wieviel Erde braucht der Mensch?, 1968
Scarabea—Wieviel Erde braucht der Mensch?, 1968 (Syberberg)
Scaramouche, 1923 (Ingram; Tourneur)
Scarecrow, 1920 (Keaton)
Scarecrow, 1973 (Pollack)
Scared Stiff, 1953 (Lewis)
Scarem Much, 1924 (Sennett)
Scarf, 1951 (Dupont)
Scarface: The Shame of a Nation, 1932 (Hawks)
Scarface, 1983 (Stone; de Palma)
Scarlet Days, 1919 (Griffith)
Scarlet Drop, 1918 (Ford)
Scarlet Empress, 1934 (von Sternberg)
Scarlet Honeymoon, 1925 (Goulding)
Scarlet Hour, 1956 (Curtiz; Tashlin)
Scarlet Letter, 1927 (Sjöström)
Scarlet Letter. *See* Scharlachrote Buchstabe, 1972
Scarlet Letter, 1995 (Joffé)
Scarlet Street, 1945 (Lang)
Scary Time, 1960 (Clarke)
Scattered Body and the World Turned Upside Down. *See* Cuerpo repartido y el mundo al revez, 1975
Scavengers, 1959 (Cromwell)
Scavengers. *See* I recuperanti, 1969
Sceicco Bianco, 1951 (Fellini)
Scène d'escamotage, 1897/98 (Guy)
Scène en cabinet particulier vue à travers le trou de la serrure, 1902 (Guy)
Scene of the Crime. *See* Lieu du crime, 1986
Scenens Børn, 1913 (Christensen)
Scener ur ett äktenskap, 1973 (Bergman)
Scènes d'enfants, 1896-97 (Lumière)
Scènes Directoire, 1904 (Guy)
Scenes from a Mall, 1991 (Allen)
Scenes from a Marriage. *See* Scener ur ett äktenskap, 1973
Scenes from the Class Struggle in Beverly Hills, 1989 (Bartel)
Scenes from the Life of Andy Warhol, 1990 (Mekas)
Scenes from under Childhood, 1970 (Brakhage)
Scenes in an Orphans' Asylum, 1903 (Porter)
Scent of Incense. *See* Koge, 1964
Scenting a Terrible Crime, 1913 (Browning)
Schaatsenrijden, 1929 (Ivens)
Schakel met het verleden. *See* Paleontologie, 1959
Scharlachrote Buchstabe, 1972 (Wenders)
Scharlatan. *See* Namenlos, 1923
Schast'e Vechnoi Nochi, 1915 (Bauer)
Schatten, 1918 (Dupont)
Schatten der Engel, 1976 (Fassbinder)
Schatz, 1923 (Pabst)
Schatz der Azteken, 1965 (Siodmak)
Schaukel, 1982 (Adlon)
Schauplätze, 1967 (Wenders)
Schedroe leto, 1950 (Barnet)
Scheherazade. *See* 1001 nuits, 1990
Schehérézade, 1963 (Godard)
Schéma d'une identification, 1946 (Resnais)
Scherben, 1921 (Pick)
Scherzo del destinoin aqquato dietro l'angelo come un brigante di strada, 1983 (Wertmuller)
Scheusal. *See* Dùvad, 1959
Schicksal aus zweiter Hand, 1949 (Staudte)

Schiff der verlorene Menschen, 1929 (Tourneur)
Schiff in Not, 1936 (Ruttmann)
Schimbul de miine, 1959 (Mészáros)
Schinderhannes, 1958 (Käutner)
Schindler's List, 1993 (Spielberg)
Schirm mit dem Schwan, 1915 (Wiene)
Schiscksal derer von Hapsburg, 1929 (Riefenstahl)
Schizopolis, 1996 (Soderbergh)
Schlangenei, 1977 (Bergman)
Schlemihl, 1915 (Pick)
Schlock, 1971 (Landis)
Schloss im Süden, 1933 (Clouzot)
Schloss Vogelöd, 1921 (Murnau)
Schlussakkord, 1936 (Sirk)
Schneider Wibbel, 1939 (Käutner)
Schneider's Anti-Noise Crusade, 1909 (Griffith)
Schnitz the Tailor, 1913 (Sennett)
Schock, 1977 (Bava)
Schönste Geschenk, 1916 (Lubitsch)
School Daze, 1988 (Lee)
School for Deafmutes. *See* Escuela de sordomudos, 1967
School for Secrets, 1946 (Attenborough)
School Ma'am, 1916 (Franklin)
School Ma'am of Snake and The Ranch Chicken, 1911 (Dwan)
School Master. *See* Maitre d'ecole, 1981
School of Echoes. *See* Yamabiko gakko, 1952
School, the Basis of Life. *See* Skola, základ života, 1938
Schoolteacher and the Waif, 1912 (Griffith)
Schpountz, 1938 (Pagnol)
Schräge Vögel, 1968 (Von Trotta)
Schrecken. *See* Januskopf, 1920
Schrie aus Stein, 1991 (Herzog)
Schuhpalast Pinkus, 1916 (Lubitsch)
Schuld der Lavinia Morland, 1920 (Leni)
Schuld und Sühne. *See* Raskolnikow, 1923
Schut, 1964 (Siodmak)
Schwabemädle; Die Austernprinzessin, 1919 (Lubitsch)
Schwarz und Weiss wie Tage und Nachte, 1978 (Petersen)
Schwarze Engel, 1974 (Schroeter)
Schwarze Moritz, 1915 (Lubitsch)
Schwarze Sunde, 1989 (Straub, Jean-Marie, And Danièle Huillet)
Schwarzer Jäger Johanna, 1950 (Staudte)
Schweik's New Adventures, 1943 (Attenborough)
Schweinegeld, Ein Marchen der Gebruder Nimm, 1989 (Kluge)
Schwestern oder Die Balance des Glücks, 1979 (Von Trotta)
Schwur des Soldaten Pooley, 1962 (Anderson)
Science Friction, 1959 (Vanderbeek)
Science Goes with People. *See* Věda jde s lidem, 1952
Sciuscia, 1946 (de Sica)
Scoffer, 1921 (Dwan)
Sconosciuto di San Marino, 1948 (de Sica)
Scorpio Rising, 1962/63 (Anger)
Scorpion. *See* A skorpió, 1918
Scotch, 1929 (Sennett)
Scotland Yard Investigation, 1945 (von Stroheim)
Scoundrel. *See* Akuto, 1965
Scoundrel's Toll, 1916 (Sennett)
Scout, 1994 (Brooks)
Scrapper, 1917 (Ford)
Scratch-As-Catch-Can, 1931 (Sandrich)
Scream, 1996 (Craven)
Scream 2, 1997 (Craven)
Scream 3, 2000 (Corman; Craven; Smith)
Scream of Stone. *See* Schrie aus Stein, 1991
Screen Director, 1951 (Kazan)
Screen Directors Playhouse, 1955 (Ford)
Screen of Death. *See* Clum perdesi, 1960
Screen Snapshots, No. 3, 1922 (Keaton)
Screen Test I, 1965 (Warhol)
Screen Test II, 1965 (Warhol)
Screen Tests, 1977 (Holland)
Scribe, 1966 (Keaton)
Scrubbers, 1983 (Zetterling)
Scuola elementare, 1954 (Lattuada)
Scwarzer Kies, 1961 (Käutner)
Se io fossi onesto!, 1942 (de Sica)
Se ki, se be, 1919 (Korda)
Se permette parliamo di donne, 1964 (Scola)
Sea Devil. *See* Havets Djävul, 1935/36
Sea Devils, 1953 (Walsh)
Sea Dog's Tale, 1926 (Sennett)
Sea Eagle. *See* Rösen på Tistelön, 1916
Sea Fever. *See* En rade, 1927
Sea Fort, 1940 (Cavalcanti)
Sea Going Birds, 1932 (Sennett)
Sea Gull. *See* A Woman of the Sea, 1926
Sea Hawk, 1940 (Curtiz)
Sea Horses, 1926 (Dwan)
Sea Nymphs, 1914 (Sennett)
Sea of Grass, 1947 (Kazan)
Sea of Sand, 1958 (Attenborough)
Sea Squaw, 1925 (Sennett)
Sea Squawk, 1925 (Capra)
Sea Trial, 1985 (Friedkin)
Sea Wall, 1958 (Clément)
Sea Wolf, 1941 (Curtiz; Rossen)
Sea Wolf, 1997 (Corman)
Seafarers, 1953 (Kubrick)
Seagull, 1968 (Lumet)
Seagulls over Sorrento, 1954 (Boulting)
Seal. *See* Pečat, 1955
Sealed Hearts, 1919 (Goulding)
Sealed Lips. *See* Lèvres closes, 1906
Sealed Room, 1909 (Griffith)
Seamstress. *See* Svadlenka, 1936
Séance on a Wet Afternoon, 1964 (Attenborough)
Search, 1947 (Zinnemann)
Search and Destroy, 1995 (Scorsese)
Search for Oil. *See* De opsporing van aardolie, 1954
Searchers, 1956 (Ford)
Seas Beneath, 1931 (Ford)
Seashell and the Clergyman. *See* **Coquille et le clergyman**, 1927
Seashore Frolics, 1903 (Porter)
Seaside Girl, 1907 (Hepworth)
Season of the Witch. *See* Hungry Wives, 1973
Seasons of Meiji. *See* Meiji haruaki, 1968
Seasons We Walked Together. *See* Futari de aruita iku-haru-aki, 1962
Seawards the Great Ships, 1959 (Grierson)
Seawolf, 1973 (Staudte)
Sebastian, 1968 (Powell, Michael, And Emeric Pressburger)
Sebastiane, 1976 (Jarman)
Sebastiane Wrap, 1975 (Jarman)
Sécheresse à Simiri, 1973 (Rouch)
Seclusion Near a Forest. *See* Na samote u lesa, 1977
Second Awakening of Christa Klages. *See* Zweite Erwachen der Christa Klages, 1977
Second Civil War, 1997 (Corman; Levinson)
Second Civil Was, 1997 (Dante)
Second Hand Hearts, 1981 (Ashby)
Second Hundred Years, 1927 (Mccarey)
Second Shot. *See* Zweite Schuss, 1943
Second Tour. *See* Druhá směna, 1940

Seconda volta, 1996 (Moretti)
Seconds, 1966 (Frankenheimer)
Secours aux naufragés, 1903/04 (Guy)
Secret Agent, 1936 (Hitchcock)
Secret beyond the Door, 1948 (Lang)
Secret Ceremony, 1968 (Losey)
Secret Cinema, 1969 (Bartel)
Secret de Mayerling, 1949 (Delannoy)
Secret defense, 1998 (Rivette)
Secret Defense. *See* Secret defense, 1998
Secret du forçat, 1913 (Feuillade)
Secret Flight. *See* School for Secrets, 1946
Secret Garden, 1993 (Coppola; Holland)
Secret Honor, 1984 (Altman)
Secret Honor: A Political Myth. *See* Secret Honor, 1984
Secret Honor: The Political Testament of Richard M. Nixon. *See* Secret Honor, 1984
Secret Invasion, 1964 (Corman)
Secret Journey: Lives of Saints and Sinners, 1994 (Ruiz)
Secret Man, 1917 (Ford)
Secret Marriage. *See* Ett Hemligt giftermaål, 1912
Secret of a Wife. *See* Tsuma no himitsu, 1924
Secret of Blood. *See* Tajemství krve, 1953
Secret of Roan Inish, 1994 (Sayles)
Secret of Santa Vittoria, 1969 (Kramer)
Secret of St. Job Forest. *See* A Szentjóbi erdö titka, 1917
Secret of the America Dock. *See* Geheimnis des Amerika-Docks, 1917
Secret of the Old Forest. *See* Segreto del bosco vecchio, 1993
Secret of the Pavilion. *See* Pavillonens Hemmelighed, 1916
Secret of the Sahara. *See* Steel Lady, 1953
Secret of the Writing Desk. *See* Chatollets Hemmelighed, eller Det gamle chatol, 1913
Secret Partner, 1960 (Dearden)
Secret Policeman's Private Parts, 1984 (Gilliam)
Secret Treaty. *See* Den tredie Magt, 1912
Secrets, 1924 (Borzage)
Secrets, 1933 (Borzage)
Secrets. *See* Secrets of the Lone Wolf, 1941
Secrets and Lies, 1996 (Leigh)
Secrets d'alcôve, 1953 (de Sica)
Secrets de la prestidigitation dévoilés, 1904 (Guy)
Secrets of a Beauty Parlor, 1917 (Sennett)
Secrets of a Soul. *See* Geheimnesse einer Seele, 1925
Secrets of the Lone Wolf, 1941 (Dmytryk)
Secrets of Women. *See* Kvinnors väntan, 1952
Section speciale, 1975 (Costa-Gavras)
Secuestrador, 1958 (Torre Nilsson)
Seddok, l'erede di Satana, 1960 (Bava)
Sedmikrásky, 1966 (Chytilová)
Sedotta e abbandonata, 1964 (Germi)
Seducation of Mimi. *See* Mimi metallurgio ferito nell'onore, 1972
Seducción, 1983 (Ripstein)
Seduced and Abandoned. *See* Sedotta e abbandonata, 1964
Seducer. *See* Yuri Nagornyi, 1915
Seduction. *See* Yuwaku, 1948
See, Saw, Seems, 1967 (Vanderbeek)
See You at Mao. *See* British Sounds, 1969
See You in the Morning, 1989 (Pakula)
See You Tomorrow. *See* Do Widzenia do Jutra, 1960
See You Tonight, 1933 (Sennett)
Seed, 1931 (Stahl)
Seedling. *See* Ankur, 1974
Seeing Nellie Home, 1924 (Mccarey)
Seeing Stars, 1938 (Boulting)
Seeking Refuge in God. *See* Este'aze, 1984
Seelenverkäufer, 1919 (Pick)
Seemabaddha, 1971 (Ray)
Segno di Venere, 1955 (de Sica)
Segretaria per tutti, 1932 (de Sica)
Segreto del bosco vecchio, 1993 (Olmi)
Segunda Declaracion de la Habana, 1965 (Alvarez)
Sehnsucht, 1920 (Murnau)
Sehnsucht der Veronika Voss, 1982 (Fassbinder)
Sehnsucht nach Afrika, 1939 (Sirk)
Sei donne per l'assassino, 1964 (Bava)
Sei no kigen, 1967 (Shindo)
Seigneurs de la forêt, 1958 (Storck; Welles)
Seikatsu to mizu, 1952 (Hani)
Seine a rencontré Paris, 1957 (Ivens)
Seine Frau, die Unbekannte, 1923 (Christensen)
Seine Majestät das Bettelkind, 1920 (Korda)
Seine neue Nase, 1916 (Lubitsch)
Seine schöne Mama. *See* Flucht der Schönheit, 1915
Seishu Hanaoka's Wife. *See* Hanaoko Seishu no tsuma, 1967
Seishun, 1925 (Gosho)
Seishun kaidan, 1955 (Ichikawa)
Seishun no kiryu, 1942 (Kurosawa)
Seishun no yume ima izuko, 1932 (Ozu)
Seishun no yumeji, 1923 (Mizoguchi)
Seishun zankoku monogatari, 1960 (Oshima)
Seishun Zenigata Heiji, 1953 (Ichikawa)
Seitensprünge, 1930 (Wilder)
Seizure, 1974 (Stone)
Sekishun-cho, 1959 (Kinoshita)
Sekretär der Königen, 1916 (Wiene)
Selbe and So Many Others. *See* Selbé et tant d'autres, 1982
Selbé et tant d'autres, 1982 (Faye)
Selena, 1997 (Nava)
Self-Portrait, 1990 (Mekas)
Selinunte, 1951 (Birri)
Selma, Lord, Selma, 1999 (Burnett)
Selon Mathieu, 2000 (Breillat)
Selskaya uchitelnitsa, 1947 (Donskoi)
Selskiy vrach, 1951 (Gerasimov)
Seltsame Nacht, 1926 (Holger-Madsen)
Seltsame Nacht der Helga Wansen, 1928 (Holger-Madsen)
Seltsamen Abenteuer des Herrn Fridolin B, 1948 (Staudte)
Selva de fuego, 1945 (de Fuentes)
Semaine de vacances, 1981 (Tavernier)
Semero smelykh, 1936 (Gerasimov)
Seminole, 1953 (Boetticher)
Semya tarassa. *See* Nepokorenniye, 1945
Senba-zuru, 1953 (Yoshimura)
Send Me No Flowers, 1964 (Jewison)
Sendung des Yoghi, 1921 (Lang)
Sengoku gunto den, 1937 (Kurosawa)
Sengoku guntoden, 1960 (Kurosawa)
Seni kaybederesen, 1961 (Güney)
Senka no hate, 1950 (Yoshimura)
Senor muy viejo con unas alas enormes, 1988 (Birri)
Señora de Nadie, 1982 (Bemberg)
Sens de la mort, 1921 (Clair; Protazanov)
Sensation. *See* Szenzáció, 1922
Sensation Seekers, 1927 (Weber)
Sense and Sensibility, 1995 (Lee; Pollack)
Sense of History, 1992 (Leigh)
Senseless, 1998 (Spheeris)
Senso, 1954 (Rosi; Visconti; Zeffirelli)
Senso to Seishun, 1991 (Imai)
Sensual Paradise. *See* Together, 1971
Sentinels of Silence, 1971 (Welles)
Senza pietà, 1948 (Fellini; Lattuada)

Separation, 1994 (Berri)
Separation. *See* Separation, 1994
Seppuku, 1962 (Kobayashi)
Sept fois femmes. *See* Woman Times Seven, 1967
Sept morts sur ordonnance, 1975 (Serreau)
Sept P., Cuis., S. de B., . . . a saisir, 1984 (Varda)
Sept Péchés capitaux, 1962 (Berri; Chabrol; de Broca; Demy; Godard; Vadim)
Sept péchés capitaux, La nativité, 1910/11 (Feuillade)
Sept pièces pour cinéma noir et blanc, 1983 (Ioseliani)
September, 1984 (Tian Zhuangzhuang)
September, 1988 (Allen)
Sequence of Feelings. *See* Kolejnosc uczuc, 1993
Sera'a fil Mina, 1955 (Chahine)
Sera'a fil Wadi, 1953 (Chahine)
Serafino, 1968 (Germi)
Séraphin ou les jambes nues, 1921/22 (Feuillade)
Seraphita's Diary, 1982 (Wiseman)
Serdtse materi, 1966 (Donskoi)
Serenade, 1921 (Walsh)
Serenade, 1937 (Forst)
Serenade, 1956 (Mann)
Serenity, 1955-61 (Markopoulos)
Sergeant Deadhead, 1965 (Keaton)
Sergeant Madden, 1939 (von Sternberg)
Sergeant Rutledge, 1960 (Ford)
Sergeant York, 1941 (Hawks; Huston)
Sergo Ordzhonikidze, 1937 (Vertov)
Serial Mom, 1994 (Waters)
Série noire, 1955 (von Stroheim)
Serious Sixteen, 1910 (Griffith)
Seriously Ill. *See* Daibyonin, 1995
Serp i molot, 1921 (Pudovkin)
Serpent, 1916 (Walsh)
Serpent and the Rainbow, 1988 (Craven)
Serpent's Egg. *See* Schlangenei, 1977
Serpico, 1973 (Lumet)
Servant, 1963 (Losey)
Service de sauvetage sur la côte belge, 1930 (Storck)
Service for Ladies, 1932 (Korda)
Service précipité, 1903 (Guy)
Sesame Street Presents "Follow That Bird'', 1985 (Bartel)
Sestra Angelika, 1932 (Frič)
Sestricky, 1983 (Kachyňa)
Sestry-Sopernitsy. *See* Zhizn' za Zhizn', 1916
Set Free, 1918 (Browning)
Set-Up, 1949 (Wise)
Set-Up, 1978 (Bigelow)
Setenta veces siete, 1962 (Torre Nilsson)
Setkání v červenci, 1977 (Kachyňa)
Setouchi munraito serenade, 1997 (Shinoda)
Setouchi shonen yakyu dan , 1984 (Itami; Shinoda)
Sette canne e un vestito, 1950 (Antonioni)
Sette contro la morte, 1964 (Ulmer)
Settima Stanza. *See* Siódmy Pokój, 1995
Settled at the Seaside, 1915 (Sennett)
Setu Bandhan, 1932 (Phalke)
Seul ou avec d'autres, 1962 (Arcand)
Seule, Georgie, 1994 (Ioseliani)
Se7en, 1995 (Fincher)
Seven. *See* Se7en, 1995
Seven Ages, 1905 (Porter)
Seven Beauties, 1976 (Wertmuller)
Seven Brides for Seven Brothers, 1954 (Donen)
Seven Capital Sins, The Seven Deadly Sins. *See* Sept peches capitaux, 1962
Seven Chances, 1925 (Keaton)
Seven-Colored Ring. *See* Nanairo yubi wa, 1918
Seven Days in January. *See* 7 Dias de enero, 1979
Seven Days in May, 1963 (Frankenheimer)
Seven Days' Leave, 1930 (Cromwell)
Seven Days to Noon, 1950 (Boulting)
Seven Deadly Sins. *See* 7 Péchés capitaux, 1952
Seven Deadly Sins. *See* Sept Péchés capitaux, 1962
Seven Footprints to Satan, 1929 (Christensen)
Seven Kinds of Trouble. *See* Belanin yedi türlüsü, 1969
Seven Madmen. *See* Siete locos, 1973
Seven Men from Now, 1956 (Boetticher)
Seven Miles from Alcatraz, 1942 (Dmytryk)
Seven Minutes, 1971 (Meyer)
Seven No-goods. *See* Yedi belalilar, 1970
Seven of Clubs. *See* Makkhetes, 1916
Seven Pieces for Black and White Cinema. *See* Sept pièces pour cinéma noir et blanc, 1983
Seven Samurai. *See* **Shichinin no samurai**, 1954
Seven Sinners, 1925 (Milestone)
Seven Sinners, 1936 (Launder, Frank, and Sidney Gilliat)
Seven Songs for Malcolm X, 1993 (Lee)
Seven Sweethearts, 1942 (Borzage)
Seven Waves Away. *See* Abandon Ship, 1956
Seven Wild Lions. *See* Yedi da in aslani, 1966
Seven Women, 1966 (Ford)
Seven Women, Seven Sins, 1987 (Akerman)
Seven Women of Various Ages. *See* Siedem kobiet w różnym wieku, 1978
Seven Year Itch, 1955 (Wilder)
Seventeenth Parallel. *See* Dix-septième parallèle, 1968
Seventh Age. *See* De Gamle, 1947
Seventh Anniversary of the Red Army. *See* Zagranichnii pokhod sudov Baltiiskogo flota kreisere "Aurora" i uchebnogo sudna "Komsomolts," August 8, 1925, 1925
Seventh Cross, 1944 (Zinnemann)
Seventh Day, 1909 (Griffith)
Seventh Day, 1922 (Goulding)
Seventh Heaven, 1927 (Borzage)
Seventh Room. *See* Siódmy Pokój, 1995
Seventh Seal. *See* **Det sjunde inseglet**, 1957
Seventh Sin, 1957 (Minnelli)
Seventy-five Years of Cinema Museum, 1972 (Daves)
Several Days in the Life of I. I. Oblomov. *See* Oblomov, 1980
Several Friends, 1969 (Burnett)
Severed Head, 1971 (Attenborough)
Severed Heads. *See* Cabezas cortadas, 1970
Severo Torelli, 1914 (Feuillade)
Sevgili muhafizin, 1970 (Güney)
Sevillanas, 1992 (Saura)
Sevodiva, 1923-25 (Vertov)
Sewer, 1912 (Guy)
Sewer. *See* **Kanał**, 1957
Sex, 1920 (Niblo)
Sex-Business—Made in Passing, 1969 (Syberberg)
Sex Comes and Goes. *See* Sexo va: Sexo vienne, 1977
Sex Hygiene, 1941 (Ford)
Sex, lies, and videotape, 1989 (Soderbergh)
Sex Shop, 1973 (Berri)
Sex Shop, 1983 (Haynes)
Sexe faible, 1933 (Siodmak)
Sexo va: Sexo vienne, 1977 (Almodóvar)
Sexta parte del mundo, 1977 (Gutiérrez Alea)
Sexual Meditation: Faun's Room Yale, 1972 (Brakhage)
Sexual Meditation: Hotel, 1972 (Brakhage)
Sexual Meditation No. 1: Motel, 1972 (Brakhage)

Sexual Meditation: Office Suite, 1972 (Brakhage)
Sexual Meditation: Open Field, 1972 (Brakhage)
Sexual Meditation: Room with View, 1972 (Brakhage)
Sexual Meditations, 1972 (Brakhage)
Seytan kayaliklari, 1970 (Güney)
Seytanin o lu, 1967 (Güney)
Seyyit Han “Topragin Gelini’’, 1968 (Güney)
Seyyit Khan, Bride of the Earth. *See* Seyyit Han “Topragin Gelini’’, 1968
Sfida, 1958 (Rosi)
Shabhaye Zayendeh-Rood, 1991 (Makhmalbaf)
Shadow. *See* Cién, 1956
Shadow Dancer, 1997 (Corman)
Shadow Line. *See* Smuga cienia, 1976
Shadow of a Doubt, 1943 (Hitchcock)
Shadow of Angels. *See* Schatten der Engel, 1976
Shadow on the Mountain, 1931 (Grierson)
Shadow Warrior. *See* Kagemusha, 1980
Shadowlands, 1993 (Attenborough)
Shadows, 1960 (Cassavetes)
Shadows and Fog, 1992 (Allen)
Shadows in Paradise. *See* Varjoja Paratiisissa, 1986
Shadows of Fear. *See* Thérèse Raquin, 1928
Shadows of Love. *See* Teni lyubvi, 1917
Shadows of Our Forgotten Ancestors. *See* **Teni zabytykh predkov**, 1965
Shadows of Paris. *See* Paris, 1925
Shadows of the Moulin Rouge, 1913 (Guy)
Shadrach, 1998 (Demme)
Shaft, 1971 (Parks)
Shaft, 2000 (Parks; Singleton)
Shaft’s Big Score!, 1972 (Parks)
Shagai, Soviet!, 1926 (Vertov)
Shaitan el Sahara, 1954 (Chahine)
Shakedown, 1929 (Huston; Wyler)
Shakedown, 1988 (Bartel)
Shakespeare og Kronborg, 1950 (Dreyer; Roos)
Shakespeare Wallah, 1965 (Ivory)
Shakha Proshakha, 1990 (Ray)
Shakhmatnaya goryachka, 1925 (Barnet; Pudovkin)
Shalako, 1968 (Dmytryk)
Shall We Dance?, 1937 (Sandrich)
Shame. *See* Skammen, 1968
Shame of Mary Boyle. *See* Juno and the Paycock, 1929
Shameful Dream. *See* Hazukashii yume, 1927
Shamisen to otobai, 1961 (Shinoda)
Shampoo, 1975 (Ashby)
Shamrock Handicap, 1926 (Ford)
Shan Chung Ch’uan Chi, 1978 (King)
Shane, 1953 (Stevens)
Shanghai Express, 1932 (von Sternberg)
Shanghai Gesture, 1941 (von Sternberg)
Shanghai Orchid, 1934 (Florey)
Shanghai Triad. *See* Yao a yao yao dao waipo qiao, 1995
Shanghaied, 1915 (Chaplin)
Shanghaied Jonah, 1917 (Sennett)
Shanghaied Ladies, 1924 (Sennett)
Shanghaied Lovers, 1924 (Capra)
Sharada, 1958 (Kapoor)
Sharaku, 1995 (Shinoda)
Share Cropper. *See* Hari Hondal Bargadar, 1980
Shark Reef. *See* She-Gods of Shark Reef, 1957
Sharon vestida de rojo, 1968 (García Berlanga)
Shatranj Ke Khiladi, 1977 (Attenborough; Ray)
Shattered. *See* Scherben, 1921
Shattered, 1991 (Petersen)
Shattered Image, 1998 (Ruiz)
Shattered Vase. *See* Razbitaya vaza, 1913
Shchors, 1939 (Dovzhenko)
She, 1908 (Porter)
She. *See* Kanojo, 1926
She and He. *See* Kanojo to kare, 1963
She and the Three. *See* Sie und die Drei, 1922
She Conquered. *See* Hon segrade, 1916
She Couldn’t Say No, 1930 (Bacon)
She Couldn’t Say No, 1954 (Bacon)
She-Devil, 1989 (Seidelman)
She-Gods of Shark Reef, 1957 (Corman)
She Had to Say Yes, 1933 (Berkeley)
She Has Lived Her Destiny. *See* Kanojo to unmei, 1924
She Loved a Sailor, 1916 (Sennett)
She Loved Him Plenty, 1918 (Sennett)
She Married an Artist, 1937 (Daves)
She Married Her Boss, 1935 (La Cava)
She Needed a Doctor, 1917 (Sennett)
She Played with Fire. *See* Fortune Is a Woman, 1956
She Sighed by the Seaside, 1921 (Sennett)
She-Wolf. *See* Lupa, 1953
She Wore a Yellow Ribbon, 1949 (Ford)
She’s Gotta Have It, 1986 (Lee)
She’s Oil Mine, 1941 (Keaton)
Sheba, 1919 (Hepworth)
Sheepman’s Daughter, 1911 (Dwan)
Sheer Madness. *See* Heller Wahn, 1983
Shelf Life, 1993 (Bartel)
Sheltering Sky, 1990 (Bertolucci)
Shepherd, 1999 (Corman)
Sheriff, 1914 (Franklin)
Sheriff Nell’s Tussle, 1918 (Sennett)
Sheriff of Fractured Jaw, 1958 (Walsh)
Sheriff’s Baby, 1913 (Griffith)
Sheriff’s Sisters, 1911 (Dwan)
Sherlock Holmes I, 1908 (Holger-Madsen)
Sherlock Holmes III, 1908 (Holger-Madsen)
Sherlock Holmes in New York, 1976 (Huston)
Sherlock Holmes Jr., 1911 (Porter)
Sherlock Jr., 1924 (Keaton)
Shestaya chast’ mira, 1926 (Vertov)
Shichimencho no yukue, 1924 (Mizoguchi)
Shichinin no samurai, 1954 (Kurosawa)
Shiga Naoya, 1958 (Hani)
Shiiku, 1961 (Oshima)
Shikamo karera wa yuku, 1931 (Mizoguchi)
Shima to ratai jiken, 1931 (Gosho)
Shimmy lagarno tarantelle e vino, 1978 (Wertmuller)
Shin Heike monogatari, 1955 (Mizoguchi)
Shin josei kagami, 1929 (Gosho)
Shin ono ga tsumi, 1926 (Mizoguchi)
Shindo, 1936 (Gosho)
Shinel, 1926 (Gerasimov; Kozintsev)
Shining, 1980 (Kubrick)
Shining, 1997 (Raimi)
Shining Hour, 1938 (Borzage; Mankiewicz)
Shining in the Red Sunset. *See* Akai yuhi ni terasarete, 1925
Shining Sun Becomes Clouded. *See* Teru hi kumoru hi, 1926
Shinju ten no Amijima, 1969 (Shinoda)
Shinju yoimachigusa, 1925 (Kinugasa)
Shinjuku dorobo nikki, 1969 (Oshima)
Shinkei gyogun, 1956 (Oshima)
Shinsetsu, 1942 (Gosho)
Ship. *See* Baten, 1961
Ship Bound for India. *See* Skepp till Indialand, 1947
Ship Cafe, 1935 (Florey)
Ship of Fools, 1965 (Kramer)

Ship Safety. *See* Watertight, 1943
Ship That Died of Shame, 1955 (Attenborough; Dearden)
Shipmates, 1931 (Daves)
Shipmates Forever, 1935 (Borzage; Daves)
Shipyard, 1933 (Rotha)
Shirasagi, 1957 (Kinugasa)
Shirayuri wa nageku, 1925 (Mizoguchi)
Shirins hochzeit, 1976 (Sanders-Brahms)
Shirin's Wedding. *See* Shirins hochzeit, 1976
Shiro Tokisada from Amakusa. *See* Amakusa shiro tokisada, 1962
Shiroi gake, 1960 (Imai)
Shiroi kiba, 1960 (Gosho)
Shito no densetsu, 1963 (Kinoshita)
Shitoyakana kemono, 1963 (Shindo)
Shitto, 1949 (Shindo; Yoshimura)
Shivers, 1975 (Cronenberg)
Shizukanaru ketto, 1949 (Kurosawa)
Shoah, 1985 (Lanzmann)
Shock. *See* Schock, 1977
Shock Corridor, 1963 (Fuller)
Shock Troops. *See* Homme de trop, 1968
Shocker, 1989 (Craven)
Shocking Miss Pilgrim, 1946 (Goulding)
Shockproof, 1949 (Fuller; Sirk)
Shodo satsujin: Musukoyo, 1979 (Kinoshita)
Shoe Store, 1999 (Bogdanovich)
Shoes, 1916 (Weber)
Shoes of the Fisherman, 1968 (de Sica)
Shoes That Danced, 1918 (Borzage)
Shoeshine. *See* **Sciuscia**, 1946
Shohin, 1924 (Kinugasa)
Shojo no shi, 1927 (Gosho)
Shojo nyuyo, 1930 (Gosho)
Shojo yo sayonara, 1933 (Gosho)
Shokei no heya, 1956 (Ichikawa)
Shokei no shima, 1966 (Shinoda)
Shokkaku, 1970 (Shindo)
Shokutaku no nai ie, 1985 (Kobayashi)
Shonen, 1969 (Oshima)
Shonen ki, 1951 (Kinoshita)
Shonnenjidai, 1990 (Shinoda)
Shoot!. *See* Dispara!, 1993
Shoot the Moon, 1981 (Parker)
Shoot the Piano Player. *See* **Tirez sur le pianist**, 1960
Shooting, 1965 (Corman)
Shooting Wild, 1927 (Sandrich)
Shootist, 1976 (Howard; Siegel)
Shop around the Corner, 1940 (Lubitsch)
Shop on Main Street. *See* **Obchod na korze**, 1965
Shop on the High Street. *See* **Obchod na korze**, 1965
Shopping with Wife, 1932 (Sennett)
Shopworn Angel, 1938 (Mankiewicz)
Shore Acres, 1920 (Ingram)
Shores of Phos: A Fable, 1972 (Brakhage)
Short and Curlies, 1987 (Leigh)
Short Circuit, 1986 (Badham)
Short Cut. *See* Postrižny, 1980
Short Cuts, 1993 (Altman)
Short Film about Killing. *See* Krótki film o zabi janiu, 1988
Short Film about Love. *See* Krótki film o milóści, 1988
Short Films: 1975, 1975 (Brakhage)
Short Films: 1976, 1976 (Brakhage)
Short History of France. *See* Petit Manuel d'histoire de France, 1979
Short Is the Summer. *See* Kort är sommaren, 1962
Short Working Day. *See* Krótki dzień pracy, 1981
Shot. *See* Skottet, 1914
Shot, 1996 (Ward)
Shot in the Excitement, 1914 (Sennett)
Shotgun Wedding, 1963 (Wood, Edward D., Jr.)
Shotguns That Kick, 1914 (Sennett)
Should a Husband Forgive, 1919 (Walsh)
Should a Mother Tell?, 1915 (Ingram)
Should Crooners Marry, 1933 (Stevens)
Should Husbands Be Watched?, 1925 (Mccarey)
Should Husbands Marry, 1926 (Sennett)
Should Married Men Go Home?, 1928 (Mccarey)
Should Sleepwalkers Marry, 1927 (Sennett)
Should Women Drive?, 1928 (Mccarey)
Shoulder, 1964 (Warhol)
Shoulder Arms, 1918 (Chaplin)
Shout, 1978 (Skolimowski)
Show, 1927 (Browning)
Show Leader, 1966 (Baillie)
Show Me a Strong Town and I'll Show You a Strong Bank, 1966 (de Palma)
Show People, 1928 (Chaplin; Vidor)
Showboat, 1936 (Whale)
Showgirl in Hollywood, 1930 (Leroy)
Showgirls, 1995 (Verhoeven)
Showman, 1962 (Maysles)
Shozo, 1948 (Kinoshita; Kurosawa)
Shree Krishna Janma, 1918 (Phalke)
Shri 420, 1955 (Kapoor)
Shriek of Araby, 1923 (Sennett)
Shriman Satyavadi, 1960 (Kapoor)
Shrine of Victory. *See* Greek Testament, 1942
Shruti and Graces of Indian Music, 1972 (Benegal)
Shubun, 1950 (Kurosawa)
Shukujo to hige, 1931 (Ozu)
Shukujo wa nani o wasuretaka, 1937 (Ozu)
Shukuzu, 1953 (Shindo)
Shunsetsu, 1950 (Yoshimura)
Shurajo hibun, 1952 (Kinugasa)
Shurochka, 1982 (Heifitz)
Shusoku. *See* Shohin, 1924
Shuto. *See* Shohin, 1924
Si c'était à refaire, 1976 (Lelouch)
Si j'avais quatre dromadaires, 1966 (Marker)
Si j'etais un espion, 1967 (Blier)
Si le soleil ne revenais pas, 1987 (Goretta)
Si l'Empereur savait ça, 1930 (Feyder)
Si signora, 1942 (Lattuada)
Si tous les gars du monde . . . , 1955 (Clouzot)
Si usted no puede, yo sí, 1950 (Buñuel)
Si Versailles m'était conté, 1953 (Welles)
Si vous ne m'aimez pas, 1916 (Feuillade)
Siamo donne, 1953 (Rossellini; Visconti)
Siamo tutti in libertà provvisoria, 1972 (de Sica)
Sib, 1998 (Makhmalbaf)
Siberiade, 1978 (Mikhalkov)
Siberian Lady Macbeth. *See* Sibirska Ledi Magbet, 1972
Siberians. *See* Sibiriaki, 1940
Sibiriaki, 1940 (Kuleshov)
Sibirska Ledi Magbet, 1972 (Wajda)
Sibirskij tsiryulnik, 1998 (Mikhalkov)
Sicario, 1961 (Germi)
Sicilia!, 1999 (Straub, Jean-Marie, And Danièle Huillet)
Sicilian, 1987 (Cimino)
Sickle and Hammer. *See* Serp i molot, 1921
Side Lights of the Sawdust Ring. *See* Det store Hjerte, 1924
Side Street, 1950 (Mann)
Sidewalks of New York, 1931 (Keaton)

Sidney's Joujoux, 1900 (Guy)
Sie und die Drei, 1922 (Dupont)
Siedem kobiet w różnym wieku, 1978 (Kieślowski)
Sieg des Glaubens, 1933 (Riefenstahl)
Siegfrieds Tod, 1924 (Lang)
Siempre Tuya, 1950 (Fernández)
Siete locos, 1973 (Torre Nilsson)
Siglo de las luces, 1992 (Solas)
Sign of Leo. *See* Signe du lion, 1959
Sign of the Cross, 1932 (de Mille)
Sign of the Gladiator. *See* Nel segno di Roma, 1958
Sign of the Lion. *See* Signe du lion, 1959
Sign of the Pagan, 1954 (Sirk)
Sign Please, 1933 (Launder, Frank, and Sidney Gilliat)
Signal rouge, 1948 (von Stroheim)
Signe du lion, 1959 (Godard; Rohmer)
Signor Max, 1937 (de Sica)
Signora di tutti, 1934 (Ophüls)
Signora senza camelie, 1953 (Antonioni)
Signore desidera?, 1933 (de Sica)
Signore e signori, 1965 (Germi)
Signori e signore, buonanotte, 1976 (Scola)
Signs of Life. *See* Lebenszeichen, 1967
Sigui 1968—les danseurs de Tyogou, 1968 (Rouch)
Sigui 1969—la caverne de Bongo, 1969 (Rouch)
Sigui 1970—Les clameurs d'Amani, 1970 (Rouch)
Sigui 1971—la dune d'Idyeli, 1971 (Rouch)
Sigui 1972—les pagnes de lame, 1972 (Rouch)
Sigui 1973—l'auvent de la circoncision, 1974 (Rouch)
Sigui année zero, 1966 (Rouch)
Sigui: l'enclume de Yougo, 1967 (Rouch)
Sikkim, 1971 (Ray)
Silaha yeminliydim, 1965 (Güney)
Silahlarin kanunu, 1966 (Güney)
Silence. *See* Chinmoku, 1971
Silence. *See* **Tystnaden**, 1963
Silence. *See* Sokhout, 1998
Silence and Cry. *See* Csend és kiáltás, 1968
Silence de la mer, 1948 (Melville)
Silence est d'or, 1947 (Clair)
Silence of the Hams. *See* Silenzio dei prosciutti, 1994
Silence of the Lambs, 1991 (Corman; Demme; Romero)
Silencioso, 1966 (Fernández)
Silent Cry. *See* Nema Kiáltás, 1982
Silent Duel. *See* Shizukanaru ketto, 1949
Silent Fall, 1994 (Beresford)
Silent Lie, 1917 (Walsh)
Silent Movie, 1976 (Brooks; Levinson)
Silent Partner, 1917 (Goulding)
Silent Partner, 1927 (Wyler)
Silent Predators, 1999 (Carpenter)
Silent Raid. *See* De Overval, 1962
Silent Running, 1972 (Cimino)
Silent Shelby. *See* Land o' Lizards, 1916
Silent Shelby, 1922 (Borzage)
Silent Signal, 1911 (Guy)
Silent Sound Sense Stars Subotnick and Sender, 1962 (Brakhage)
Silent Touch, 1992 (Zanussi)
Silent Village, 1943 (Jennings)
Silent Wife, 1948 (Xie Jin)
Silent World. *See* Monde du silence, 1956
Silenzio dei prosciutti, 1994 (Brooks; Carpenter; Dante; Landis)
Silk 2, 1990 (Corman)
Silk Hosiery, 1921 (Niblo)
Silk Stocking Girl, 1924 (Browning)
Silk Stocking Sal. *See* Silk Stocking Girl, 1924
Silk Stockings, 1957 (Mamoulian)
Silken Spider, 1916 (Borzage)
Silkwood, 1983 (Nichols)
Silver City, 1968 (Wenders)
Silver Cord, 1933 (Cromwell)
Silver Double Suicide. *See* Gin-Shinju, 1956
Silver Goat. *See* Az ezust kecske, 1916
Silver Lode, 1954 (Dwan)
Silver-plated Gun, 1913 (Dwan)
Silver Queen, 1942 (Bacon)
Silver River, 1948 (Walsh)
Silver Wings, 1922 (Ford)
Silverado, 1985 (Kasdan)
Simao o caolho, 1952 (Cavalcanti)
Siméon, 1992 (Palcy)
Simi Siddo Kuma, 1978 (Rouch)
Simon del desierto, 1965 (Buñuel)
Simon the One-Eyed. *See* Simao o caolho, 1952
Simparele, 1974 (Solas)
Simple Case. *See* Prostoi sluchai, 1932
Simple Charity, 1910 (Griffith)
Simple Formality, 1995 (Polanski)
Simple Love, 1912 (Dwan)
Simple Men, 1992 (Hartley)
Simple Plan, 1998 (Raimi)
Sin. *See* Grekh, 1916
Sin of Martha Queed, 1921 (Dwan)
Sin That Was His, 1920 (Goulding)
Sinai Field Mission, 1979 (Wiseman)
Since You Went Away, 1944 (Cromwell)
Sincere Heart. *See* Magokoro, 1953
Sincerity. *See* Magokoro, 1953
Sincerity, 1973 (Brakhage)
Sincerity II, 1975 (Brakhage)
Sincerity III, 1978 (Brakhage)
Sincerity IV, 1980 (Brakhage)
Sincerity V, 1980 (Brakhage)
Sinegoriya, 1946 (Barnet)
Sinful Davey, 1969 (Huston)
Sing a Song of Sex. *See* Nihon shunka-ko, 1967
Sing, Bing, Sing, 1933 (Sennett)
Sing, Young People!. *See* Utae, wakodo-tachi, 1963
Sing Your Way Home, 1945 (Mann)
Singaree, 1910 (Blom)
Singer and the Dancer, 1976 (Armstrong)
Singin' in the Rain, 1952 (Donen)
Singing Blacksmith, 1938 (Ulmer)
Singing Boxer, 1933 (Sennett)
Singing Fool, 1928 (Bacon)
Singing Lesson. *See* Raz, dwa, trzy, 1967
Singing Marine, 1937 (Berkeley; Daves)
Singing Plumber, 1932 (Sennett)
Singing the Blues in Red. *See* Fatherland, 1986
Single-handed, 1953 (Boulting; Schlesinger)
Singles. *See* Ma femme's appelle reviens, 1982
Singles, 1992 (Burton)
Sinhasta or The Path to Immortality, 1968 (Benegal)
Sinhasta Parvani, 1914/15 (Phalke)
Sinister Urge, 1960 (Wood, Edward D., Jr.)
Sinner. *See* Sünderin, 1951
Sinner in Paradise. *See* Kaettekita yopparai, 1968
Sinners in Paradise, 1938 (Whale)
Sins of Casanova. *See* Avventure di Giacomo Casanova, 1954
Sins of Lola Montes. *See* **Lola Montès**, 1955
Sins of the Children. *See* Børnenes Synd, 1916
Siódmy Pokój, 1995 (Mészáros)

Sir Arne's Treasure. *See* **Herr Arnes Pengar**, 1919
Sir Arthur Conan Doyle's The Lost World. *See* Lost World, 1998
Sir Thomas Lipton out West, 1913 (Sennett)
Siren of Impulse, 1912 (Griffith)
Sirène, 1907 (Feuillade)
Sirène des tropiques, 1927 (Buñuel)
Sirène du Mississippi, 1969 (Miller; Truffaut)
Sirius Remembered, 1959 (Brakhage)
Sirokkó, 1969 (Jancsó)
Sisimiut, 1966 (Roos)
Sista paret ut, 1956 (Bergman; Sjöberg)
Sista skriket, 1995 (Bergman)
Sister. *See* Bahen, 1941
Sister Angelica. *See* Sestra Angelika, 1932
Sister Cecilia. *See* Hvor Sorgerne glemmes, 1916
Sister of Six, 1916 (Franklin)
Sisters, 1973 (de Palma)
Sister's Love, 1911 (Griffith)
Sisters of Darkness. *See* Entre tinieblas, 1983
Sisters of Nishijin. *See* Nishijin no shimai, 1952
Sisters of the Gion. *See* Gion no shimai, 1936
Sisters, or The Balance of Happiness. *See* Schwestern oder Die Balance des Glücks, 1979
Sit Tight, 1931 (Bacon)
Sittin' Pretty, 1924 (Mccarey)
Six-Day Bike Rider, 1934 (Bacon)
Six Days. *See* 6-dageslöbet, 1958
Six Days, Six Nights. *See* À la folie, 1994
Six Degrees of Separation, 1993 (Schepisi)
Six et demi onze, 1927 (Epstein)
Six Hundred Million People Are with You, 1958 (Ivens)
Six in Paris. *See* Paris vu par . . . , 1965
Six Juin à l'aube, 1945 (Grémillon)
Six of a Kind, 1934 (Mccarey)
Six Shooter Andy, 1918 (Franklin)
Six-Thirty Collection, 1934 (Grierson)
Sixième Face du Pentagone, 1968 (Marker)
Sixth of June at Dawn. *See* Six Juin à l'aube, 1945
Sixth of the World. *See* Shestaya chast' mira, 1926
Sjaeletyven, 1915 (Holger-Madsen)
Sjecas li se Dolly Bell?, 1981 (Kusturica)
Skaebnebaeltet, 1912 (Christensen)
Skaebnens Veje, 1913 (Holger-Madsen)
Skammen, 1968 (Bergman)
Skandal um Eva, 1930 (Pabst)
Skaredá dědina, 1975 (Kachyňa)
Skaters. *See* Schaatsenrijden, 1929
Skating. *See* Schaatsenrijden, 1929
Skein, 1974 (Brakhage)
Skeletons, 1996 (Bartel)
Skeleton's Hand. *See* Juvelerernes Skrœk, eller Skelethaanden, eller Skelethaandens sidste bedrift, 1915
Skepp som motas, 1916 (Sjöström)
Skepp till Indialand, 1947 (Bergman)
Sketches, 1976 (Brakhage)
Ski Raiders. *See* Snow Job, 1972
Ski Troop Attack, 1960 (Corman)
Skidding Hearts, 1917 (Sennett)
Skidoo, 1968 (Preminger)
Skilsmissens Børn, 1939 (Christensen)
Skin Game, 1931 (Hitchcock)
Skinners in Silk, 1925 (Sennett)
Skinny's Finish, 1908 (Porter)
Skipper & Co., 1974 (Henning-Jensen)
Skippy, 1931 (Mankiewicz)
Skola, základ života, 1938 (Frič)
Skomakare bliv vid din läst, 1915 (Sjöström)
Skønheden og udyret, 1983 (Malmros)
Skönhetsvård i djungeln, 1935/36 (Fejös)
Skottet, 1914 (Stiller)
Skriváncі na niti, 1969 (Menzel)
Skullduggery, 1960 (Vanderbeek)
Sky Boy, 1929 (Mccarey)
Sky Bride, 1932 (Mankiewicz)
Sky Line. *See* Línea del cielo, 1983
Sky Party, 1965 (Corman)
Sky Pilot, 1921 (Vidor)
Sky Pirate, 1914 (Sennett)
Sky, the Earth. *See* Ciel, la terre, 1966
Sky without Limits, 1989 (Fridriksson)
Skylark, 1941 (Sandrich)
Skylarking, 1923 (Sennett)
Skyldig—ikke skyldig, 1953 (Roos)
Skyscraper, 1958 (Clarke)
Skyscraper Symphony, 1928 (Florey)
Skyscrapers and Brassieres, 1963 (Meyer)
Skytturnar, 1987 (Fridriksson)
Skyward, 1980 (Howard)
Slacker, 1991 (Linklater)
Slaedepatruljen Sirius, 1980 (Roos)
Slant, 1958 (Romero)
Slapstick, 1982 (Lewis)
Slapstick of Another Kind, 1984 (Lewis)
Slate. *See* Klaps, 1976
Slattery's Mounted Foot, 1970 (Apted)
Slava Nam—Smert' Vagram, 1914 (Bauer)
Slava Sovetskim Geroiniam, 1938 (Vertov)
Slave, 1909 (Griffith; Sennett)
Slave Girl, 1915 (Browning)
Slave of Love. *See* Raba lubvi, 1976
Slavenkönigin, 1924 (Curtiz)
Slaves. *See* Blacksnake!, 1973
Slaves of New York, 1989 (Ivory)
Slaves of the Night. *See* Az éjszaka rabjai, 1914
Slavnosti sneženek, 1983 (Menzel)
Sleep, 1963 (Warhol)
Sleep My Love, 1948 (Sirk)
Sleep with Me, 1994 (Tarantino)
Sleeper, 1973 (Allen; Schumacher)
Sleepers, 1996 (Levinson)
Sleeping Beauty. *See* Nemureru bijo, 1968
Sleeping Car Murders. *See* Compartiment tueurs, 1966
Sleeping Tiger, 1954 (Losey)
Sleepless in Seattle, 1993 (Reiner)
Sleepwalk, 1984 (Jarmusch)
Sleepwalkers, 1992 (Dante; Hooper; Landis)
Sleepy Hollow, 1999 (Burton; Coppola)
Slender Thread, 1965 (Pollack)
Slesar i kantzler, 1923 (Pudovkin)
Sleuth, 1972 (Mankiewicz)
Sleuths, 1918 (Sennett)
Sleuths at the Floral Parade, 1913 (Sennett)
Sleuth's Last Stand, 1913 (Sennett)
Slide, Speedy, Slide, 1931 (Sennett)
Sliding Doors, 1998 (Pollack)
Slight Case of Murder, 1938 (Bacon)
Slightly French, 1949 (Sirk)
Slightly Pregnant Man. *See* Évènement le plus important depuis que l'homme a marché sur la lune, 1973
Slightly Scarlet, 1930 (Mankiewicz)
Slightly Scarlet, 1956 (Dwan)
Slikovnica pčelara, 1958 (Makavejev)

Slim, 1937 (Daves)
Sling Blade, 1996 (Jarmusch)
Slinger. *See* Práče, 1960
Slip at the Switch, 1932 (Sandrich)
Sloane Square, A Room of One's Own, 1976 (Jarman)
Sloppy Bill of the Rollicking R, 1911 (Dwan)
Slow Burn, 1986 (Schumacher)
Sluchai v vulkane, 1940 (Kuleshov)
Sluggard's Surprise, 1900 (Hepworth)
Slugger's Wife, 1984 (Ashby; Ritt)
Sluice, 1978 (Brakhage)
Slum, 1952 (Roos)
Slumber Party Massacre, 1987 (Corman)
Slump Is Over. *See* Crise est finie, 1934
Slyakot' bulvarnaya, 1918 (Kuleshov)
Smaeklaasen, 1908 (Holger-Madsen)
Small Adventure. *See* Chiisana boken ryoko, 1964
Small Back Room, 1949 (Powell, Michael, And Emeric Pressburger)
Small Change. *See* Argent de poche, 1976
Small Leaders of the "Big Leap'', 1958 (Xie Jin)
Small Soldiers, 1998 (Dante; Spielberg)
Small Stories of a Big Storm, 1958 (Xie Jin)
Small Time Crooks, 2000 (Allen; Spielberg)
Small Town Act, 1913 (Sennett)
Small–Town Girl, 1914 (Dwan)
Small Town Girl, 1936 (Wellman)
Small Town Girl, 1953 (Berkeley)
Small Town Idol, 1921 (Sennett)
Small-Town Princess, 1927 (Sennett)
Smallest Show on Earth, 1957 (Dearden; Launder, Frank, and Sidney Gilliat)
Smart Woman, 1931 (La Cava)
Smarty, 1933 (Florey)
Smelchak, 1919 (Kuleshov)
Směšný pán, 1969 (Kachyňa)
Smic Smac Smoc, 1971 (Lelouch)
Smierc prowincjala, 1966 (Zanussi)
Śmierś Prezydenta, 1977 (Kawalerowicz)
Smil, 1916 (Holger-Madsen)
Smile. *See* Sourire, 1994
Smile 61. *See* Osmjeh 61, 1961
Smile of a Child, 1911 (Griffith)
Smile Please, 1924 (Capra; Sennett)
Smiles of a Summer Night. *See* **Sommarnattens leende**, 1955
Smilin' Through, 1922 (Franklin)
Smilin' Through, 1932 (Franklin; Lewin)
Smilin' Through, 1941 (Borzage)
Smiling Again. *See* Ujra mosolyognak, 1954
Smiling Lieutenant, 1931 (Lubitsch)
Smiling Life. *See* Hohoemu jinsei, 1930
Smiling Madame Beudet. *See* Souriante Madame Beudet, 1923
Smiling Star. *See* Lachende Stern, 1983
Smilla's Sense of Snow, 1997 (August)
Smith Fishing Trip, 1927 (Sennett)
Smith's Army Life, 1928 (Sennett)
Smith's Baby, 1926 (Sennett)
Smith's Burglar. *See* Burglar, 1928
Smith's Candy Shop, 1927 (Sennett)
Smith's Catalina Rowboat Race, 1928 (Sennett)
Smith's Cook, 1927 (Sennett)
Smith's Cousin, 1927 (Sennett)
Smith's Customer, 1927 (Sennett)
Smith's Farm Days, 1928 (Sennett)
Smith's Holiday, 1928 (Sennett)
Smith's Kindergarten, 1927 (Sennett)
Smith's Landlord, 1926 (Sennett)
Smith's Modiste Shop, 1927 (Sennett)
Smith's New Home, 1927 (Sennett)
Smith's Pets, 1927 (Sennett)
Smith's Picnic, 1926 (Sennett)
Smith's Pony, 1927 (Sennett)
Smith's Restaurant, 1928 (Sennett)
Smith's Surprise, 1927 (Sennett)
Smith's Uncle, 1926 (Sennett)
Smith's Vacation, 1926 (Sennett)
Smith's Visitor, 1926 (Sennett)
Smithereens, 1982 (Seidelman)
Smog, 1972 (Petersen)
Smoke, 1970 (Howard)
Smoke. *See* Füst, 1970
Smoke Menace, 1937 (Grierson)
Smoke of the 45, 1911 (Dwan)
Smoked Husband, 1908 (Griffith)
Smokes and Lollies, 1975 (Armstrong)
Smokey Bites the Dust, 1981 (Corman)
Smokey Smokes (and) Lampoons, 1920 (La Cava)
Smoking, 1993 (Resnais)
Smorgasbord. *See* Cracking Up, 1982
Smrt krásnych srncu, 1986 (Kachyňa)
Smrt mouchy, 1975 (Kachyňa)
Smrt pana Baltisbergra, 1965 (Menzel)
Smrt si říká Engelchen, 1963 (Kadár)
Smuga cienia, 1976 (Wajda)
Smuggler and the Girl, 1911 (Dwan)
Smugglers. *See* Pålivets ödesväger, 1913
Smugglers. *See* Man Within, 1947
Smultronstället, 1957 (Bergman; Sjöström)
Snake Eyes, 1998 (de Palma)
Snake Eyes. *See* Dangerous Game, 1993
Snake Princess. *See* Hebi himesama, 1940
Snakes and Ladders. *See* Jeu de l'oie, 1980
Snapper, 1993 (Frears)
Snapshots of the City, 1961 (Vanderbeek)
Snatched from a Burning Death, 1915 (Ingram)
Sneaking. *See* Nukiashi sashiashi, 1934
Sneepings, 1933 (Cromwell)
Sneezing Breezes, 1925 (Sennett)
Sniper, 1952 (Dmytryk; Kramer)
Snobs, 1915 (de Mille)
Snow Cure, 1916 (Sennett)
Snow Festival. *See* Yuki matsuri, 1952
Snow Flurry. *See* Kazabana, 1959
Snow Job, 1972 (de Sica)
Snowy Heron. *See* Shirasagi, 1957
So Big, 1932 (Wellman)
So Big, 1953 (Wise)
Social Club, 1916 (Sennett)
Social Error, 1922 (La Cava)
Social Secretary, 1916 (Fleming)
Society Scandal, 1924 (Dwan)
Society Sinner. *See* Tyven, 1910
So Close to Life. *See* Nära livet, 1958
So ein Mädel vergisst man nicht, 1932 (Forst)
So endete eine Liebe, 1934 (Forst)
So Ends Our Night, 1940 (Cromwell; Lewin; von Stroheim)
So Far from India, 1982 (Nair)
So I Can. *See* Man ham Mitoumam, 1975
So Long Letty, 1929 (Bacon)
So Near, Yet So Far, 1912 (Griffith)
So Proudly We Hail!, 1943 (Sandrich)
So Red the Rose, 1935 (Vidor)
So sind die Menschen. *See* Abschied, 1930

So This Is College, 1929 (Daves)
So This Is Hamlet?, 1923 (La Cava)
So This Is Harris, 1933 (Sandrich)
So This Is Hollywood. *See* In Hollywood with Potash and Perlmutter, 1924
So This Is London, 1933 (Grierson)
So This Is Love, 1928 (Capra)
So This Is New York, 1948 (Aldrich; Kramer)
So This Is Paris, 1926 (Lubitsch)
So Well Remembered, 1947 (Dmytryk)
So You Won't Squawk, 1941 (Keaton)
So You Won't Talk, 1935 (Launder, Frank, and Sidney Gilliat)
So's Your Old Man, 1926 (La Cava)
Soap Opera, 1964 (Warhol)
Soapsuds Lady, 1925 (Sennett)
Sobre el problema fronterizo entre Kampuchea y Vietnam, 1978 (Alvarez)
Sobre horas extras y trabajo voluntario, 1973 (Gómez)
Sobrevivientes, 1979 (Gutiérrez Alea)
Social Lion, 1930 (Mankiewicz)
Social Secretary, 1916 (von Stroheim)
Socialist Realism. *See* Realismo socialista, 1973
Società Ovesticino-Dinamo, 1955 (Olmi)
Society and Chaps, 1912 (Dwan)
Society for Sale, 1918 (Borzage)
Society Goes Spaghetti, 1930 (Sandrich)
Society Secrets, 1921 (Browning; Mccarey)
Socrate, 1970 (Rossellini)
Socrates. *See* Socrate, 1970
Sodom and Gomorrah. *See* Sodoma e Gomorra, 1962
Sodom und Gomorrah, 1922 (Curtiz)
Sodom und Gomorrah: Part II. Die Strafe, 1923 (Curtiz)
Sodom und Gomorrha, 1922 (Forst)
Sodoma e Gomorra, 1962 (Leone; Aldrich)
Sodrásban, 1964 (Gaál)
Soeurs Brontë, 1979 (Téchiné)
Soeurs enemies, 1915 (Dulac)
Soft Beast. *See* Shitoyakana kemono, 1963
Soft Beds and Hard Battles, 1974 (Boulting)
Soft Fruit, 1999 (Campion)
Soft Skin. *See* Peau douce, 1964
Sogni d'oro, 1981 (Moretti)
Sogni infranti, 1995 (Bellocchio)
Sogno de Giovanni Bassain, 1953 (Gutiérrez Alea)
Sogno della Farfalla, 1994 (Bellocchio)
Soif d'amour. *See* Fome de amor, 1968
Soigne ta droite, 1987 (Godard)
Soigne ton gauche, 1936 (Clément; Tati)
Soir de Rafle, 1931 (Clouzot)
Soiuzkinozhurnal No. 77, 1941 (Vertov)
Soiuzkinozhurnal No. 87, 1941 (Vertov)
Sokakta kan vardi, 1965 (Güney)
Sokhout, 1998 (Makhmalbaf)
Sol, 1974 (Brakhage)
Sol no se puede tapar con un dedo, 1976 (Alvarez)
Sol over Danmark, 1936 (Holger-Madsen)
Solarbabies, 1986 (Brooks)
Solaris. *See* Solyaris, 1971
Sold, 1915 (Porter)
Sold to Thieves. *See* De smaa Landstrygere, 1908
Soldados do fogo, 1958 (Pereira Dos Santos)
Soldier in Skirts. *See* Triple Echo, 1973
Soldier Man, 1926 (Capra; Sennett)
Soldier of Fortune, 1955 (Dmytryk)
Soldier of Orange, 1979 (Verhoeven)
Soldiers and Other Cosmic Objects, 1977 (Brakhage)
Soldier's Daughter Never Cries, 1998 (Ivory)
Soldiers of Fortune, 1919 (Dwan)
Soldiers of Misfortune, 1914 (Sennett)
Soldier's Pay. *See* A Soldier's Plaything, 1930
Soldier's Plaything, 1930 (Curtiz)
Soldier's Story, 1984 (Jewison)
Sole anche di notte, 1990 (Taviani)
Sole sorge ancora, 1946 (Pontecorvo)
Soledad de los dioses, 1985 (Alvarez)
Soleil dans l'oeil, 1961 (Godard)
Soleil des voyous, 1967 (Delannoy)
Soleil noir, 1918 (Gance)
Soleils de l'Ile de Pâques, 1971 (Guerra)
Solidaridad Cuba y Vietnam, 1965 (Alvarez)
Solitude. *See* Lonesome, 1928
Solomon and Sheba, 1959 (Vidor)
Solomon Northrup's Odyssey, 1984 (Parks)
Solomon's Heart, 1932 (Gerasimov)
Solstik, 1953 (Henning-Jensen)
Solution No.1. *See* Rah Hal-e Yek, 1978
Sölv, 1956 (Roos)
Sølvdaasen med Juvelerne, 1910 (Blom)
Solyaris, 1971 (Tarkovsky)
Some Came Running, 1959 (Minnelli)
Some Like It Hot, 1939 (Dmytryk)
Some Like It Hot, 1959 (Wilder)
Some Mother's Son, 1996 (Sheridan)
Some Nerve, 1913 (Sennett)
Some Nerve. *See* Gentlemen of Nerve, 1914
Some Scout, 1927 (Sandrich)
Somebody to Love, 1994 (Tarantino)
Somebody up There Likes Me, 1956 (Wise)
Someday, 1935 (Powell, Michael, And Emeric Pressburger)
Someone Else's Jacket, 1927 (Gerasimov)
Someone to Love, 1987 (Welles)
Someone to Remember, 1943 (Siodmak)
Someone to Watch over Me, 1987 (Scott)
Someone's Watching Me!, 1978 (Carpenter)
Something Always Happens, 1934 (Powell, Michael, And Emeric Pressburger)
Something Different. *See* O něčem jiném, 1963
Something Else. *See* O něčem jiném, 1963
Something Evil, 1972 (Spielberg)
Something for Something, 1977 (Holland)
Something for the Birds, 1952 (Wise)
Something Is Drifting on the Water. *See* Touha zvaná Anada, 1971
Something to Live For, 1952 (Stevens)
Something to Talk About, 1995 (Hallstrom)
Something to Think About, 1920 (de Mille)
Something Wicked This Way Comes, 1983 (Clayton)
Something Wild, 1986 (Demme; Sayles; Waters)
Somewhere in France. *See* Foreman Went to France, 1941
Somewhere in the Night, 1946 (Mankiewicz)
Somewhere under the Broad Sky. *See* Kono hiroi sora no dokoka ni, 1954
Sommaren med Monika, 1953 (Bergman)
Sommarlek, 1951 (Bergman)
Sommarnattens leende, 1955 (Bergman)
Sommartag, 1961 (Troell)
Sommeil d'Albertine, 1945 (Resnais)
Somnambulist. *See* Søvngaengersken, 1914
Son Comes Home, 1936 (Dupont)
Son kizgin adam, 1970 (Güney)
Son Nom de Venises dans Calcutta desert, 1976 (Duras)
Son o' My Heart, 1930 (Borzage)
Son of a Sailor, 1933 (Bacon)
Son of a Samurai. *See* Samurai no ko, 1963
Son of Destiny. *See* Madame de Thèbes, 1915

Son of Dracula, 1943 (Siodmak)
Son of Fate. *See* Mästertjuven, 1915
Son of Fury, 1942 (Cromwell)
Son of Gascogne, 1994 (Leconte)
Son of His Father, 1925 (Fleming)
Son of India, 1931 (Autant-Lara; Feyder)
Son of India, 1962 (Mehboob Khan)
Son of Kong, 1933 (Schoedsack)
Son of Lifeboat, 1949 (Lewis)
Son of Paleface, 1951 (de Mille; Tashlin)
Son of Satan, 1924 (Micheaux)
Son of Spellbound, 1949 (Lewis)
Son of the "Star''. *See* Hijo del crack, 1953
Son Tarasa, 1919 (Kuleshov)
Sonad oskuld, 1915 (Sjöström)
Soñador del Kremlin, 1984 (Alvarez)
Sonar Kella, 1974 (Ray)
Sonatas, 1959 (Bardem)
Sonate à Kreutzer, 1956 (Rohmer)
Sondagsbarn, 1992 (Bergman)
Song 27 (Part II) Rivers, 1969 (Brakhage)
Song about Flowers. *See* Sapovnela, 1959
Song about Happiness. *See* Pesnya o shchastye, 1934
Song and Dance Man, 1936 (Dwan)
Song Is Born (remake of Ball of Fire, 1947 (Hawks)
Song Is Ended. *See* Lied ist aus, 1930
Song of a Sad Country, 1937 (Weiss)
Song of Bwana Toshi. *See* Bwana Toshi no uta, 1965
Song of Ceylon, 1934 (Cavalcanti; Grierson)
Song of Hate, 1915 (Ingram)
Song of Heroes. *See* Pesn o Gerojach, 1932
Song of Home. *See* Furusato no uta, 1925
Song of Life, 1922 (Stahl)
Song of Manchuk. *See* Pesnya Manshuk, 1971
Song of Remembrance. *See* Chanson du souvenir, 1936
Song of Soho, 1930 (Launder, Frank, and Sidney Gilliat)
Song of Songs, 1933 (Mamoulian)
Song of Steel. *See* Pesn o metallye, 1928
Song of the Camp. *See* Roei no uta, 1938
Song of the Flower Basket. *See* Hanakago no uta, 1937
Song of the Meet, I and II. *See* Píseň o sletu I, II, 1949
Song of the Mountain Pass. *See* Toge no uta, 1924
Song of the Rivers. *See* Lied der Ströme, 1954
Song of the Scarlet Flower, The Flame of Life. *See* Sången om den eldröda blomman, 1918
Song of the Sea. *See* O canto do mar, 1953
Song of the Shirt, 1908 (Griffith; Sennett)
Song of the Wildwood Flute, 1910 (Griffith)
Song Which Grandmother Sang, 1912 (Blom)
Song without End, 1960 (Cukor)
Songhays, 1963 (Sembene)
Songs, 1969 (Brakhage)
Songwriter, 1984 (Pollack; Rudolph)
Sønnen, 1914 (Blom)
Sonnenstrahl, 1933 (Fejös)
Sonntag des Lebens, 1930 (Goulding)
Sono stato io, 1973 (Lattuada)
Sono yo no tsuma, 1930 (Ozu)
Sono yo wa wasurenai, 1962 (Yoshimura)
Sonrisa del Diablo, 1996 (Ripstein)
Sons and Daughters of the Good Earth. *See* Ta Ti Erh Nü, 1964
Son's Big Doll. *See* Erh Tzu Tê Ta Wan Ou, 1983
Sons o' Guns, 1936 (Bacon)
Sons of Haji Omar, 1978 (Asch)
Sons of Ingmar. *See* Ingmarsönerna, Parts I and II, 1919
Sons of Liberty, 1939 (Curtiz)
Son's Return, 1909 (Griffith)
Sooky, 1931 (Mankiewicz)
Sophie's Choice, 1982 (Pakula)
Sophomore, 1929 (Mccarey)
Sopralluoghi in Palestina, 1964 (Pasolini)
Sora wa haretari, 1925 (Gosho)
Sorcerer. *See* Yoso, 1963
Sorcerer, 1977 (Friedkin)
Sorcerer from Outer Space, 1962-70 (Carpenter)
Sorceror's Apprentice, 1955 (Powell, Michael, And Emeric Pressburger)
Sorciere, 1988 (Bellocchio)
Sorok pervyi, 1927 (Protazanov)
Sorok serdets, 1930 (Kuleshov)
Sorority Girl, 1957 (Corman)
Sorority House Massacre 2, 1992 (Corman)
Sorpasso, 1962 (Scola)
Sorrow Is Only for Women. *See* Kanashimi wa onna dakeni, 1958
Sorrowful Example, 1911 (Griffith)
Sorrowful Shore, 1913 (Griffith)
Sorrows of Satan, 1926 (Griffith)
Sorrows of the Unfaithful, 1910 (Griffith)
Sortie de secours, 1970 (Chabrol)
Sortie de Secours, 1983 (van Dormael)
Sortie des usines, 1894 (Lumière)
Sortie des usines, 1895 (Lumière)
Sortie du port. *See* Barque sortant du port, 1895
Soseiji gakkyu, 1956 (Hani)
Soshun, 1956 (Ozu)
Sosie, 1915 (Feuillade)
Søster Cecilies Offer. *See* Hvor Sorgerne glemmes, 1916
Sostyazanie, 1964 (Gerasimov)
Sotelo, 1976 (Ruiz)
Sotto il segno dello scorpione, 1969 (Taviani)
Sotto il sole di Roma, 1948 (Castellani)
Sotto, Sotto, 1984 (Wertmuller)
Souffle au coeur, 1971 (Malle)
Soufrière, 1977 (Herzog)
Soul Herder, 1917 (Ford)
Soul of a Painter. *See* Hua hun, 1993
Soul of a Thief, 1913 (Dwan)
Soul of the Violin. *See* En Kunstners Gennembrud, 1915
Soulagna Rasa, 1914/15 (Phalke)
Soulier de satin. *See* O Sapato de cetim, 1985
Souliers de Saint-Pierre. *See* Shoes of the Fisherman, 1968
Souls for Sale, 1923 (Chaplin)
Souls under the Sun. *See* âmes au soleil, 1981
Souna Kouma, 1975 (Rouch)
Sound and the Fury, 1959 (Ritt)
Sound Barrier, 1952 (Lean)
Sound of Music, 1965 (Wise)
Sound of Trumpets. *See* Posto, 1961
Sound Sleeper, 1909 (Griffith)
Sounder, 1971 (Ritt)
Source, 1900 (Guy)
Source de beauté. *See* Fioritures, 1916
Sœurette, 1913 (Tourneur)
Souriante Madame Beudet, 1923 (Dulac)
Sourire, 1994 (Miller)
Sourire d'or. *See* Det gyldne Smil, 1935
Souris blanche, 1911/13 (Feuillade)
Sous le ciel de Paris, 1950 (Duvivier)
Sous le soleil de Satan, 1987 (Berri; Pialat)
Sous les toits de Paris, 1930 (Clair)
Sous un autre soleil, 1955 (de Broca)
Sousto, 1960 (Nemec)
South. *See* Sud, 1999

South Advancing Women. *See* Nanshin josei, 1939
South Central, 1992 (Stone)
South Limburg. *See* Zuid Limburg, 1929
South Sea Adventure, 1959 (Welles)
South Sea Rose, 1929 (Dwan)
South Wind. *See* Minami ni kaze, 1942
South Wind: Sequel. *See* Zoko minami no kaze, 1942
Southern Comfort, 1981 (Hill)
Southern Star, 1968 (Welles)
Southerner, 1945 (Aldrich; Renoir)
Southerners, 1914 (Ingram)
Souvenir. *See* Aux yeux du souvenir, 1948
Souvenir de Paris, 1955 (Guerra)
Souvenir d'Italie, 1957 (de Sica)
Souvenirs d'en France, 1974 (Téchiné)
Sovetskie igrushki, 1924 (Vertov)
Soviet Toys. *See* Sovetskie igrushki, 1924
Soviet Village, 1944 (Rotha)
Søvngaengersken, 1914 (Holger-Madsen)
Sovversivi, 1967 (Taviani)
Sowing the Wind, 1916 (Hepworth)
Sowing the Wind, 1920 (Stahl)
Soypuro mexicano, 1942 (Fernández)
Soyuz Velikogo Dela. *See* S.V.D., 1927
Space, 1965 (Morrissey; Warhol)
Space Cowboys, 2000 (Eastwood)
Space Raiders, 1983 (Corman)
Spaceballs, 1987 (Brooks)
Spacejacked, 1997 (Corman)
Spaedbarnet, 1953 (Roos)
Spaniard, 1925 (Walsh)
Spaniard and Indian, 1941 (Eisenstein)
Spanish Affair, 1957 (Siegel)
Spanish Dilemma, 1911 (Sennett)
Spanish Earth, 1937 (Ivens; Renoir; Welles)
Spanish Gypsy, 1911 (Griffith)
Spanish Jade, 1922 (Hitchcock)
Spanish Main, 1945 (Borzage)
Spanish Shotgun. *See* Escopeta nacional, 1978
Spanking Breezes, 1926 (Sennett)
Spare a Copper, 1940 (Dearden)
Spare Time, 1939 (Cavalcanti; Jennings)
Spark. *See* Hibana, 1922
Spark. *See* Hibana, 1956
Sparkle, 1976 (Schumacher)
Sparrow. *See* Al Asfour, 1973
Sparrow, 1993 (Zeffirelli)
Spartacus, 1960 (Kubrick)
Spawn of the North, 1938 (Lewin)
Spawning. *See* Pirhana II: The Spawning, 1981
Speak Easily, 1932 (Keaton)
Speak Easy, 1919 (Sennett)
Speaking from America, 1939 (Cavalcanti; Jennings)
Speaking of Glass. *See* Over glas gesproken, 1958
Speaking Parts, 1989 (Egoyan)
Spear and Sword, 1988 (Asch)
Special Boy Soldiers of the Navy. *See* Kaigun tokubetsu shonen hei, 1972
Special Charm. *See* Anokhi Ada, 1948
Special Day. *See* Giornata particolare, 1977
Special Section. *See* Section speciale, 1975
Specialistes, 1985 (Leconte)
Specialists. *See* Specialistes, 1985
Spectre, 1915/16 (Feuillade)
Spectre vert, 1930 (Feyder)
Speed, 1931 (Sennett)
Speed Demon, 1911 (Sennett)
Speed in the Gay Nineties, 1932 (Sennett)
Speed Kings, 1913 (Sennett)
Speed Queen, 1913 (Sennett)
Speedway Junkie, 1999 (van Sant)
Spell of the Ball. *See* A labda varásza, 1962
Spell of the Poppy, 1915 (Browning)
Spellbound, 1945 (Hitchcock)
Spencer's Mountain, 1963 (Daves)
Spendthrift, 1936 (Walsh)
Sperduti nel buio, 1947 (de Sica)
Spetters, 1980 (Verhoeven)
Sphere, 1998 (Levinson)
Spherical Space No.1, 1967 (Vanderbeek)
Sphinx, 1981 (Schaffner)
Spiaggia, 1954 (Lattuada)
Spider-Man, 2001 (Raimi)
Spider's Stratagem. *See* Strategia del ragno, 1969
Spiders. *See* Spinnen, 1919
Spiders. *See* Spinnen, 1920
Spie vengono dal semifreddo, 1966 (Bava)
Spiegel van Holland, 1950 (Haanstra)
Spiel im Sand, 1964 (Herzog)
Spiel im Sommerwind, 1950 (Staudte)
Spiel mit den Feuer, 1921 (Wiene)
Spiel ums Leben, 1924 (Curtiz)
Spieler aus Leidenschaft. *See* **Bild der Zeit**, 1921/22
Spielzeug von Paris. *See* Celimene, Poupee de Montmartre, 1925
Spies. *See* Spione, 1928
Spies like Us, 1985 (Apted; Costa-Gavras; Gilliam; Landis; Raimi)
Spike of Bensonhurst, 1988 (Morrissey)
Spikes Gang, 1974 (Howard)
Spina nel cuore, 1987 (Lattuada)
Spinnen, 1919 (Lang)
Spinnen, 1920 (Lang)
Spinonen fra Tokio, 1910 (Blom)
Spinsters. *See* Para vestir, 1955
Spione, 1919 (Dupont)
Spione, 1928 (Lang; Pick)
Spiral. *See* Spirala, 1978
Spiral Road, 1962 (Mulligan)
Spiral Staircase, 1945 (Siodmak)
Spirala, 1978 (Zanussi)
Spirale, 1976 (Marker)
Spirit and the Clay, 1914 (Ingram)
Spirit Awakened, 1912 (Griffith)
Spirit of St. Louis, 1957 (Wilder)
Spirit of the Flag, 1913 (Dwan)
Spirit of the People. *See* Abe Lincoln in Illinois, 1940
Spirit of the Pond. *See* Ma no ike, 1923
Spiritisten, 1914 (Holger-Madsen)
Spirits of the Dead. *See* Histoires extraordinaires, 1968
Spiste horisonter, 1950 (Roos)
Spite Marriage, 1929 (Keaton)
Spitzen, 1926 (Holger-Madsen)
Splash, 1984 (Howard)
Splendor, 1989 (Scola)
Splendor, 1999 (Araki)
Splendour in the Grass, 1961 (Kazan)
Split Screen: Peace in Northern Ireland, 1989 (Loach)
Spøgelset i Gravkaelderen, 1910 (Blom)
Spoiled Children. *See* Des enfants gâtés, 1977
Spokój, 1976 (Kieślowski)
Spomenicima ne treba verovati, 1958 (Makavejev)
Spongers, 1978 (Joffé)
Spontaneous Combustion, 1989 (Hooper; Landis)
Spook Speaks, 1940 (Keaton)

Sporck'schen Jäger, 1926 (Holger-Madsen)
Sport Sport Sport, 1971 (Mikhalkov; Shepitko)
Sporting Fame. *See* Sportivnaya slava, 1950
Sporting Life, 1918 (Tourneur)
Sporting Life, 1925 (Tourneur)
Sportivnaya slava, 1950 (Donskoi)
Sports Illustrated: Swimsuit '92, 1992 (Maysles)
Sposa bella. *See* Angel Wore Red, 1960
Spot in the Rug, 1932 (Sennett)
Spot in the Shade, 1949 (Lewis)
Spotkanie na Atlantyku, 1979 (Kawalerowicz)
Spotlight on a Massacre: Ten Films against Land Mines, 1998 (van Dormael)
Sprengbagger 1010, 1929 (Zinnemann)
Spring. *See* Izumi, 1956
Spring Banquet. *See* Haru koro no hana no en, 1958
Spring Comes from the Ladies. *See* Haru wa gofujin kara, 1932
Spring Comes to England, 1934 (Grierson)
Spring Cycle, 1995 (Brakhage)
Spring Dreams. *See* Haru no yume, 1960
Spring Fever. *See* Recreation, 1914
Spring Fever, 1927 (Lewin)
Spring in Moscow. *See* Vesna v Moskve, 1953
Spring in the Land of Waters, 1955 (Xie Jin)
Spring in the Pastures of Dalby. *See* Var i Dalby hage, 1962
Spring in Wintertime. *See* Tavasz a télben, 1917
Spring Lock. *See* Smaeklaasen, 1908
Spring of Southern Island. *See* Nanto no haru, 1925
Spring Offensive, 1939 (Cavalcanti; Jennings)
Spring on the Farm, 1934 (Grierson)
Spring Snow. *See* Shunsetsu, 1950
Springende Hirsch, 1915 (Wiene)
Sputnik Speaking, 1959 (Gerasimov)
Sputnik Speaks. *See* Sputnik Speaking, 1959
Spy, 1931 (Zinnemann)
Spy Has Not Yet Died. *See* Kancho mada shinazu, 1942
Spy in Black, 1939 (Powell, Michael, And Emeric Pressburger)
Spy Who Came in from the Cold, 1966 (Ritt)
Spy Within, 1995 (Corman)
Squadron 992, 1940 (Cavalcanti)
Squall, 1929 (Korda)
Square. *See* Tér, 1971
Square Ring, 1953 (Dearden)
Square Shooter, 1927 (Wyler)
Squarehead. *See* Mabel's Married Life, 1914
Squaw Man, 1914 (de Mille)
Squaw Man, 1918 (de Mille)
Squaw Man, 1931 (de Mille)
Squaw's Love, 1911 (Griffith)
Squeeze, 1976 (Apted)
Srub, 1965 (Jireš)
Ssaki, 1962 (Polanski)
St. Benny the Dip, 1951 (Ulmer)
St. Elmo's Fire, 1985 (Schumacher)
St. Louis Blues, 1939 (Walsh)
St. Matthew's Passion, 1951 (Flaherty)
St. Peter's Umbrella. *See* Szent Péter esernyöje, 1917
St. Valentine's Day Massacre, 1967 (Corman)
Staalkongens Vilje. *See* Det mørke Punkt, 1913
Stachka, 1925 (Eisenstein)
Stad, 1960 (Troell)
Stade 81, 1981 (van Dormael)
Stadt im tal, 1974 (Petersen)
Stadt in Sicht, 1923 (Pick)
Stadt Stuttgart, 100. Cannstatter Volksfest, 1935 (Ruttmann)
Stadtstreicher, 1965 (Fassbinder)
Stage Door, 1937 (La Cava)
Stage Door Canteen, 1943 (Borzage; Daves)
Stage Fright, 1949 (Hitchcock)
Stage Robbers of San Juan, 1911 (Dwan)
Stage Struck, 1925 (Dwan)
Stage Struck, 1936 (Berkeley)
Stage Struck, 1958 (Lumet)
Stagecoach, 1939 (Ford)
Staircase, 1969 (Donen)
Stairs 1 Geneva, 1995 (Greenaway)
Stairway to Heaven. *See* **A Matter of Life and Death**, 1946
Stairway to Heaven, 1998 (Morris)
Stake out on Dope Street, 1958 (Corman)
Stakeout, 1987 (Badham)
Stakeout 2. *See* Another Stakeout, 1993
Stalag 17, 1953 (Preminger; Wilder)
Stalker, 1979 (Tarkovsky)
Stalking Moon, 1968 (Mulligan; Pakula)
Stallion Road, 1947 (Walsh)
Stalowe serca, 1948 (Kawalerowicz)
Stammen Lever an, 1937/38 (Fejös)
Stampede, 1911 (Guy)
Stan Posiadania, 1989 (Zanussi)
Stan the Flasher, 1990 (Berri)
Stand, 1994 (Landis)
Stand by Me, 1986 (Reiner)
Stand der Dinge, 1982 (Corman; Jarmusch; Wenders)
Stand under the Dark Clock, 1989 (Zinnemann)
Stand up and Fight, 1938 (Leroy)
Standhafte Benjamin, 1917 (Wiene)
Stanley and Iris, 1989 (Ritt)
Stanza del figlio, 2000 (Moretti)
Staphylokok-faren, 1960 (Roos)
Star!, 1968 (Wise)
Star 80, 1983 (Fosse)
Star Boarder, 1914 (Chaplin; Sennett)
Star Boarder, 1920 (Sennett)
Star Child, 1983 (Corman)
Star Garden, 1974 (Brakhage)
Star in the Dust, 1956 (Eastwood)
Star in the Night, 1945 (Siegel)
Star Is Born, 1937 (Fleming; Wellman)
Star Is Born, 1954 (Cukor)
Star Named Wormwood. *See* Hvězda zvaná Pelyněk, 1964
Star of India, 1913 (Guy)
Star of Married Couples. *See* Meoto boshi, 1926
Star Reporter, 1931 (Powell, Michael, And Emeric Pressburger)
Star Spangled Rhythm, 1942 (de Mille)
Star Trek: The Motion Picture, 1979 (Wise)
Star Wars, 1977 (Lucas)
Star Wars: Episode I—The Phantom Menace, 1999 (Lucas)
Star Wars: Episode II, 2002 (Lucas)
Star Wars: Episode III, 2005 (Lucas)
Star Wars: Episode VI—Return of the Jedi, 1983 (Fincher)
Star Witness, 1931 (Wellman)
Stará čínská opera, 1954 (Kachyňa)
Stardom, 2000 (Arcand)
Stardust, 1974 (Apted)
Stardust Memories, 1980 (Allen)
Starfish. *See* Étoile de mer, 1928
Starinnaja gruzinskaja pesnja, 1969 (Ioseliani)
Stark Mad, 1929 (Bacon)
Starke Ferdinand, 1975 (Kluge)
Stärker als Paragraphen, 1950 (Staudte)
Starman, 1984 (Carpenter)
Staroe i novoe, 1929 (Eisenstein)

Starquest II, 1997 (Corman)
Starry Is the Night, 1989 (Woo)
Stars. *See* Estrella, 1976
Stars and Bars, 1917 (Sennett)
Stars Are Beautiful, 1974 (Brakhage)
Stars in My Crown, 1950 (Tourneur)
Stars Look Down, 1939 (Reed)
Stars of Eger. *See* Egri csillagok, 1923
Stars over Broadway, 1935 (Berkeley)
Stars Shine. *See* Es leuchten die Sterne, 1938
Starship Troopers, 1997 (Verhoeven)
Starstruck, 1982 (Armstrong)
Start the Revolution without Me, 1970 (Welles)
Starting Over, 1979 (Pakula)
Staryi nayezdnik, 1940 (Barnet)
State of Siege. *See* Etat de siège, 1973
State of Siege, 1978 (Ward)
State of the Union, 1948 (Capra)
State of Things. *See* Stand der Dinge, 1982
State Secret, 1950 (Launder, Frank, and Sidney Gilliat)
Station. *See* Dworzec, 1980
Station for Two. *See* Vokzal dla dvoish, 1983
Statue, 1905 (Guy)
Statue Parade, 1937 (Rotha)
Statues meurent aussi, 1953 (Marker; Resnais)
Stavisky, 1974 (Resnais)
Stay Hungry, 1977 (Rafelson)
Stazione Termini, 1953 (de Sica)
Stealing Beauty, 1996 (Bertolucci)
Steam Heat. *See* Immoral Teas, 1959
Steamboat Bill Jr., 1928 (Keaton)
Steamboat round the Bend, 1935 (Ford)
Steaming, 1985 (Losey)
Steamroller and the Violin. *See* Katok i skripka, 1960
Steel Hearts. *See* Stalowe serca, 1948
Steel Helmet, 1950 (Fuller)
Steel King's Last Wish. *See* Det mørke Punkt, 1913
Steel Lady, 1953 (Dupont)
Steel Rolling Mill, 1914 (Sennett)
Steel Town. *See* Zoceleni, 1950
Steel Trap, 1952 (Aldrich)
Steel: A Whole New Way of Life, 1971 (Benegal)
Stella, 1955 (Cacoyannis)
Stella Dallas, 1937 (Vidor)
Stellar, 1993 (Brakhage)
Stellenweise glatteis, 1975 (Petersen)
Stemning i April, 1947 (Henning-Jensen)
Stěnata, 1957 (Forman)
Step Forward, 1922 (Sennett)
Stepkids. *See* Big Girls Don't Cry . . . They Get Even, 1992
Stepmonster, 1993 (Corman)
Stepmother. *See* Svend Dyrings Hus, 1908
Stepmother, 1912 (Dwan)
Steppa, 1962 (Lattuada)
Stepping Out, 1919 (Niblo)
Sterbende Perlen, 1917 (Dupont)
Sterbende Stadt. *See* Den dvende Stad, 1921
Stereo, 1969 (Cronenberg)
Sterile Cuckoo, 1969 (Pakula)
Stern von Damaskus, 1920 (Curtiz)
Steve McQueen: The King of Cool, 1998 (Jewison)
Stigmate, 1924 (Feuillade)
Stigmatized One. *See* Gezeichneten, 1922
Stikkfri, 1997 (Fridriksson)
Still Alarm, 1903 (Porter)
Still Life, 1966 (Baillie)
Still of the Night, 1982 (Benton)
Still We Live. *See* Dokkoi ikiteiru, 1951
Stille nach dem Schuß, 1999 (Schlöndorff)
Stillness. *See* Spokój, 1976
Stilts. *See* Zancos, 1984
Stimme aus dem Äther, 1939 (Käutner)
Stimme Österreichs, 1949 (Forst)
Stingaree, 1934 (Wellman)
Sto je radnički savjet?, 1959 (Makavejev)
Stockbroker. *See* För sin kärleks skull, 1913
Stockez et conservez les grains, 1978 (Kaboré)
Stockholm, 1977 (Zetterling)
Stöj, 1965 (Roos)
Stolen Affections. *See* Révoltée, 1947
Stolen Bride, 1927 (Korda)
Stolen by Gypsies, 1905 (Porter)
Stolen Desire. *See* Nusumareta yokujo, 1958
Stolen Frontier. *See* Uloupená hranice, 1947
Stolen Glory, 1912 (Sennett)
Stolen Goods, 1924 (Mccarey)
Stolen Holiday, 1936 (Curtiz)
Stolen Jewels, 1908 (Griffith)
Stolen Kisses. *See* Baisers volés, 1968
Stolen Love. *See* Nusumareta koi, 1951
Stolen Magic, 1915 (Sennett)
Stolen Purse, 1913 (Sennett)
Stolen Ranch, 1926 (Wyler)
Stolz der Firma, 1914 (Lubitsch)
Stone and Glass. *See* Sang-o shisheh, 1994
Stooge, 1953 (Lewis)
Stop Making Sense (doc), 1984 (Demme)
Stop the Old Fox. *See* Kagero ezu, 1959
Stopover in the Marshland. *See* Uppehall i myrlandet, 1965
Stopy, 1960 (Jireš)
Store. *See* Floorwalker, 1916
Store, 1983 (Wiseman)
Store and Conserve the Grain. *See* Stockez et conservez les grains, 1978
Store Klaus og Lille Klaus, 1913 (Christensen)
Storefront Hitchcock, 1998 (Demme)
Storia de fratelli e de cortelli, 1973 (de Sica)
Storia di una Capinera, 1992 (Zeffirelli)
Storia milanese, 1962 (Olmi)
Storie scellerate, 1973 (Pasolini)
Stories about Things. *See* April, 1961
Stories of the Revolution. *See* Historias de la revolución, 1960
Stork Caliph. *See* A gólyakalifa, 1917
Storm, 1930 (Huston; Wyler)
Storm. *See* Vihar, 1952
Storm at Balaton. *See* Itél a Balaton, 1932
Storm Clouds of Venus. *See* Planeta Burg, 1966
Storm in Summer, 2000 (Wise)
Storm of Passion. *See* Stürme der Leidenschaft, 1932
Storm over Asia. *See* **Potomok Chingis-khan**, 1928
Storm over Lisbon, 1944 (von Stroheim)
Storm over the Nile, 1955 (Korda)
Stormfågeln, 1914 (Stiller)
Storms of Life. *See* Livets Storme, 1910
Stormy Petrel. *See* Stormfågeln, 1914
Storstrømsbroen, 1950 (Dreyer)
Story from Chikamatsu. *See* Chikamatsu monogatari, 1954
Story in the Rocks. *See* Paleontologie, 1959
Story of a Blackcap. *See* Storia di una Capinera, 1992
Story of a Love Affair. *See* Cronaca di un amore, 1950
Story of a Man. *See* Historien om en Mand, 1944
Story of a Penny. *See* Egy krajcár története, 1917
Story of a Potter. *See* Potterymaker, 1925

Story of a Story, 1915 (Browning)
Story of Adele H.. *See* Histoire d'Adèle H., 1975
Story of Dr. Carver, 1938 (Zinnemann)
Story of Dr. Ehrlich's Magic Bullet, 1940 (Huston)
Story of Dr. Wassell, 1944 (de Mille)
Story of Esther Costello, 1957 (Clayton)
Story of Floating Weeds. *See* Ukigusa monogatari, 1934
Story of Four Loves. *See* Yottsu no koi no monogatari, 1947
Story of G.I. Joe, 1945 (Aldrich; Wellman)
Story of Gilbert and Sullivan, 1953 (Launder, Frank, and Sidney Gilliat)
Story of Gösta Berling. *See* **Gösta Berlings saga**, 1923
Story of Israel. *See* Thus Spake Theodor Herzl, 1967
Story of Little Mook. *See* Geschichte des kleinen Muck, 1953
Story of Mandy. *See* Mandy, 1952
Story of Michelangelo, 1949 (Flaherty)
Story of My Loving Wife. *See* Aisai monogatari, 1951
Story of Private Pooley, 1962 (Anderson)
Story of Pure Love. *See* Junai monogatari, 1957
Story of Qiu Ju. *See* Qiu Ju da guan si, 1992
Story of Sue San. *See* Yü T'ang Ch'un, 1962
Story of Tank Commander Nishizumi. *See* Nishizumi sanshacho den, 1940
Story of the Count of Monte Cristo. *See* Comte de Monte Cristo, 1961
Story of the Last Chrysanthemum. *See* **Zangiku monogatari**, 1939
Story of the London Fog, 1926 (Hitchcock)
Story of the Turbulent Years. *See* Povest plamennykh let, 1961
Story of the Wheel, 1934 (Jennings)
Story of Three Loves, 1953 (Franklin; Minnelli)
Story of Tosca. *See* Tosca, 1941
Story of Us, 1999 (Reiner)
Story of Will Rogers, 1952 (Curtiz)
Story of Women. *See* Affaire des femmes, 1989
Story of X, 1998 (Meyer)
Stout Heart but Weak Knees, 1914 (Sennett)
Strada, 1954 (Fellini)
Strada lunga un anno. *See* Cesta duga godinu dana, 1958
Strada per Fort Alamo, 1964 (Bava)
Strahovská demonstrace, 1991 (Nemec)
Straight Road, 1914 (Dwan)
Straight Shootin', 1927 (Wyler)
Straight Shooting, 1917 (Ford)
Straight Story, 1999 (Lynch)
Straight Talk, 1992 (Sayles)
Straight through the Heart. *See* Mitten ins herz, 1983
Straight Time, 1978 (Mann)
Straight to Hell, 1986 (Jarmusch)
Straightforward Boy. *See* Tokkan kozo, 1929
Straits of Love and Hate. *See* Aienkyo, 1937
Strakoff the Adventurer. *See* Hvem er Gentlemantyven, 1915
Strana rodnaya, 1946 (Dovzhenko)
Stranded, 1935 (Borzage; Daves)
Strandgut, 1924 (Forst)
Strange Affair of Uncle Harry. *See* Uncle Harry, 1945
Strange Affection. *See* Scamp, 1957
Strange Birds, 1930 (Sennett)
Strange Boarders, 1938 (Launder, Frank, and Sidney Gilliat)
Strange Cargo, 1940 (Borzage; Mankiewicz)
Strange Case of the Cosmic Rays, 1957 (Capra)
Strange Days, 1995 (Bigelow)
Strange Illusion, 1945 (Ulmer)
Strange Impersonation, 1946 (Mann)
Strange Lady in Town, 1955 (Leroy)
Strange Love of Martha Ivers, 1946 (Aldrich; Milestone; Rossen)
Strange Love of Molly Louvain, 1932 (Curtiz)
Strange Meeting, 1909 (Griffith)
Strange Story of Oyuki. *See* Bokuto Kidan, 1993
Strange Woman, 1946 (Ulmer)
Stranger, 1946 (Huston; Welles)
Stranger among His Own People. *See* Svoi sriedi chougikh, 1974
Stranger among Us, 1992 (Lumet)
Stranger at Coyote, 1912 (Dwan)
Stranger in Between. *See* Hunted, 1951
Stranger in My Arms, 1958 (Käutner)
Stranger in Our House , 1978 (Craven)
Stranger on Horseback, 1955 (Tourneur)
Stranger on the Prowl, 1952 (Losey)
Stranger on the Run, 1967 (Siegel)
Stranger than Paradise, 1984 (Jarmusch)
Stranger than Paradise, Part One. *See* New World, 1982
Strangers in the Night, 1944 (Mann)
Strangers of the Night, 1923 (Niblo)
Strangers on a Honeymoon, 1936 (Launder, Frank, and Sidney Gilliat)
Strangers on a Train, 1951 (Hitchcock)
Stranger's Return, 1933 (Vidor)
Strangling Threads, 1922 (Hepworth)
Strangulation Blues, 1980 (Carax)
Straniero, 1967 (Visconti)
Stranitsy zhizni, 1948 (Barnet)
Strapped, 1993 (Apted)
Strasphere, 1983 (Zeffirelli)
Strass et compagnie, 1916 (Gance)
Strategia del ragno, 1969 (Bertolucci)
Strategic Air Command, 1955 (Mann)
Strategija svrake, 1987 (Kusturica)
Strausskiste, 1999 (Adlon)
Strauss's Great Waltz. *See* Waltzes from Vienna, 1933
Stravinsky Portrait, 1964 (Leacock)
Straw Dogs, 1971 (Peckinpah)
Straw Man, 1916 (Franklin)
Strawberries and Gold, 1980 (Coolidge)
Strawberry and Chocolate. *See* **Fresa y chocolate**, 1993
Strawberry Blonde, 1941 (Walsh)
Strawfire. *See* Strohfeuer, 1971
Stray Bullet, 1998 (Corman)
Stray Dog. *See* Nora inu, 1949
Stream. *See* Sodrásban, 1964
Streamers, 1983 (Altman)
Streamlined Swing, 1938 (Keaton)
Street Angel, 1928 (Borzage)
Street Girls, 1974 (Corman; Levinson)
Street Meat, 1959 (Vanderbeek)
Street of Chance, 1930 (Cromwell)
Street of Childhood. *See* Barndommens gade, 1986
Street of No Return, 1989 (Fuller)
Street of Shame. *See* **Akasen chitai**, 1956
Street of Sin, 1928 (Stiller)
Street Scene, 1931 (Vidor)
Street Scenes, 1970 (Scorsese)
Street Sketches. *See* Gaijo no suketchi, 1925
Streetcar Named Desire, 1952 (Kazan)
Streets, 1990 (Corman)
Streetfighter. *See* Hard Times, 1975
Streets of Fire, 1984 (Hill)
Streets of Laredo, 1948 (Wood, Edward D., Jr.)
Streetwalkin', 1985 (Corman)
Streghe, 1966 (de Sica; Eastwood; Pasolini; Visconti)
Strejda, 1959 (Jireš)
Strejken, 1915 (Sjöström)
Strength of the Hungarian Soil. *See* A Magyar föld ereje, 1916
Stress es tres, tres, 1968 (Saura)
Stress Is Three, Three. *See* Stress es tres, tres, 1968
Stress of Youth. *See* Trápeni, 1961

Strictly Dishonorable, 1931 (Stahl; Sturges)
Strictly Dishonorable, 1951 (Sturges)
Strictly Secret Previews. *See* Přísně tajné premiéry, 1967
Stride, Soviet! *See* Shagai, Soviet!, 1926
Striden går vidare, 1941 (Sjöström)
Strife of the Party, 1931 (Sandrich)
Strijd zonder einde. *See* Rival World, 1955
Strike, 1909 (Porter)
Strike. *See* Strejken, 1915
Strike. *See* **Stachka**, 1925
Strike the Monster on Page One. *See* Sbatti il mostro in prima pagina, 1972
Strike up the Band, 1940 (Berkeley)
String of Pearls, 1911 (Griffith)
Stripped to Kill, 1987 (Corman)
Stripped to Kill II, 1989 (Corman)
Stripper, 1963 (Schaffner)
Stripteaser II, 1997 (Corman)
Strohfeuer, 1971 (Schlöndorff; Von Trotta)
Stromboli. *See* **Stromboli, terra di dio**, 1947
Stromboli, terra di dio, 1947 (Rossellini)
Strong Boy, 1929 (Ford)
Strong Man, 1926 (Capra)
Strong Revenge, 1913 (Sennett)
Strong Woman and Weak Man. *See* Tsuyomushi onna (&) yawamushi otoko, 1968
Stronger Man, 1911 (Dwan)
Stronger than Death, 1920 (Guy)
Stronger than the Sun, 1977 (Apted)
Strongest, 1920 (Walsh)
Strongest. *See* Den starkaste, 1929
Strongman Ferdinand. *See* Starke Ferdinand, 1975
Strop, 1962 (Chytilová)
Stroszek, 1978 (Herzog)
Structure of Crystals. *See* Struktura krsztalu, 1969
Student's Song from Heidelberg. *See* Burschenlied aus Heidelberg, 1930
Study in Choreography for Camera, 1945 (Deren)
Study in Scarlet, 1932 (Florey)
Struggle, 1931 (Griffith)
Struggle against Cancer. *See* Kampen Mod Kraeften, 1947
Struggle for His Heart. *See* Kampen om hans hjärta, 1916
Struggle in the Valley. *See* Sera'a fil Wadi, 1953
Struggle on the Pier. *See* Sera'a fil Mina, 1955
Struggling Hearts. *See* Vergödö szívek, 1916
Struktura krsztalu, 1969 (Zanussi)
Stryker's War, 1985 (Raimi)
Stubbs' New Servants, 1911 (Sennett)
Student Affairs, 1999 (Howard)
Student Nurses, 1970 (Corman)
Student Prince in Old Heidelberg, 1927 (Lubitsch)
Student Teachers, 1973 (Corman)
Studies for Louisiana Story (+ sc, ph) (fifteen hours of outtakes from Louisiana Story, 1967 (Flaherty)
Studio Bankside, 1971 (Jarman)
Study in Color and Black and , 1993 (Brakhage)
Stuff Heroes Are Made Of, 1911 (Griffith)
Stuffie, 1940 (Zinnemann)
Stunt Man, 1924 (Sennett)
Stuntwoman. *See* Animal, 1977
Stupid Young Brother and Wise Old Brother. *See* Gutei kenkei, 1931
Stupids, 1996 (Costa-Gavras; Egoyan; Jewison; Landis)
Stürme der Leidenschaft, 1932 (Siodmak)
Stürme über dem Montblanc, 1930 (Riefenstahl)
Sturmflut, 1917 (Dupont)
Stuttgart, die Grossstadt zwischen Wald und Reben, 1935 (Ruttmann)
Stutzen der Gesellschaft, 1935 (Sirk)
Style. *See* Andaz, 1949
Style of the Countess, 1972 (Apted)
Su 13, 1969 (Welles)
Su tredici, 1969 (de Sica)
Subarashiki nichiyobi, 1947 (Kurosawa)
Subida al cielo, 1951 (Buñuel)
Subjektive Faktor, 1981 (Sanders-Brahms)
Subliminal Seduction, 1996 (Corman)
Submarine, 1928 (Capra)
Submarine D-1, 1937 (Bacon)
Submarine Patrol, 1938 (Ford)
Submarine Pirate, 1915 (Sennett)
Submissive. *See* Untertan, 1949
Suburbia, 1983 (Corman; Spheeris)
SubUrbia, 1997 (Linklater)
Subway, 1985 (Besson)
Subway Stories: Tales from the Underground, 1997 (Demme; Ferrara)
Succès commercial, 1970 (Lefebvre)
Success Is the Best Revenge, 1984 (Skolimowski)
Successful Man. *See* Hombre de exito, 1986
Such a Cook, 1914 (Sennett)
Such a Girl Is Unforgettable. *See* So ein Mädel vergisst man nicht, 1932
Such a Gorgeous Kid like Me. *See* Belle Fille comme moi, 1972
Such a Little Queen, 1914 (Porter)
Such Good Friends, 1971 (Preminger)
Such is Life. *See* Así es la vida, 2000
Sud, 1999 (Akerman)
Sudden Fortune of the Poor People of Kombach. *See* Plötzlicher Reichtum der armen Leute von Kombach, 1970
Sudden Impact, 1983 (Eastwood)
Sudden Terror, 1970 (Demme)
Suddenly, Last Summer, 1959 (Mankiewicz)
Sueño del Pongo, 1970 (Alvarez)
Sueños y realidades, 1961 (Sanjinés)
Suez, 1938 (Dwan)
Suffragette. *See* Den moderna suffragetten, 1913
Sugar. *See* Sukker, 1942
Sugar Cane Alley, Black Shack Ally. *See* Rue cases nègres, 1983
Sugar Cookies, 1973 (Stone)
Sugar Cottage. *See* Cukrová bouda, 1980
Sugar Plum Papa, 1929 (Sennett)
Sugarbaby. *See* Zuckerbaby, 1983
Sugarland Express, 1974 (Spielberg)
Sugata Sanshiro, 1943 (Kurosawa)
Suicide, 1965 (Warhol)
Suicide, 1978 (Haynes)
Suicide Club, 1909 (Griffith)
Suicide Club, 2000 (Corman)
Suicide Troops of the Watch Tower. *See* Boro no kesshitai, 1943
Suit for Wedding. *See* Lebassi Baraye Arossi, 1976
Suito homu, 1989 (Itami)
Sukinareba koso, 1928 (Gosho)
Sukker, 1942 (Henning-Jensen)
Sullivan's Travels, 1941 (Sturges)
Sulphur. *See* Art of Mirrors, 1973
Sultans, 1965 (Delannoy)
Sultan's Wife, 1917 (Sennett)
Sumerki Zhenskoi Dushi, 1913 (Bauer)
Sumka dipkuryera. *See* Teka dypkuryera, 1927
Summer at Grandpa's. *See* Tung Tung Te Chia Ch'i, 1984
Summer Bachelors, 1926 (Dwan)
Summer Battle of Osaka. *See* Osaka natsu no jin, 1937
Summer Camp Nightmare, 1987 (Spheeris)
Summer Clouds. *See* Bolond április, 1957
Summer Girls, 1918 (Sennett)
Summer Holiday, 1948 (Mamoulian)

Summer Idyll, 1910 (Griffith)
Summer in the City, 1970 (Wenders)
Summer in the Country. *See* Pastoral, 1976
Summer in the Fields, 1970 (Haanstra)
Summer Interlude. *See* Sommarlek, 1951
Summer Lightning. *See* Strohfeuer, 1971
Summer Lightning, 1988 (Costa-Gavras)
Summer Madness, 1955 (Lean)
Summer Night with Greek Profile, Almond Eyes, and Scent of Basil. *See* Notte d'estate, con profilo Greco, occhi amandorla e odore di basilico, 1986
Summer of '42, 1971 (Mulligan)
Summer of Fear. *See* Stranger in Our House , 1978
Summer of Sam, 1999 (Lee)
Summer Paradise. *See* Paradistorg, 1976
Summer Place, 1959 (Daves)
Summer Rain. *See* Chuvas de verao, 1977
Summer School Teachers, 1975 (Corman)
Summer Showers. *See* Chuvas de verao, 1977
Summer Sister. *See* Natsu no imoto, 1972
Summer Skin. *See* Piel de verano, 1961
Summer Storm, 1944 (Sirk)
Summer Tale. *See* En sommarsaga, 1912
Summer Train. *See* Sommartag, 1961
Summer with Monika. *See* Sommaren med Monika, 1953
Summer World, 1961 (Schaffner)
Summer's Tale. *See* Conte d'ete, 1996
Summertime. *See* Summer Madness, 1955
Summertree, 1971 (Reiner)
Summit, 1961-62 (Vanderbeek)
Sumurun, 1920 (Lubitsch)
Sun. *See* Nichirin, 1925
Sun Legend of the Shogunate's Last Days. *See* Bakumatsu Taiyoden, 1958
Sun Shines Bright, 1953 (Ford)
Sun-up, 1925 (Goulding)
Sun Was Setting, 1951 (Wood, Edward D., Jr.)
Sunbeam, 1911 (Griffith)
Sunchaser, 1996 (Cimino)
Sunday, 1961 (de Antonio)
Sunday Afternoon. *See* Tarde del domingo, 1957
Sunday, Bloody Sunday, 1971 (Schlesinger)
Sunday Children. *See* Niedzielne Dzieci, 1976
Sunday Dinner for a Soldier, 1944 (Bacon)
Sunday in the Country. *See* Dimanche à la campagne, 1984
Sunday Pursuit, 1990 (Zetterling)
Sunday's Children. *See* Sondagsbarn, 1992
Sünderin, 1951 (Forst)
Sundown. *See* Summer Lightning, 1988
Sundowners, 1960 (Zinnemann; Roeg)
Sunehere Din, 1949 (Kapoor)
Sunflower. *See* I girasoli, 1970
Sunken Rocks, 1919 (Hepworth)
Sunless. *See* **Sans soleil**, 1983
Sunnyside, 1919 (Chaplin)
Sunrise, 1927 (Murnau; Ulmer)
Sunrise: A Song of Two Humans. *See* **Sunrise**, 1927
Sun's Burial. *See* Taiyo no hakaba, 1960
Sunset across the Bay, 1975 (Frears)
Sunset Beach on Long Island, 1967 (Warhol)
Sunset Boulevard, 1950 (Keaton; von Stroheim; Wilder; de Mille)
Sunset Warrior, 1983 (Woo)
Sunshine, 1916 (Sennett)
Sunshine, 1999 (Szabó)
Sunshine Dad, 1916 (Browning)
Sunshine Follows Rain. *See* Driver dagg faller Regn, 1946
Sunshine Molly, 1915 (Weber)
Sunshine Sue, 1910 (Griffith)
Sunshine through the Dark, 1911 (Griffith)
Supa no onna, 1996 (Itami)
Super Cops, 1974 (Parks)
Super Force, 1993 (Lewis)
Super-Hooper-Dyne Lizzies, 1925 (Sennett)
Super-Imposition, 1968 (Vanderbeek)
Super Shylock. *See* Hendes Moders Løfte, 1916
Superartist, 1967 (Morrissey)
Supergirl, 1970 (Fassbinder)
Superloco, 1936 (Fernández)
Superman, 1978 (Benton)
Superman II, 1980 (Lester)
Superman III, 1983 (Lester)
Supermarket Woman. *See* Supa no onna, 1996
Supernova, 2000 (Hill)
Superstar: The Karen Carpenter Story, 1987 (Haynes)
Superstition, 1922 (Dwan)
Supervixens, 1975 (Meyer)
SuperVixens Eruption. *See* Supervixens, 1975
Supply. *See* Abastecimiento, 1973
Sur, 1988 (Solanas, Fernando E., And Octavio Getino)
Sur la barricade, 1907 (Guy)
Sur la Terre Comme au Ciel (Between Heaven and Earth), 1992 (van Dormael)
Sur les bords de la caméra, 1932 (Storck)
Sur les routes de l'ete, 1936 (Storck)
Sur, sureste 2604, 1974 (Leduc)
Sur un air de Charleston, 1927 (Renoir)
Suraj Ka Satvan Ghoda, 1993 (Benegal)
Sure Fire, 1921 (Ford)
Sure Thing, 1985 (Reiner)
Surf Girl, 1916 (Sennett)
Surfacemen. *See* Pályamunkások, 1957
Suri Lanka no ai to wakare, 1976 (Kinoshita)
Surprise Package, 1960 (Donen)
Surprise Packet. *See* Aegteskab og Pigesjov, 1914
Surprise Party, 1983 (Vadim)
Surprises de l'affichage, 1903/04 (Guy)
Surrender, 1950 (Dwan)
Surrounded House. *See* Det omringgade huset, 1922
Sürü, 1978 (Güney)
Survival 67, 1967 (Dassin)
Surviving Desire, 1991 (Hartley)
Surviving Picasso, 1996 (Ivory)
Surviving Shinsengumi. *See* Ikinokata Shinsengumi, 1932
Survivors. *See* Sobrevivientes, 1979
Susan and God, 1940 (Cukor)
Susan Slade, 1961 (Daves)
Susan Slept Here, 1953 (Tashlin)
Susana, 1950 (Buñuel)
Susanne im Bade, 1950 (Staudte)
Susan's Plan, 1998 (Landis)
Susman, 1986 (Benegal)
Suspect, 1945 (Siodmak)
Suspect, 1960 (Boulting)
Suspended Ordeal, 1914 (Sennett)
Suspended Sentence, 1913 (Dwan)
Suspended Step of the Stork, 1991 (Angelopoulos)
Suspended Vocation. *See* Vocation suspendue, 1977
Suspicion, 1918 (Stahl)
Suspicion, 1941 (Hitchcock)
Suspicious Wives, 1922 (Stahl)
Susume dokuritsuki, 1943 (Kinugasa)
Sutter's Gold, 1936 (Hawks)

Suture, 1993 (Soderbergh)
Suvorov, 1941 (Pudovkin)
Suzanna, 1923 (Sennett)
Suzanne au bain, 1930 (Storck)
Suzanne Simonin, la religieuse de Denis Diderot. *See* Religieuse, 1966
Suzanne’s Profession. *See* Carrière de Suzanne, 1963
Svadlenka, 1936 (Frič)
Svarta Horisonter, 1935/36 (Fejös)
Svend Dyrings Hus, 1908 (Holger-Madsen)
Svět Alfonso Muchy, 1980 (Jireš)
Svět patří nám, 1937 (Frič)
Svitati, 1999 (Brooks)
Svoi sriedi chougikh, 1974 (Mikhalkov)
Swain, 1950 (Markopoulos)
Swamp Thing, 1982 (Craven)
Swamp Water, 1941 (Renoir)
Swamp Woman, 1956 (Corman)
Swan, 1984 (Jireš)
Swan Princess, 1928 (Sennett)
Swan Song, 1980 (Mann)
Swan Song, 1992 (Branagh)
Swann in Love, 1984 (Schlöndorff)
Sweet Adeline, 1935 (Leroy)
Sweet and Lowdown, 1999 (Allen; Waters)
Sweet and Twenty, 1909 (Griffith)
Sweet Bird of Youth, 1989 (Roeg)
Sweet Charity, 1968 (Fosse)
Sweet Cookie, 1933 (Sennett)
Sweet Country, 1987 (Cacoyannis)
Sweet Daddy, 1924 (Mccarey)
Sweet Dreams. *See* Sogni d’oro, 1981
Sweet Dreams, 1985 (Reisz)
Sweet Emma, Dear Bobe, 1992 (Szabó)
Sweet Hereafter, 1997 (Egoyan)
Sweet Home. *See* Suito homu, 1989
Sweet Hours. *See* Dulces horas, 1981
Sweet Hunters, 1969 (Guerra)
Sweet Lavender, 1915 (Hepworth)
Sweet Light in the Dark Window. *See* Romeo, Julie a tma, 1960
Sweet Movie, 1974 (Makavejev)
Sweet Pickle, 1925 (Sennett)
Sweet Revenge, 1909 (Griffith)
Sweet Revenge, 1987 (Corman)
Sweet Secret. *See* Amai himitsu, 1971
Sweet Smell of Success, 1957 (Mackendrick)
Sweet Suzy. *See* Blacksnake!, 1973
Sweet Toronto, 1971 (Leacock)
Sweetheart Days, 1921 (Sennett)
Sweetheart of the Campus, 1941 (Dmytryk)
Sweethearts on Parade, 1953 (Dwan)
Sweetie, 1989 (Campion)
Swell Season. *See* Prima sezona, 1994
Swept Away. . . . *See* Travolti da un insolito destino nell’azzurro mare d’agosto, 1974
Swept Away. . .by an Unusual Destiny in the Blue Sea of August. *See* Travolti da un insolito destino nell’azzurro mare d’agosto, 1974
Swim Princess, 1928 (Capra)
Swimmer, 1968 (Pollack)
Swimming to Cambodia, 1987 (Demme)
Swindle. *See* Rien ne va plus, 1997
Swing, 1936 (Micheaux)
Swing. *See* Schaukel, 1982
Swing Kids, 1993 (Branagh)
Swing Shift, 1984 (Corman; Demme)
Swing Time, 1936 (Stevens)
Swiss Family Robinson, 1940 (Welles)
Switchboard Operator. *See* Ljubavni Slučaj, tragedija sluzbenice PTT, 1967
Switzerland, 1986 (van Sant)
Swoon, 1992 (Haynes)
Sword and the Flute, 1959 (Ivory)
Sword and the Sumo Ring. *See* Ippan gatana dohyoiri, 1934
Sword of D’Artagnan, 1951 (Boetticher)
Sword of Penitence. *See* Zange no yaiba, 1927
Sword Points, 1928 (Sandrich)
Swords and Hearts, 1911 (Griffith)
Swordsman. *See* Hsiao Ao Chiang Hu, 1989
Syberberg Films Brecht. *See* Syberberg filmt Brecht, 1993
Syberberg filmt Brecht, 1993 (Syberberg)
Sydney: A Story of a City, 1999 (Beresford)
Sylvester, 1923 (Pick)
Sylvesternacht, 1977 (Sirk)
Sylvia of the Secret Service, 1917 (von Stroheim)
Sylvia Scarlett, 1936 (Cukor)
Sylvie and the Phantom. *See* Sylvie et le fantôme, 1944
Sylvie et le fantôme, 1944 (Autant-Lara; Tati)
Sylvie’s Ark. *See* Housekeeping, 1987
Symmetricks, 1972 (Vanderbeek)
Sympathy for the Devil. *See* One Plus One, 1968
Symphonie d’amour. *See* Grand Refrain, 1936
Symphonie industrielle, Industrial Symphony. *See* Philips-Radio, 1931
Symphonie pastorale, 1946 (Delannoy)
Symphonie paysanne, 1942-44 (Storck)
Symphony of Six Million, 1932 (La Cava)
Syndens Datter, 1915 (Blom)
Syndig Kaerlighed, 1915 (Blom)
Synnove Solbakken, 1934 (Sjöström)
System, 1964 (Roeg)
Système du Docteur Goudron et du Professeur Plume, 1912 (Tourneur)
Szabad lélegzet, 1973 (Mészáros)
Szamárbör, 1918 (Curtiz)
Szegénylegények, 1965 (Jancsó)
Szent Péter esernyöje, 1917 (Korda)
Szentendre—Town of Painters. *See* Festök városa—Szentendre, 1964
Szenzáció, 1922 (Fejös)
Szép Iányok, ne sirjatok, 1970 (Mészáros)
Szerelmem, Elektra, 1975 (Jancsó)
Szerelmesfilm, 1970 (Szabó)
Szeressük egymást gyerekek!, 1996 (Jancsó)
Szeretet, 1963 (Mészáros)
Szerkezettervezés, 1960 (Jancsó)
Színfoltok Kínaböl, 1957 (Jancsó)
Szivdobogás, 1961 (Mészáros)
Szörnyek Evadja, 1987 (Jancsó)
Szovjet mezögazdasági küldöttsek tanításai, 1951 (Jancsó)
Szpital, 1976 (Kieślowski)

T-Bird Gang, 1959 (Corman)
T-Group, 1973 (Marshall)
T-Men, 1948 (Mann)
TG Psychic Rally in Heaven, 1981 (Jarman)
T.G.M.—Osvoboditel, 1990 (Chytilová)
THX 1138, 1971 (Coppola; Lucas)
THX 1138:4EB, 1965-67 (Lucas)
TNT Jackson, 1974 (Corman)
T.V. Interview, 1967 (Vanderbeek)
T2. *See* Terminator 2: Judgment Day, 1991
T2 3-D: Battle across Time, 1996 (Cameron)
Ta Lun Hui, 1983 (King)
Ta Ti Erh Nü, 1964 (King)
Ta Tsui Hsia, 1965 (King)
Tabu, 1931 (Flaherty; Murnau)

Tacchino prepotente, 1939 (Bava; Rossellini)
Taches, 1964 (Eustache)
Tacomes lejanos, 1991 (Almodóvar)
Tadjrebeh, 1973 (Kiarostami)
Tag der Freiheit: unsere Wermacht, 1935 (Riefenstahl)
Tag der Idioten, 1982 (Schroeter)
Tagebuch des Dr. Hart, 1916 (Leni)
Tagebuch einer Verlorenen, 1929 (Pabst)
Taiheiyo hitoribotchi, 1963 (Ichikawa)
Tail Lights Fade, 1999 (Smith)
Tailor from Torzhok. *See* Zakroichik iz Torzhka, 1925
Taina koroloevy, 1919 (Protazanov)
Tainted Horseplay. *See* Kopytem Sem, Kopytem Tam, 1987
Taipei Story, 1985 (Yang)
Taiyo no hakaba, 1960 (Oshima)
Taiyo to bara, 1956 (Kinoshita)
Tajemství krve, 1953 (Frič)
Tajiko mura, 1940 (Imai)
Takara no yama, 1929 (Ozu)
Take Care of Your Scarf, Tatiana. *See* Pida huivsta kiinnim Tatjana, 1994
Take Five, 1987 (Howard)
Take It out in Trade, 1970 (Wood, Edward D., Jr.)
Take Me out to the Ball Game, 1949 (Berkeley; Donen)
Take Me to Town, 1952 (Sirk)
Take My Tip, 1937 (Launder, Frank, and Sidney Gilliat)
Take the Money and Run, 1969 (Allen; Hill)
Take Your Medicine, 1930 (Sennett)
Take Your Time, 1925 (Sennett)
Takekurabe, 1955 (Gosho)
Takeshi. *See* Shonnenjidai, 1990
Taketori Monogatari, 1987 (Ichikawa)
Takhte Siah, 2000 (Makhmalbaf)
Taki no Shiraito, 1933 (Mizoguchi)
Taki no Shiraito, the Water Magician. *See* Taki no Shiraito, 1933
Taking His Medicine, 1911 (Sennett)
Taking Off, 1970 (Forman)
Taková láska, 1959 (Weiss)
Tal vez mañana. *See* Uomo dai calzoni corti, 1958
Tala and Rhythm, 1972 (Benegal)
Tale of Africa. *See* Afurika monogatari, 1981
Tale of Genji. *See* Genji monogatari, 1951
Tale of Springtime. *See* Conte de printemps, 1989
Tale of Sweeney Todd, 1998 (Schlesinger)
Tale of Sweety Barrett, 1998 (Fridriksson)
Tale of the Black Eye, 1913 (Sennett)
Tale of the Wilderness, 1911 (Griffith)
Tale of Winter. *See* Conte d'hiver, 1992
Talegaon, 1914/15 (Phalke)
Talent Competition. *See* Konkurs, 1963
Talented Mr. Ripley, 1999 (Pollack)
Tales, 1990 (Fuller)
Tales from a Country by the Sea. *See* Kaikokuki, 1928
Tales from Capek. *See* Capkovy povídky, 1947
Tales from the Crypt, 1989 (Hill)
Tales from the Crypt Presents: Bordello of Blood. *See* Bordello of Blood, 1996
Tales from the Crypt Presents: Demon Knight. *See* Demon Knight, 1995
Tales from the Dark Side—The Movie ("Cat from Hell" episode), 1990 (Romero)
Tales from the Hood, 1995 (Lee)
Tales of Erotica, 1995 (Rafelson; Seidelman)
Tales of Hoffman, 1951 (Powell, Michael, And Emeric Pressburger)
Tales of Kish. *See* Ghessé hayé kish, 1999
Tales of Manhattan, 1942 (Duvivier)
Tales of Terror, 1962 (Corman)
Tales of the Typewriter. *See* Mesék az írógépröl, 1916
Talíře nad Velkým Malíkovem, 1977 (Jireš)
Talk of Hollywood, 1929 (Sandrich)
Talk of the Devil, 1936 (Reed)
Talk of the Town, 1942 (Stevens)
Talk Radio, 1988 (Stone)
Talk to Me like the Rain, 1975 (Sirk)
Talking Heads. *See* Gadajace głowy, 1980
Talking Turkey, 1930 (Sandrich)
Tall Headlines, 1952 (Zetterling)
Tall Men, 1955 (Walsh)
Tall T, 1957 (Boetticher)
Tall Target, 1951 (Mann)
Taller de la vida, 1985 (Alvarez)
Ta'm e guilass, 1997 (Kiarostami)
Tam na konečné, 1957 (Kadár)
Tam za lesem, 1962 (Forman)
Tamaño natural, 1973 (García Berlanga)
Tamara la complaisante, 1937 (Delannoy)
Tambora, 1937/38 (Fejös)
Tambours de pierre, 1965 (Rouch)
Taming a Husband, 1910 (Griffith)
Taming Mrs. Shrew, 1912 (Porter)
Taming of Dorothy. *See* Quel bandito sono io, 1949
Taming of the Shrew, 1908 (Griffith)
Taming of the Shrew. *See* Trold kan taemmes, 1914
Taming of the Shrew, 1966 (Zeffirelli)
Taming of the Snood, 1940 (Keaton)
Taming Target Center, 1917 (Sennett)
Tampico. *See* Gran Casino, 1947
Tampopo, 1986 (Itami)
Tanda Singui, 1972 (Rouch)
Tandem, 1986 (Leconte)
Tangled Affair, 1913 (Sennett)
Tango, 1993 (Leconte)
Tango, 1998 (Saura)
Tango del viudo, 1967 (Ruiz)
Tango for You. *See* Tango für Dich, 1930
Tango für Dich, 1930 (Forst)
Tango Tangles, 1914 (Chaplin; Sennett)
Tangos—el exilio de Gardel, 1986 (Solanas, Fernando E., And Octavio Getino)
Tangos—l'exil de Gardel. *See* Tangos—el exilio de Gardel, 1986
Tank Commando, 1959 (Corman)
Tank Commandos. *See* Tank Commando, 1959
Tanks Are Coming, 1951 (Fuller)
Tannenberg, 1950 (Staudte)
Tanner '88, 1988 (Altman)
Tansy, 1921 (Hepworth)
Tant que vous serez heureux, 1911/13 (Feuillade)
Tänzer meiner Frau, 1925 (Korda; Leni)
Tänzerin; The Dancer. *See* Maihime, 1989
Tao Hua Neu Tou Chao Kung, 1975 (Hou Hsiao-Hsien)
Tap on the Shoulder, 1965 (Loach)
Tapage nocturne, 1979 (Breillat)
Tapir Distribution, 1975 (Asch)
Taqdeer, 1943 (Mehboob Khan)
Tarantelle, 1900 (Guy)
Tarantula, 1955 (Eastwood)
Taras' Dream. *See* Son Tarasa, 1919
Tarde del domingo, 1957 (Saura)
Tare, 1911/13 (Feuillade)
Tares, 1918 (Hepworth)
Target, 1985 (Penn)
Target for Tonight, 1941 (Hitchcock)
Target of an Assassin, 1976 (Boorman)
Targets, 1967 (Bogdanovich; Corman)

Taris, 1931 (Vigo)
Taris roi de l'eau. *See* Taris, 1931
Tarnished Angels, 1957 (Sirk)
Tarnished Lady, 1931 (Cukor)
Tarnished Reputation, 1920 (Guy)
Tarot, 1972 (Jarman)
Tars & Stripes, 1935 (Keaton)
Tartarin de Tarascon, 1934 (Pagnol)
Tartüff, 1926 (Murnau)
Tarzan and Jane Regained . . . Sort Of, 1963 (Warhol)
Tarzan and the Mermaids, 1947 (Florey)
Task Force, 1949 (Daves)
Taste of Cherry. *See* **Ta'm e guilass**, 1997
Taste of Honey, 1961 (Richardson)
Tasveer Apni Apni, 1985 (Sen)
Tatárjárás, 1917 (Curtiz)
Tateshi danpei, 1950 (Kurosawa)
Tateshina no shiki, 1966 (Shindo)
Tatli-Bela, 1961 (Güney)
Tausend Augen des Dr. Mabuse, 1960 (Lang)
Tauw, 1970 (Sembene)
Tavasz a télben, 1917 (Curtiz)
Tavaszi zápor, 1932 (Fejös)
Tavern Keeper's Daughter, 1908 (Griffith)
Taw. *See* Tauw, 1970
Taxi, 1953 (Cassavetes)
Taxi, 1996 (Saura)
Taxi, 1998 (Besson)
Taxi 2, 2000 (Besson)
Taxi Beauties, 1928 (Sennett)
Taxi Boy, 1986 (Besson)
Taxi Dolls, 1929 (Sennett)
Taxi Driver, 1976 (Brooks; Schrader; Scorsese)
Taxi for Two, 1928 (Sennett)
Taxi Scandal, 1928 (Sennett)
Taxi Spooks, 1929 (Sennett)
Taxi Troubles, 1931 (Sennett)
Taxidi sta Kithira, 1984 (Angelopoulos)
Taxing Woman. *See* Marusa no onna, 1987
Taxing Woman Returns. *See* Marusa no onna II, 1988
Taylor Mead Dances, 1963 (Morrissey)
Taylor Mead's Ass, 1964 (Warhol)
Taza, Son of Cochise, 1953 (Sirk)
Tchao, pantin!, 1983 (Berri)
Te, 1963 (Szabó)
Te o tsunagu kora, 1962 (Hani)
Těžký život dobrodruha, 1941 (Frič)
Tea and Sympathy, 1956 (Minnelli)
Tea in the Harem. *See* Thé au harem d'Archimede, 1985
Tea with Mussolini, 1999 (Zeffirelli)
Teacher. *See* Uchitel, 1939
Teacher Kartashova. *See* Uchitelnitsa Kartashova, 1942
Teacher of Dance, 1994 (Jireš)
Teachers in Transformation. *See* Lehrer im Wandel, 1963
Teaching Dad to Like Her, 1911 (Griffith)
Teachings of a Soviet Agricultural Deputation. *See* Szovjet mezögazdasági küldöttsek tanításai, 1951
Tear for Every Drop of Blood. *See* Zhizn' za Zhizn', 1916
Tears on the Lion's Mane. *See* Namida o shishi no tategami ni, 1962
Tebe, Front: Kazakhstan Front, 1943 (Vertov)
Teddy at the Throttle, 1917 (Sennett)
Teddy Bears, 1907 (Porter)
Tee for Two, 1925 (Sennett)
Teen Kanya, 1961 (Ray)
Teenage Caveman, 1958 (Corman)
Teenage Doll, 1957 (Corman)
Teenage Rebel, 1956 (Goulding)
Teenage Rebellion. *See* Mondo Teeno, 1967
Teesri Kasam, 1966 (Kapoor)
Tehlikeli adam, 1965 (Güney)
Teka dypkuryera, 1927 (Dovzhenko)
Tekichu odan sanbyakuri, 1957 (Kurosawa)
Tekka bugyo, 1954 (Kinugasa)
Tekki kushu, 1943 (Yoshimura)
Tel est pris qui croyait prendre, 1901 (Guy)
Telefon, 1977 (Siegel)
Telephone Girl and the Lady, 1912 (Griffith)
Telephone Rings in the Evening. *See* Denwa wa yugata ni naru, 1959
Telephone Workers, 1933 (Grierson)
Teletests, 1980 (Ruiz)
Television Spy, 1939 (Dmytryk)
Teli sirokkó lek. *See* Sirokkó, 1969
Tell 'em Nothing, 1926 (Mccarey)
Tell It to Sweeney, 1927 (La Cava)
Tell It to the Judge, 1928 (Mccarey)
Tell Me That You Love Me, Junie Moon, 1970 (Preminger)
Tell Them Willie Boy Is Here, 1970 (Polonsky)
Tell Your Children, 1922 (Hitchcock)
Tell-Tale Heart, 1941 (Dassin)
Tell-Tale Shells, 1912 (Dwan)
Telltale Light, 1913 (Sennett)
Témoin, 1912 (Feuillade)
Tempeldanserindens Elskov, 1914 (Holger-Madsen)
Temperamental Husband, 1912 (Sennett)
Tempered Steel. *See* Zoceleni, 1950
Tempest, 1927 (von Stroheim)
Tempest. *See* Stürme der Leidenschaft, 1932
Tempest. *See* Tempesta, 1958
Tempest. *See* Trikimia, 1974
Tempest, 1979 (Jarman)
Tempest, 1982 (Cassavetes)
Tempesta, 1958 (Lattuada)
Tempestaire, 1947 (Epstein)
Tempète sur Paris, 1939 (von Stroheim)
Tempi nostri, 1952 (de Sica)
Tempo di villegiatura, 1956 (de Sica)
Tempo massimo, 1934 (de Sica)
Tempo si è fermato, 1959 (Olmi)
Temporary Truce, 1912 (Griffith)
Temps retrouvé, 1999 (Ruiz)
Temptation, 1916 (de Mille)
Temptation, 1936 (Micheaux)
Temptation. *See* Yuwaku, 1948
Temptation. *See* Pokušeni, 1957
Temptations of a Great City. *See* Ved Faengslets Port, 1911
Tempting of Mrs. Chestney. *See* Guldets Gift, 1915
Temptress, 1926 (Niblo; Stiller)
Temptress Moon. *See* Feng yue, 1996
Ten Commandments, 1923 (de Mille)
Ten Commandments, 1956 (de Mille)
Ten Dark Women. *See* Kuroi junin no onna, 1961
Ten Days That Shook the World. *See* **Oktiabr**, 1928
Ten Days to Die. *See* Letzte Akt, 1955
Ten Days' Wonder. *See* Décade prodigieuse, 1972
Ten Dollars or Ten Days, 1920 (Sennett)
Ten Dollars or Ten Days, 1924 (Sennett)
Ten-Minutes Egg, 1924 (McCarey)
Ten Minutes to Live, 1932 (Micheaux)
Ten Rillington Place, 1971 (Attenborough)
Ten Seconds to Hell, 1959 (Aldrich)
Tenant. *See* Locataire, 1976
Tenda dos milagres, 1974 (Pereira Dos Santos)

Tender Barbarian, 1990 (Menzel)
Tender Comrade, 1943 (Dmytryk)
Tender Enemy. *See* Tendre Ennemie, 1936
Tender Hearted Boy, 1912 (Griffith)
Tender Hearts, 1909 (Griffith)
Tender Loving Care, 1973 (Corman)
Tender Mercies, 1983 (Beresford)
Tenderfoot Courage, 1927 (Wyler)
Tenderloin, 1928 (Curtiz)
Tendre Ennemie, 1936 (Ophüls)
Tendre Poulet, 1977 (de Broca)
Tenga, 1985 (Ouedraogo)
Tengo fe en ti, 1979 (Alvarez)
Tengoku ni musubu koi, 1932 (Gosho)
Tengoku to jigoku, 1963 (Kurosawa)
Teni lyubvi, 1917 (Kuleshov)
Teni zabytykh predkov, 1965 (Paradzhanov)
Tenichibo to iganosuke, 1933 (Kinugasa)
Tenkawa Densetsu Satsujin Jiken, 1991 (Ichikawa)
Tenkrát o vánocich, 1958 (Kachyňa)
Tennessee's Partner, 1955 (Dwan)
Tennis, 1949 (Cocteau)
Tent of Miracles. *See* Tenda dos milagres, 1974
Tentacles. *See* Shokkaku, 1970
Tentacles, 1977 (Huston)
Tentative d'assassinat en chemin de fer, 1904 (Guy)
Tentative de films abstraits, 1930 (Storck)
Tenth Victim. *See* Decima vittima, 1965
Tenue de soirée, 1986 (Blier)
Teorema, 1968 (Pasolini)
Tepepa, 1969 (Welles)
Tequila Sunrise, 1988 (Boetticher)
Tér, 1971 (Szabó)
Teresa Venerdi, 1941 (de Sica)
Teresa, 1951 (Aldrich; Zinnemann)
Terje Vigen, 1917 (Sjöström)
Termination, 1966 (Baillie)
Terminator, 1984 (Cameron)
Terminator 2: 3. *See* T2 3-D: Battle across Time, 1996
Terminator 2: Judgment Day, 1991 (Cameron)
Terminus, 1961 (Schlesinger)
Terminus des anges, 2000 (Téchiné)
Terra di fuoco, 1938 (L'herbier)
Terra em transe, 1967 (Diegues; Rocha)
Terra sempere terra, 1951 (Cavalcanti)
Terra trema, 1947 (Rosi; Visconti; Zeffirelli)
Terrace. *See* Terraza, 1962
Terracotta Warrior. *See* Qin yong, 1989
Terrain vague, 1960 (Carné)
Terraza, 1962 (Torre Nilsson)
Terrazza, 1980 (Scola)
Terre, 1920 (Duvivier)
Terre de feu, 1938 (L'herbier)
Terre de Flandre, 1938 (Storck)
Terreur des Batignolles, 1931 (Clouzot)
Terrible Discovery, 1911 (Griffith)
Terrible Lesson, 1912 (Guy)
Terrible Night, 1912 (Guy)
Terrible Ordeal. *See* En Ildprøve, 1915
Terrible Teddy the Grizzly King, 1901 (Porter)
Territoire, 1981 (Ruiz)
Territory. *See* Territoire, 1981
Terror, 1963 (Coppola; Corman)
Terror Circus, 1973 (Rudolph)
Terror from Space, 1962-70 (Carpenter)
Terror Within, 1989 (Corman)
Terror Within II, 1991 (Corman)
Terrore nello spazio, 1965 (Bava)
Terrorizer, 1986 (Yang)
Teru hi kumoru hi, 1926 (Kinugasa)
Terza liceo, 1954 (Bava)
Tesatura meccanica della linea a 220.000 volt, 1955 (Olmi)
Tesito, 1989 (Faye)
Tesla, 1979 (Welles)
Tesoro del Amazonas, 1983 (Fernández)
Tess, 1979 (Berri; Polanski)
Tess of the Storm Country, 1914 (Porter)
Test, 1909 (Griffith)
Test, 1911 (Dwan)
Test of Friendship, 1908 (Griffith)
Test Pilot, 1938 (Fleming; Hawks)
Testament de Pierrot, 1904 (Guy)
Testament des Dr. Mabuse, 1933 (Lang)
Testament d'Orphée, 1960 (Cocteau)
Testament du Docteur Cordelier, 1959 (Renoir)
Testament of Dr. Cordelier. *See* Testament du Docteur Cordelier, 1959
Testament of Dr. Mabuse. *See* **Testament des Dr. Mabuse**, 1933
Testamentet. *See* Kaerlighedens Triumf, 1914
Testamentets Hemmelighed, 1916 (Holger-Madsen)
Testimone, 1946 (Germi)
Tête coupée, 1915/16 (Feuillade)
Tête de turc, 1935 (Becker)
Tête d'un homme, 1932 (Duvivier)
Tête qui rapporte. *See* Tête de turc, 1935
Têtes de femmes, femmes de tête, 1916 (Feyder)
Tetsu 'Jilba'. *See* Jiruba no Tetsu, 1950
Tetto, 1956 (de Sica)
Teufel, 1918 (Dupont)
Teufelsreporter, 1929 (Wilder)
Texan, 1930 (Cromwell)
Texas Chainsaw Massacre, 1974 (Hooper)
Texas Chainsaw Massacre, Part 2, 1986 (Hooper)
Texas Project. *See* Places in the Heart, 1984
Texas Rangers, 1936 (Vidor)
Texasville, 1990 (Bogdanovich)
Text of Light, 1974 (Brakhage)
Thank You, 1925 (Ford)
Thanks, Life. *See* Merci la vie, 1991
That Certain Thing, 1928 (Capra)
That Certain Woman, 1937 (Goulding)
That Chink at Golden Gulch, 1910 (Griffith)
That Christmas. *See* Tenkrát o vánocich, 1958
That Cold Day in the Park, 1969 (Altman)
That Dare Devil, 1911 (Sennett)
That Day, on the Beach, 1983 (Yang)
That Gal of Burke's, 1916 (Borzage)
That Hamilton Woman, 1941 (Korda)
That Happy Couple. *See* Esa pareja feliz, 1951
That Happy Pair. *See* Esa pareja feliz, 1951
That I May Live, 1937 (Dwan)
That Is the Port Light. *See* Are ga minato no hikari da, 1961
That Kind of Love. *See* Taková láska, 1959
That Kind of Woman, 1959 (Lumet)
That Lady in Ermine, 1948 (Lubitsch; Preminger)
That Little Band of Gold, 1915 (Sennett)
That Mad Mr. Jones. *See* Fuller Brush Man, 1947
That Man from Rio. *See* Homme de Rio, 1963
That Minstrel Man, 1914 (Sennett)
That Model from Paris, 1926 (Florey)
That Mothers Might Live, 1938 (Zinnemann)
That Navy Spirit. *See* Hold 'em Navy, 1937
That Night, 1917 (Sennett)

That Night, 1928 (Mccarey)
That Night with You, 1945 (Keaton)
That Night's Wife. *See* Sono yo no tsuma, 1930
That Obsure Object of Desire. *See* Cet obscur objet du desir, 1977
That Ragtime Band, 1913 (Sennett)
That Royle Girl, 1926 (Griffith)
That Sinking Feeling, 1979 (Forsyth)
That Springtime Fellow, 1915 (Sennett)
That Tender Age. *See* Veuves de quinze ans, 1964
That They May Live. *See* J'accuse, 1937
That Uncertain Feeling, 1941 (Lubitsch)
Thatch of Night, 1990 (Brakhage)
That's Adequate, 1989 (Coolidge)
That's My Boy, 1951 (Lewis)
That's My Man, 1947 (Borzage)
That's Sexploitation, 1973 (Meyer)
That's the Spirit, 1945 (Keaton)
That's Where the Action Is, 1965 (de Antonio)
Thaw. *See* Ledolom, 1931
The, 1931 (Sandrich)
Theater in Trance, 1981 (Fassbinder)
Theft of Sight. *See* Krazha zreniya, 1934
Theft of the Mona Lisa. *See* Raub der Mona Lisa, 1931
Their Fates Sealed, 1911 (Sennett)
Their First Divorce Case, 1911 (Sennett)
Their First Execution, 1913 (Sennett)
Their First Kidnapping Case, 1911 (Sennett)
Their Hero Son, 1912 (Dwan)
Their Husbands, 1913 (Sennett)
Their Masterpiece, 1913 (Dwan)
Their Secret Affair. *See* Top Secret Affair, 1957
Their Social Splash, 1915 (Sennett)
Their Ups and Downs, 1914 (Sennett)
Thelema Abbey, 1955 (Anger)
Thelma and Louise, 1991 (Scott)
Thelma Jordan, 1950 (Siodmak)
Thelonius Monk: Straight No Chaser, 1988 (Eastwood)
Thèmes et variations, 1928 (Dulac)
Then the Light Fades, 1913 (Dwan)
Theodor Hierneis oder: Wie man ehem. Hofkoch wird, 1972 (Syberberg)
Theory of Achievement, 1991 (Hartley)
Theory of Flight, 1998 (Branagh)
There He Goes, 1925 (Capra; Sennett)
There Lived a Thrush. *See* Zil pevcij drozd, 1972
There Must Be a Way Out: The Film World of Alexander Kluge, 1986 (Kluge)
There Was a Crooked Man, 1970 (Benton; Mankiewicz)
There Was a Father. *See* Chichi ariki, 1942
There Was a Singing Blackbird. *See* Zil pevcij drozd, 1972
There We Are John, 1993 (Jarman)
There Were Days and Moons. *See* Y a des Jours . . . et des Lunes, 1990
There Will Be No Leave Today, 1959 (Tarkovsky)
There's a Girl in My Soup, 1970 (Boulting)
There's Always Tomorrow, 1955 (Sirk)
There's Always Vanilla, 1972 (Romero)
There's No Place like Home, 1917 (Weber)
Therese, 1916 (Sjöström)
Thérèse Raquin, 1919 (Kuleshov)
Thérèse Raquin, 1928 (Feyder)
Thérèse Raquin, 1953 (Carné)
These Are the Damned. *See* Damned, 1963
These Boots, 1993 (Kaurismaki)
These Children Survive Me. *See* Kono ko o nokoshite, 1983
These Foolish Things. *See* Daddy Nostalgie, 1990
These Three, 1936 (Wyler)
They All Came Out, 1939 (Tourneur)
They All Laughed, 1983 (Bogdanovich)
They Came by Night, 1940 (Launder, Frank, and Sidney Gilliat)
They Came from Within. *See* Shivers, 1975
They Came to a City, 1944 (Dearden)
They Came to Cordura, 1959 (Rossen)
They Caught the Ferry. *See* De Naaede Faergen, 1948
They Dare Not Love, 1941 (Whale)
They Died with Their Boots On, 1941 (Walsh)
They Drive by Night, 1940 (Walsh)
They Got Me Covered, 1942 (Preminger)
They Had to See Paris, 1929 (Borzage)
They Know What to Do. *See* Vedeli si rady, 1950
They Live, 1988 (Carpenter)
They Live Again, 1938 (Zinnemann)
They Live by Night, 1948 (Ray)
They Loved Life. *See* **Kanał**, 1957
They Made Me a Criminal, 1939 (Berkeley)
They Made Me a Fugitive, 1947 (Cavalcanti)
They Serve Abroad, 1942 (Boulting)
They Shoot Horses, Don't They?, 1969 (Pollack)
They Staked Their Lives. *See* Med livet som insats, 1940
They Were Expendable, 1945 (Ford)
They Who Dare, 1953 (Milestone)
They Won't Forget, 1937 (Leroy; Rossen)
They Would Elope, 1909 (Griffith)
They're a Weird Mob, 1966 (Powell, Michael, And Emeric Pressburger)
Thick-walled Room. *See* Kabe atsuki heya, 1956
Thief, 1981 (Mann)
Thief and the Girl, 1911 (Griffith)
Thief Catcher, 1914 (Sennett)
Thief of Bagdad, 1924 (Walsh)
Thief of Bagdad, 1940 (Crichton; Korda; Powell, Michael, And Emeric Pressburger)
Thief of Hearts. *See* Hjertetyven, 1943
Thief of Paris. *See* Voleur, 1967
Thief Who Came to Dinner, 1973 (Hill)
Thief's Wife, 1912 (Dwan)
Thieves after Dark, 1983 (Fuller)
Thieves' Gold, 1918 (Ford)
Thieves' Highway, 1949 (Dassin)
Thieves like Us, 1974 (Altman)
Thieves, 1918 (Franklin)
Thieves, 1976 (Fosse)
Thieves. *See* Voleurs, 1996
Thigh Line Lyre Triangular, 1961 (Brakhage)
Thin Blue Line, 1988 (Morris)
Thin Red Line, 1998 (Malick)
Thing, 1951 (Hawks)
Thing, 1982 (Carpenter)
Thing. *See* Cosa, 1990
Thing Called Love, 1993 (Bogdanovich)
Thing from Another World. *See* Thing, 1951
Thing in Bob's Garage, 1998 (Spheeris)
Things of Life. *See* Choses de la vie, 1970
Things to Come, 1935 (Crichton)
Third Bank of the River. *See* A Terceira margem do rio, 1994
Third Degree, 1926 (Curtiz)
Third Generation. *See* Dritte Generation, 1979
Third Lover. *See* œil du malin, 1962
Third Man, 1949 (Reed; Welles)
Third Miracle, 1999 (Coppola; Holland)
Third Planet, 1991 (Rogozhkin)
Third Secret, 1964 (Attenborough; Crichton)
Thirst, 1917 (Sennett)
Thirst. *See* Törst, 1949
Thirteen Most Beautiful Boys, 1965 (Warhol)

Thirteen Most Beautiful Women, 1965 (Warhol)
Thirteenth Chair, 1929 (Browning)
Thirteenth Letter, 1950 (Preminger)
Thirty-Day Princess, 1934 (Sturges)
Thirty-nine Steps, 1935 (Hitchcock)
Thirty Seconds over Tokyo, 1945 (Leroy)
Thirty Years of Fun, 1963 (Keaton)
This Angry Age, 1958 (Clément)
This Could Be the Night, 1957 (Wise)
This Day and Age, 1933 (de Mille)
This Doesn’t Happen Here. *See* Sånt händer inte här, 1950
This Dusty World. *See* Jinkyo, 1924
This Happy Breed, 1944 (Lean)
This Is Cinerama, 1952 (Schoedsack)
This Is England. *See* Heart of Britain, 1941
This Is Korea!, 1951 (Ford)
This Is Spinal Tap, 1984 (Reiner)
This Is the Army, 1943 (Curtiz)
This Is the Life, 1917 (Walsh)
This Land Is Mine, 1943 (Renoir)
This Man Is News, 1938 (Dearden)
This Man Must Die. *See* Que la bête meure, 1969
This Man’s Navy, 1945 (Wellman)
This Property Is Condemned, 1966 (Coppola; Pollack)
This Reckless Age, 1932 (Mankiewicz)
This Song Remains with You. *See* Dieses Lied bleibt bei Dir, 1954
This Special Friendship. *See* Amitiés particulières, 1964
This Sporting Life, 1963 (Anderson; Reisz)
This Sweet Sickness. *See* Dites-lui que je l’aime, 1977
This Time for Keeps, 1947 (Donen)
This Time Let’s Talk about Men. *See* Questa volta parliamo di uomini, 1965
This Way Please, 1937 (Florey)
This Way, That Way. *See* Ano te kono te, 1952
This Wine of Love. *See* Elisir d’amore, 1946
This Year’s Love. *See* Kotoshi no koi, 1962
Thomas Crown Affair, 1968 (Ashby; Hill; Jewison; Wiseman)
Thomas Graals bästa barn, 1914 (Sjöström)
Thomas Graals bästa barn, 1918 (Stiller)
Thomas Graals bästa film, 1914 (Sjöström)
Thomas Graals bästa film, 1917 (Stiller)
Thomas Graal’s Best Picture. *See* Thomas Graals bästa film, 1917
Thomas Graal’s First Child. *See* Thomas Graals bästa barn, 1918
Thomas l’imposteur, 1965 (Cocteau)
Thorvaldsen, 1949 (Dreyer)
Those Athletic Girls, 1918 (Sennett)
Those Awful Hats, 1909 (Griffith)
Those Bitter Sweets, 1915 (Sennett)
Those Blasted Kids. *See* De pokkers unger, 1947
Those Boys, 1909 (Griffith)
Those College Girls, 1915 (Sennett)
Those Country Kids, 1914 (Sennett)
Those Damned Savages. *See* Maudits sauvages, 1971
Those Gentlemen Who Have a Clean Sheet. *See* Herren mit der weissen Weste, 1970
Those Good Old Days, 1913 (Sennett)
Those Happy Days, 1914 (Sennett)
Those Hicksville Boys, 1911 (Sennett)
Those Love Pangs, 1914 (Chaplin; Sennett)
Those We Love, 1932 (Florey)
Those Were the Days, 1991 (Kaurismaki)
Those Who Make Tomorrow. *See* Asu o tsukuru hitobito, 1946
Thot Fal’n, 1978 (Brakhage)
Thou Shalt Honor Thy Wife. *See* Du Skal Aere Din Hustru, 1925
Thou Shalt Not, 1910 (Griffith)
Thou Shalt Not Kill. *See* Tu ne tueras point, 1961
Thousand and One Nights. *See* **Fiore delle mille e una notte**, 1974
Thousand and Second Ruse. *See* Tysyacha Vtoraya Khitrost, 1915
Thousand Cranes. *See* Senba-zuru, 1953
Thousand Dollars a Touchdown, 1939 (Daves)
Thousand Eyes of Dr. Mabuse. *See* Tausend Augen des Dr. Mabuse, 1960
Thread of Destiny, 1910 (Griffith)
Thread of Life, 1912 (Dwan)
Threatening Sky, 1965 (Anderson)
Three Ages, 1923 (Keaton)
Three American Beauties, 1906 (Porter)
Three American LPs. *See* Drei amerikanische LPs, 1969
Three Amigos!, 1986 (Landis)
Three Bad Men, 1926 (Ford)
Three Bad Men and a Girl, 1915 (Ford)
Three Bad Men in a Hidden Fortress. *See* Kakushi toride no san-akunin, 1958
Three Bewildered People in the Night, 1987 (Araki)
Three Brothers. *See* Tre fratelli, 1981
Three Cases of Murder, 1954 (Welles)
Three Cheers for Love, 1936 (Dmytryk)
Three Cheers for the Irish, 1940 (Bacon)
Three Children of Nobody. *See* Drei Niemandskinder, 1927
Three Clear Sundays, 1965 (Loach)
Three Colours: Blue. *See* **Trois couleurs Bleu**, 1993
Three Colours: Red. *See* Trois couleurs Rouge, 1993
Three Colours: White. *See* Trois couleurs Blanc, 1993
Three Comrades. *See* De tre Kammerater, 1912
Three Comrades, 1938 (Borzage; Mankiewicz)
Three Daughters of the West and Caves of La Jolla, 1911 (Dwan)
Three Days’ Life. *See* Zhizn’trekh dnei, 1917
Three Days of the Condor, 1975 (Pollack)
Three Domestics, 1971 (Marshall)
Three Encounters. *See* Tri vstrechi, 1948
Three Faces East, 1930 (von Stroheim)
Three Films, 1965 (Brakhage)
Three Foolish Wives, 1924 (Sennett)
Three Friends, 1912 (Griffith)
Three Generations of Danjuro. *See* Danjuro sandai, 1944
Three Godfathers, 1936 (Mankiewicz)
Three Godfathers, 1948 (Ford)
Three Golden Hairs of Old Man Know-All. *See* Tři zlaté vlasy děda Vševěda, 1963
Three Good Friends. *See* Drei von der Tankstelle, 1955
Three Heroines. *See* Tri geroini, 1938
Three Homerics, 1993 (Brakhage)
Three Hundred Miles through Enemy Lines. *See* Tekichu odan sanbyakuri, 1957
Three Installations, 1952 (Anderson)
Three Jumps Ahead, 1923 (Ford)
Three Little Ghosts, 1922 (Goulding)
Three Live Ghosts, 1922 (Hitchcock)
Three Lives, 1953 (Dmytryk)
Three Lives and Only One Death. *See* Trois vies et une seule mort, 1996
Three Loves. *See* Mittsu no ai, 1954
Three Married Men, 1936 (Dmytryk)
Three Men and a Baby, 1989 (Serreau)
Three Men and a Cradle. *See* Trois hommes et un couffin, 1985
Three Men in a Boat, 1956 (Clayton)
Three Men in a Boat, 1975 (Frears)
Three Men on a Horse, 1936 (Leroy)
Three Million Case. *See* Protsess o tryokh millyonakh, 1926
Three Million Dollars, 1911 (Dwan)
Three Millions Trial. *See* Protsess o trekh millionakh, 1926
Three Mounted Men, 1918 (Ford)
Three Musketeers, 1921 (Niblo)
Three Musketeers, 1939 (Dwan)

Three Musketeers, 1974 (Lester)
Three Nights of Love. *See* Tre notti di amore, 1964
Three on a Couch, 1966 (Lewis)
Three on a Limb, 1936 (Keaton)
Three on a Match, 1932 (Leroy)
Three on a Week-End. *See* Bank Holiday, 1938
Three Passions, 1929 (Ingram)
Three Places for the 26th. *See* Trois Places pour le 26, 1988
Three Resurrected Drunkards. *See* Kaettekita yopparai, 1968
Three Ring Circus, 1954 (Lewis)
Three Sad Tigers. *See* Tres triste tigres, 1968
Three Secrets, 1950 (Wise)
Three Shell Game, 1911 (Dwan)
Three Sinners, 1928 (Daves)
Three Sisters, 1910 (Griffith)
Three Sisters/Love and Fear. *See* Paura e amore, 1988
Three Slims, 1916 (Sennett)
Three Soldiers, 1932 (Gerasimov)
Three Songs of Lenin. *See* Tri pensi o Lenine, 1934
Three Stars. *See* Három csillág, 1960
Three Stories. *See* Trzy opowiesci, 1953
Three Strange Loves. *See* Törst, 1949
Three Strangers, 1946 (Huston)
Three to Go, 1970 (Weir)
Three Ways to Love. *See* Cherry, Harry, and Raquel!, 1969
Three Wise Fools, 1923 (Vidor)
Three Wishes. *See* Tři přání, 1958
Three Wishes, 1995 (Coolidge)
Three Women, 1977 (Altman; Cromwell)
Three Women around Yoshinaka. *See* Yoshinaka o meguru sannin no onna, 1956
Three Women; Forbidden Paradise, 1924 (Lubitsch)
Three years five months. *See* 3 ans 5 mois, 1983
Threepenny Opera. *See* **Dreigroschenoper**, 1931
Threepenny Opera. *See* Dreigroschenoper, 1963
Thrill of It All, 1963 (Jewison)
Thriller, 1983 (Landis)
Thrilling, 1965 (Scola)
Throne of Blood. *See* Kumonosu-jo, 1957
Through a Glass Darkly. *See* Såsom i en spegel, 1961
Through a Lens Brightly: Mark Turbyfill, 1966 (Markopoulos)
Through Darkened Vales, 1911 (Griffith)
Through Dumb Luck, 1911 (Sennett)
Through His Wife's Picture, 1911 (Sennett)
Through the Breakers, 1909 (Griffith)
Through the Magic Pyramid, 1981 (Howard)
Through the Olive Trees. *See* Zire darakhatan zeyton, 1994
Throw Momma from the Train, 1987 (Reiner)
Thru Thin and Thicket; or, Who's, 1933 (Sandrich)
Thunder and Lightning, 1977 (Corman)
Thunder and Mud, 1990 (Spheeris)
Thunder Bay, 1953 (Mann)
Thunder Birds, 1942 (Wellman)
Thunder on the Hill, 1951 (Sirk)
Thunder over Mexico, 1933 (Eisenstein)
Thunder over Texas, 1934 (Ulmer)
Thunder Riders, 1928 (Wyler)
Thunder Rock, 1942 (Boulting)
Thunder-Bolt, 1947 (Wyler)
Thunderbolt and Lightfoot, 1974 (Cimino; Eastwood)
Thunderbolt, 1929 (von Sternberg)
Thunderheart, 1992 (Apted)
Thune, 1992 (Breillat)
Thursday's Children, 1953 (Anderson)
Thursday's Game, 1974 (Reiner)
Thursdays, Miracle. *See* Jueves, milagro, 1957
Thus Another Day. *See* Kyo mo mata kakute arinan, 1959
Thus Ended a Love) . *See* So endete eine Liebe, 1934
Thus Spake Theodor Herzl, 1967 (Cavalcanti)
Thy Name Is Woman, 1924 (Niblo)
Thy Soul Shall Bear Witness. *See* **Körkarlen**, 1921
Ti I Ya, 1971 (Shepitko)
Tía Alejandra, 1979 (Ripstein)
Tia Alexandra, 1980 (Ripstein)
Tic, 1908 (Feuillade)
Tidbits. *See* Leckerbissen, 1948
Tide of Empire, 1929 (Dwan)
Tie Me up, Tie Me Down!. *See* Atame!, 1990
Tiefland, 1944 (Riefenstahl)
Tiempo de Morir, 1965 (Ripstein)
Tiempo es el viento, 1976 (Alvarez)
Tiempo libre a la roca, 1981 (Alvarez)
T'ien Liang Hao Kê Ch'iu, 1979 (Hou Hsiao-Hsien)
Tiens, vous êtes à Poitiers?, 1916 (Feyder)
Tierra de Fuego se apaga, 1955 (Fernández)
Tierra del Fuego, 1999 (Littin)
Tierra prometida, 1973 (Littin)
Ties. *See* Legato, 1977
Tieta do Agreste, 1996 (Diegues)
Tieta of Agreste. *See* Tieta do Agreste, 1996
Tiger Leaped and Killed, But He Will Die, He Will Die. *See* Tigre salto y mato . . . pero morira . . . morira, 1973
Tiger Likes Fresh Blood. *See* Tigre aime la chair fraîche, 1964
Tiger Love, 1924 (Hawks)
Tiger Morse, 1967 (Warhol)
Tiger of Bengal. *See* Tiger von Eschnapur, 1959
Tiger Rose, 1923 (Franklin; Goulding)
Tiger Shark, 1932 (Hawks)
Tiger von Eschnapur, 1921 (Lang)
Tiger von Eschnapur, 1959 (Lang)
Tigerland, 2000 (Schumacher)
Tight Little Island. *See* Whisky Galore, 1949
Tightrope, 1984 (Eastwood)
Tigra, 1953 (Torre Nilsson)
Tigre aime la chair fraîche, 1964 (Chabrol)
Tigre de Yautepec, 1933 (de Fuentes)
Tigre reale, 1916 (Pastrone)
Tigre salto y mato . . . pero morira . . . morira, 1973 (Alvarez)
Tigre se parfume à la dynamite, 1965 (Chabrol)
Tigrero: A Film That Was Never Made, 1994 (Jarmusch)
Tigress, 1914 (Guy)
Tigress. *See* Tigra, 1953
Tih Minh, 1918 (Feuillade)
Tikhy Don, 1957/58 (Gerasimov)
'Til We Meet Again, 1922 (Goulding)
'Til We Meet Again, 1940 (Goulding)
Tilaï, 1990 (Ouedraogo)
Tilki Selim, 1966 (Güney)
Till Divorce Do You Part. *See* Castagne sono buone, 1970
Till Glädje, 1950 (Bergman; Sjöström)
Till I Come Back to You, 1918 (de Mille)
Till the Clouds Roll By, 1947 (Minnelli)
Till the End of Time, 1946 (Dmytryk)
Till Victory. *See* Jusqu'à la victoire, 1970
Till Victory Always. *See* Hasta la victoria siempre, 1967
Till We Meet Again, 1936 (Florey)
Till We Meet Again, 1944 (Borzage)
Tillie's Nightmare. *See* Tillie's Punctured Romance, 1914
Tillie's Punctured Romance, 1914 (Chaplin; Sennett)
Tilly the Tomboy, 1909 (Hepworth)
Tim Burton's The Nightmare before Christmas, 1993 (Burton)
Timber Industry. *See* Timmerfabriek, 1930

Timbuktu, 1959 (Tourneur)
Time. *See* Waati, 1995
Time & Fortune Vietnam Newsreel, 1969 (Mekas)
Time Bandits, 1981 (Gilliam)
Time for Dying, 1971 (Boetticher)
Time for Killing, 1967 (Corman)
Time Gentlemen Please, 1952 (Grierson)
Time Has Stopped. *See* Tempo si è fermato, 1959
Time in the Sun, 1939 (Eisenstein)
Time Is on Our Side, 1983 (Ashby)
Time of Destiny, 1988 (Nava)
Time of Love. *See* Nobat e Asheqi, 1990
Time of Reckoning. *See* Fushin no toki, 1968
Time of the Gypsies. *See* **Dom za vesanje**, 1988
Time Out of Mind, 1947 (Siodmak)
Time Stood Still. *See* Tempo si è fermato, 1959
Time the Comedian, 1924 (Florey)
Time the Great Healer, 1914 (Hepworth)
Time to Die. *See* Tiempo de Morir, 1965
Time to Kill, 1996 (Schumacher)
Time to Live and a Time to Die. *See* T'ung Nein Wang Shih, 1985
Time to Live, a Time to Die. *See* Feu follet, 1963
Time to Love and a Time to Die, 1958 (Sirk)
Time Trackers, 1989 (Corman)
Time without Pity, 1957 (Losey)
Time You Need a Friend, 1984 (Woo)
Timecop, 1994 (Raimi)
Timekeeper,. *See* From Time to Time, 1992
Timely Interception, 1913 (Griffith)
Times of Joy and Sorrow. *See* Yorokobi mo kanashimi mo ikutoshitsuki, 1957
Timetable. *See* Gozenchu no jikanwari, 1972
Timid Young Man, 1935 (Keaton; Sennett)
Timmerfabriek, 1930 (Ivens)
Timur's Oath. *See* Klyatva Timura, 1942
Tin Drum. *See* **Blechtrommel**, 1979
Tin Gods, 1926 (Dwan)
Tin Hats, 1926 (Lewin)
Tin Men, 1987 (Levinson)
Tin Star, 1957 (Mann)
Tinsel Tree, 1941/42 (Anger)
Tinted Venus, 1921 (Hepworth)
Tipo difícil de matar, 1965 (Fernández)
Tire au flanc, 1928 (Renoir)
Tire die, 1960 (Birri)
Tirez sur le pianist, 1960 (Truffaut)
Tis an Ill Wind That Blows No Good, 1909 (Griffith)
Tisza—Autumn Sketches. *See* Tisza—öszi vázlatok, 1962
Tisza—öszi vázlatok, 1962 (Gaál)
Titan, 1949 (Flaherty)
Titanic, 1997 (Cameron)
Titanic Bar. *See* Bife Titanic, 1980
Titfield Thunderbolt, 1952 (Crichton)
Titicut Follies, 1967 (Marshall; Wiseman)
Tivoli Garden Games. *See* Tivoligarden spiller, 1954
Tivoligarden spiller, 1954 (Henning-Jensen)
Tiz éves Kuba, 1969 (Gaál)
Tlatsche, 1939 (Ulmer)
To and Fro. *See* Oda—vissza, 1962
To Be a Crook. *See* Fille et des fusils, 1964
To Be or Not to Be, 1942 (Lubitsch)
To Be or Not to Be, 1983 (Brooks)
To Be Young. *See* Naar man kun er ung, 1943
To Catch a Cop. *See* Retenex-moi . . . ou je fais un malheur, 1984
To Catch a Thief, 1954 (Hitchcock)
To Die For, 1995 (van Sant)
To Dig a Pit. *See* Cavar un foso, 1966
To Forget Palermo. *See* Dimenticare Palermo, 1990
To Have and Have Not, 1944 (Hawks)
To Hear Your Banjo Play, 1940 (Leacock)
To Hell with the Devil, 1981 (Woo)
To Hold Our Ground, 1990 (Marshall)
To Joy. *See* Till glädje, 1950
To Kill a Mockingbird, 1957 (Pakula)
To Kill a Mockingbird, 1962 (Mulligan)
To Kill a Priest, 1988 (Holland)
To Live. *See* Huozhe, 1994
To Live and Die in L.A., 1985 (Friedkin)
To Live, Doomed. *See* **Ikiru**, 1952
To Love Again. *See* Ai futatabi, 1972
To maend i ödemarken, 1972 (Roos)
To Mary with Love, 1936 (Cromwell)
To New Shores, Paramatta, Bagne de femmes. *See* Zu neuen Ufern, 1937
To Our Loves. *See* A nos amours, 1983
To Parsifal, 1963 (Baillie)
To Please One Woman, 1921 (Weber)
To Sail Is Necessary. *See* Att Segla är Nödvändigt, 1937/38
To Save Her Soul, 1909 (Griffith)
To Sir with Love 2, 1996 (Bogdanovich)
To Sleep with a Vampire, 1993 (Corman)
To Sleep with Anger, 1990 (Burnett)
To the End of the Silver Mountains. *See* Ginrei no hate, 1947
To the Last Man, 1923 (Fleming)
To the Rhythm of My Heart. *See* Au Rythme de mon coeur, 1983
To the Victor, 1948 (Daves)
To the Western World, 1981 (Huston)
To the White Sea, 2000 (Coen)
To Tjenestepiger, 1910 (Blom)
To Wong Foo, Thanks for Everything, Julie Newmar, 1995 (Spielberg)
Toast to a Young Miss. *See* Ojosan kanpai, 1949
Tobacco Road, 1941 (Ford)
Tobe Hooper's Night Terrors, 1993 (Hooper)
Tobeh Nosuh, 1982 (Makhmalbaf)
Tobias Buntschuh, 1921 (Holger-Madsen)
Toboy Tobaye, 1974 (Rouch)
Toby and the Tall Corn, 1954 (Leacock)
Tod der Maria Malibran, 1972 (Schroeter)
Tod des Empedokles, 1987 (Straub, Jean-Marie, And Danièle Huillet)
Tod für fünf Stimmen, 1995 (Herzog)
Toda-ke no kyodai, 1941 (Ozu)
Today. *See* Sevodiva, 1923-25
Today and Tomorrow. *See* Ma es holnap, 1912
Today for the Last Time. *See* Dnes naposled, 1958
Today We Live, 1933 (Hawks)
Today We Live, 1937 (Rotha)
Todessmaragd. *See* Knabe in Blau, 1919
Todo modo, 1976 (Petri)
Todo sobre mi madre, 1999 (Almodóvar)
Todos a la cárcel, 1993 (García Berlanga)
Toge no uta, 1924 (Mizoguchi)
Together, 1956 (Anderson)
Together, 1971 (Craven)
Toho senichi-ya, 1947 (Ichikawa)
Tohoku no zummu-tachi, 1957 (Ichikawa)
Toi kumo, 1955 (Kinoshita)
Toina no Ginpei, 1933 (Kinugasa)
Tojin okichi, 1930 (Kinugasa; Mizoguchi)
Tokai kokyogaku, 1929 (Mizoguchi)
Toki no ujigami, 1932 (Mizoguchi)
Tokkan kozo, 1929 (Ozu)
Tokyo 1958, 1958 (Hani)
Tokyo boshoku, 1957 (Ozu)

Tokyo Chorus. *See* Tokyo no gassho, 1931
Tokyo-Ga, 1985 (Wenders)
Tokyo koshinkyoku, 1929 (Gosho; Mizoguchi)
Tokyo March. *See* Tokyo koshinkyoku, 1929
Tokyo monogatari, 1953 (Imamura; Ozu)
Tokyo no gassho, 1931 (Ozu)
Tokyo no onna, 1933 (Ozu)
Tokyo no yado, 1935 (Ozu)
Tokyo Olympiad. *See* Tokyo Orimpikku, 1965
Tokyo Orimpikku, 1965 (Ichikawa)
Tokyo saiban, 1983 (Kobayashi)
Tokyo senso sengo hiwa, 1970 (Oshima)
Tokyo Story. *See* **Tokyo monogatari**, 1953
Tokyo Trials. *See* Tokyo saiban, 1983
Tokyo Woman. *See* Tokyo no onna, 1933
Tol'able David, 1921 (Goulding)
Tol'ko Raz v Godu, 1914 (Bauer)
Tolle Heirat von Laló, 1918 (Pick)
Tom Brown of Culver, 1932 (Wyler)
Tom Jones, 1963 (Richardson)
Tom Sawyer, 1930 (Cromwell)
Tomas G. Masaryk—The Liberator. *See* T.G.M.—Osvoboditel, 1990
Tomb of Ligeia, 1964 (Corman)
Tombeau sous L'Arc de Triomphe, 1927 (Wiene)
Tomboy Bessie, 1911 (Sennett)
Tombs of Our Ancestors. *See* Våra Faders Gravar, 1935/36
Tommy, 1931 (Protazanov)
Tomorrow Begins Today, 1976 (Benegal)
Tomorrow Is Forever, 1945 (Welles)
Tomorrow Is the Final Day. *See* Yarin son gündür, 1971
Tomorrow We Live, 1942 (Ulmer)
Tomorrow's Island, 1968 (Crichton)
Tondeur de chiens, 1899/1900 (Guy)
Tongues, 1982 (Clarke)
Tongues Untied, 1991 (Riggs)
Toni, 1928 (Launder, Frank, and Sidney Gilliat)
Toni, 1935 (Becker; Renoir)
Tonight for Sure, 1962 (Coppola)
Tonight or Never, 1930 (Leroy)
Tonnelier, 1899/1900 (Guy)
Tonnerre, 1921 (Epstein)
Tony Freunde, 1967 (Fassbinder)
Too Beautiful for You. *See* Trop belle pour toi, 1989
Too Early, Too Late. *See* Trop tot, trop tard, 1983
Too Late Blues, 1961 (Cassavetes)
Too Late the Hero, 1969 (Aldrich)
Too Many Brides, 1914 (Sennett)
Too Many Burglars, 1911 (Sennett)
Too Many Girls, 1910 (Porter)
Too Many Highballs, 1933 (Sennett)
Too Many Husbands, 1931 (Sennett)
Too Many Mamas, 1924 (Mccarey)
Too Many Parents, 1936 (Dmytryk)
Too Many Women. *See* God's Gift to Women, 1931
Too Much for One Man. *See* Immorale, 1967
Too Much Harmony, 1933 (Mankiewicz)
Too Much Johnson, 1938 (Welles)
Too Wise Wives, 1921 (Weber)
Too Young to Marry, 1930 (Leroy)
Tooki Rakujitsu, 1993 (Shindo)
Toonslyvania, 1998 (Spielberg)
Toothache. *See* Dandan Dard, 1983
Tootsie, 1982 (Pollack)
Top Hat, 1935 (Sandrich)
Top Secret Affair, 1957 (Cromwell)
Top Speed, 1930 (Leroy)
Topaz, 1969 (Hitchcock)
Topaze, 1933 (Pagnol)
Topaze, 1936 (Pagnol)
Topaze, 1951 (Pagnol)
Topio stia Omichli, 1988 (Angelopoulos)
Topkapi, 1964 (Dassin)
Toplitsky and Company, 1913 (Sennett)
Toppo Gigio and the Missile War. *See* Toppo Jijo no botan senso, 1967
Toppo Jijo no botan senso, 1967 (Ichikawa)
Topsy-Turvy, 1999 (Leigh)
Topsy Turvy Villa, 1900 (Hepworth)
Tora no o o fumu otokotachi, 1945 (Kurosawa)
Torch. *See* Del odio nació el amor, 1949
Torero, 1954 (Bardem)
Torino nei centi'anni, 1961 (Rossellini)
Torment, 1924 (Tourneur)
Torment. *See* Hets, 1944
Tormented Flame. *See* Joen, 1959
Tormento, 1950 (Rosi)
Torn Curtain, 1966 (Hitchcock)
Tornado, 1917 (Ford)
Tornyai János, 1962 (Mészáros)
Toro, 1994 (Lattuada)
Torpedo Squadron, 1942 (Ford)
Torpido Yilmaz, 1965 (Güney)
Torre del Piacere. *See* Tour de Nesle, 1954
Torrent, 1917 (L'herbier)
Torrent. *See* Honryu, 1926
Torrents of Spring, 1989 (Skolimowski)
Törst, 1949 (Bergman)
Tortilla Flat, 1942 (Fleming)
Tortue sur le dos, 1978 (Eustache; Miller)
Tortura, 1968 (Guzmán)
Torture. *See* Tortura, 1968
Tortured Dust, 1984 (Brakhage)
Tosca, 1940 (Renoir; Visconti)
Tosei tamatebako, 1925 (Gosho)
Tösen från stormyrtorpet, 1918 (Sjöström)
Toss Me a Dime. *See* **Tire die**, 1960
Total Balalaika Show, 1994 (Kaurismaki)
Total Eclipse, 1995 (Holland)
Total Recall, 1990 (Verhoeven)
Total War in Britain, 1945 (Rotha)
Totally F */*/* ed Up, 1993 (Araki)
Totentanz, 1919 (Lang)
Tötet nicht mehr!, 1919 (Pick)
Toth Family. *See* Isten hozta, őrnagy úr!, 1969
Toto, 1925 (Florey)
Toto, 1933 (Tourneur)
Totò, Vittorio e la dottoressa, 1957 (de Sica)
Toto le Heros (Toto the Hero), 1991 (van Dormael)
Toton, 1919 (Borzage)
Totsugu hi, 1956 (Yoshimura)
Totsuseki iseki, 1966 (Shindo)
Touch. *See* Beröringen, 1971
Touch. *See* Dotkniecie, 1990
Touch, 1997 (Schrader)
Touch and Go. *See* Poudre d'escampette, 1971
Touch of a Child, 1918 (Hepworth)
Touch of Evil, 1958 (Welles)
Touch of Zen. *See* Hsia Nü, 1970
Touch Wood, 1980 (Armstrong)
Touchez pas au Grisbi, 1954 (Becker; Sautet)
Tough Guys Don't Dance, 1987 (Coppola)
Touha zvaná Anada, 1971 (Kadár)
Touki Bouki, 1973 (Mambety)

Tour, 1928 (Clair)
Tour au large, 1926 (Grémillon)
Tour de chant, 1933 (Cavalcanti)
Tour de Nesle, 1954 (Gance; Straub, Jean-Marie, And Danièle Huillet; Kaplan)
Tour du monde en bateau-stop, 1954 (Storck)
Tour Eiffel, 1900 (Lumière)
Tourbillon de Paris, 1928 (Duvivier)
Touristes revenant d'une excursion, 1896-97 (Lumière)
Tourists, 1911 (Sennett)
Tourment, 1912 (Feuillade)
Tournoi. *See* Tournoi dans la cité, 1928
Tournoi dans la cité, 1928 (Renoir)
Tourou et Bitti, 1967 (Rouch)
Tous les garçons et les filles de leur age. *See* Chêne et le roseau, 1994
Tous peuvent me tuer, 1957 (de Broca)
Tout ca . . . pour ca!, 1993 (Lelouch)
Tout ça ne vaut pas l'amour, 1931 (Tourneur)
Tout l'or du monde, 1961 (Clair)
Tout pour l'amour, 1933 (Clouzot)
Tout pour le tout, 1958 (Guerra)
Tout va bien, 1972 (Godard)
Toute la mémoire du monde, 1956 (Resnais)
Toute la ville danse. *See* Great Waltz, 1938
Toute révolution est un coup de dés, 1977 (Straub, Jean-Marie, And Danièle Huillet)
Toute sa vie, 1930 (Cavalcanti)
Toute une nuit, 1982 (Akerman)
Toute une vie, 1974 (Lelouch)
Tovaritch, 1935 (Delannoy)
Toward the Light. *See* Mod Lyset, 1918
Toward the Unknown, 1956 (Leroy)
Tower of Lies, 1925 (Sjöström)
Tower of Lilies. *See* Himeyuri no to, 1953
Tower of London, 1962 (Coppola; Corman)
Towjeeh, 1981 (Makhmalbaf)
Town, 1943-44 (von Sternberg)
Town and Its Drains. *See* Machi to gesui, 1953
Town in the Awkward Age. *See* Kamaszváros, 1962
Town in the Valley. *See* Stadt im tal, 1974
Town of Love and Hope. *See* Ai to kibo no machi, 1959
Town People. *See* Machi no hitobito, 1926
Toymaker on the Brink and the Devil, 1910 (Porter)
Toys, 1992 (Levinson)
Toys of Fate, 1909 (Porter)
Trachoma. *See* Trakom, 1964
Track 29, 1988 (Roeg)
Track of the Cat, 1954 (Wellman)
Tracking the Sleeping Death, 1938 (Zinnemann)
Trade Tattoo, 1936 (Grierson)
Trader Ginsburg, 1930 (Sandrich)
Trädgárrdsmaästaren, 1912 (Sjöström)
Trading Places, 1983 (Landis)
Traffic. *See* Trafic, 1971
Traffic, 2000 (Soderbergh)
Traffic in Souls. *See* Cargaison blanche, 1937
Trafic, 1970 (Haanstra; Tati)
Trafiquant, 1911 (Feuillade)
Tragedia di un uomo ridicolo, 1981 (Bertolucci)
Tragedie d'un homme ridicule. *See* Tragedia di un uomo ridicolo, 1981
Tragédie impériale, 1938 (L'herbier)
Tragedy in the House of Hapsburg. *See* Tragödie im Hause Habsburg, 1924
Tragedy of a Dress Suit, 1911 (Sennett)
Tragedy of a Ridiculous Man. *See* Tragedia di un uomo ridicolo, 1981
Tragedy of Whispering Creek, 1914 (Dwan)
Tragic Love, 1908 (Griffith)
Tragic Ship. *See* Eld ombord, 1923
Tragique Amour de Mona Lisa, 1910 (Gance)
Tragödie der Liebe, 1923 (Leni)
Tragödie eines Verschollenen Fürstensohnes. *See* Versunkene Welt, 1922
Tragödie im Hause Habsburg, 1924 (Korda)
Tragoedia, 1976 (Brakhage)
Traidores de San Angel, 1966 (Torre Nilsson)
Trail Mix-up, 1993 (Spielberg)
Trail of '98, 1929 (Tourneur)
Trail of Hate, 1917 (Ford)
Trail of the Books, 1911 (Griffith)
Trail of the Eucalyptus, 1911 (Dwan)
Trail of the Lonesome Pine, 1916 (de Mille)
Trail of the Swordfish, 1931 (Sennett)
Trail of the Vigilantes, 1940 (Dwan)
Trailing the Counterfeit, 1911 (Sennett)
Train de la victoire. *See* Tren de la victoria, 1964
Train en marche, 1973 (Marker)
Train of Events, 1949 (Crichton; Dearden)
Train sans yeux, 1925 (Cavalcanti)
Train to Heaven. *See* Vlak do stanice nebe, 1972
Train, 1964 (Frankenheimer)
Train, 1966 (Greenaway)
Trained Nurse at Bar Z, 1911 (Dwan)
Trains de plaisir, 1930 (Storck)
Traitor, 1914 (Weber)
Traitor to His Country. *See* Forraederen, 1910
Traitors of San Angel. *See* Traidores de San Angel, 1966
Trakom, 1964 (Troell)
Tramp, 1915 (Bacon; Chaplin)
Tramp, Tramp, Tramp, 1926 (Capra)
Tramp's Gratitude, 1912 (Dwan)
Tranquillo posto di campagna, 1968 (Petri)
Trans, 1978 (Clarke)
Transatlantique, 1997 (Téchiné)
Transfer, 1966 (Cronenberg)
Transformation of Mike, 1911 (Griffith)
Transformation of the World into Music. *See* Verwandlung der Welt in Musik, 1994
Transformations, 1899/1900 (Guy)
Transformations, 1904 (Guy)
Transforms, 1970 (Vanderbeek)
Transgression of Manuel, 1913 (Dwan)
Transmission de la division 59, 1964 (Miller)
Transport of Fire. *See* Transport ognya, 1930
Transport ognya, 1930 (Heifitz)
Transylvania Twist, 1989 (Corman)
Trap. *See* Past, 1950
Trap for Santa Claus, 1909 (Griffith)
Trap, Trap, Little Trap. *See* Pasti, pasti, pasticky, 1998
Trápeni, 1961 (Kachyňa)
Trapeze, 1956 (Reed)
Trash, 1970 (Morrissey; Warhol)
Trastevere, 1971 (de Sica)
Traum von Lieschen Müller, 1961 (Käutner)
Traum, was sonst, 1994 (Syberberg)
Travail, 1969 (Chabrol)
Travailleurs de la mer, 1918 (Duvivier)
Travaux du tunnel sous l'Escaut, 1932 (Storck)
Traveller. *See* Mossafer, 1974
Traveller, 1981 (Jordan)
Travelling Players. *See* **O Thiasos**, 1975
Travelling Players, 1986 (Tian Zhuangzhuang)
Travels with My Aunt, 1972 (Cukor)
Traversée de Paris, 1956 (Autant-Lara)

Traviata, 1982 (Zeffirelli)
Travolti da un insolito destino nell'azzurro mare d'agosto, 1974 (Wertmuller)
Tre eccetera del colonello. *See* Trois etc . . . du colonel, 1959
Tre fili fino a Milano, 1958 (Olmi)
Tre fratelli, 1981 (Rosi)
Tre notti di amore, 1964 (Castellani)
Tre Volti, 1965 (Antonioni)
Treasure. *See* Schatz, 1923
Treasure Island, 1918 (Franklin)
Treasure Island, 1920 (Tourneur)
Treasure Island, 1934 (Fleming)
Treasure Island, 1972 (Welles)
Treasure Island. *See* Ile au trésor, 1986
Treasure Island, 1991 (Ruiz)
Treasure Mountain. *See* Takara no yama, 1929
Treasure of Kalifa. *See* Steel Lady, 1953
Treasure of the Golden Condor, 1953 (Daves)
Treasure of the Sierra Madre, 1948 (Huston)
Treating 'em Rough, 1919 (Sennett)
Treatise on Japanese Bawdy Songs. *See* Nihon Shunka ko, 1967
Tree, 1966 (Greenaway)
Tree Grows in Brooklyn, 1945 (Kazan)
Tree of Knowledge. *See* Kundskabens træ, 1981
Tree of the Wooden Clogs. *See* **Albero degli zoccoli**, 1978
Tree, The Mayor, and the Mediatheque. *See* Arbre, le maire et la Mediatheque, 1993
Tregua, 1996 (Rosi)
Treize jours en France, 1968 (Lelouch)
Trelawney of the Wells, 1916 (Hepworth)
Trelawny of the Wells. *See* Actress, 1928
Tren de la victoria, 1964 (Ivens)
Tren para las estrellas, 1987 (Diegues)
Trenchcoat in Paradise, 1989 (Coolidge)
Trent's Last Case, 1929 (Hawks)
Trent's Last Case, 1953 (Welles)
Tres cantos, 1948/49 (García Berlanga)
Tres citas con el destino, 1953 (de Fuentes)
Tres triste tigres, 1968 (Ruiz)
Tres Tristes Tigres. *See* Tres triste tigres, 1968
Trésor d'Ostende, 1955 (Storck)
Trespass, 1992 (Hill; Zemeckis)
Tret'ia planeta. *See* Third Planet, 1991
Trevico-Torino . . . Viaggio nel Fiat Nam, 1973 (Scola)
Trewey: Under the Hat. *See* Chapeaux à transformations, 1895
Tri geroini, 1938 (Vertov)
Tri pensi o Lenine, 1934 (Vertov)
Tři přání, 1958 (Kadár)
Tri vstrechi, 1948 (Pudovkin)
Tři zlaté vlasy děda Vševěda, 1963 (Frič)
Triage, 1940 (Clément)
Trial. *See* Prozess, 1947
Trial. *See* **Procès**, 1962
Trial and Error. *See* Dock Brief, 1962
Trial by Jury, 1994 (Cronenberg)
Trial of Joan of Arc. *See* Procès de Jeanne d'Arc, 1962
Trial of Mironov. *See* Protsess Mironova, 1919
Trial of the Social Revolutionaries. *See* Protsess Eserov, 1922
Trials of Celebrity. *See* Gudernes Yndling, 1919
Trials of Oscar Wilde, 1960 (Roeg)
Triangle: The Bermuda Mystery. *See* Triangulo diabolico de la Bermudas, 1977
Triangulo de Cuatro, 1975 (Bemberg)
Triangulo diabolico de la Bermudas, 1977 (Huston)
Tribe Lives On. *See* Stammen Lever an, 1937/38
Tribu, 1934 (Fernández)
Tribulations d'un chinois en Chine, 1965 (de Broca)
Tribunal, 1969 (Jireš)
Tribune Film: Break and Build. *See* De Tribune film: Breken en bouwen, 1930
Tribute to a Bad Man, 1955 (Wise)
Tribute to Alfred Lepetit. *See* Hommage à Alfred Lepetit, 2000
Tribute to the Teachers. *See* Bozorgdasht-e mo'Allem, 1977
Třicet jedna ve stínu, 1965 (Weiss)
Tricheurs, 1958 (Carné)
Trick or Treats, 1982 (Bartel)
Trick That Failed, 1909 (Griffith)
Trifling Women, 1922 (Ingram)
Trigger Happy. *See* Deadly Companions, 1961
Trikaal, 1985 (Benegal)
Trikimia, 1974 (Powell, Michael, And Emeric Pressburger)
Trilby, 1915 (Tourneur)
Trilogy, 1994/95 (Brakhage)
Trimmed in Gold, 1926 (Sennett)
Trio, 1976 (Brakhage)
Trio Film, 1968 (Rainer)
Trio: Rubinstein, Heifetz and Piatigorsky, 1952 (Aldrich)
Trip, 1967 (Bogdanovich)
Trip to Door, 1971 (Brakhage)
Trip to Mars. *See* Himmelskibet, 1917
Triple Echo, 1973 (Apted)
Triple Play, 1981 (Scorsese)
Triple Trouble, 1918 (Chaplin)
Tristan Tzara, dadaismens fader, 1949 (Roos)
Tristana, 1970 (Buñuel)
Triste Fin d'un vieux savant, 1904 (Guy)
Triumph, 1924 (de Mille)
Triumph des Willens, 1934 (Riefenstahl; Ruttmann)
Triumph des Willens, 1940 (Buñuel)
Triumph of Lester Snapwell, 1963 (Keaton)
Triumph of the Will. *See* **Triumph des Willens**, 1934
Triumph of Will, 1940 (Buñuel)
Triumph of Wings. *See* Tsubasa no gaika, 1942
Trixie, 2000 (Altman; Rudolph)
Tro, hab og kaerlighed, 1984 (August)
Trois Chambres à Manhattan, 1965 (Carné; Miller)
Trois Chansons de la résistance, 1944 (Cavalcanti)
Trois Chants pour la France. *See* Trois Chansons de la résistance, 1944
Trois couleurs: Blanc, 1993 (Kieślowski)
Trois couleurs: Bleu, 1993 (Holland; Kieślowski)
Trois couleurs: Rouge, 1993 (Holland; Kieślowski)
Trois Couronnes du Matelot, 1982 (Ruiz)
Trois etc . . . du colonel, 1959 (de Sica)
Trois freres, 1995 (Berri)
Trois hommes et un couffin, 1985 (Serreau)
Trois-Mâts, 1935 (Storck)
Trois Passions. *See* Three Passions, 1929
Trois places pour le 26, 1988 (Berri; Demy)
Trois vies et une seule mort, 1996 (Moretti; Ruiz)
Trois Vies une corde, 1933 (Storck)
Trojan Women, 1971 (Cacoyannis)
Trold kan taemmes, 1914 (Holger-Madsen)
Trollflöjten, 1975 (Bergman)
Troløs, 1913 (Blom)
Trolösa, 2000 (Bergman)
Trompé mais content, 1902 (Guy)
Trop belle pour toi, 1989 (Blier)
Trop tot, trop tard, 1983 (Straub, Jean-Marie, And Danièle Huillet)
Tropisk Kaerlighed, 1911 (Blom)
Trou, 1960 (Becker)
Troubadour's Triumph, 1912 (Weber)
Trouble along the Way, 1953 (Curtiz)

Trouble at Spring Inn. *See* Ying Ch'un Ko Chih Fêng Po, 1973
Trouble in Mind, 1985 (Rudolph)
Trouble in Morocco, 1937 (Schoedsack)
Trouble in Paradise, 1932 (Lubitsch)
Trouble in the Glen, 1955 (Welles)
Trouble in the Morning. *See* Asa no hamon, 1952
Trouble with Harry, 1954 (Hitchcock)
Troubles. *See* Making a Living, 1914
Troubles We've Seen: A History of Journalism in Wartime, 1994 (Tavernier)
Troublesome Satchel, 1909 (Griffith)
Trout, 1982 (Losey)
Trouvaille de Bûchu, 1917 (Feyder)
Truc du brésilien, 1932 (Cavalcanti)
Truce. *See* Tregua, 1996
True Confession, 1937 (Lewin)
True Crime, 1999 (Eastwood)
True Glory, 1945 (Reed)
True-Heart Susie, 1919 (Griffith)
True Lies, 1994 (Cameron)
True Life of Antonio H.. *See* Vera vita di Antonio, 1994
True Romance, 1993 (Tarantino)
True Stories: Peace in Our Time?, 1988 (Nemec)
True Story of Jesse James, 1957 (Ray)
True Story of Lilli Marlene, 1944 (Jennings)
True Young Woman. *See* Vrai jeune fille, 1976
Truet Lykke, 1915 (Blom)
Truman Show, 1998 (Weir)
Trumpet Call. *See* Rough Riders, 1927
Trunk Conveyor, 1952 (Anderson)
Trunk Crime, 1939 (Boulting)
Trust [Les batailles de l'argent], 1911/13 (Feuillade)
Trust, 1991 (Hartley)
Truth. *See* Verite, 1960
Truth about Women, 1957 (Zetterling)
Trying to Fool, 1911 (Sennett)
Trying to Get Along, 1919 (Sennett)
Trying to Get Arrested, 1909 (Griffith)
Tryst, 1929 (Launder, Frank, and Sidney Gilliat)
Tryst Haunt, 1993 (Brakhage)
Trzy opowiesci, 1953 (Polanski)
Tsahal, 1995 (Lanzmann)
Tsai Nei Ho P'an Ch'ing Ts'ao Ch'ing, 1982 (Hou Hsiao-Hsien)
Tsao an Taipei, 1977 (Hou Hsiao-Hsien)
Tsena cheloveka, 1928 (Donskoi)
Tso Yeh Yü Hsiao Hsiao, 1978 (Hou Hsiao-Hsien)
Tsubasa no gaika, 1942 (Kurosawa)
Tsui Hsiang Nien Tê Chi Chieh, 1984 (Hou Hsiao-Hsien)
Ts'ui Hu Han, 1977 (Hou Hsiao-Hsien)
Tsuki no watari-dori, 1951 (Kinugasa)
Tsukigata hanpeita, 1925 (Kinugasa)
Tsukigata hanpeita, 1956 (Kinugasa)
Tsukimiso, 1959 (Oshima)
Tsukiwa noborinu, 1955 (Imamura)
Tsuma no himitsu, 1924 (Kinugasa)
Tsuma to onna no aida, 1976 (Ichikawa)
Tsumiki no hako, 1968 (Kinugasa)
Tsuyomushi onna (&) yawamushi otoko, 1968 (Shindo)
Tsvetok no kamne, 1963 (Paradzhanov)
Tu ne tueras point, 1961 (Autant-Lara)
Tu ridi, 1998 (Taviani)
Tucker: The Man and His Dream, 1988 (Coppola; Lucas)
Tudor Rose, 1936 (Launder, Frank, and Sidney Gilliat)
Tudzi, 1964 (Ioseliani)
Tudor Princess, 1913 (Ingram)
Tug of War, 1975 (Asch)
Tugboat Annie, 1933 (Leroy)
Tugboat Romeos, 1916 (Sennett)
Tugthusfange No. 97, 1914 (Blom)
Tuhlaajapoika, 1993 (Kaurismaki)
Tul a Kálvin-téren, 1955 (Mészáros)
Tulitikkutehtaan Tytto, 1989 (Kaurismaki)
Tung, 1966 (Baillie)
T'ung Nein Wang Shih, 1985 (Hou Hsiao-Hsien)
Tung Tung Te Chia Ch'i, 1984 (Hou Hsiao-Hsien)
Tuning His Ivories. *See* Laughing Gas, 1914
Tunisian Victory, 1944 (Boulting; Capra; Huston)
Tunnel 28, 1962 (Siodmak)
Turandot—At the Forbidden City of Bejing, 1999 (Zhang Yimou)
Turbulent Corpse. *See* Lina Pod Ekspertizoi ili Buinyi Pokoinik, 1917
Turkeys in a Row. *See* Shichimencho no yukue, 1924
Turkish Delight, 1973 (Verhoeven)
Turn in the Road, 1919 (Vidor)
Turn off the Moon, 1937 (Dmytryk)
Turn to the Right, 1921 (Ingram)
Turned out Nice Again, 1941 (Dearden)
Turning a Blind Eye, 1985 (Richardson)
Turning to Hell. *See* Jigokuno magarikago, 1959
Turning Wind. *See* Barravento, 1962
Tut and Tuttle. *See* Through the Magic Pyramid, 1981
Tutta la città canta, 1943 (Fellini)
Tutto a posto e niente in ordine, 1974 (Wertmuller)
Tütün zamani, 1959 (Güney)
Tutyu and Totyo. *See* Tutyu és Totyo, 1914
Tutyu és Totyo, 1914 (Korda)
Tüzoltó utca 25, 1973 (Szabó)
TV Dante, 1989 (Greenaway)
TV Dante—Canto 5 , 1984 (Greenaway)
Två Manniskor, 1945 (Dreyer)
Twarza w twarz, 1968 (Zanussi)
Twelfth Night. *See* Vizkereszet, 1967
Twelve Angry Men, 1957 (Lumet)
Twelve Angry Men, 1997 (Friedkin)
Twelve Chairs. *See* Dvanáct křesel, 1933
Twelve Chairs. *See* Doce sillas, 1962
Twelve Chairs, 1970 (Brooks)
Twelve Chapters on Women. *See* Josei ni kansuru juni-sho, 1954
Twelve Good Men, 1936 (Launder, Frank, and Sidney Gilliat)
Twelve Monkeys, 1995 (Gilliam; Marker)
Twentieth Century, 1934 (Hawks)
Twenty-four Eyes. *See* Nijushi no hitomi, 1954
Twenty-four Hours of a Secret Life. *See* Chikagai nijuyo-jikan, 1947
Twenty-four-Dollar Island, 1927 (Flaherty)
Twenty Hours. *See* Húsz óra, 1964
Twenty Minutes of Love, 1914 (Chaplin; Sennett)
Twenty-one Days Together. *See* Twenty-one Days, 1937
Twenty-one Days, 1937 (Crichton)
Twenty Thousand Years in Sing Sing, 1933 (Curtiz)
Twenty-two Misfortunes, 1930 (Gerasimov)
Twenty Years of Cinema. *See* Kino za XX liet, 1940
Twice a Man, 1963 (Markopoulos)
Twice upon a Time, 1953 (Powell, Michael, And Emeric Pressburger)
Twice upon a Time, 1982 (Lucas; Fincher)
Twilight. *See* Alkony, 1971
Twilight. *See* Duelle, 1976
Twilight, 1998 (Benton)
Twilight and Dawn. *See* Alkonyok és hajnalok, 1961
Twilight in Tokyo. *See* Tokyo boshoku, 1957
Twilight of a Woman's Soul. *See* Sumerki Zhenskoi Dushi, 1913
Twilight Zone: The Movie, 1983 (Brooks; Dante; Landis; Miller; Spielberg)
Twilight's Last Gleaming, 1977 (Aldrich)

Twin Brothers, 1909 (Griffith)
Twin Peaks: Fire Walk with Me, 1992 (Lynch)
Twin Sisters. *See* Soseiji gakkyu, 1956
Twin Sitters, 1994 (Bartel)
Twinkletoes, 1926 (Leroy)
Twins, 1916 (Sennett)
Twins. *See* **Dead Ringers**, 1988
Twins from Suffering Creek, 1920 (Wellman)
Twist. *See* Folies bourgeoises, 1976
Twist and Shout. *See* Tro, hab og kaerlighed, 1984
Twisted Love, 1995 (Corman)
Twisted Nerve, 1968 (Boulting)
Twisted Road, 1948 (Ray)
Twisted Trail, 1910 (Griffith)
Twister, 1996 (Spielberg)
Twitch of the Death Nerve. *See* Reazione a catena, 1971
Twixt Love and Fire, 1914 (Sennett)
Two, 1965 (Ray)
Two Arabian Knights, 1927 (Milestone)
Two Brave Men. *See* Ikisi de cesurdu, 1963
Two Brothers, 1910 (Griffith)
Two Brothers. *See* Matira Manisha, 1967
Two Brothers, 1973 (Marshall)
Two Buldis. *See* Dva-Buldi-Dva, 1929
Two by South, 1982 (Altman)
Two Cents Worth of Hope. *See* Due Soldi di speranza, 1952
Two Convicts. *See* Eventyr paa Fodrejsen, 1911
Two: Creeley/McClure, 1965 (Brakhage)
Two Crooks, 1917 (Sennett)
Two Crowded Hours, 1931 (Powell, Michael, And Emeric Pressburger)
Two Daughters. *See* Teen Kanya, 1961
Two Daughters of Eve, 1912 (Griffith)
Two Deaths, 1995 (Roeg)
Two Down, One to Go, 1945 (Capra)
Two English Girls. *See* Deux Anglaises et le continent, 1971
Two Evil Eyes. *See* Due occhi diabolici, 1990
Two-Faced Woman, 1941 (Cukor)
Two Fister, 1927 (Wyler)
Two Flags West, 1950 (Wise)
Two Fools in a Canoe, 1898 (Hepworth)
Two for the Road, 1967 (Donen)
Two for the Seesaw, 1962 (Wise)
Two Girls on Broadway, 1940 (Goulding)
Two Gun Ginsburg, 1929 (Sandrich)
Two Hearts in Waltz Time. *See* Zwei Herzen im Dreivierteltakt, 1930
Two in a Taxi, 1941 (Florey)
Two Little Birds. *See* Niwa no kotori, 1922
Two Little Rangers, 1912 (Guy)
Two Little Waifs, 1910 (Griffith)
Two Lovers, 1928 (Niblo)
Two Memories, 1909 (Griffith)
Two Men and a Wardrobe. *See* Dwaj ludzie z szasa, 1958
Two Men of the Desert, 1913 (Griffith)
Two-Minute Warning, 1976 (Cassavetes)
Two Mules for Sister Sara, 1970 (Boetticher; Eastwood; Siegel)
Two Nights with Cleopatra. *See* Due notti con Cleopatra, 1954
Two Nudes Bathing, 1995 (Boorman)
Two o'Clock Courage, 1945 (Mann)
Two of a Kind. *See* Rounders, 1914
Two of Them. *See* Ök ketten, 1977
Two of Us, Claude, The Old Man and the Boy. *See* Vieil homme et l'enfant, 1967
Two Old Tars, 1913 (Sennett)
Two Paths, 1910 (Griffith)
Two People. *See* Två Manniskor, 1945
Two People, 1971 (Wise)
Two Plus One. *See* Pratinidhi, 1964
Two Rode Together, 1961 (Ford)
Two Seconds, 1932 (Leroy)
Two Sides, 1911 (Griffith)
Two Sightless Eyes. *See* Do Cheshman Beesu, 1984
Two Smart People, 1946 (Dassin)
Two Solutions for One Problem. *See* Dow Rahehal Baraye yek Massaleh, 1975
Two Stage Sisters. *See* **Wutai Jiemei**, 1964
Two Stone Lanterns. *See* Futatsu doro, 1933
Two Tars, 1928 (Mccarey; Stevens)
Two Thousand Women, 1944 (Launder, Frank, and Sidney Gilliat)
Two Tickets to Broadway, 1951 (Berkeley)
Two times 50 Years of French Cinema. *See* Deux fois cinquante ans de cinema Francais, 1995
Two to Tango, 1989 (Corman)
Two Tough Tenderfeet, 1918 (Sennett)
Two Trains a Day. *See* Naponta két vonat, 1977
Two Way Street, 1931 (Launder, Frank, and Sidney Gilliat)
Two Weeks, 1920 (Franklin)
Two Weeks in Another Town, 1962 (Minnelli)
Two Weeks with Love, 1950 (Berkeley)
Two White Arms, 1932 (Niblo)
Two Whores, or, A Love Story that Ends in Marriage. *See* Dos putas, o, Historia de amor que termina en boda, 1974
Two Widows, 1913 (Sennett)
Two Women. *See* Ciociara, 1960
Two Women and a Man, 1909 (Griffith)
Two Worlds, 1930 (Dupont)
Typewriter, the Rifle & the Movie Camera, 1996 (Jarmusch)
Tyrannical Fiancée. *See* Den tryanniske fästmannen, 1912
Tyrant's Heart. *See* A zsranok szíve avagy Boccaccio Magyarországon, 1981
Tyrtée, 1912 (Feuillade)
Tystnaden, 1963 (Bergman)
Tysyacha Vtoraya Khitrost, 1915 (Bauer)
Tyven, 1910 (Blom)

U-Boat. *See* Spy in Black, 1939
U Krutovo Yara, 1962 (Gerasimov)
U ozera, 1969 (Gerasimov)
U samogo sinego morya, 1935 (Barnet)
U snědeného krámu, 1933 (Frič)
U Turn, 1997 (Stone)
U.S. Army in San Francisco, 1915 (Sennett)
USA en vrac, 1953 (Lelouch)
Übernachtung in Tirol, 1973 (Schlöndorff; Von Trotta)
Ubitzi vykhodyat na dorogu, 1942 (Pudovkin)
Uccellacci e uccellini, 1966 (Pasolini)
Uchitel, 1939 (Gerasimov)
Uchitelnitsa Kartashova, 1942 (Kuleshov)
Ucho, 1969 (Kachyňa)
Ucho, 1992 (Kachyňa)
Ücünüzü de mihlarim, 1965 (Güney)
Uden Faedreland. *See* De Forviste, 1914
Udflytterne, 1972 (Roos)
Uerreichbare, 1982 (Zanussi)
Ugetsu. *See* **Ugetsu monogatari**, 1953
Ugetsu monogatari, 1953 (Mizoguchi)
Ugly Boy. *See* A csunya fiu, 1918
Ugly Man. *See* Bir cirkin adam, 1969
Ugly Village. *See* Skaredá dědina, 1975
Ujra mosolyognak, 1954 (Mészáros)
Ujraélök, 1920 (Fejös)
Ukamau, 1966 (Sanjinés)
Ukhod velikovo startza, 1912 (Protazanov)

Ukifune, 1957 (Kinugasa)
Ukigusa, 1959 (Ozu)
Ukigusa monogatari, 1934 (Ozu)
Ukiyo-buro, 1929 (Gosho)
Ukjent mann, 1952 (Henning-Jensen)
Ukraine in Flames. *See* Nezabivaemoe, 1968
Ukrainian Rhapsody. *See* Ukrainskaia rapsodiia, 1961
Ukrainskaia rapsodiia, 1961 (Paradzhanov)
Ula's Chandelier. *See* Ula's Fête, 1975
Ula's Fête, 1975 (Jarman)
Ulička v ráji, 1936 (Frič)
Uloupená hranice, 1947 (Weiss)
Ulrik fortaeller en historie, 1972 (Roos)
Ultima carrozzella, 1943 (Fellini)
Última cena, 1976 (Gutiérrez Alea)
Ultima Thule, 1968 (Roos)
Ultimatum, 1938 (Siodmak; von Stroheim; Wiene)
Ultimatum, 1971 (Lefebvre)
Ultimi cinque minuti, 1955 (de Sica)
Ultimi giorni di Pompeii, 1959 (Leone)
Ultimo dei Vikinghi, 1961 (Bava)
Ultimo dia de la guerra, 1969 (Bardem)
Ultimo tango a Parigi. *See* **Last Tango in Paris**, 1972
Ultra Violet, 1992 (Corman)
Ulysse ou Les Mauvaises rencontres, 1949 (Astruc)
Ulysse, 1983 (Varda)
Ulysses' Gaze, 1995 (Angelopoulos)
Ulzana's Raid, 1972 (Aldrich)
Um das Lächeln einer Frau, 1919 (Wiene)
Um dia na rampa, 1957 (Rocha)
Um môco de 74 anos, 1963 (Pereira Dos Santos)
Uma, 1941 (Kurosawa)
Umarete wa mita keredo, 1932 (Ozu)
Umarła klasa, 1977 (Wajda)
Umberto D, 1952 (de Sica)
Umbrellas, 1994 (Maysles)
Umbrellas of Cherbourg. *See* Parapluies de Cherbourg, 1964
Umi no bara, 1945 (Kinugasa)
Umi no hanabi, 1951 (Kinoshita)
Umi no yarodomo, 1957 (Shindo)
Umi wa ikiteiru, 1958 (Hani)
Umirayushchii Lebed', 1917 (Bauer)
Umut, 1970 (Güney)
Umutsuzlar, 1971 (Güney)
Umweg zur Ehe, 1918 (Wiene)
Unaccustomed as We Are, 1928 (Stevens)
Unafraid, 1915 (de Mille)
Unagi, 1997 (Imamura)
Unbearable Lightness of Being, 1988 (Kaufman; Nemec)
Unbekannte Morgen, 1923 (Korda)
Unbelievable Truth, 1990 (Hartley)
Unbeliever, 1918 (von Stroheim)
Unbezähmbare Leni Peickert, 1969 (Kluge)
Unborn 2, 1994 (Corman)
Uncertain Glory, 1944 (Walsh)
Unchained Goddess, 1958 (Capra)
Unchanging Sea, 1910 (Griffith)
Uncharted Waters, 1933 (Grierson)
Uncle. *See* Strejda, 1959
Uncle Harry, 1945 (Siodmak)
Uncle Jake, 1933 (Sennett)
Uncle Josh at the Moving Picture Show, 1902 (Porter)
Uncle Tom, 1929 (Sennett)
Uncle Tom without the Cabin, 1919 (Sennett)
Uncle Tom's Cabin, 1903 (Porter)
Uncle Yanco, 1967 (Varda)
Unconquerable. *See* Invincible, 1943
Unconquered. *See* Nepokorenniye, 1945
Unconquered, 1947 (de Mille)
Unconscious London Strata, 1982 (Brakhage)
Undead, 1956 (Corman)
Undeclared War. *See* Guerre sans non, 1991
Under a Texas Moon, 1930 (Curtiz)
Under Age, 1941 (Dmytryk)
Under Burning Skies, 1912 (Griffith)
Under Capricorn, 1949 (Hitchcock)
Under Crimson Skies, 1920 (Ingram)
Under False Pretences, 1912 (Dwan)
Under Kaerlighedens Aag. *See* Skaebnens Veje, 1913
Under Mindernes Trae, 1913 (Holger-Madsen)
Under Pressure, 1935 (Walsh)
Under Satan's Sun. *See* Sous le soleil de Satan, 1987
Under Savklingens Taender, 1913 (Holger-Madsen)
Under Sheriff, 1914 (Sennett)
Under Suspicion. *See* Garde à vue, 1981
Under Suspicion, 2000 (Miller)
Under the Blue Sky. *See* Neel Akasher Neechey, 1959
Under the Cherry Blossoms. *See* Sakura no mori no mankai no shita, 1975
Under the Clock. *See* Clock, 1945
Under the Greenwood Tree, 1929 (Launder, Frank, and Sidney Gilliat)
Under the Military Flag. *See* Gunki hatameku shitani, 1972
Under the Olive Trees. *See* Zire darakhatan zeyton, 1994
Under the Phrygian Star. *See* Pod gwiazda frygijska, 1954
Under the Red Robe, 1937 (Sjöström)
Under the Sign of Scorpio. *See* Sotto il segno dello scorpione, 1969
Under the Sun of Rome. *See* Sotto il sole di Roma, 1948
Under the Sun of Satan. *See* Sous le soleil de Satan, 1987
Under the Volcano, 1983 (Fernández; Huston)
Under Two Flags, 1922 (Browning)
Under Your Spell, 1936 (Preminger)
Undercover Man, 1949 (Rossen)
Undercovers Hero. *See* Soft Beds and Hard Battles, 1974
Undercurrent, 1946 (Minnelli)
Undercurrent. *See* Yoru no kawa, 1956
Undergraduate, 1971 (Wood, Edward D., Jr.)
Underground, 1976 (de Antonio)
Underground, 1995 (Kusturica)
Underground U.S.A., 1980 (Jarmusch)
Underneath, 1995 (Linklater; Soderbergh)
Undertow, 1996 (Bigelow)
Underworld, 1926 (Hawks)
Underworld, 1927 (von Sternberg)
Underworld, 1936 (Micheaux)
Underworld. *See* Bas-Fonds, 1936
Underworld USA, 1960 (Fuller)
Undia de vida, 1950 (Fernández)
Undressed, 1999 (Joffé)
Undying Flame, 1917 (Tourneur)
Une chante l'autre pas, 1977 (Varda)
Uneasy Moment. *See* Unheimlicher Moment, 1970
Uneasy Three, 1925 (Mccarey)
Unendliche Fahrt—aber begrenzt, 1965 (Kluge)
Unendliche Geschichte. *See* NeverEnding Story, 1984
Unentschuldigte Stunde, 1957 (Forst)
Unerreichbare Nahe, 1984 (Von Trotta)
Unexcused Hour. *See* Unentschuldigte Stunde, 1957
Unexpected Help, 1910 (Griffith)
Unexpected Santa Claus, 1908 (Porter)
Unexpected Uncle, 1941 (Daves)
Unfaithful, 1931 (Cromwell)
Unfaithful. *See* Utro, 1966

Unfaithful Wife. *See* Femme infidèle, 1969
Unfaithfully Yours, 1948 (Sturges)
Unfaithfully Yours, 1984 (Brooks; Levinson)
Unfinished Business, 1941 (La Cava)
Unfinished Journey, 1999 (Spielberg)
Unfinished Love Song, 1919 (Kuleshov)
Unfinished Piece for Mechanical Piano. *See* Neokontchennaya piesa dlia mekhanitcheskogo pianino, 1977
Unfinished Story. *See* Ek Adhuri Kahani, 1972
Unfinished Symphony. *See* Leise flehen meine Lieder, 1933
Unfit or The Strength of the Weak, 1914 (Hepworth)
Unforgettable. *See* Nezabivaemoe, 1968
Unforgettable Richard Beckinsale, 2000 (Frears)
Unforgiven, 1960 (Huston)
Unforgiven, 1992 (Eastwood)
Unfug der Liebe, 1928 (Forst; Wiene)
Ungdom og Letsind. *See* Ekspeditricen, 1911
Ungdommens Ret, 1911 (Blom)
Unglassed Windows Cast a Terrible Reflection, 1953 (Brakhage)
Unhappy Finish, 1921 (Sennett)
Unheimliche Gast, 1922 (Duvivier)
Unheimlicher Moment, 1970 (Schlöndorff)
Unhold, 1996 (Berri; Schlöndorff)
Unholy Desire. *See* Akai satsui, 1964
Unholy Night, 1930 (Feyder)
Unholy Partners, 1941 (Leroy)
Unholy Rollers, 1972 (Corman)
Unholy Three, 1925 (Browning)
Unico paese al mondo, 1994 (Moretti)
Uninhibited. *See* Pianos mécanicos, 1965
Union Pacific, 1939 (de Mille)
Union sacrée, 1915 (Feuillade)
Union Street. *See* Stanley and Iris, 1989
United Kingdom, 1981 (Joffé)
Univermag, 1922 (Vertov)
Universe de Jacques Demy, 1995 (Varda)
Unizhennye I oskorblyonnye, 1991 (Mikhalkov)
Unjustly Accused. *See* Ballettens Datter, 1913
Unkissed Man, 1929 (Mccarey)
Unknown, 1927 (Browning)
Unknown Man. *See* Ukjent mann, 1952
Unknown Tomorrow. *See* Unbekannte Morgen, 1923
Unknown Woman. *See* Den okända, 1913
Unlawful Trade, 1914 (Dwan)
Unos, 1952 (Kadár)
Unpainted Woman, 1919 (Browning)
Unprecedented Defense of the Fortress of Deutschkreuz. *See* Beispiellose Verteidigung der Festung Deutschkreuz, 1966
Unpublished Story, 1942 (Launder, Frank, and Sidney Gilliat)
Unrecorded Victory. *See* Spring Offensive, 1939
Uns et les autres, 1981 (Lelouch)
Unscrupulous Ones. *See* Os cafajestes, 1962
Unseen Enemy, 1912 (Griffith)
Unseen Forces, 1920 (Franklin)
Unsere Leichen Leben Noch, 1981 (Preminger)
Unspeakable, 1996 (Corman)
Unsuspected, 1947 (Curtiz)
Untel père et fils, 1940 (Duvivier)
Unter dem pflaster ist der strand, 1975 (Sanders-Brahms)
Unter den Brücken, 1945 (Käutner)
Untertan, 1949 (Staudte)
Until Dusk. *See* Yugure made, 1980
Until the Day We Meet Again. *See* Mata au hi made, 1932
Until the End of the World, 1991 (Wenders)
Until They Get Me, 1917 (Borzage)
Until They Sail, 1957 (Wise)
Until We Meet Again. *See* Mata au hi made, 1950
Untitled Film of Geoffrey Holder's Wedding, 1955 (Brakhage)
Untitled Film on Pittsburgh, 1959 (Brakhage)
Unto. *See* Nybyggarna, 1970
Untouchables, 1987 (de Palma)
Unvanquished. *See* Nepokorenniye, 1945
Unvanquished. *See* **Aparajito**, 1956
Unveiling, 1911 (Griffith)
Unwelcome Guest, 1912 (Griffith)
Unwelcome Mrs. Hatch, 1914 (Dwan)
Unwilling Sinner. *See* Sjaeletyven, 1915
Uomini che mascalzoni!, 1932 (de Sica)
Uomini contro, 1970 (Rosi)
Uomini e cieli, 1943 (Bava)
Uomini e lupi, 1956 (Petri)
Uomini e nobiluomini, 1959 (de Sica)
Uomini in piú, 1950 (Antonioni)
Uomini non guardano il cielo, 1951 (de Sica)
Uomo che sorride, 1936 (de Sica)
Uomo da bruciare, 1962 (Taviani)
Uomo dai calzoni corti, 1958 (Bardem)
Uomo della croce, 1943 (Rossellini)
Uomo di paglia, 1957 (Germi)
Uomo, la bestia e la virtu, 1953 (Welles)
Uomo senza domenica, 1957 (Petri)
Up!, 1976 (Meyer)
Up at the Villa, 2000 (Pollack)
Up, down, and Sideways, 1991 (Cacoyannis)
Up from the Beach, 1965 (Lumet)
Up in Alf's Place, 1919 (Sennett)
Up in Mabel's Room, 1944 (Dwan)
Up in the Clouds. *See* Akash Kusum, 1965
Up! Smokey. *See* Up!, 1976
Up the down Staircase, 1967 (Mulligan; Pakula)
Up the Junction, 1965 (Loach)
Up the River, 1930 (Ford)
Up to a Certain Point. *See* Hasta cierto punto, 1984
Up to a Point. *See* Hasta cierto punto, 1984
Up to His Ears. *See* Tribulations d'un chinois en Chine, 1965
Upir z Feratu, 1981 (Menzel)
Uppehall i myrlandet, 1965 (Troell)
Upper Hand, 1914 (Ingram)
Uppercut O'Brien, 1929 (Sennett)
Upstream, 1927 (Ford)
Upstream, 1931 (Grierson)
Uptight!, 1968 (Dassin)
Ural, 1919 (Kuleshov)
Uranus, 1990 (Berri)
Urban Justice, 1997 (Corman)
Urbanisme africain, 1962 (Rouch)
Urga, 1990 (Mikhalkov)
Uruwashiki saigetsu, 1955 (Kobayashi)
Urzad, 1967 (Kieślowski)
Us Two. *See* À nous deux, 1979
Use of New Energy in. *See* Utilisation des énergies nouvelles en milieu rural, 1980
Used Cars, 1980 (Spielberg; Zemeckis)
Useful Sheep, 1912 (Sennett)
Uso, 1963 (Kinugasa)
Usual Suspects, 1995 (Bartel)
Usurer, 1910 (Griffith)
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Utae, wakodo-tachi, 1963 (Kinoshita)
Utage, 1967 (Gosho)

Utamaro and His Five Women. *See* Utamaro o meguru gonin no onna, 1946
Utamaro o meguru gonin no onna, 1946 (Mizoguchi)
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Utószezon, 1967 (Fábri)
Utro, 1966 (Henning-Jensen)
Utsukushisa to kanashimi to, 1965 (Shinoda)
Utvandrarna, 1970 (Troell)
Uwasa no onna, 1954 (Mizoguchi)
Už zase skáču přes kaluže, 1970 (Kachyňa)

V bolshom gorode, 1927 (Donskoi)
V centru filmu—v temple domova, 1998 (Forman)
V dni borbi, 1920 (Pudovkin)
V gorakh Ala-Tau, 1944 (Vertov)
V gorodye S, 1967 (Heifitz)
V žáru královské lásky, 1991 (Nemec)
V.I.P.s, 1963 (Welles)
Va Savoir!, 2000 (Rivette)
Vacances, 1938 (Storck)
Vacances de Monsieur Hulot, 1953 (Tati)
Vacances du diable, 1930 (Cavalcanti; Goulding)
Vacanza, 1988 (Scola)
Vacanza del diavolo, 1930 (Goulding)
Vacanze a Ischia, 1957 (de Sica)
Vacanze d'inverno, 1959 (de Sica)
Vacanze in Valtrebbia, 1981 (Bellocchio)
Vacation from Marriage. *See* Perfect Strangers, 1945
Vacation Loves, 1929 (Sennett)
Vagabond, 1916 (Bacon; Chaplin)
Vagabond. *See* **Awara**, 1951
Vagabond. *See* Vagabonde, 1986
Vagabond King, 1956 (Curtiz)
Vagabond Trail, 1924 (Wellman)
Vagabonde, 1986 (Varda)
Vaghe stelle dell'orsa, 1965 (Visconti)
Vagrant, 1992 (Brooks)
Vagrant. *See* A tolonc, 1914
Vagrant Woman, 1971 (Marshall)
Vagues, 1901 (Guy)
Vaiennut kyla, 1997 (Kaurismaki)
Vainqueur de la course pédestre, 1909 (Feuillade)
Val d'enfer, 1943 (Tourneur)
Választás elótt, 1953 (Jancsó)
Valborgsmaässoafton, 1935 (Sjöström)
Vale Abraao, 1993 (Oliveira)
Valehtelija (The Liar), 1980 (Kaurismaki)
Valentin de las Sierras, 1967 (Baillie)
Valentino en Angleterre, 1923 (Florey)
Valerie a týden divu, 1970 (Jireš)
Valerie and a Week of Wonders. *See* Valerie a týden divu, 1970
Valiant Ones. *See* Chung Lieh T'u, 1974
Valise enchantée, 1903 (Guy)
Vallée Fantôme, 1987 (Tanner)
Valley between Love and Death. *See* Ai to shi no tanima, 1954
Valley Girl, 1983 (Coolidge)
Valley of Hell, 1927 (Stevens)
Valley of Silent Men, 1922 (Borzage)
Valmiki, 1946 (Kapoor)
Valmont, 1989 (Berri; Forman)
Valse brillante, 1936 (Ophüls)
Valse de Paris, 1949 (Astruc)
Valse royale, 1935 (Grémillon)
Valseuses, 1973 (Blier)
Vámhatár, 1977 (Gaál)
Vámonos con Pancho Villa, 1935 (de Fuentes)
Vamp, 1986 (Warhol)
Vamping Venus. *See* Property Man, 1914
Vampire, 1915 (Guy)
Vampire. *See* Vampyren, 1912
Vampire Ambrose, 1916 (Sennett)
Vampire Dancer. *See* Vampyrdanserinden, 1911
Vampire in Brooklyn, 1995 (Craven)
Vampirella, 1996 (Corman; Landis)
Vampires, 1915 (Feyder)
Vampires. *See* I Vampiri, 1956
Vampires, 1998 (Carpenter)
Vampyr, 1932 (Dreyer)
Vampyrdanserinden, 1911 (Blom)
Vampyren, 1912 (Sjöström; Stiller)
Van, 1996 (Frears)
Van Der Valk and the Rich, 1973 (Petersen)
Van Gogh, 1948 (Resnais)
Van Gogh, 1991 (Pialat)
Vanderbeekiana, 1968 (Vanderbeek)
Vandet Pa Låndet, 1946 (Dreyer)
Vangelo 70, 1969 (Godard)
Vangelo '70. *See* "Discutiamo discutiamo" episode of Amore e rabbia, 1969
Vangelo secondo Matteo, 1964 (Pasolini)
Vanina Vanini, 1961 (Rossellini)
Vanished World. *See* Versunkene Welt, 1922
Vanishing Corporal. *See* Caporal épinglé, 1962
Vanishing Race, 1912 (Dwan)
Vanishing Virginian, 1942 (Borzage)
Vanity's Price, 1919 (von Sternberg)
Vánoce s Alžbětou, 1968 (Kachyňa)
Vanquished. *See* I Vinti, 1952
Vanya on 42nd Street, 1994 (Malle)
Vaquaro's Vow, 1908 (Griffith)
Vaquilla, 1985 (García Berlanga)
Var Engang, 1922 (Dreyer)
Var i Dalby hage, 1962 (Troell)
Våra Faders Gravar, 1935/36 (Fejös)
Varázskeringö, 1918 (Curtiz)
Vargtimmen, 1968 (Bergman)
Varhaník v sv. Víta, 1929 (Frič)
Variációk egy témára, 1961 (Szabó)
Variaciones, 1963 (Solas)
Variation sur le geste, 1962 (Storck)
Variations No.5, 1965 (Vanderbeek)
Variations on a Theme. *See* Variációk egy témára, 1961
Variazioni sinfoniche, 1949 (Bava)
Variété, 1925 (Dupont)
Varietes, 1971 (Bardem)
Varietes. *See* **Variété**, 1925
Variety. *See* **Variété**, 1925
Variety Girl, 1947 (Tashlin; de Mille)
Variety Lights. *See* Luci del varietà, 1950
Varjoja Paratiisissa, 1986 (Kaurismaki)
Världens mest Användbara Träd, 1935/36 (Fejös)
Várostérkép, 1977 (Szabó)
Varsity Show, 1937 (Berkeley)
Varsoí Világifjusági Találkozö I-III. *See* A Varsoí vit, 1955
Varuj!, 1947 (Frič)
Varvara. *See* Selskaya uchitelnitsa, 1947
Varya, 1999 (Cacoyannis)
Vásárhelyi szinek, 1961 (Mészáros)
Vasens Hemmelighed, 1913 (Blom)
Vasha znakomaya, 1927 (Kuleshov)

Vasya the Reformer. *See* Vasya-reformator, 1926
Vasya-reformator, 1926 (Dovzhenko)
Vatel, 2000 (Joffé)
Vaticano de Pio XII, 1940 (Buñuel)
Vaudeville. *See* **Variété**, 1925
Vcentru filmu-vteple domova, 1998 (Nemec)
Vdova, 1918 (Kuleshov)
Vecchia signora, 1932 (de Sica)
Veces etaient fermes d'interieur, 1976 (Leconte)
Ved Faengslets Port, 1911 (Blom)
Věda jde s lidem, 1952 (Kachyňa)
Vedeli si rady, 1950 (Kachyňa)
Vedi come . . . lo vedi come sei?!, 1939 (Fellini)
Vedova, 1957 (Milestone)
Vega$, 1978 (Mann)
Veiled Lady. *See* For sin Faders Skyld, 1916
Veille d'armes, 1935 (L'herbier)
Veilleur de nuit, 1996 (de Broca)
Vein. *See* Three Films, 1965
Veinards, 1962 (de Broca)
Velikii uteshitel, 1933 (Kuleshov)
Velvet Goldmine, 1998 (Haynes)
Velvet Paw, 1916 (Tourneur)
Velvet Underground, 1966 (Morrissey; Warhol)
Velvet Vampire, 1971 (Corman)
Vem dömer, 1922 (Sjöström)
Vendanges, 1922 (Epstein)
Vendémiaire, 1918 (Feuillade)
Vendetta, 1946 (Ophüls)
Vendetta, 1951 (Sturges)
Venere di Ille, 1978 (Bava)
Venere imperiale, 1962 (Castellani; Delannoy)
Venezia città minore, 1958 (Olmi)
Venga a prendere il caffe . . . da noi, 1970 (Lattuada)
Venganza, 1957 (Bardem)
Vengeance. *See* Haevnet, 1911
Vengeance. *See* Venganza, 1957
Vengeance d'Edgar Poe, 1912 (Gance)
Vengeance du sergent de ville, 1913 (Feuillade)
Vengeance Is Mine. *See* **Fukushu suruwa ware ni ari**, 1979
Vengeance of the 47 Ronin. *See* Chushingura, 1932
Vengeance That Failed, 1912 (Dwan)
Venice: Themes and Variations, 1957 (Ivory)
Venice/Venice, 1992 (Landis)
Venise et ses amants, 1950 (Cocteau)
Venski Les, 1963 (Gerasimov)
Vent de panique, 1987 (Miller)
Vent d'est, 1970 (Godard)
Vent souffle où il veut. *See* **Condamné a mort s'est échappé**, 1956
Vénus aveugle, 1941 (Gance)
Vénus de l'or, 1938 (Delannoy)
Vénus et Adonis, 1900 (Guy)
Vénus impériale. *See* Venere imperiale, 1962
Venus of Ille. *See* Venere di Ille, 1978
Venus Victrix, 1916 (Dulac)
Ver There-Abouts, 1925 (Sennett)
Vera Cruz, 1954 (Aldrich)
Vera, nadezhda, krov', 2000 (Mikhalkov)
Vera vita di Antonio, 1994 (Bertolucci)
Verboten!, 1958 (Fuller)
Verbotene Stadt, 1920 (Wiene)
Verbotene Weg, 1923 (Pick)
Verdens Herkules, 1908 (Holger-Madsen)
Verdens Undergang, 1915 (Blom)
Verdict, 1946 (Siegel)
Verdict, 1982 (Lumet)
Verdugo, 1963 (García Berlanga)
Verführte Heilige, 1919 (Wiene)
Vergine moderna, 1954 (de Sica)
Vergödö szívek, 1916 (Korda)
Vérité, 1960 (Clouzot)
Vérité sur l'homme-singe, 1907 (Guy)
Veritas Vincit, 1920 (Leni)
Verite, 1960 (Berri)
Verkaufte Braut, 1932 (Ophüls)
Verliebte Firma, 1932 (Ophüls)
Verlorene Ehre der Katharina Blum, 1975 (Schlöndorff; von Trotta)
Vermischte Nachrichten, 1987 (Kluge; Schlöndorff)
Věrni zustaneme, 1945 (Weiss)
Vernon, Florida, 1982 (Morris)
Vernost materi, 1967 (Donskoi)
Verona, 1967 (Schroeter)
Véronique et son cancre, 1958 (Rohmer)
Verrat ist kein Gesselschaftsspiel, 1972 (Staudte)
Versatile Villain, 1915 (Sennett)
Verschwöhrung zu Genua. *See* Fiesco, 1921
Version latine, 1969 (Chabrol)
Versprechen, 1994 (von Trotta)
Versuchung, 1981 (Zanussi)
Versuchung in Sommerwind, 1972 (Käutner)
Versunkene Welt, 1922 (Korda)
Vertical Features Remake (+ ph, ed), 1978 (Greenaway)
Vertige, 1926 (L'herbier)
Vertigo, 1957 (Hitchcock)
Vertigo. *See* Závrat, 1962
Vertu de Lucette, 1912 (Feuillade)
Verwandlung der Welt in Musik, 1994 (Herzog)
Very Curious Girl. *See* Fiancée du Pirate, 1969
Very Eye of Night, 1959 (Deren)
Very Honorable Guy, 1934 (Bacon)
Very Late Afternoon of a Faun. *See* Faunovo prilis pozdni odpoledne, 1983
Very Private Affair. *See* Vie privée, 1962
Very Thought of You, 1944 (Daves)
Very Unlucky Leprechaun, 1998 (Corman)
Ves v pohraniči, 1948 (Weiss)
Vesna v Moskve, 1953 (Heifitz)
Vesnicko ma strediskova, 1985 (Menzel)
Vessiolaia kanareika, 1929 (Pudovkin)
Vesterhavsdrenge, 1950 (Henning-Jensen)
Vestige. *See* Omokage, 1948
Vesyolaya kanareika, 1929 (Kuleshov)
Veszprém—Town of Bells. *See* Harangok városa—Veszprém, 1966
Veter v litso, 1930 (Heifitz)
Veuve de Saint-Pierre, 2000 (Kusturica; Leconte)
Veuves de quinze ans, 1964 (Rouch)
VI, 1944 (Jennings)
Vi haenger i en tråd, 1962 (Roos)
Via Crucis, 1918 (Blom)
Via lattea. *See* Voie lactée, 1969
Via libre a la zafra del '64, 1964 (Alvarez)
Viaccia, 1961 (Germi)
Viagem ao principio do mundo, 1997 (Oliveira)
Viaggio, 1974 (de Sica)
Viaggio di Capitan Fracassa, 1991 (Scola)
Viaggio in Italia, 1953 (Rossellini)
Viaje, 1992 (Solanas, Fernando E., And Octavio Getino)
Viale della speranza, 1953 (Bava)
Vibes, 1988 (Howard)
Vicar of Vejlby. *See* Praesten i Vejlby, 1920
Vice and Virtue. *See* Vice et la vertu, 1963
Vice et la vertu, 1963 (Vadim)

Vice Squad, 1931 (Cromwell)
Vices and Pleasures. *See* Vizi privati, pubbliche virtù, 1976
Vichitra Shilpa, 1914/15 (Phalke)
Vicious Circle. *See* Cadena Perpetua, 1978
Vicious Years, 1950 (Florey)
Vicoli e delitti; Un complicato intrigo di donne, vicoli e delitti; The Naples Connection. *See* Camorra, 1986
Vicomte de Bragelonne, 1954 (Astruc)
Victim, 1961 (Dearden)
Victim Five, 1964 (Roeg)
Victim of a Character. *See* Potifars Hustru, 1911
Victim of Circumstances, 1911 (Sennett)
Victim of Jealousy, 1910 (Griffith)
Victimas del pecado, 1950 (Fernández)
Victims of the Mormon. *See* Mormonens Offer, 1911
Victor I, 1968 (Wenders)
Victor Brockdorff—en portrætskitse, 1989 (Roos)
Victory, 1919 (Tourneur)
Victory, 1940 (Cromwell)
Victory, 1981 (Huston)
Victory. *See* Pobeda, 1938
Victory in Right-Bank Ukraine and the Expulsion of the Germans from the Boundaries of the Ukrainian Soviet Earth. *See* Pobeda na pravoberezhnoi Ukraine i izgnanie Nemetskikh zakhvatchikov za predeli Ukrainskikh Sovetskikh zemel, 1945
Victory of the Faith. *See* Sieg des Glaubens, 1933
Victory of Women. *See* Josei no shori, 1946
Victory Song. *See* Hisshoka, 1945
Vida Criminal de Archibaldo de La Cruz. *See* Ensayo de un crimen, 1955
Vidas secas, 1963 (Pereira Dos Santos)
Videodrome, 1982 (Cronenberg)
Videospace, 1972 (Vanderbeek)
Vie, 1958 (Astruc; Straub, Jean-Marie, And Danièle Huillet)
Vie. *See* Sauve qui peut, 1980
Vie de Bohême, 1943 (L'herbier)
Vie de Boheme, 1992 (Kaurismaki)
Vie de Christ, 1906 (Guy)
Vie del Petrolio, 1965/66 (Bertolucci)
Vie des travailleurs italiens en France, 1926 (Grémillon)
Vie devant soi, 1977 (Costa-Gavras)
Vie du Christ, 1898/99 (Guy)
Vie du marin, 1906 (Guy)
Vie d'un grand journal, 1934 (Epstein)
Vie d'un poète), 1930 (Cocteau)
Vie est à nous, 1936 (Becker; Renoir)
Vie est un roman, 1983 (Resnais)
Vie est un songe, 1987 (Ruiz)
Vie et rien d'autre, 1989 (Tavernier)
Vie fantôme , 1992 (Arcand)
Vie, l'amour, la mort, 1968 (Lelouch)
Vie miraculeuse de Thérèse Martin, 1929 (Duvivier)
Vie ou la mort, 1912 (Feuillade)
Vie parisienne, 1936 (Siodmak)
Vie privée, 1962 (Malle)
Vie sans joie. *See* Catherine, 1927
Vieil homme et l'enfant, 1967 (Berri)
Vieilles Estampes, 1904 (Guy)
Vieilles Femmes de l'Hospice, 1917 (Feyder)
Vienna Blood. *See* Wiener Blut, 1942
Vienna Burgtheater. *See* Burgtheater, 1936
Vienna, City of my Dreams). *See* Wien—du Stadt meiner Träume, 1957
Vienna Woods. *See* Venski Les, 1963
Viennese Maidens. *See* Wiener Mädel, 1944/49
Viens chez moi, j'habite chez une copine, 1981 (Leconte)
Vier genen die bank, 1976 (Petersen)
Vier um die Frau. *See* Kämpfende Herzen, 1920
Vierge d'Argos, 1910/11 (Feuillade)
Vierzehn Menschenleben. *See* Eletjel, 1954
Vietnam! Vietnam!, 1971 (Ford)
Vieux Chaland, 1932 (Epstein)
Vieux garçon, 1931 (Tourneur)
Vieux Pays ou Rimbaud est mort, 1977 (Lefebvre)
Viewing Sherman Institute for Indians at Riverside, 1915 (Sennett)
View from the Bridge, 1962 (Lumet)
Vig özvegy, 1918 (Curtiz)
Vigil, 1984 (Ward)
Vigil in the Night, 1940 (Stevens)
Vigile, 1960 (de Sica)
Vihar, 1952 (Fábri)
Viimeiset rotannahat, 1985 (Kaurismaki)
Viking Women. *See* Saga of the Viking Women and Their Voyage to the Waters of the Great Sea Serpent, 1957
Viking Women and the Sea Serpent. *See* Saga of the Viking Women and Their Voyage to the Waters of the Great Sea Serpent, 1957
Vikings, 1958 (Welles)
Vildfåglar, 1955 (Sjöberg)
Vildledt Elskov, 1911 (Blom)
Vildspor, 1998 (Fridriksson)
Villa Borghese, 1953 (Bava; de Sica)
Villa dei mostri, 1950 (Antonioni)
Villa Destin, 1920 (Autant-Lara; L'herbier)
Villa dévalisée, 1905 (Guy)
Villa of the Movies, 1917 (Sennett)
Villa Santo-Sospir, 1952 (Cocteau)
Village Blacksmith, 1916 (Sennett)
Village Blacksmith, 1922 (Ford)
Village Bride. *See* Mura no hanayome, 1928
Village Chestnut, 1918 (Sennett)
Village dans Paris, 1939 (Clair)
Village Hero, 1911 (Sennett)
Village Mill. *See* Gromada, 1952
Village Near the Pleasant Fountain. *See* Byn vid den Trivsamma Brunnen, 1937/38
Village of Tajiko. *See* Tajiko mura, 1940
Village of the Damned, 1995 (Carpenter)
Village of the Giants, 1965 (Howard)
Village on the Frontier. *See* Ves v pohraniči, 1948
Village Scandal, 1915 (Sennett)
Village School-Teacher. *See* Selskaya uchitelnitsa, 1947
Village Smithy, 1919 (Sennett)
Village Vampire, 1916 (Sennett)
Villain Foiled, 1911 (Sennett)
Villain Still Pursued Her, 1940 (Keaton)
Villanelle des Rubans, 1932 (Epstein)
Ville à Chandigarh, 1966 (Tanner)
Ville della Brianza, 1955-59 (Taviani)
Ville des pirates, 1983 (Ruiz)
Ville nouvelle, 1980 (Ruiz)
Vincent, 1982 (Burton)
Vincent and Theo, 1990 (Altman)
Vincent the Dutchman, 1971 (Zetterling)
Vindicta, 1923 (Feuillade)
Vine Bridge, 1965 (Zetterling)
Vingarne, 1916 (Stiller)
Vingeskudt, 1913 (Christensen)
Vingt-quatre heures d'amant, 1964 (Lelouch)Vingt quatre heures de la vie d'un clown, 1946 (Melville)
Vinterbørn, 1978 (Henning-Jensen)
Vinyl, 1965 (Warhol)
Violence. *See* Boryoku, 1952
Violence. *See* Gewalt, 1971
Violence at Noon. *See* Hakuchu no torima, 1966

Violent City; The Family. *See* Citta violenta, 1970
Violence in the Cinema: Part I, 1971 (Miller)
Violent Playground, 1958 (Dearden)
Violent Years, 1956 (Wood, Edward D., Jr.)
Violette. *See* Violette Nozière, 1978
Violette Nozière, 1978 (Chabrol)
Violin Concert. *See* Houslový koncert, 1962
Violin Maker of Cremona, 1909 (Griffith)
Violin Maker of Nuremberg, 1911 (Guy)
Vipères, 1911/13 (Feuillade)
Virgin. *See* 36 fillette, 1988
Virgin, Goodbye. *See* Shojo yo sayonara, 1933
Virgin Island, 1958 (Cassavetes)
Virgin of Pessac. *See* Rosière de Pessac, 1969
Virgin of Stamboul, 1920 (Browning)
Virgin Spring. *See* Jungfrukällen, 1960
Virgin Suicides, 1999 (Coppola)
Virgin Wanted. *See* Shojo nyuyo, 1930
Virginia City, 1940 (Curtiz)
Virginia Hill Story, 1974 (Schumacher)
Virginian, 1914 (de Mille)
Virginian, 1929 (Fleming)
Virginia's Death, 1968 (Schroeter)
Viridiana, 1961 (Bardem; Buñuel)
Virtuous Dames of Pardubice. *See* Počestné paní pardubické, 1944
Virtuous Sin, 1930 (Cukor)
Virtuous Thief, 1919 (Niblo)
Virus Story, 1953/55 (Rotha)
Visages d'enfants, 1925 (Feyder)
Visages Suisse, 1990 (Godard; Goretta)
Vision of the Fire Tree, 1990 (Brakhage)
Visionarium. *See* From Time to Time, 1992
Visionè del sabba, 1987 (Bellocchio)
Visioniii, 1958 (Vanderbeek)
Visions in Meditation No. 1, 1989 (Brakhage)
Visions in Meditation No. 2, 1990 (Brakhage)
Visions of Eight, 1972 (Forman; Ichikawa; Lelouch; Penn; Schlesinger; Zetterling)
Visions of Sabbath. *See* Visionè del sabba, 1987
Visit from Miss Protheroe, 1978 (Frears)
Visit to a Small Planet, 1960 (Lewis)
Visita, 1963 (Scola)
Visitatore, 1978 (Huston; Peckinpah)
Visite, 1955 (Rivette; Truffaut)
Visite à César Domela, 1947 (Resnais)
Visite à Félix Labisse, 1947 (Resnais)
Visite à Hans Hartung, 1947 (Resnais)
Visite à Lucien Coutaud, 1947 (Resnais)
Visite à Oscar Dominguez, 1947 (Resnais)
Visiteurs du soir, 1942 (Carné)
Visitor. *See* Agantuk, 1991
Visitor. *See* Visitatore, 1978
Visitor from the Living, 1997 (Lanzmann)
Visitors, 1972 (Kazan)
Viskningar och rop, 1973 (Bergman)
Vispa Teresa, 1939 (Rossellini)
Vita da cani, 1950 (Bava)
Vittel, 1926 (Autant-Lara)
Vittorio De Sica, il Regista, l'attore, l'uomo, 1974 (de Sica)
Viuda de Montiel, 1980 (Littin)
Viuda negra, 1977 (Ripstein)
Viva el Presidente. *See* Recurso del método, 1975
Viva Italia!. *See* I nuovi mostri, 1977
Viva la libertad, 1965 (Guzmán)
Viva l'Italia, 1960 (Rossellini)
Viva Maria, 1965 (Malle)
Viva Villa!, 1934 (Hawks)
Viva Zapata!, 1952 (Kazan)
Vivacious Lady, 1938 (Stevens)
Vivan los novios, 1969 (García Berlanga)
Vive Henri IV . . . Vive l'amour, 1962 (Autant-Lara; de Sica)
Vive la musique et la liberté, 1989 (Jireš)
Vive la Vie!, 1984 (Lelouch)
Vive la vie, 1937 (Epstein)
Vive le sabotage, 1907 (Feuillade)
Vivement dimanche!, 1984 (Truffaut)
Vivre pour vivre, 1967 (Lelouch)
Vivre sa vie, 1962 (Godard)
Vixen!, 1968 (Meyer)
Vixens. *See* Supervixens, 1975
Vizi privati, pubbliche virtù, 1976 (Jancsó)
Vizivárosi Nyár, 1965 (Fábri)
Vizkereszet, 1967 (Gaál)
Vladimir et Rosa, 1971 (Godard)
Vladimir Horowitz: The Last Romantic, 1986 (Maysles)
Vlak do stanice nebe, 1972 (Kachyňa)
Vlčí jáma, 1957 (Weiss)
Vlci bouda, 1986 (Chytilová)
Vlyudyakh, 1939 (Donskoi)
Vo imya rodini, 1943 (Pudovkin)
Vo imya zhizni, 1946 (Heifitz)
Vocation. *See* Kallelsen, 1974
Vocation irrésistible, 1934 (Delannoy)
Vocation suspendue, 1977 (Ruiz)
Voce del silenzio, 1952 (Pabst)
Voce della luna, 1990 (Fellini)
Vogt dig for dine Venner. *See* Hendes Helt, 1917
Voice from the Dead, 1908 (Porter)
Voice from the Deep, 1911 (Sennett)
Voice from the Past. *See* Spiritisten, 1914
Voice of Austria. *See* Stimme Österreichs, 1949
Voice of Bergman. *See* Bergmans röst, 1997
Voice of the Blood. *See* Blodets röst, 1913
Voice of the Child, 1911 (Griffith)
Voice of the Dead. *See* Testamentets Hemmelighed, 1916
Voice of the Moon. *See* Voce della luna, 1990
Voice of the Peasant. *See* Kaddu beykat, 1975
Voice of the Violin, 1909 (Griffith)
Voice of the Water. *See* De stem van het water, 1966
Voice of the World, 1932 (Grierson)
Voici le temps des assassins, 1956 (Duvivier)
Voie lactée, 1969 (Buñuel)
Voina i mir, 1915 (Protazanov)
Voiture cellulaire, 1906 (Guy)
Voix du large, 1971 (Miller)
Voix du printemps. *See* Frühlingsstimmen, 1933
Voix humaine, 1948 (Cocteau)
Vokzal dla dvoish, 1983 (Mikhalkov)
Volée par les bohémiens, 1904 (Guy)
Voleur, 1934 (Tourneur)
Voleur, 1967 (Malle)
Voleur de femmes, 1936 (Gance)
Voleur sacrilège, 1903 (Guy)
Voleurs, 1996 (Téchiné)
Voleuse, 1966 (Duras)
Volga Boatman, 1926 (de Mille)
Volleyball, 1966 (Arcand; Rainer)
Volpone, 1940 (Tourneur)
Volta redonda, 1952 (Cavalcanti)
Volte sempre, Abbas!, 1999 (Kiarostami)
Voltera, comune medievale, 1955 (Taviani)
Voltige, 1895 (Lumière)

Volunteer, 1943 (Powell, Michael, And Emeric Pressburger)
Voluptuous Vixens II, 1998 (Meyer)
Von heute auf morgen, 1997 (Straub; Huillet)
Von Richthofen and Brown, 1971 (Corman)
Von romantik keine spur, 1980 (Dörrie)
Von uns beiden, 1973 (Petersen)
Voor Recht en Vrijheid te Kortrijk, 1939 (Storck)
Vörös Május, 1968 (Jancsó)
Vormund und sein Dichter, 1978 (Adlon)
Voruntersuchung, 1931 (Siodmak)
Voshojdenie, 1977 (Shepitko)
Vous verrez la semaine prochaine, 1929 (Cavalcanti)
Voyage. *See* Viaggio, 1974
Voyage autour d'une main, 1983 (Ruiz)
Voyage des comédiens. *See* **O Thiasos**, 1975
Voyage en Espagne, 1906 (Guy)
Voyage imaginaire, 1925 (Clair)
Voyage of the Damned, 1976 (Welles)
Voyage to Cythera. *See* Taxidi sta Kithira, 1984
Voyage to Italy, Strangers. *See* **Viaggio in Italia**, 1953
Voyage to the Beginning of the World. *See* Viagem ao principio do mundo, 1997
Voyage to the Planet of the Prehistoric Women, 1966 (Bogdanovich)
Voyager. *See* Last Call from Passenger Faber, 1991
Voyou, 1970 (Lelouch)
Vozvrachenia Vassilya Bortnikov, 1953 (Pudovkin)
Vozvrashcheniye Maksima, 1937 (Kozintsev)
Vpervye zamuzhem, 1979 (Heifitz)
Vrai jeune fille, 1976 (Breillat)
Vražda po našem, 1966 (Weiss)
Vredens Dag, 1943 (Dreyer)
Vringsveedel Tryptych. *See* Vringsveedeler triptichon, 1980
Vringsveedeler triptichon, 1980 (Sanders-Brahms)
Vroeger kon je lachen, 1983 (Haanstra)
Vše pro lásku, 1930 (Frič)
Vserusski starets Kalinin, 1920 (Vertov)
Vskrytie moschei Sergeia Radonezhskogo, 1919 (Kuleshov; Vertov)
Vspomnim, Tovarisc, 1987 (Heifitz)
Vstanou noví bojovníci, 1950 (Weiss)
Vtěky domü, 1980 (Jireš)
VTIK Train. *See* Agitpoezd VTsIK, 1921
VTiSK Inspection in the Tver Province. *See* Reviziya VTiSK v Tverskoi Gubernii, 1919
Vulgar, 1998 (Smith)
Vurguncular, 1971 (Güney)
VVVC Journal, 1931 (Ivens)
VW—Voyou, 1973 (Rouch)
Vy chyo, starichyo, 1988 (Heifitz)
Vyborg Side. *See* **Vyborgskaya storona**, 1939
Vyborgskaya storona, 1939 (Gerasimov; Kozintsev)
Vysoká zed, 1964 (Kachyňa)
Vzlety a pády, 1986 (Chytilová)

W.E.I.R.D. World, 1995 (Zemeckis)
W Plan, 1930 (Launder and Gilliat)
W.S. Burroughs. *See* Pirate Tape, 1982
Waati, 1995 (Cissé)
Wachsfigurenkabinett, 1924 (Leni; Wiene)
Wacky Adventures of Dr. Boris and Nurse Shirley, 1995 (Bartel)
Wadaat Hobak, 1957 (Chahine)
Waffen der Jugend, 1912 (Wiene)
Waffenkammern Deutschland. *See* Deutsche Waffenschmiede, 1940
Wag the Dog, 1997 (Levinson)
Waga ai, 1960 (Gosho)
Waga koi no tabiji, 1961 (Shinoda)
Waga koi wa moenu, 1949 (Mizoguchi; Shindo)
Waga koiseshi otome, 1946 (Kinoshita)
Waga kyokan, 1939 (Imai)
Waga michi, 1974 (Shindo)
Waga seishun ni kuinashi, 1946 (Kurosawa)
Waga shogai no kagayakeru hi, 1948 (Shindo; Yoshimura)
Wagahai wa neko de aru, 1975 (Ichikawa; Itami)
Wagen in der Nacht, 1979 (Zanussi)
Wager. *See* Kaerligheds-Vaeddemaalet, 1914
Wages for Wives, 1925 (Borzage)
Wages of Fear. *See* Sorcerer, 1977
Wages of Virtue, 1924 (Dwan)
Wagonmaster, 1950 (Ford)
Waiter No. Five, 1910 (Griffith)
Waiter's Ball, 1916 (Sennett)
Waiter's Picnic, 1913 (Sennett)
Waiting for Godot, 1983 (Jarman)
Waiting for the Rain. *See* Cekání na déšt, 1978
Waiting for Woody, 1998 (Allen)
Waiting People, 1953/55 (Rotha)
Waiting Room. *See* Salle des pas perdus, 1960
Waiting Women. *See* Kvinnors väntan, 1952
Wakai hito, 1952 (Ichikawa)
Wakai hitotachi, 1954 (Yoshimura)
Wakaki hi, 1929 (Ozu)
Wakaki hi no chuji, 1925 (Kinugasa)
Wakaki hi no kangeki, 1931 (Gosho)
Wakare-gumo, 1951 (Gosho)
Wake Me When It's Over, 1960 (Leroy)
Wake Up and Dream, 1946 (Bacon)
Wake up Lenochka. *See* Razbudite Lenochky, 1933
Wakefield Express, 1952 (Anderson)
Waking Life, 2000 (Linklater)
Wakko's Wish, 1999 (Spielberg)
Wakodo no yume, 1928 (Ozu)
Walden, 1968 (Mekas)
Walk Cheerfully. *See* Hogaraka ni ayume, 1930
Walk in the Shadow. *See* Life for Ruth, 1962
Walk in the Sun, 1946 (Milestone; Rossen)
Walk on the Wild Side, 1962 (Dmytryk)
Walk through H, 1978 (Greenaway)
Walk with Love and Death, 1969 (Huston)
Walkabout, 1971 (Roeg)
Walking Dead, 1936 (Curtiz)
Walking down Broadway, 1933 (von Stroheim)
Walking My Baby Back Home, 1953 (Bacon)
Walkover. *See* Walkower, 1965
Walkower, 1965 (Skolimowski)
Wall. *See* Mur, 1982
Wall. *See* Muro, 1947
Wall of Money, 1913 (Dwan)
Wall Street, 1987 (Stone)
Wall Street Blues, 1924 (Sennett)
Wall Walls. *See* Mur Murs, 1980
Wallop, 1922 (Ford)
Walls of Jericho, 1948 (Stahl)
Walls of Malapaga. *See* Mura di Malapaga, 1948
Walter, 1982 (Frears)
Waltz at Noon. *See* Mahiru no enbukyoku, 1949
Waltzes from Vienna, 1933 (Hitchcock)
Walzerkönig. *See* Heut Spielt der Strauss, 1928
Wanderer, 1912 (Dwan; Griffith)
Wanderer, 1925 (Walsh)
Wanderers, 1979 (Kaufman)
Wanderers. *See* Matatabi, 1973
Wandering, 1965 (Menzel)
Wandering Gypsy, 1912 (Dwan)

Wandering Image. *See* Wandernde Bild, 1920
Wandering on Highways. *See* Országutak vándora, 1956
Wandering Willies, 1926 (Sennett)
Wandernde Bild, 1920 (Lang)
Wandernde Licht, 1916 (Wiene)
Wann—wenn nicht jetzt?, 1987 (Dörrie)
Wanted, a Child, 1909 (Griffith)
Wanters, 1923 (Stahl)
Wanzerbe, 1968 (Rouch)
War and Peace, 1956 (Vidor)
War and Peace. *See* Krieg und Frieden, 1983
War and Peace. *See* Voina i mir, 1915
War and Youth. *See* Senso to Seishun, 1991
War between Boys and Girls. *See* Nan Hai Yü Nü Hai Tê Chan Chêng, 1976
War Correspondent. *See* Krigs-korrespondenten, 1913
War Game, 1961 (Zetterling)
War Games, 1983 (Badham)
War Gods of the Deep, 1965 (Tourneur)
War Hunt, 1962 (Pollack)
War Is Over. *See* Guerre est finie, 1966
War, Italian Style. *See* Due Marines e un Generale, 1967
War Lord, 1965 (Schaffner)
War of the Gardens. *See* Querelle de jardins, 1982
War of the Satellites, 1958 (Corman)
War Requiem, 1988 (Jarman)
War Wagon, 1966 (Fernández)
Warlock, 1959 (Dmytryk)
Warm Current. *See* Danryu, 1939
Warning, 1982 (Bardem)
Warning!. *See* Varuj!, 1947
Warnung vor einer heiligen Nutte, 1970 (Fassbinder)
Warrens of Virginia, 1915 (de Mille)
Warrior and the Demon, 1962-70 (Carpenter)
Warrior and the Sorceress, 1983 (Corman)
Warriors, 1979 (Hill)Warrior's Rest. *See* Repos du guerrier, 1962
Wars of the Primal Tribes. *See* In Prehistoric Days, 1913
Warsaw World Youth Meeting I-III. *See* A Varsoí vit, 1955
Warui yatsu hodo yoku nemuru, 1960 (Kurosawa)
Warum läuft Herr R amok?, 1969 (Fassbinder)
Was Frauen träumen, 1933 (Wilder)
Was He a Coward?, 1911 (Griffith)
Was ist los mit Nanette, 1928 (Holger-Madsen)
Was Justice Served?, 1909 (Griffith)
Wasei kenka tomodachi, 1929 (Ozu)
Washington Square, 1997 (Holland)
Wasp Nest, 1972 (Marshall)
Wasp Woman, 1959 (Corman)
Wastrel, 1960 (Cacoyannis)
Wat Zein Ik. *See* Business Is Business, 1971
Watakushi-tachi no kekkon, 1962 (Shinoda)
Watan, 1938 (Mehboob Khan)
Watashi no subete o, 1954 (Ichikawa)
Watashi wa Bellet, 1964 (Oshima)
Watashi wa nisai, 1962 (Ichikawa)
Watch on the Lime, 1949 (Lewis)
Watch Out, 1924 (Sennett)
Watch Out, The Rounds!. *See* Pozor vizita!, 1981
Watch the Birdie!. *See* Zaostřit, prosím, 1956
Watch Your Neighbors, 1918 (Sennett)
Watchers, 1988 (Corman)
Watchers II, 1990 (Corman)
Watchers 3, 1994 (Corman)
Watchers Reborn, 1998 (Corman)
Water, 1975 (Greenaway)
Water Dog, 1914 (Sennett)
Water from the Land. *See* Vandet Pa Låndet, 1946
Water in Our Life. *See* Seikatsu to mizu, 1952
Water Nymph, 1912 (Sennett)
Water of Words, 1983 (Asch)
Water Wagons, 1925 (Sennett)
Water War, 1911 (Dwan)
Water Wrackets, 1975 (Greenaway)
Watercolor. *See* Akvarel, 1958
Waterloo, 1970 (Welles)
Waterloo Bridge, 1931 (Whale)
Waterloo Bridge, 1940 (Franklin; Leroy)
Waterloo Road, 1944 (Launder and Gilliat)
Waterproof, 1999 (Joffé)
Watertight, 1943 (Cavalcanti)
Wave. *See* **Redes**, 1934/35
Wave of Unrest, 1954 (Xie Jin)
Wavelength. *See* E=mc2, 1996
Waxworks. *See* Wachsfigurenkabinett, 1924
Way. *See* Yol, 1981
Way Ahead, 1944 (Reed)
Way down East, 1920 (Griffith)
Way in the Wilderness, 1940 (Zinnemann)
Way into the Past. *See* Weg in die Vergangenheit, 1952
Way of a Gaucho, 1952 (Tourneur)
Way of a Man, 1909 (Sennett)
Way of All Fish, 1931 (Fleming; Sandrich)
Way of Man, 1909 (Griffith)
Way of the Strong, 1928 (Capra)
Way of the West, 1911 (Dwan)
Way of the World, 1910 (Griffith)
Way out West, 1930 (Niblo)
Way Past Cool, 2000 (Forman)
Way to Paradise. *See* Chemin du paradis, 1956
Way to Shadow Garden, 1954 (Brakhage)
Way to the Sea, 1936 (Rotha)
Way to the Skies. *See* Droga do nieba, 1958
Way up Thar, 1935 (Sennett)
Way Way Out, 1966 (Lewis)
Way We Were, 1973 (Pollack)
Wayne's World, 1992 (Spheeris)
Ways in the Night. *See* Wagen in der Nacht, 1979
Ways of Fate, 1913 (Dwan)
We All Loved Each Other So Much. *See* C'eravamo tanto amati, 1974
We Are Building. *See* Wij Bouwen, 1929
We Are from the Urals. *See* My s Urala, 1944
We Are Not Alone, 1939 (Goulding)
We Are Not Made out of Stone. *See* No somos de piedra, 1967
We Are the Lambeth Boys, 1959 (Reisz)
We Can't Have Everything, 1918 (de Mille)
We Faw Down, 1928 (Mccarey)
We har manje namn, 1976 (Zetterling)
We Have Many Names. *See* We har manje namn, 1976
We Hold These, 1994 (Brakhage)
We Hold These. *See* Trilogy, 1994/95
We Live Again, 1934 (Mamoulian; Sturges)
We Live in Two Worlds, 1937 (Cavalcanti; Grierson)
We Moderns, 1925 (Leroy)
We Sail at Midnight, 1943 (Ford)
We Slip Up. *See* We Faw Down, 1928
We Still Kill the Old Way. *See* A ciascuno il suo, 1967
We Three. *See* Hum Tum Aur Woh, 1938
We Took over the Cause of Peace. *See* Kezunbe vettuk a béke ugyét, 1950
We Were Strangers, 1949 (Huston)
Weaker Brother, 1912 (Dwan)
Wealth of Waters, 1953/55 (Rotha)

Wear a Very Big Hat, 1965 (Loach)
Weary Death. *See* Müde Tod: Ein Deutsches Volkslied in Sechs Versen, 1921
Weather Forecast, 1934 (Grierson)
Weather Wizards, 1939 (Zinnemann)
Web of Passion. *See* A double tour, 1959
Webster Boy, 1962 (Cassavetes)
Wedding, 1978 (Altman; Cromwell)
Wedding, 1998 (Burnett)
Wedding. *See* Wesele, 1972
Wedding Band, 1990 (Spheeris)
Wedding Banquet. *See* Hsi Yen, 1993
Wedding Bells. *See* Royal Wedding, 1951Wedding Bells Out of Tune, 1921 (Sennett)
Wedding Day. *See* Baishey Shravana, 1960
Wedding Dress, 1912 (Dwan)
Wedding during the French Revolution. *See* Revolutionsbryllup, 1909
Wedding in Blood. *See* Noces rouges, 1973
Wedding in the Eccentric Club. *See* Hochzeit im Ekzentrik Klub, 1917
Wedding March, 1927 (von Stroheim)
Wedding March. *See* Kekkon koshinkyoku, 1951
Wedding Night, 1935 (Vidor)
Wedding Party, 1969 (de Palma)
Wedding Rehearsal, 1933 (Korda)
Wedding Ring. *See* Prstýnek, 1944
Wedlock House: An Intercourse, 1959 (Brakhage)
Wednesday Love, 1975 (Apted)
Wee Geordie. *See* Geordie, 1955
Wee Lady Betty, 1917 (Borzage)
Wee Willie Winkie, 1937 (Ford)
Weeding the Garden, 1974 (Asch)
Weekend, 1930 (Ruttmann)
Weekend, 1967 (Godard; Miller)
Weekend of a Champion, 1972 (Polanski)
Weekend with Father, 1951 (Sirk)
Weekend Wives, 1928 (Launder and Gilliat)
Weekly Reels. *See* Kino-Nedelia, 1918-19
Week's Vacation. *See* Semaine de vacances, 1981
Weg in die Vergangenheit, 1952 (Forst)
Wege des Schreckens, 1921 (Curtiz)
Wegweiser, 1920 (Forst)
Weib des Pharao, 1922 (Lubitsch)
Weight of Water, 2000 (Bigelow)
Weir-Falcon Saga, 1970 (Brakhage)
Weiss Rausch, 1931 (Riefenstahl)
Weisse Hölle vom Pitz-Palu, 1929 (Pabst)
Weisse Pfau, 1920 (Dupont; Leni)
Weisse Reisse, 1980 (Schroeter)
Weisse Schatten, 1951 (Käutner)
Weisse Stadion, 1928 (Ruttmann)
Weissen Rosen von Ravensberg, 1929 (Forst)
Weisses Hölle vom Piz Palü, 1929 (Riefenstahl)
Welcome Burglar, 1908 (Griffith)
Welcome Home, 1989 (Schaffner)
Welcome Intruder, 1913 (Griffith)
Welcome, Mr. Marshall!. *See* Bienvenido, Mr. Marshall!, 1952
Welcome to L.A., 1976 (Altman; Rudolph)
Welcome to the Dollhouse, 1995 (Solondz)
Welfare, 1975 (Wiseman)
Welfare of the Workers, 1940 (Jennings)
We'll Blow 3 x 27 Billion Dollars on a Destroyer. *See* Wir verbauen 3 x 27 Milliarden Dollar in einen Angriffs-schlachter, 1971
Well-Paid Stroll. *See* Dobře placená procházka, 1965
Wellington Mystery. *See* A Wellingtoni rejtély, 1918
Welt am Draht, 1973 (Fassbinder)
Weltspiegel, 1918 (Pick)
Weltstrasse See—Welthafen Hamburg, 1938 (Ruttmann)
Wen kümmert's . . . , 1960 (Schlöndorff)
Wend Kuuni, 1982 (Kaboré)
Wenn vier dasselbe Tun, 1917 (Lubitsch)
Went the Day Well?, 1942 (Cavalcanti)
We're Back: A Dinosaur's Tail, 1993 (Spielberg)
We're No Angels, 1955 (Curtiz)
We're No Angels, 1989 (Jordan)
We're Not Married, 1952 (Goulding)
Werther, 1922 (Dulac)
Werther, 1938 (Ophüls)
Wes Craven Presents Mind Ripper: Live in Horror, Die in Fear, 1995 (Craven)
Wes Craven's New Nightmare, 1994 (Craven)
Wesele, 1972 (Wajda)
West of Zanzibar, 1928 (Browning)
West Point, 1927 (Dwan)
West Point Widow, 1941 (Siodmak)
West Side Story, 1961 (Wise)
West Virginian. *See* Reel Virginian, 1924
Westbound, 1959 (Boetticher)
Western Doctor's Peril, 1911 (Dwan)
Western History, 1971 (Brakhage)
Western Love, 1913 (Guy)
Western Union, 1941 (Lang)
Western Waif, 1911 (Dwan)
Westerner, 1940 (Wyler)
Westfront 1918, 1930 (Pabst)
Westward the Women, 1950 (Capra; Wellman)
Wet, 1994 (Rafelson)
Wet Parade, 1932 (Fleming)
Whaddya Think?. *See* Como ves?, 1982
Whales of August, 1986 (Anderson)
Whale's Roof. *See* Het dak van de walvis, 1981
What!. *See* Frusta e il corpo, 1963
What?, 1973 (Polanski)
What a Cold but Wonderful Autumn. *See* T'ien Liang Hao Kê Ch'iu, 1979
What a Life, 1939 (Wilder)
What a Widow!, 1930 (Dwan)
What are you waiting for to be happy!. *See* Qu'est-ce qu'on attend pour être heureux!, 1982
What Can It Be, 1993 (Dörrie)
What Demoralized the Barber Shop, 1901 (Porter)
What Did the Lady Forget?. *See* Shukujo wa nani o wasuretaka, 1937
What Do Men Want?, 1921 (Weber)
What Do Young Films Dream About?. *See* À quoi rêvent les jeunes films, 1924
What Dreams May Come, 1998 (Ward)
What Drink Did, 1909 (Griffith)
What Every Woman Knows, 1934 (La Cava; Lewin)
What Every Woman Learns, 1919 (Niblo)
What Father Saw, 1913 (Sennett)
What Have I Done to Deserve This?. *See* Qué me hecho yo para merecer esto?, 1984
What Is a Workers' Council?. *See* Sto je radnički savjet?, 1959
What Lies Beneath, 2000 (Zemeckis)
What Lola Wants. *See* Damn Yankees, 1958
What! No Beer!, 1933 (Keaton)
What Planet Are You From?, 2000 (Nichols)
What Price Glory, 1926 (Walsh)
What Price Glory, 1952 (Ford)
What Price Goofy?, 1925 (McCarey)
What Price Hollywood?, 1932 (Cukor)
What Shall We Do with Our Old?, 1910 (Griffith)
What the Birds Knew. *See* Ikimono no kiroku, 1955

What the Daisy Said, 1910 (Griffith)
What the Doctor Ordered, 1911 (Sennett)
What Who How, 1957 (Vanderbeek)
What Will People Say?, 1916 (Guy)
Whatever Happened to Aunt Alice?, 1969 (Aldrich)
Whatever Happened to Baby Jane?, 1962 (Aldrich)
Whatever Happened to Green Valley?, 1973 (Weir)
What's a Nice Girl like You Doing in a Place like This?, 1963 (Scorsese)
What's Eating Gilbert Grape, 1993 (Hallstrom)
What's Happened to Sugar, 1945 (Flaherty)
What's Happening: The Beatles in the USA, 1964 (Maysles)
What's His Name, 1914 (de Mille)
What's In It for Harry, 1969 (Corman)
What's New, Pussycat?, 1965 (Allen)
What's up Doc?, 1972 (Benton; Bogdanovich)
What's up, Tiger Lily?, 1966 (Allen)
What's Worth While?, 1921 (Weber)
What's Your Hurry, 1909 (Griffith)
Wheeeeels No. 1, 1958 (Vanderbeek)
Wheeeeels No. 2, 1959 (Vanderbeek)
Wheel of Life. *See* Ta Lun Hui, 1983
Wheels of Time. *See* Az idö kereke, 1961
When a Girl Loves, 1919 (Weber)
When a Man Loves, 1910 (Griffith)
When a Man's a Prince, 1926 (Sennett)
When a Woman Loves. *See* Waga ai, 1960
When a Woman Won't, 1913 (Dwan)
When Ambrose Dared Walrus, 1915 (Sennett)
When Angels Fall. *See* Gdy spadaja anioly, 1959
When Artists Love. *See* När konstnärer älska, 1914
When Boys Leave Home. *See* Downhill, 1927
When Carnival Comes. *See* Quando a Carnaval chegar, 1972
When Comedy Was King, 1960 (Keaton)
When Do We Eat?, 1918 (Niblo)
When Dreams Come True, 1913 (Sennett)
When East Comes West, 1911 (Dwan)
When Father Was away on Business. *See* Otac na sluzbenoh putu, 1985
When Harry Met Sally, 1989 (Reiner)
When Husbands Flirt, 1925 (Arzner; Wellman)
When It Rains, 1995 (Burnett)
When Kings Were the Law, 1912 (Griffith)
When Leaves Fall. *See* Listopad, 1966
When Love Is Blind, 1919 (Sennett)
When Love Kills. *See* När kärleken dödar, 1913
When Love Took Wings, 1915 (Sennett)
When Luck Changes, 1913 (Dwan)
When Money Comes, 1929 (Mccarey)
When Pigs Fly, 1993 (Jarmusch)
When Reuben Fooled the Bandits, 1914 (Sennett)
When Summer Comes, 1922 (Sennett)
When Summons Comes, 1932 (Sandrich)
When the Alarm Bell Rings. *See* När larmhlockan ljuder, 1913
When the Clouds Roll By, 1919 (Fleming)
When the Cookie Crumbles. *See* Sato-gashi ga kazureru toki, 1967
When the Fire Bells Rang, 1911 (Sennett)
When the Mother-in-Law Reigns. *See* När svärmor regerar, 1912
When the Wind Blows. *See* Make Way for Tomorrow, 1937
When Thief Meets Thief, 1937 (Walsh)
When Tomorrow Comes, 1939 (Stahl)
When Villains Wait, 1914 (Sennett)
When Wifey Holds the Purse Strings, 1911 (Sennett)
When Willie Comes Marching Home, 1950 (Ford)
When Women Had Tails. *See* Quando de donne avevano la coda, 1970
When Women Lie. *See* Uso, 1963
When You and I Were Young, 1917 (Guy)
When Your Lover Leaves, 1983 (Howard)
When You're Married. *See* Mabel's Married Life, 1914
Where Are My Children?, 1916 (Weber)
Where Broadway Meets the Mountains, 1912 (Dwan)
Where Chimneys Are Seen. *See* **Entotsu no mieru basho**, 1953
Where Destiny Guides, 1913 (Dwan)
Where Do We Go from Here, 1945 (Preminger)
Where Eagles Dare, 1969 (Eastwood)
Where East Is East, 1929 (Browning)
Where Hazel Met the Villain, 1914 (Sennett)
Where Is My Wandering Boy This Evening, 1923 (Sennett)
Where Is Parsifal?, 1984 (Welles)
Where Is the Friend's House?. *See* Khane-ye Doust Kodjast?, 1987
Where Love Has Gone, 1964 (Dmytryk)
Where Mountains Float. *See* Hvor bjergene sejler, 1955
Where Now Are the Dreams of Youth?. *See* Seishun no yume ima izuko, 1932
Where the Breakers Roar, 1908 (Griffith)
Where the Ganges Flows. *See* Jis Desh Me Ganga Behti Hai, 1960
Where the Green Ants Dream, 1983 (Herzog)
Where the Heart Is, 1990 (Boorman)
Where the Hot Winds Blow. *See* Legge, 1959
Where the Pavement Ends, 1922 (Ingram)
Where the Sidewalk Ends, 1950 (Preminger)
Where There's a Heart, 1912 (Dwan)
Where There's a Will, 1936 (Launder and Gilliat)
Where's Poppa, 1970 (Reiner)
Wherever We Are, 1987 (Zanussi)
Which Is Which. *See* Hans rigtige Kone, 1916
Which Side Are You On?, 1984 (Loach)
Which Way to the Front?, 1970 (Lewis)
Which Woman, 1918 (Browning)
While America Sleeps, 1939 (Zinnemann)
While Paris Sleeps, 1923 (Tourneur)
While Paris Sleeps, 1932 (Dwan)
While the City Sleeps, 1956 (Lang)
While the City Sleeps. *See* Medan staden sover, 1950
While You Sleep. *See* Kiedy ty śpisz, 1950
Whip, 1917 (Tourneur)
Whip and the Body. *See* Frusta e il corpo, 1963
Whirlpool, 1949 (Preminger)
Whirls and Girls, 1929 (Sennett)
Whisky Galore, 1949 (Mackendrick)
Whispering Chorus, 1918 (de Mille)
Whispering Whiskers, 1926 (Sennett)
Whistle, 2000 (Lumet)
Whistle at Eaton Falls, 1951 (Siodmak)
Whistler, 1949 (Lewis)
Whistle-Stop. *See* Polustanok, 1963
White, 1993 (Brakhage)
White Balloon. *See* Badkonake sefid, 1995
White Banners, 1938 (Goulding)
White Bus, 1967 (Anderson)
White Caps, 1905 (Porter)
White Christmas, 1954 (Curtiz)
White Circle, 1920 (Tourneur)
White Cliff. *See* Shiroi gake, 1960
White Cliffs of Dover, 1944 (Franklin)
White Dawn, 1974 (Kaufman)
White Devil. *See* Den Hvide Djœvel, eller Djœvelens Protege, 1916
White Dog, 1982 (Bartel; Fuller)
White Eagle. *See* Byelyi orel, 1928
White Fangs. *See* Shiroi kiba, 1960
White Feather, 1955 (Daves)
White Flannels, 1927 (Bacon)
White Ghost. *See* Den hvide Dame, 1913
White Heat, 1934 (Weber)

White Heat, 1949 (Walsh)
White Heather, 1919 (Tourneur)
White Hell of Pitz-Palu. *See* Weisse Hölle vom Pitz-Palu, 1929
White Heron. *See* Shirasagi, 1957
White Horse Inn. *See* Im Weißen Rößl, 1952
White Hotel, 2000 (Kusturica)
White Hunter, Black Heart, 1990 (Eastwood)
White Journey. *See* Weisse Reisse, 1980
White Knights, 1985 (Skolimowski)
White Lies. *See* Mentiras Piadosos, 1989
White Lily Laments. *See* Shirayuri wa nageku, 1925
White Man. *See* Squaw Man, 1914
White Moth, 1924 (Tourneur)
White Nights. *See* Fehér éjszakák, 1916
White Nights. *See* Notti bianche, 1957
White Palace, 1990 (Pollack)
White Peacock. *See* Weisse Pfau, 1920
White Red Man, 1911 (Porter)
White Rose, 1923 (Griffith)
White Rose of the Wilds, 1911 (Griffith; Sennett)
White Roses of Ravensberg. *See* Weissen Rosen von Ravensberg, 1929
White Sea of Yushima. *See* Yushima no shiraume, 1955
White Shadow, 1923 (Hitchcock)
White Shadows. *See* White Shadow, 1923
White Sheep, 1924 (Stevens)
White Sister, 1933 (Fleming)
White Sister. *See* Bianco, rosso e . . . , 1971
White Slave. *See* Den hvide Slavehandel I, 1910
White Slave Catchers, 1914 (Browning)
White Slide. *See* Bilá spona, 1960
White Squall, 1996 (Scott)
White Tiger, 1923 (Browning)
White Tower, 1950 (Aldrich)
White Treachery, 1912 (Dwan)
White Warrior. *See* Agi Murad il diavolo bianco, 1959
White Whales. *See* Skytturnar, 1987
White Widow. *See* Rovedderkoppen, eller Den røde Enke, 1916
White Wing's Bride, 1925 (Capra)
Whitechapel, 1920 (Dupont)
Whity, 1970 (Fassbinder)
Who Are You, Old People?. *See* Vy chyo, starichyo, 1988
Who Cares . . . . *See* Wen kümmert's . . . , 1960
Who Done It?, 1955 (Dearden)
Who Framed Roger Rabbit?, 1988 (Spielberg; Zemeckis)
Who Got Stung?. *See* Caught in the Rain, 1914
Who Got the Reward, 1911 (Sennett)
Who Has Been Rocking My Dream Boat, 1941 (Anger)
Who Ho Ray No.1, 1972 (Vanderbeek)
Who Is Henry Jaglom?, 1996 (Bogdanovich; Forman; Landis)
Who Is to Blame?, 1918 (Borzage)
Who Killed Barno O'Neal. *See* Nattens Mysterium, 1916
Who Saw Him Die?. *See* Ole dole doff, 1968
Who Seeks the Gold Bottom. *See* Kdo hledá zlaté dno, 1975
Who So Loveth His Father's Honor. *See* Hvo som elsker sin Fader or Faklen, 1915
Who Writes to Switzerland, 1937 (Cavalcanti)
Whoever Says the Truth Shall Die. *See* Wie de Waarheid Zegt Moet Dood, 1981
Whole Town's Talking, 1935 (Ford)
Whole Truth, 1958 (Clayton)
Whole Truth, 1964 (Loach)
Who'll Stop the Rain, 1978 (Reisz)
Whom the Gods Destroy, 1919 (Borzage)
Whoopee, 1930 (Berkeley)
Who's Afraid of the Avant-Garde, 1968 (Leacock)
Who's Afraid of Virginia Woolf?, 1966 (Nichols)
Who's Got the Black Box?. *See* Route de Corinthe, 1967
Who's Minding the Store?, 1963 (Lewis; Tashlin)
Who's That Knocking at My Door?, 1968 (Scorsese)
Who's Who, 1978 (Leigh)
Who's Who in the Zoo, 1931 (Sennett)
Who's Your Lady Friend?, 1937 (Reed)
Whose Baby, 1917 (Sennett)
Whose Life Is It Anyway?, 1981 (Badham)
Whose Little Wife Are You, 1918 (Sennett)
Why?. *See* Pourquoi?, 1981
Why?. *See* Za chto?, 1995
Why Beaches Are Popular, 1919 (Sennett)
Why Change Your Wife?, 1920 (de Mille)
Why Do Fools Fall in Love?, 1998 (Nava)
Why Does Herr R Run Amok?. *See* Warum läuft Herr R amok?, 1969
Why Havel?, 1991 (Forman)
Why He Gave Up, 1911 (Sennett)
Why Husbands Go Mad, 1924 (McCarey)
Why Is Plumber, 1929 (Mccarey)
Why Men Leave Home, 1924 (Stahl)
Why Men Work, 1924 (McCarey)
Why Mrs. Jones Got a Divorce, 1900 (Porter)
Why Not?. *See* Eijanaika, 1980
Why Not?. *See* Pourquoi pas?, 1977
Why We Fight (Part 1): Prelude to War, 1942 (Capra)
Why We Fight (Part 2): The Nazis Strike, 1943 (Capra)
Why We Fight (Part 3): Divide and Conquer, 1943 (Capra)
Why We Fight (Part 4): The Battle of Britain, 1943 (Capra)
Why We Fight (Part 5): The Battle of Russia, 1944 (Capra)
Why We Fight (Part 6): The Battle of China, 1944 (Capra)
Why We Fight (Part 7): War Comes to America, 1945 (Capra)
Wichita, 1955 (Tourneur)
Wicked, 1931 (Dwan)
Wicked Darling, 1919 (Browning)
Wide Open Faces, 1926 (Sennett)
Widow. *See* Vdova, 1918
Widow. *See* Vedova, 1957
Widow of Saint-Pierre. *See* Veuve de Saint-Pierre, 2000
Wie de Waarheid Zegt Moet Dood, 1981 (Bertolucci)
Wie ein Vogel auf dem Draht, 1974 (Fassbinder)
Wie einst im Mai, 1926 (Leni)
Wie Ich Ermordert Wurde, 1915 (Lubitsch)
Wie man seinen Gatten los wird, 1970 (Weiss)
Wielki tydzien, 1995 (Wajda)
Wien—du Stadt meiner Träume, 1957 (Forst)
Wiener Blut, 1942 (Forst)
Wiener Mädel, 1944/49 (Forst)
Wife and Auto Troubles, 1916 (Sennett)
Wife Lost. *See* Nyobo funshitsu, 1928
Wife of Monte Cristo, 1946 (Ulmer)
Wife of the Centaur, 1925 (Vidor)
Wife O'Riley, 1931 (Sandrich)
Wife Wanted, 1913 (Sennett)
Wigwam, 1911 (Ivens)
Wij Bouwen, 1929 (Ivens)
Wild and Wicked, 1923 (La Cava)
Wild Angels, 1966 (Bogdanovich; Corman)
Wild at Heart, 1990 (Lynch)
Wild Beasts. *See* Dravci, 1948
Wild Bill, 1995 (Eastwood; Hill)
Wild Birds. *See* Vildfåglar, 1955
Wild Blue Yonder, 1951 (Dwan)
Wild Boys of the Road, 1933 (Wellman)
Wild Bunch, 1969 (Fernández; Peckinpah)
Wild Child. *See* Enfant sauvage, 1969
Wild Company, 1930 (McCarey)

Wild Country, 1971 (Howard)
Wild Flowers. *See* Fleurs sauvages, 1982
Wild Gals of the Naked West!, 1962 (Meyer)
Wild Game. *See* Wildwechsel, 1972
Wild Girl, 1914 (Browning)
Wild Girl, 1932 (Walsh)
Wild Goose Chase, 1915 (de Mille)
Wild Goose Chase. *See* Course à l'échalote, 1975
Wild Goose Chaser, 1925 (Sennett)
Wild Heart. *See* Gone to Earth, 1950
Wild Heather, 1921 (Hepworth)
Wild Is the Wind, 1957 (Cukor)
Wild Man Blues, 1998 (Allen; Kopple)
Wild Man of Borneo, 1941 (Mankiewicz)
Wild One, 1954 (Kramer)
Wild Oranges, 1924 (Vidor)
Wild Orchids, 1929 (Franklin)
Wild Palms, 1993 (Bigelow; Stone)
Wild Party, 1929 (Arzner)
Wild Party, 1974 (Ivory)
Wild Racers, 1967 (Corman)
Wild Reeds. *See* Roseaux sauvages, 1994
Wild Ride, 1958 (Corman)
Wild River, 1960 (Kazan)
Wild Side. *See* Suburbia, 1984
Wild Strawberries. *See* **Smultronstället**, 1957
Wild Thing, 1987 (Sayles)
Wild West Love, 1914 (Sennett)
Wild Wild West, 1999 (Branagh)
Wild Woman, 1918 (Ford)
Wildcat. *See* De verkenningsboring, 1954
Wildcats of St. Trinian's, 1980 (Launder and Gilliat)
Wilder Napalm, 1993 (Levinson)
Wildflower, 1914 (Dwan)
Wildside. *See* Vildspor, 1998
Wildwechsel, 1972 (Fassbinder)
Wilfredo Lam, 1978 (Solas)
Wilful Ambrose, 1915 (Sennett)
Wilful Peggy, 1910 (Griffith)
Wilhelm von Kobell, 1966 (Syberberg)
Will, 1968 (Vanderbeek)
Will of His Grace. *See* Hans nåds testamente, 1919
Will of James Waldron, 1912 (Dwan)
Will Success Spoil Rock Hunter?, 1957 (Tashlin)
Willi Tobler and the Wreck of the Sixth Fleet. *See* Willi Tobler und der Untergang der sechste Flotte, 1971
Willi Tobler und der Untergang der sechste Flotte, 1971 (Kluge)
William Shakespeare's Hamlet. *See* Hamlet, 1996
Willie Becomes an Artist, 1911 (Sennett)
Willie Minds the Dog, 1913 (Sennett)
Willow, 1988 (Howard; Lucas)
Willow Springs, 1973 (Schroeter)
Willows of Ginza. *See* Ginza no yanagi, 1932
Wilmington 10—USA 10,000, 1982 (Gerima)
Winchester '73, 1950 (Mann)
Wind, 1928 (Sjöström)
Wind, 1992 (Coppola)
Wind. *See* Finyé, 1982
Wind across the Everglades, 1958 (Ray)
Wind and the Lion, 1975 (Huston)
Wind Rose. *See* Windrose, 1957
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Windbag the Sailor, 1935 (Launder and Gilliat)
Windfall in Athens, 1953 (Cacoyannis)
Windmill in Barbados, 1933 (Cavalcanti; Grierson)
Window, 1976 (Brakhage)
Window Dummy, 1925 (Sennett)
Window Suite of Children's Songs, 1969 (Brakhage)
Window Water Baby Moving, 1959 (Brakhage)
Windows, 1975 (Greenaway)
Windrose, 1955 (Cavalcanti; Ivens; Pontecorvo)
Windtalkers, 2001 (Woo)
Wine, 1913 (Sennett)
Wine, 1923 (Florey)
Wine of Youth, 1924 (Vidor)
Winged Victory, 1944 (Cukor; Ritt)
Wings, 1927 (Wellman)
Wings. *See* Krylya, 1966
Wings. *See* Vingarne, 1916
Wings against the Wind, 2000 (Palcy)
Wings and Wheels, 1916 (Sennett)
Wings for the Eagle, 1942 (Bacon)
Wings of Desire. *See* Himmel über Berlin, 1987
Wings of Eagles, 1957 (Ford)
Wings of the Hawk, 1953 (Boetticher)
Wings of the Navy, 1939 (Bacon)
Winifred Wagner und die Geschichte des Hauses Wahnfried von 1914-1975, 1975 (Syberberg)
Winning Back His Love, 1910 (Griffith)
Winning Coat, 1909 (Griffith)
Winning of La Mesa, 1912 (Dwan)
Winning Punch, 1916 (Sennett)
Winter Children. *See* Vinterbørn, 1978
Winter Kills, 1979 (Huston)
Winter Light. *See* Nattvardsgästerna, 1963
Winter Soldier, 1972 (Kopple)
Winter Sports and Pastimes of Coronado Beach, 1912 (Dwan)
Winter Wind. *See* Sirokkó, 1969
Winterkind, 1997 (von Trotta)
Wiping Something off the Slate, 1900 (Hepworth)
Wir Kinder der Hölle, 1977 (Syberberg)
Wir machen Musik, 1942 (Käutner)
Wir verbauen 3 x 27 Milliarden Dollar in einen Angriffs-schlachter, 1971 (Kluge)
Wise Blood, 1979 (Huston)
Wise Guys, 1986 (de Palma)
Wise Kid, 1922 (Browning)
Wiser Sex, 1932 (Zinnemann)
Wish You Were There, 1985 (Anderson)
Wish-Fulfillment. *See* Ichhapuran, 1970
Wished on Mabel, 1915 (Sennett)
Wishing Ring, 1914 (Tourneur)
Wishing Seat, 1913 (Dwan)
Wishmaster, 1997 (Craven)
Witch Hunt, 1994 (Schrader)
Witch of the Range, 1911 (Dwan)
Witch Woman. *See* Prästänkan, 1920
Witchcraft through the Ages. *See* Häxan, 1922
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Witches. *See* Streghe, 1966
Witches' Cradle, 1943 (Deren)
Witches of Eastwick, 1987 (Miller)
With a Kodak, 1911 (Sennett)
With Beauty and Sorrow. *See* Utsukushisa to kanashimi to, 1965
With Her Card, 1909 (Griffith)
With Love from Truman, 1966 (Maysles)
Within Our Gates, 1920 (Micheaux)
Within the Woods, 1978 (Raimi)
Without a Country. *See* De Forviste, 1914
Without Anesthesia. *See* Bez znieczulenia, 1978
Without Dowry. *See* Bespridannitsa, 1937
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Without Reservations, 1946 (Leroy)
Without Witness. *See* Bes svideteley, 1983
Witness, 1985 (Weir)
Witness for the Prosecution, 1958 (Wilder)
Witness to the Will, 1914 (Ingram)
Wittgenstein, 1993 (Jarman)
Wittold Lutoslawski, 1991 (Zanussi)
Wives of Men, 1918 (Stahl)
Wives under Suspicion, 1938 (Whale)
Wiz, 1978 (Lumet; Schumacher)
Wizard of Oz, 1939 (Fleming; Leroy)
Wizards of the Lost Kingdom II, 1989 (Corman)
Wo de fu qin mu qin, 1999 (Zhang Yimou)
Wo Die Grünen Ameisen Traümen. *See* Where the Green Ants Dream, 1983
Wo ist mein Schatz?, 1916 (Lubitsch)
Wo T'a Laong Erh Lai, 1978 (Hou Hsiao-Hsien)
Wochenende. *See* Weekend, 1930
Wodaabe—Die Hirten der Sonne, 1988 (Herzog)
Wold Shadow, 1972 (Brakhage)
Wolf, 1994 (Nichols)
Wolf. *See* Farkas, 1916
Wolf, Are You There?. *See* Loup y es-tu?, 1983
Wolf Hunters, 1949 (Boetticher)
Wolf Song, 1929 (Fleming)
Wolf Trap. *See* Vlčí jáma, 1957
Wolf's Hole. *See* Vlci bouda, 1986
Wolkenbau und Flimmerstern, 1919 (Lang)
Wolves. *See* Ookami, 1955
Woman, 1918 (Tourneur)
Woman, 1915 (Chaplin)
Woman. *See* Aurat, 1940
Woman. *See* Onna, 1948
Woman Alone, 1982 (Holland)
Woman Alone. *See* Sabotage, 1936
Woman and the Law, 1918 (Walsh)
Woman Basketball Player Number Five, 1957 (Xie Jin)
Woman Between, 1931 (Launder and Gilliat)
Woman by the Road. *See* Frau am Wege, 1948
Woman Disputed, 1927 (Florey)
Woman from Mellon's, 1909 (Griffith)
Woman from Monte Carlo, 1932 (Curtiz)
Woman from the Property-owning Middle Class, Born 1908. *See* Besitzbürgerin, Jahrgang 1908, 1972
Woman from Warren's, 1915 (Browning)
Woman God Forgot, 1917 (de Mille)
Woman Haters, 1913 (Sennett)
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Woman Hunt, 1974 (Corman)
Woman in His House, 1920 (Stahl)
Woman in Red, 1934 (Florey)
Woman in the Suitcase, 1920 (Niblo)
Woman in the Window, 1944 (Lang)
Woman in White. *See* Journal d'une femme en blanc, 1965
Woman Named En. *See* En to iu onna, 1971
Woman Next Door. *See* Femme d'à côté, 1981
Woman of Bronze, 1923 (Vidor)
Woman of Mystery, 1914 (Guy)
Woman of Osaka. *See* Osaka no onna, 1958
Woman of Pale Night. *See* Oboro yo no onna, 1936
Woman of Paris, 1923 (Chaplin)
Woman of Pleasure. *See* Kanraku no onna, 1924
Woman of Rose Hill. *See* Femme de Rose Hill, 1989
Woman of Straw, 1964 (Dearden)
Woman of Summer. *See* Stripper, 1963
Woman of the Port. *See* Mujer del Puerto, 1992
Woman of the Osore Mountains. *See* Osore-zan no onna, 1964
Woman of the People. *See* En Kvinde af Folket, 1909
Woman of the Rumor. *See* Uwasa no onna, 1954
Woman of the Sea, 1926 (Chaplin; von Sternberg)
Woman of the Sea. *See* Sea Gull, 1926
Woman of the Year, 1942 (Mankiewicz; Stevens)
Woman on the Beach, 1947 (Renoir)
Woman on Trial, 1927 (Stiller)
Woman Opposite, 1968 (Polanski)
Woman Possessed, 1958 (Roeg)
Woman Racket. *See* Cargaison blanche, 1937
Woman Rebels, 1936 (Sandrich)
Woman Scorned, 1911 (Griffith)
Woman Tempted Me. *See* Den frelsende Film, 1915
Woman They Almost Lynched, 1953 (Dwan)
Woman Times Seven, 1967 (de Sica)
Woman to Woman, 1923 (Hitchcock)
Woman Trap, 1929 (Wellman)
Woman under Oath, 1919 (Stahl)
Woman under the Influence, 1974 (Cassavetes)
Woman Who Did. *See* Frau mit dem schlechten Ruf, 1924
Woman Who Is Waiting. *See* Machiboke no onna, 1946
Woman Who Killed a Vulture. *See* Geier-Wally, 1921
Woman Who Touched Legs. *See* Ashi ni sawatta onna, 1952
Woman with a Dagger. *See* Zhenshchina s kinzhalom, 1916
Woman with the Orchid. *See* Frau mit den Orchiden, 1919
Woman without a Face. *See* Kvinna utan ansikte, 1947
Woman, Wake Up, 1922 (Vidor)
Woman, Ways of Love. *See* Amore, 1947
Woman-Wise, 1937 (Dwan)
Womanhandled, 1925 (La Cava)
Womanlight. *See* Clair de femme, 1979
Woman's Decision. *See* Bilans kwartalny, 1975
Woman's Decoration. *See* Onna no kunsho, 1961
Woman's Descent. *See* Onna no saka, 1960
Woman's Face, 1941 (Cukor)
Woman's Face. *See* Onna no kao, 1949
Woman's Fool, 1918 (Ford)
Woman's Heresy. *See* Jashumon no onna, 1924
Woman's Honor, 1913 (Dwan)
Woman's Past, 1915 (Ingram)
Woman's Place, 1921 (Fleming)
Woman's Secret, 1948 (Ray)
Woman's Testament, Part 2: Women Who Sell Things at High Prices. *See* Jokyo II: Mono o takaku uritsukeru onna, 1959
Woman's Vengeance, 1948 (Korda)
Woman's Way, 1908 (Griffith)
Women, 1939 (Cukor)
Women, 1973 (Brakhage)
Women and Development, 1984 (Nair)
Women and Miso Soup. *See* Onna no misoshiru, 1968
Women and War, 1913 (Dwan)
Women Are No Angels. *See* Frauen sind keine Engel, 1943
Women Are Strong. *See* Josei wa tsuyoshi, 1924
Women Defend the Home!. *See* Onna koso ie o momore, 1939
Women, Do Not Shame Your Names. *See* Onna yo, kini no na o kegasu nakare, 1930
Women Everywhere, 1930 (Korda)
Women in Cages, 1971 (Corman)
Women in Limbo. *See* Limbo, 1972
Women in New York. *See* Frauen in New York, 1977
Women in Revolt, 1971 (Morrissey; Warhol)
Women Left Alone, 1913 (Dwan)
Women Love Diamonds, 1927 (Goulding)
Women Men Forget, 1920 (Stahl)
Women of all Nations, 1931 (Walsh)

Women of the Ginza. *See* Ginza no onna, 1955
Women of the Night. *See* Yoru no onnatachi, 1948
Women of Troy. *See* Trojan Women, 1971
Women on the Verge of a Nervous Breakdown. *See* **Mujeres al borde de un ataque de nervios**, 1988
Women Should Stay at Home. *See* Onna koso ie o momore, 1939
Women: So We Are Made. *See* Noi donne siamo fatte cosi, 1971
Women They Talk About, 1928 (Bacon)
Women without Men. *See* Nessa bala Rejal, 1952
Women without Names, 1939 (Florey)
Women's Red Army Detachment, 1960 (Xie Jin)
Women's Scroll. *See* Jokei, 1960
Women's Town. *See* Onna no machi, 1940
Won by a Fish, 1911 (Sennett)
Won in a Closet, 1914 (Sennett)
Won through a Medium, 1911 (Sennett)
Wonder Bar, 1934 (Bacon; Berkeley)
Wonder Ring, 1955 (Brakhage)
Wonderful Adventure, 1915 (Ingram)
Wonderful Crook. *See* Pas si méchant que ça, 1975
Wonderful Eye, 1911 (Sennett)
Wonderful Times. *See* Herrliche Zeiten, 1950
Wonderful Years. *See* Restless Years, 1958
Wonders of Aladdin. *See* Meraviglie di Aladino, 1961
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Wood and Stone. *See* Mokuseki, 1940
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Woodstock, 1970 (Scorsese)
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Wooers of Mountain Kate, 1912 (Dwan)
Word. *See* **Ordet**, 1955
Wordless Message, 1912 (Dwan)
Words for Battle, 1941 (Jennings)
Work, 1915 (Chaplin)
Work. *See* Baara, 1977
Work or Profession?. *See* Munka vagy hivatás?, 1963
Worker and the Hairdresser. *See* Metal neccanico e parrucchiera in un turbine di sesso e di politica, 1996
Workers. *See* Gospordaze, 1972
Workers 71. *See* Robotnicy 71 nic o nas bez nas, 1972
Working Class Goes to Heaven. *See* Classe operaia va in paradiso, 1971
Working Girl, 1988 (Nichols)
Working Girls, 1931 (Arzner)
Working Girls, 1986 (Borden; Leacock)
Working–Class Man. *See* Gung Ho, 1986
World and the Flesh, 1932 (Cromwell)
World Championship of Air Models. *See* Mistrovstvi světa leteckých modelářu, 1957
World Changes, 1933 (Leroy)
World Flier, 1931 (Sennett)
World for Ransom, 1954 (Aldrich)
World in His Arms, 1952 (Walsh)
World Is Not Enough, 1999 (Apted)
World Is Ours. *See* Svět patří nám, 1937
World Is Rich, 1947 (Rotha)
World Melody. *See* Melodie der Welt, 1929
World Moves On, 1934 (Ford)
World of Alphonse Mucha. *See* Svět Alfonso Muchy, 1980
World of Apu. *See* **Apur Sansar**, 1959
World of Buster. *See* Busters verden, 1984
World of Film, 1993 (Hallstrom)
World of Jacques Demy, 1995 (Tavernier)
World of Plenty, 1943 (Rotha)
World on a Wire. *See* Welt am Draht, 1973
World Within, World Without, 1991 (Sen)
World Without End, 1953 (Rotha)
World's Best Bride. *See* Hanayome san wa sekai-ichi, 1959
Worlds in Struggle. *See* Kämpfende Welten, 1922
World's Oldest Living Thing, 1914 (Sennett)
Worse You Are the Better You Sleep. *See* Warui yatsu hodo yoku nemuru, 1960
Worst of Farm Disasters, 1941 (Ivens)
Worst of Friends, 1916 (Sennett)
Worthless. *See* Arvottomat, 1982
Woton's Wake, 1963 (de Palma)
Would Be Shriner, 1911 (Sennett)
Would You Believe It?, 1929 (Launder and Gilliat)
Would You Kindly Direct Me to Hell: The Infamous Dorothy Parker, 1994 (Rudolph)
Would-be Heir, 1912 (Dwan)
Wounded in Honour. *See* Mimi the Metalworker, 1972
Woyzeck, 1979 (Herzog)
WR—Misterije organizma, 1971 (Makavejev)
Wraki, 1957 (Polanski)
Wreath in Time, 1908 (Griffith)
Wreath of Orange Blossoms, 1910 (Griffith)
Wrecks. *See* Wraki, 1957
Wrestler and the Clown. *See* Borets i kloun, 1957
Wrestlers, 1933 (Sennett)
Wrestler's Bride. *See* Wrestlers, 1933
Wrestling Swordfish, 1931 (Sennett)
Wrestling-Ring Festival. *See* Dohyo-matsuri, 1944
Wringing Good Joke, 1900 (Porter)
Written on the Wind, 1956 (Sirk)
Wrong Again, 1929 (McCarey)
Wrong All Around, 1914 (Browning)
Wrong Kid, 1973 (Marshall)
Wrong Man, 1956 (Hitchcock)
Wrong Movement. *See* Falsche Bewegung, 1974
Wrongdoers. *See* Vurguncular, 1971
Wszystko na sprzedaż, 1968 (Wajda)
Würger der Welt, 1919 (Dupont)
Wutai Jiemei, 1964 (Xie Jin)
Wuthering Heights, 1939 (Wyler)
Wuthering Heights. *See* Hurlevent, 1985
Wyatt Earp, 1994 (Kasdan)
Wyscig pokoju Warszawa-Berlin-Praga, 1952 (Ivens)

X, 1963 (Corman)
Xala, 1974 (Sembene)
Xica da Silva, 1976 (Diegues)
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Y a des Jours . . . et des Lunes, 1990 (Lelouch)
Y a des pieds au plafond, 1912 (Gance)
Y el cielo fue tomado por asalto, 1973 (Alvarez)
Y tenemos sabor, 1967 (Gómez)
Ya shagayu po Moskve, 1964 (Mikhalkov)
Yaaba, 1989 (Ouedraogo)
Yaban gülü, 1961 (Güney)
Yabu no naka no kuroneko, 1968 (Shindo)
Yabure daiko, 1949 (Kinoshita)
Yagodko lyubvi. *See* Yahidka kokhannya, 1926
Yagua, 1940/41 (Fejös)
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Yakoman to Tetsu, 1949 (Kurosawa)
Yakuza, 1974 (Pollack; Schrader)
Yalta Conference, 1944 (Gerasimov)
Yam Daabo, 1986 (Ouedraogo)
Yama no sanka: moyuru wakamono-tachi, 1962 (Shinoda)
Yamabiko gakko, 1952 (Imai)
Yamata, 1919 (Korda)

Yanapanacuna, 1970 (Alvarez)
Yang + Yin: Gender in Chinese Cinema, 1996 (Chen Kaige)
Yank at Oxford, 1937 (Launder, Frank, and Sidney Gilliat)
Yankee Doodle Dandy, 1942 (Curtiz)
Yankee Doodle Dude, 1926 (Sennett)
Yankee Doodle in Berlin, 1919 (Sennett)
Yanks, 1979 (Schlesinger)
Yanomamo, 1974 (Asch)
Yanomamo: A Multidisciplinary Study, 1971 (Asch)
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Yanqui No, 1960 (Leacock)
Yao a yao yao dao waipo qiao, 1995 (Zhang Yimou)
Yapian zhanzheng, 1997 (Xie Jin)
Yaqui, 1968 (Fernández)
Yaqui Cur, 1913 (Griffith)
Yarali kartal, 1965 (Güney)
Yari no Gonza, 1986 (Shinoda)
Yarin son gündür, 1971 (Güney)
Yashagaike, 1979 (Shinoda)
Yatsuhaka-mura, 1996 (Ichikawa)
Yawar mallku, 1969 (Sanjinés)
Ye Olde Saw Mill, 1935 (Sennett)
Ye Olden Grafter, 1915 (Sennett)
Yeah Yeah Yeah, The Beatles! The First U.S. Visit. *See* What's Happening: The Beatles in the USA, 1964
Year My Voice Broke, 1988 (Miller)
Year of Living Dangerously, 1982 (Weir)
Year of the Dragon, 1985 (Cimino; Stone)
Year of the Gun, 1991 (Frankenheimer)
Year of the Horse, 1997 (Jarmusch)
Year of the Quiet Sun. *See* Rok spokojnego slonca, 1984
Yearling, 1946 (Franklin)
Yearning. *See* Akogare, 1935
Years Are So Long. *See* Make Way for Tomorrow, 1937
Years of Change. *See* New Frontier, 1950
Yedi belalilar, 1970 (Güney)
Yedi da in aslani, 1966 (Güney)
Yeelen, 1987 (Cissé)
Yellow Caesar, 1940 (Cavalcanti; Crichton)
Yellow Crow. *See* Kiiroi karasu, 1957
Yellow Earth. *See* Huang tu di, 1984
Yellow Horse, 1965 (Baillie)
Yellow Lily, 1928 (Korda)
Yellow Sky, 1949 (Wellman)
Yellow Ticket, 1931 (Walsh)
Yellow Traffic, 1914 (Guy)
Yen P'o Chiang Shang, 1977 (Hou Hsiao-Hsien)
Yen Shuio Han, 1976 (Hou Hsiao-Hsien)
Yenendi de Boukoki, 1972 (Rouch)
Yenendi de Simiri, 1971 (Rouch)
Yenendi de Yantalla, 1970 (Rouch)
Yenendi Gengel, 1982 (Rouch)
Yenendi: Les Hommes qui font la pluie, 1951 (Rouch)
Yer Demir, Gok Bakir, 1987 (Wenders)
Yes, Giorgio, 1982 (Schaffner)
Yesterday Girl. *See* Abschied von gestern, 1966
Yesterday Goes on for Ever. *See* Brutalität in Stein, 1960
Yesterday, Today, and Tomorrow. *See* Ieri, oggi, domani, 1963
Yeuh Hsia Lao Jen, 1975 (Hou Hsiao-Hsien)
Yeux ne veulent pas en tout temps se fermer ou Peut-être qu'un jour Rome se permettra de choisir à son tour. *See* Othon, 1969
Yeux ouverts, 1913 (Feuillade)
Yeux qui fascinent, 1915/16 (Feuillade)
Yeux qui meurent, 1912 (Feuillade)
Yeux sans visages, 1959 (Sautet)
Yevo prevosoditelstvo, 1927 (Donskoi)
Yevo prizyv, 1925 (Protazanov)
Yevo zovut Sukhe-Bator, 1942 (Heifitz)
Yi ge dou bu neng shao, 1999 (Zhang Yimou)
Yi ge he ba ge, 1983 (Zhang Yimou)
Yi it yarali olur, 1966 (Güney)
Yi yi, 2000 (Yang)
Yiddisher Cowboy and The Bronco Buster's Bride, 1911 (Dwan)
Ying Ch'un Ko Chih Fêng Po, 1973 (King)
Yo, el valiente, 1964 (Fernández)
Yo, la peor de todas, 1990 (Bemberg)
Yo tenía un camarada, 1965 (Littin)
Yoake mae, 1953 (Yoshimura)
Yoba, 1976 (Imai)
Yoidore tenshi, 1948 (Kurosawa)
Yoiyami semareba, 1969 (Oshima)
Yojimbo, 1960 (Kurosawa)
Yokihi, 1955 (Mizoguchi)
Yokina uramachi, 1939 (Yoshimura)
Yoku, 1958 (Gosho)
Yokubo, 1953 (Yoshimura)
Yol, 1981 (Güney)
Yolanda and the Thief, 1945 (Minnelli)
Yonjuhassai no teiko, 1956 (Yoshimura)
Yorokobi mo kanashima mo ikutoshitsuki, 1986 (Kinoshita)
Yoru, 1923 (Mizoguchi)
Yoru hiraku, 1931 (Gosho)
Yoru no cho, 1957 (Yoshimura)
Yoru no kawa, 1956 (Yoshimura)
Yoru no mesuneko, 1929 (Gosho)
Yoru no onnatachi, 1948 (Mizoguchi)
Yoru no sugao, 1958 (Yoshimura)
Yoru no tsuzumi, 1958 (Imai; Shindo)
Yosemite, 1914 (Sennett)
Yoshinaka o meguru sannin no onna, 1956 (Kinugasa)
Yoshiwara, 1937 (Ophüls)
Yoso, 1963 (Kinugasa)
Yotsuya kaidan, I-II, 1949 (Kinoshita)
Yottsu no koi no monogatari, 1947 (Kinugasa; Kurosawa)
You . . . . *See* Te, 1963
You and I. *See* Ti I Ya, 1971
You and Me, 1938 (Lang)
You Are My Love. *See* Inta Habibi, 1956
You Are Not I, 1981 (Jarmusch)
You Are The Woman Everybody Loves. *See* Frau, die jeder liebt, bist Du!, 1928
You Can't Go Home Again, 1975 (Ray)
You Can't Sleep Here. *See* I Was a Male War Bride, 1949
You Can't Take It with You, 1938 (Capra)
You Do, I Do, We Do, 1972 (Vanderbeek)
You hua hao hao shuo, 1997 (Zhang Yimou)
You Laugh. *See* Tu ridi, 1998
You Never Know Women, 1926 (Wellman)
You Only Live Once, 1937 (Lang)
You Said a Mouthful, 1932 (Bacon)
You Wasn't Loitering, 1973 (Marshall)
You Were like a Wild Chrysanthemum. *See* Nogiku no gotoki kimi nariki, 1955
You Were Meant for Me, 1948 (Bacon)
You Were Never Lovelier, 1942 (Daves)
You Wouldn't Believe It, 1920 (Sennett)
You'd Be Surprised, 1930 (Launder and Gilliat)
Young America, 1932 (Borzage)
Young America Flies, 1940 (Daves)
Young and Innocent, 1937 (Hitchcock)
Young and the Damned. *See* **Olvidados**, 1950

Young as You Feel, 1931 (Borzage)
Young Bess, 1953 (Franklin)
Young Cassidy, 1965 (Ford)
Young Doctors, 1961 (Ashby)
Young Dragon, 1973 (Woo)
Young Eagles, 1930 (Wellman)
Young Emmanuelle. *See* Néa: A New Woman, 1976
Young Frankenstein, 1974 (Brooks)
Young Girls, Crazy Guys. *See* Blázni a devcátka, 1989
Young Girls of Rochefort. *See* Demoiselles de Rochefort, 1967
Young Girls Turn 25. *See* Des demoiselles ont en 25 ans, 1993
Young Guard. *See* Molodaya gvardiya, 1947
Young Hercules, 1998 (Raimi)
Young Ideas, 1943 (Dassin)
Young Lions, 1958 (Dmytryk)
Young Man and the White Whale. *See* Mladý muž a bílá velryba, 1978
Young Man of Music. *See* Young Man with a Horn, 1950
Young Man with a Horn, 1950 (Curtiz)
Young Man's Fancy, 1920 (Sennett)
Young Miss. *See* Ojosan, 1930
Young Mr. Lincoln, 1939 (Ford)
Young Mr. Pitt, 1942 (Launder and Gilliat; Reed)
Young Nurses, 1972 (Corman)
Young Oldfield, 1924 (Mccarey)
Young One, 1960 (Buñuel)
Young Onions, 1932 (Sennett)
Young People, 1940 (Dwan)
Young People. *See* Wakai hitotachi, 1954
Young People, Remember. *See* Emlékezz, ifjúság, 1955
Young People, Young Generation. *See* Wakai hito, 1952
Young Picasso: 1881-1906. *See* Joven Picasso, 1993
Young Racers, 1963 (Coppola; Corman)
Young Samurai. *See* Samurai no ko, 1963
Young Savages, 1961 (Frankenheimer; Pollack)
Young Scarface. *See* Brighton Rock, 1947
Young Sherlock Holmes, 1985 (Levinson; Spielberg)
Young Sinners. *See* High School Big Shot, 1959
Young Stranger, 1957 (Frankenheimer)
Young Törless. *See* Junge Törless, 1966
Young Toscanini. *See* Giovane Toscanini, 1988
Young Veteran, 1941 (Cavalcanti; Crichton; Dearden)
Young Winston, 1972 (Attenborough)
Young Wolves. *See* Jeunes Loups, 1967
Young World. *See* Monde nouveau, 1965
Youngblood Hawke, 1964 (Daves)
Younger and Younger, 1988 (Adlon)
Younger Generation, 1929 (Capra)
Your Acquaintance. *See* Vasha znakomaya, 1927
Your Beer. *See* Anata no biru, 1954
Your Highness. *See* Kakka, 1940
Your Last Act, 1941 (Zinnemann)
Your Name's Not God, It's Edgar, 1968 (Apted)
Your Studio and You, 1995 (Singleton)
You're a Big Boy Now, 1966 (Coppola)
You're Human like the Rest of Them, 1967 (Beresford)
You're in the Army Now. *See* O.H.M.S., 1937
You're My Everything, 1949 (Keaton)
You're Never Too Young, 1955 (Lewis)
You're Only Young Twice, 1952 (Grierson)
You're Telling Me!, 1941 (Launder and Gilliat)
Yours Truly, Andrea G. Stern, 1976-77 (Seidelman)
Youth, 1977 (Xie Jin)
Youth. *See* Seishun, 1925
Youth and Jealousy, 1913 (Dwan)
Youth and the Man of Property, 1973 (Marshall)
Youth for Truth. *See* Last Party, 1993
Youth Gets a Break, 1941 (Losey)
Youth in Fury. *See* Kawaita mizuumi, 1960
Youth in Poland, 1957 (Maysles)
Youth of Heiji Zenigata. *See* Seishun Zenigata Heiji, 1953
Youth of Japan. *See* Nihon no seishun, 1968
Youth of Maxim. *See* **Yunost Maksima**, 1935
Youth of "The Land of Angels.'' *See* Angyalföldi fiatalok, 1955
Youth on Trial, 1944 (Boetticher)
Youth Speaks. *See* Pesn o Gerojach, 1932
Youth's Oath. *See* Kliatva molodikh, 1944
You've Got to Live Dangerously. *See* Faut Vivre Dangereusement, 1974
You've Got to Walk It like You Talk It or You'll Lose That Beat, 1971 (Craven)
Yu Ma Ts'ai Tzu, 1984 (Hou Hsiao-Hsien)
Yü T'ang Ch'un, 1962 (King)
Yugure made, 1980 (Itami)
Yuhi ni akai ore no kao, 1961 (Shinoda)
Yuki Fujin ezu, 1950 (Mizoguchi)
Yuki matsuri, 1952 (Hani)
Yuki no yo ketto, 1954 (Kinugasa)
Yukiko, 1955 (Imai)
Yukinojo henge, 1935 (Kinugasa)
Yukinojo henge, 1963 (Ichikawa)
Yukinojo's Revenge. *See* Yukinojo henge, 1935
Yukon Jake, 1924 (Sennett)
Yukovsky, 1950 (Pudovkin)
Yun shen Pu Chih Ch'u, 1974 (Hou Hsiao-Hsien)
Yunbogi no nikki, 1965 (Oshima)
Yunost Maksima, 1935 (Kozintsev)
Yuri Nagornyi, 1915 (Bauer)
Yushima no shiraume, 1955 (Kinugasa)
Yuwaku, 1948 (Shindo; Yoshimura)
Yuyake-gumo, 1956 (Kinoshita)
Yvette, 1927 (Cavalcanti)
Yvonne's Perfume, 1993 (Leconte)

Z, 1969 (Costa-Gavras)
Z čínskëo zápisniku, 1954 (Kachyňa)
Z miasta Lodzi, 1969 (Kieślowski)
Z punktu widzenia nocnego portiera, 1977 (Kieślowski)
Za chto?, 1995 (Kawalerowicz)
Za Kazhduyu slezu po Kable Krovi. *See* Zhizn' za Zhizn', 1916
Za Schast'em, 1917 (Bauer; Kuleshov)
Za sciana, 1971 (Zanussi)
Za život radostný, 1951 (Kachyňa)
Zabriskie Point, 1970 (Antonioni)
Zacharovannaya Desna, 1965 (Dovzhenko)
Zaczárowany rower, 1955 (Polanski)
Zadzwoncie do mojej zony, 1958 (Polanski)
Zagranichnii pokhod sudov Baltiiskogo flota kreisere "Aurora" i uchebnogo sudna "Komsomolts," August 8, 1925, 1925 (Vertov)
Zaida, die Tragödie eines Modells, 1923 (Holger-Madsen)
Zakazane piosenki, 1947 (Kawalerowicz)
Zakoni Bolshoi zemli. *See* Alitet ukhodit v gory, 1949
Zakroichik iz Torzhka, 1925 (Protazanov)
Zaliczenie, 1969 (Zanussi)
Zan Boko, 1988 (Kaboré)
Zancos, 1984 (Saura)
Zander the Great, 1925 (Daves)
Zandra Rhodes, 1981 (Greenaway)
Zandunga, 1937 (de Fuentes)
Zandy's Bride, 1974 (Troell)
Zange no yaiba, 1927 (Ozu)
Zang-e Tafrih, 1972 (Kiarostami)
Zangha, 1985 (Makhmalbaf)
Zangiku monogatari, 1939 (Mizoguchi)

Zanzibar, 1988 (Breillat)
Zaostřit, prosím, 1956 (Frič)
Zaporosch Sa Dunayem, 1938 (Ulmer)
Zapotecan Village, 1941 (Eisenstein)
Zappa, 1983 (August)
Zaproszenie do wnętrza, 1978 (Wajda)
Zardoz, 1973 (Boorman)
Zärtlichkeit der Wölfe, 1973 (Fassbinder)
Zavallilar, 1975 (Güney)
Závrat, 1962 (Kachyňa)
Zaza, 1915 (Porter)
Zaza, 1923 (Dwan)
Zaza, 1939 (Cukor; Dmytryk; Lewin)
Zaza, 1942 (Castellani)
Zazie. *See* Zazie dans le Métro, 1960Zazie dans le Métro, 1960 (Malle)
Zbabělec, 1962 (Weiss)
Zdjecie, 1968 (Kieślowski)
Zdravstvuitye deti, 1962 (Donskoi)
Zebrahead, 1992 (Stone)
Zed and Two Noughts, 1985 (Greenaway)
Zeedijk-Filmstudie, 1927 (Ivens)
Zegen, 1987 (Imamura)
Zelig, 1983 (Allen)
Zelly and Me, 1988 (Lynch)
Zemlya, 1930 (Dovzhenko)
Zemma, 1951 (Kinoshita)
Zendegi Edame Darad, 1991 (Kiarostami)
Zeni no odori, 1964 (Ichikawa)
Zerkalo, 1975 (Tarkovsky)
Zéro de conduite, 1933 (Vigo)
Zero Murder Case. *See* Uncle Harry, 1945
Zert, 1968 (Jireš)
Zeyno, 1970 (Güney)
Zezowate szczescie, 1960 (Polanski)
Zhemchuzhnoe Ozherel'e, 1915 (Bauer)
Zhenshchina s kinzhalom, 1916 (Protazanov)
Zhivoi trup, 1928 (Barnet; Pudovkin)
Zhivye dela, 1929 (Barnet)
Zhizn, 1927 (Donskoi)
Zhizn' za Zhizn', 1916 (Bauer)
Zhizn's idiotom. *See* Life with an Idiot, 1993
Zhizn'trekh dnei, 1917 (Kuleshov)
Zhurnalist, 1967 (Gerasimov)
Zidore ou les métamorphoses, 1921/22 (Feuillade)
Ziegfeld Follies, 1946 (Minnelli)
Ziegfield Girl, 1941 (Berkeley)
Ziemia obiecana, 1974 (Wajda)
Zil pevcij drozd, 1972 (Ioseliani)
Zimba gibi delikanli, 1964 (Güney)
Zinker, 1931 (Frič)
Zipp, the Dodger, 1914 (Sennett)
Zire darakhatan zeyton, 1994 (Kiarostami)
Zitelloni, 1958 (de Sica)
Zivot je pes, 1933 (Frič)
Zivot Radina, 1987 (Kusturica)
Zlaté kapradí, 1963 (Weiss)
Zločin v šantánu, 1968 (Menzel)
Zločin v dívčí škole, 1965 (Menzel)
Zły chłopiec, 1950 (Wajda)
Znoy, 1963 (Shepitko)
Zo o kutta renchu, 1947 (Yoshimura)
Zoárd Mester, 1917 (Curtiz)
Zoceleni, 1950 (Frič)
Zoe bonne, 1966 (Chabrol)
Zoko minami no kaze, 1942 (Yoshimura)
Zoku Sugata Sanshiro, 1945 (Kurosawa)
Zöldár, 1965 (Gaál)
Zolotaia pugovitsa. *See* Golden Button, 1986
Zolotye vorota, 1969 (Dovzhenko)
Zombies, 1978 (Romero)
Zona roja, 1975 (Fernández)
Zone de la mort, 1917 (Gance)
Zone Moment, 1956 (Brakhage)
Zoo, 1962 (Haanstra)
Zoo, 1993 (Wiseman)
Zoo, 1999 (Bartel)
Zoo. *See* Chiriakhana, 1967
Zoo in Africa?, 1933 (Sandrich)
Zoo la nuit, 1987 (Arcand)
Zoo Story. *See* Dobutsuen nikki, 1956
Zorba the Greek, 1964 (Cacoyannis)
Zorro de Jalisco, 1940 (Fernández)
Zsigmond Moricz 1879-1942. *See* Móricz Zsigmond, 1956
Ztracená stopa, 1956 (Kachyňa)
Zu jung für die Liebe, 1961 (Käutner)
Zu neuen Ufern, 1937 (Sirk)
Zubeidaa, 2000 (Benegal)
Zucker und Zimt, 1915 (Lubitsch)
Zuckerbaby, 1983 (Adlon)
Zuid Limburg, 1929 (Ivens)
Zulu's Heart, 1908 (Griffith)
Zum Paradies der Damen, 1922 (Pick)
Zürcher Verlobung, 1957 (Käutner)
Zuyderzee, 1933 (Ivens)
Zuzu the Band Leader, 1913 (Sennett)
Zvenyhora, 1928 (Dovzhenko)
Zwei Erfahrungen Reicher, 1976 (Staudte)
Zwei Herzen im Dreivierteltakt, 1930 (Forst)
Zwei Katzen. *See* Verona, 1967
Zwei Welten, 1930 (Dupont)
Zweite Erwachen der Christa Klages, 1977 (von Trotta)
Zweite Schuss, 1943 (Frič)
Zwischengleis, 1978 (Staudte)
Zwolfte Stunde—Eine Nacht des Grauens, 1930 (Murnau)
Zycie jako smiertelna choroba przenoszona droga plciowa, 2000 (Zanussi)
Zycie rodzinne, 1970 (Zanussi)
Zycie Za Zycie, 1991 (Zanussi)